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**JAGAT GURU NANAK DEV
PUNJAB STATE OPEN UNIVERSITY, PATIALA**

(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)

**MASTER OF ARTS IN ENGLISH
(MA. ENGLISH)**

Semester-I

MAEM21102T

RENAISSANCE DRAMA

Head Quarter: C/28, The Lower Mall, Patiala-147001

Website: www.psou.ac.in

SELF-INSTRUCTIONAL STUDY MATERIAL FOR JGND PSOU

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PREFACE

Jagat Guru Nanak Dev Punjab State Open University, Patiala was established in December 2019 by Act 19 of the Legislature of State of Punjab. It is the first and only Open University of the State, entrusted with the responsibility of making higher education accessible to all, especially to those sections of society who do not have the means, time or opportunity to pursue regular education.

In keeping with the nature of an Open University, this University provides a flexible education system to suit every need. The time given to complete a programme is double the duration of a regular mode programme. Well-designed study material has been prepared in consultation with experts in their respective fields.

The University offers programmes which have been designed to provide relevant, skill-based and employability-enhancing education. The study material provided in this booklet is self-instructional, with self-assessment exercises, and recommendations for further readings. The syllabus has been divided in sections, and provided as units for simplification.

The Learner Support Centres/Study Centres are located in the Government and Government aided colleges of Punjab, to enable students to make use of reading facilities, and for curriculum-based counselling and practicals. We, at the University, welcome you to be a part of this institution of great knowledge.

Prof. G. S. Batra
Dean Academic Affairs

**M.A. (English)
Semester – I**

MAEM21102T: RENAISSANCE DRAMA

MAX. MARKS: 100

EXTERNAL: 70

INTERNAL: 30

PASS: 35%

Credits: 4

Objective:

The objective of the course is to study the development of British drama through a detailed analysis of texts with an emphasis on significant playwrights and their works. Additionally, it emphasizes on the understanding of the social and political environments influencing the texts in one way or the other.

INSTRUCTIONS FOR THE PAPER SETTER/EXAMINER:

1. The syllabus prescribed should be strictly adhered to.
2. The question paper will consist of three sections: A, B, and C. Sections A and B will have four questions from the respective sections of the syllabus and will carry 10 marks each. The candidates will attempt two questions from each section.
3. Section C will have fifteen short answer questions covering the entire syllabus. Each question will carry 3 marks. Candidates will attempt any ten questions from this section.
4. The examiner shall give a clear instruction to the candidates to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.
5. The duration of each paper will be three hours.

INSTRUCTIONS FOR THE CANDIDATES:

Candidates are required to attempt any two questions each from the sections A and B of the question paper and any ten short questions from Section C. They have to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.

Section -A

Aristotle: Poetics (Butcher's Translation)

Section- B

Christopher Marlowe: Doctor Faustus

Section -C

William Shakespeare: Hamlet

Section -D

John Webster: The Duchess of Malfi

Suggested Readings:

1. House, Humphry: Aristotle's Poetics

2. Lucas, D.W.: Aristotle's Poetics
3. Cheney, Patrick. The Cambridge Companion to Christopher Marlowe. Cambridge UP, 2004.
4. Kastan, David Scott (Ed.) Doctor Faustus. (Norton Critical Edition).
5. Wilson, Richard. Christopher Marlow. Longman Critical Series, 1999.
6. Bradley, A.C. Shakespearean Tragedy, 1904.
7. Muir, Kenneth, Shakespeare's Tragic Sequence, 1972.
8. Lee Bliss: The World's Perspective: John Webster and the Jacobean Brighton.
9. <http://swayam.gov.in/>
10. <http://edx.org> formerly <http://mooc.org>



JAGAT GURU NANAK DEV PUNJAB STATE OPEN UNIVERSITY, PATIALA
(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)
MA (ENGLISH)

CORE COURSE (CC)

SEMESTER-I

MAEM21102T: RENAISSANCE DRAMA

SECTION A

UNIT NO	UNIT NAME
UNIT-1	POETICS
UNIT-2	ARISTOTLE – POETICS

SECTION B

UNIT NO	UNIT NAME
UNIT-3	Christopher Marlowe: Doctor Faustus
UNIT-4	Christopher Marlowe: Doctor Faustus (Charus 4- Epilouge
	SECTION C
UNIT-5	William Shakespeare: Hamlet
UNIT-6	William Shakespeare: Hamlet (Claudius)
	SECTION D
UNIT-7	William Shakespeare: Hamlet (King Lear)
UNIT 8	William Shakespeare: Hamlet (Symbols)

M.A.(English)
Semester – I
MAEM21102T: RENAISSANCE DRAMA

Section A (Unit 1)
ARISTOTLE - POETICS

STRUCTURE

- 1.0 Objective
- 1.1 Introduction
- 1.2 Form And Content
 - 1.1 Form
 - 1.4 Content
- 1.3 Influence
- 1.6 Summary
- 1.7 Analysis
- 1.8 Let's sum up
- 1.9 Keywords
- 1.10 Questions for Review
- 1.11 Suggested Readings and References
- 1.12 Answer to check your progress

1.0 OBJECTIVE

Objective of the unit is to understand the poetic style of Aristotle. It gives in-depth knowledge about types of forms and content used and describe by Aristotle. It gives how poetic content influence the history of poetry. It helps to fulfil and achieve the following objective:

- Form And Content
- Form
- Content
- Influence
- Summary
- Analysis

1.1 INTRODUCTION

Aristotle's Poetics is the earliest surviving work of dramatic theory and first extant philosophical treatise to focus on literary theory. In it, Aristotle offers an account of what he calls "poetry" (a term that derives from a classical Greek term, ποιητής, that means "poet; author; maker" and in this context includes verse drama – comedy, tragedy, and the satyr play – as well as lyric poetry and epic poetry). They are similar in the fact that they are all imitations but different in the three ways that Aristotle describes:

- Differences in music rhythm, harmony, meter and melody.
- Difference of goodness in the characters.
- Difference in how the narrative is presented: telling a story or acting it out.

In examining its "first principles", Aristotle finds two:

1) imitation and

2) Genres and other concepts by which that of truth is applied/revealed in the poesis. His analysis of tragedy constitutes the core of the discussion. Although Aristotle's Poetics is universally acknowledged in the Western critical tradition, "almost every detail about his seminal work has aroused divergent opinions". The work was lost to the Western world for a long time. It was available in the Middle Ages and early Renaissance only through a Latin translation of an Arabic version written by Averroes.

1.2 FORM AND CONTENT

Aristotle's work on aesthetics consists of the Poetics, Politics (Bk VIII) and Rhetoric. The Poetics is specifically concerned with drama. At some point, Aristotle's original work was divided in two, each "book" written on a separate roll of papyrus. Only the first part – that which focuses on tragedy and epic (as a quasi-dramatic art, given its definition in Ch 21) – survives. The lost second part addressed comedy. Some scholars speculate that the Tractatus coislinianus summarises the contents of the lost second book. Some other scholars indicate that "tragedy" is a very misleading translation for the Greek tragoidos, which seems to have meant "goat-song" originally.

1.1 FORM

The table of contents page of the Poetics found in Modern Library's Basic Works of Aristotle (2001) identifies five basic parts within it.

- Preliminary discourse on tragedy, epic poetry, and comedy, as the chief forms of imitative poetry.

- Definition of a tragedy, and the rules for its construction. Definition and analysis into qualitative parts.
- Rules for the construction of a tragedy: Tragic pleasure, or catharsis experienced by fear and pity should be produced in the spectator. The characters must be four things: good, appropriate, realistic, and consistent. Discovery must occur within the plot. Narratives, stories, structures and poetics overlap. It is important for the poet to visualize all of the scenes when creating the plot. The poet should incorporate complication and dénouement within the story, as well as combine all of the elements of tragedy. The poet must express thought through the characters' words and actions, while paying close attention to diction and how a character's spoken words express a specific idea. Aristotle believed that all of these different elements had to be present in order for the poetry to be well-done.
- Possible criticisms of an epic or tragedy, and the answers to them.
- Tragedy as artistically superior to epic poetry: Tragedy has everything that the epic has, even the epic meter being admissible. The reality of presentation is felt in the play as read, as well as in the play as acted. The tragic imitation requires less space for the attainment of its end. If it has more concentrated effect, it is more pleasurable than one with a large admixture of time to dilute it. There is less unity in the imitation of the epic poets (plurality of actions) and this is proved by the fact that an epic poem can supply enough material for several tragedies.

1.4 CONTENT

Aristotle distinguishes between the genres of "poetry" in three ways:

Matter

Language, rhythm, and melody, for Aristotle, make up the matter of poetic creation. Where the epic poem makes use of language alone, the playing of the lyre involves rhythm and melody. Some poetic forms include a blending of all materials; for example, Greek tragic drama included a singing chorus, and so music and language were all part of the performance. These points also convey the standard view. Recent work, though, argues that translating *rhuthmos* here as "rhythm" is absurd: melody already has its own inherent musical rhythm, and the Greek can mean what Plato says it means in *Laws II*, 665a: "(the name of) ordered body movement," or dance. This correctly conveys what dramatic musical creation, the topic of the *Poetics*, in ancient Greece had: music, dance, and language. Also, the musical instrument cited in Ch 1 is not the lyre but the *kithara*, which was played in the drama while the *kithara*-player was dancing (in the chorus), even if that meant just walking in an appropriate way. Moreover, epic might have had only literary exponents, but as Plato's *Ion*

and Aristotle's Ch 26 of the Poetics help prove, for Plato and Aristotle at least some epic rhapsodes used all three means of mimesis: language, dance (as pantomimic gesture), and music (if only by chanting the words).

Subjects

Also "agents" in some translations. Aristotle differentiates between tragedy and comedy throughout the work by distinguishing between the nature of the human characters that populate either form. Aristotle finds that tragedy deals with serious, important, and virtuous people. Comedy, on the other hand, treats of less virtuous people and focuses on human "weaknesses and foibles". Aristotle introduces here the influential tripartite division of characters in superior (βελτίονας) to the audience, inferior (χείρονας), or at the same level (τοιούτους).

Method

One may imitate the agents through use of a narrator throughout, or only occasionally (using direct speech in parts and a narrator in parts, as Homer does), or only through direct speech (without a narrator), using actors to speak the lines directly. This latter is the method of tragedy (and comedy): without use of any narrator. Having examined briefly the field of "poetry" in general, Aristotle proceeds to his definition of tragedy:

Tragedy is a representation of a serious, complete action which has magnitude, in embellished speech, with each of its elements [used] separately in the [various] parts [of the play] and [represented] by people acting and not by narration, accomplishing by means of pity and terror the catharsis of such emotions.

By "embellished speech", I mean that which has rhythm and melody, i.e. song. By "with its elements separately", I mean that some [parts of it] are accomplished only by means of spoken verses, and others again by means of song (1449b25-10). He then identifies the "parts" of tragedy:

Plot (mythos)

Refers to the "organization of incidents". It should imitate an action evoking pity and fear. The plot involves a change from bad towards good, or good towards bad. Complex plots have reversals and recognitions. These and suffering (or violence) are used to evoke the tragic emotions. The most tragic plot pushes a good character towards undeserved misfortune because of a mistake (hamartia). Plots revolving around such a mistake are more tragic than plots with two sides and an opposite outcome for the good and the bad. Violent situations are most tragic if they are between friends and family. Threats can be resolved (best

last) by being done in knowledge, done in ignorance and then discovered, almost be done in ignorance but be discovered in the last moment. Actions should follow logically from the situation created by what has happened before, and from the character of the agent. This goes for recognitions and reversals as well, as even surprises are more satisfying to the audience if they afterwards are seen as a plausible or necessary consequence.

Character (ethos)

Character is the moral or ethical character of the agents. It is revealed when the agent makes moral choices. In a perfect tragedy, the character will support the plot, which means personal motivations and traits will somehow connect parts of the cause-and-effect chain of actions producing pity and fear.

Main character should be: good

Aristotle explains that audiences do not like, for example, villains "making fortune from misery" in the end. It might happen though, and might make the play interesting. Nevertheless, the moral is at stake here and morals are important to make people happy (people can, for example, see tragedy because they want to release their anger).

- Appropriate—if a character is supposed to be wise, it is unlikely he is young (supposing wisdom is gained with age).
- Consistent—if a person is a soldier, he is unlikely to be scared of blood (if this soldier is scared of blood it must be explained and play some role in the story to avoid confusing the audience); it is also "good" if a character doesn't change opinion "that much" if the play is not "driven" by who characters are, but by what they do (audience is confused in case of unexpected shifts in behaviour [and its reasons and morals] of characters).
- "Consistently inconsistent"—if a character always behaves foolishly it is strange if he suddenly becomes smart. In this case it would be good to explain such change, otherwise the audience may be confused. If character changes opinion a lot it should be clear he is a character who has this trait, not a real life person – this is also to avoid confusion.
- Thought (dianoia)—spoken (usually) reasoning of human characters can explain the characters or story background.
- Diction (lexis) Lexis is better translated according to some as "speech" or "language." Otherwise, the relevant necessary condition stemming from logos in the definition (language) has no followup: mythos (plot) could be done by dancers or pantomime artists, given Chs 1, 2 and 4, if the actions are structured (on stage, as drama was usually done), just like plot for us can be given in film or in a story-ballet with no words.

Refers to the quality of speech in tragedy. Speeches should reflect character, the moral qualities of those on the stage. The expression of the meaning of the words melody (melos) "Melos" can also mean "music-dance" as some musicologists recognize, especially given that its primary meaning in ancient Greek is "limb" (an arm or a leg). This is arguably more sensible because then Aristotle is conveying what the chorus actually did. The Chorus too should be regarded as one of the actors. It should be an integral part of the whole, and share in the action. Should be contributed to the unity of the plot. It is a very real factor in the pleasure of the drama.

Spectacle (opsis)

Refers to the visual apparatus of the play, including set, costumes and props (anything you can see). Aristotle calls spectacle the "least artistic" element of tragedy, and the "least connected with the work of the poet (playwright). For example: if the play has "beautiful" costumes and "bad" acting and "bad" story, there is "something wrong" with it. Even though that "beauty" may save the play it is "not a nice thing".

He offers the earliest-surviving explanation for the origins of tragedy and comedy:

Anyway, arising from an improvisatory beginning (both tragedy and comedy—tragedy from the leaders of the dithyramb, and comedy from the leaders of the phallic processions which even now continue as a custom in many of our cities) [...] (1449a10-11)

Check Your Progress I:

Q1. How Aristotle distinguishes between the genres of "poetry"?

Answer.....
.....

Q2. Identify five basic parts within Works of Aristotle .

Answer.....
.....

1.5 INFLUENCE

The Arabic version of Aristotle's Poetics that influenced the Middle Ages was translated from a Greek manuscript dated to some time prior to the year 700. This manuscript, translated from Greek to Syriac, is independent of the currently-accepted 11th-century source designated Paris 1741. The Syriac-language source used for the Arabic translations departed widely in vocabulary from the original Poetics and it initiated a misinterpretation of Aristotelian thought that continued through the Middle Ages. Paris 1741 appears online at the Bibliothèque nationale de France (National Library of France).

Arabic scholars who published significant commentaries on Aristotle's Poetics included Avicenna, Al-Farabi and Averroes. Many of these interpretations sought to use Aristotelian theory to impose morality on the Arabic poetic tradition. In particular, Averroes added a moral dimension to the Poetics by interpreting tragedy as the art of praise and comedy as the art of blame. Averroes' interpretation of the Poetics was accepted by the West, where it reflected the "prevailing notions of poetry" into the 16th century. Recent scholarship has challenged whether Aristotle focuses on literary theory per se (given that not one poem exists in the treatise) or whether he focuses instead on dramatic musical theory that only has language as one of the elements.

1.6 SUMMARY

Aristotle proposes to study poetry by analyzing its constitutive parts and then drawing general conclusions. The portion of the Poetics that survives discusses mainly tragedy and epic poetry. We know that Aristotle also wrote a treatise on comedy that has been lost. He defines poetry as the mimetic, or imitative, use of language, rhythm, and harmony, separately or in combination. Poetry is mimetic in that it creates a representation of objects and events in the world, unlike philosophy, for example, which presents ideas. Humans are naturally drawn to imitation, and so poetry has a strong pull on us. It can also be an excellent learning device, since we can coolly observe imitations of things like dead bodies and disgusting animals when the real thing would disturb us.

Aristotle identifies tragedy as the most refined version of poetry dealing with lofty matters and comedy as the most refined version of poetry dealing with base matters. He traces a brief and speculative history of tragedy as it evolved from dithyrambic hymns in praise of the god Dionysus. Dithyrambs were sung by a large choir, sometimes featuring a narrator. Aeschylus invented tragedy by bringing a second actor into dialogue with the narrator. Sophocles innovated further by introducing a third actor, and gradually tragedy shifted to its contemporary dramatic form.

Aristotle defines tragedy according to seven characteristics: (1) it is mimetic; (2) it is serious,

(3) it tells a full story of an appropriate length, (4) it contains rhythm and harmony, (5) rhythm and harmony occur in different combinations in different parts of the tragedy, (6) it is performed rather than narrated, and (7) it arouses feelings of pity and fear and then purges these feelings through catharsis. A tragedy consists of six component parts, which are listed here in order from most important to least important: plot, character, thought, diction, melody, and spectacle.

A well-formed plot must have a beginning, which is not a necessary consequence of any previous action; a middle, which follows logically from the beginning; and an end,

which follows logically from the middle and from which no further action necessarily follows. The plot should be unified, meaning that every element of the plot should tie in to the rest of the plot, leaving no loose ends. This kind of unity allows tragedy to express universal themes powerfully, which makes it superior to history, which can only talk about particular events.

Episodic plots are bad because there is no necessity to the sequence of events. The best kind of plot contains surprises, but surprises that, in retrospect, fit logically into the sequence of events. The best kinds of surprises are brought about by peripeteia, or reversal of fortune, and anagnorisis, or discovery. A good plot progresses like a knot that is tied up with increasingly greater complexity until the moment of peripeteia, at which point the knot is gradually untied until it reaches a completely unknotted conclusion.

For a tragedy to arouse pity and fear, we must observe a hero who is relatively noble going from happiness to misery as a result of error on the part of the hero. Our pity and fear is aroused most when it is family members who harm one another rather than enemies or strangers. In the best kind of plot, one character narrowly avoids killing a family member unwittingly thanks to an anagnorisis that reveals the family connection. The hero must have good qualities appropriate to his or her station and should be portrayed realistically and consistently. Since both the character of the hero and the plot must have logical consistency, Aristotle concludes that the untying of the plot must follow as a necessary consequence of the plot and not from stage artifice, like a *deus ex machina* (a machine used in some plays, in which an actor playing one of the gods was lowered onto the stage at the end).

Aristotle discusses thought and diction and then moves on to address epic poetry. Whereas tragedy consists of actions presented in a dramatic form, epic poetry consists of verse presented in a narrative form. Tragedy and epic poetry have many common qualities, most notably the unity of plot and similar subject matter. However, epic poetry can be longer than tragedy, and because it is not performed, it can deal with more fantastic action with a much wider scope. By contrast, tragedy can be more focused and takes advantage of the devices of music and spectacle. Epic poetry and tragedy are also written in different meters. After defending poetry against charges that it deals with improbable or impossible events, Aristotle concludes by weighing tragedy against epic poetry and determining that tragedy is on the whole superior.

Chapter 1-5

Aristotle begins with a loose outline of what he will address in *The Poetics*:

- a. The different kinds of poetry and the 'essential quality' of each
- b. The structure necessary for a 'good poem'

- c. The method in which a poem is divided into parts
- d. Anything else that might tangentially come up in his address of the above topics.

But before he begins tackling these topics, Aristotle first seeks to define poetry. Poetry, as Aristotle defines it, is first and foremost a 'medium of imitation,' meaning a form of art that seeks to duplicate or represent life. Poetry can imitate life in a number of ways, by representing character, emotion, action, or even everyday objects.

Poetry, as Aristotle defines it, includes epic poetry, tragedy, comedy, dithyrambic poetry, and music (specifically of flute, and lyre). What differentiates these kinds of poetry is the nature of their 'imitation.' He notes three differences.

1. Medium of Imitation

In general, poetry imitates life through rhythm, language, and harmony. This is more pronounced in music or dance, but even verse poetry can accomplish imitation through language alone.

2. Object of Imitation

Art seeks to imitate men in action - hence the term 'drama' (dramatas, in Greek). In order to imitate men, art must either present man as 'better' than they are in life (i.e. of higher morals), as true to life, or as 'worse' than they are in life (i.e. of lower morals).

Each author has his own tendencies - Homer 'makes men better than they are,' Cleophon 'as they are', Nichocharas 'worse than they are.' But more important is a general distinction that Aristotle makes between forms of drama: comedy represents men as worse than they are, tragedy as better than they are in actual life.

1. Mode of Imitation

A poet can imitate either through:

- a. narration, in which he takes another personality (an omniscient 'I' watching the events 'like an observer')
- b. speak in his own person, unchanged (the first-person 'I')
- c. presents all his characters as living and moving before us (third-person narrator)

Continuing on from imitation, Aristotle turns to the anthropology and history of poetry. As Aristotle sees it, poetry emerged for two reasons -- 1) man's instinct to imitate things and 2) the instinct for 'harmony' and rhythm.

Once poetry emerged, it evolved in two directions. One group of poems imitated 'noble actions,' or the actions of good men. A second group of poets imitated 'the actions of meaner persons' in the form of satire. The former evolved into tragedy, the latter into epic poetry, then tragic drama.

Tragedy began as improvisation and evolved over time, through the contribution of Aeschylus, Sophocles, and others into its natural form of dramatic plot, dialogue, and iambic verse.

Comedy began as an imitation of characters 'of a lower type', meaning a representation of a defect or ugliness in character, which is not painful or destructive. Comedy was at first not taken seriously, but once plot was introduced in Sicily comedic theater, it soon grew into a respected form.

Epic poetry, finally, imitates men of noble action, like tragedy. But epic poetry only allows one kind of meter and is narrative in form. Moreover, tragedy usually confines itself to a single day, whereas epic poetry has no limits of time. Ultimately, all the elements of an epic poem are found in tragedy, but not all the elements of tragedy are found in an epic poem.

Chapter 6-12

Tragedy is an imitation of action with the following characteristics: it is serious, complete, of significant magnitude, depicted with rhythmic language and/or song, in the form of action (not narrative), and produces a 'purgation' of pity and fear in the audience (also known as catharsis).

Since tragedy is the imitation of action, it is chiefly concerned with the lives of men, and thus presents a stage for character and thought. Character - the qualities ascribed to a certain man - and thought, according to Aristotle, are the two causes from which actions spring. These elements also determine the success of a given action. Plot, then, is arrangements of incidents (successes or failures) that result from character and thought giving way to action.

With the above in mind, Aristotle lays out the six parts that define a tragedy:

- plot
- character
- diction (rhythmic language)
- thought
- spectacle
- song

Plot is the most important part of a tragedy for a number of reasons. First, the result of a man's actions determines his success or failure, and hence his happiness, so it is action which is paramount - not character, which doesn't necessarily affect every action. Second, without action, there cannot be a tragedy - but there can be a tragedy without character. Thirdly, diction, song, and thought - even elegantly combined - cannot replicate the action of life without plot.

Plot, then, is the 'soul of a tragedy,' and character comes second. Rounding out his rankings: thought, meaning what a character says in a given circumstance, followed by diction, song, and spectacle.

Aristotle goes on to describe the elements of plot, which include completeness, magnitude, unity, determinate structure, and universality. Completeness refers to the necessity of a tragedy to have a beginning, middle, and end. A 'beginning' is defined as an origin, by which something naturally comes to be. An 'end,' meanwhile, follows another incident by necessity, but has nothing necessarily following it. The 'middle' follows something just as something must follow it. 'Magnitude' refers simply to length -- the tragedy must be of a 'length which can be easily embraced by the memory.' That said, Aristotle believes that the longer a tragedy, the more beautiful it can be, provided it maintains its beginning, middle, and end. And in the sequence of these three acts, the tragedy will present a change 'from bad fortune to good, or from good fortune to bad.'

'Unity' refers to the centering of all the plot's action around a common theme or idea.

'Determinate structure' refers to the fact that the plot all hinges on a sequence of causal, imitative events, so if one were to remove even one part of the plot, the entire tragedy 'will be disjointed and disturbed.' More simply, every part of a good plot is necessary.

'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.'

Aristotle ends this discussion of plot elements by pointing his out his particular disdain for 'episodic' plots - plots in which episodes succeed one another 'without probably or necessary sequence' (like a weekly sitcom, for instance). These episodic dramas stretch plot 'beyond their capacity,' and hence are inorganic.

Chapter 10-12

In order for plot to function, it not only needs the basic concepts from the previous chapters, but the following components as well: astonishment, reversal (or peripeteia), recognition, and suffering.

Astonishment refers to a tragedy's ability to inspire 'fear and pity.' Both fear and pity are elicited from an audience when the events come by surprise, but not by chance. The surprise that drives the tragedy must feel like it is part of a grander design.

Reversal is the change by which the main action of the story comes full-circle -- for example, In Oedipus, the messenger who comes to free Oedipus from his fears of his mother produces the opposite effect with his news.

Recognition is the change from ignorance to knowledge, usually involving people

coming to understand the identities of one another or discovering whether a person 'has done a thing or not.' The best forms of recognition are linked with a reversal (as in Oedipus) and, in tandem, will produce pity and fear from the audience.

Suffering is a destructive or painful action, which is often the result of a reversal or recognition. Aristotle points out that a 'simple' plot omits a reversal or recognition, but a 'complex plot has one or the other - or both, if it is truly transcendent. All tragedies, however, depend on suffering as part of its attempt to elicit pity and fear from the audience.

Finally, Aristotle points out the structural parts of a tragedy (or 'quantitative' parts, as he calls them). These are the prologue, episode, exode, and choric song.

The prologue is the part of the tragedy which precedes the first undivided utterance of the chorus. The episode is the part of the tragedy between choral songs, and the exode is the first part of a tragedy with no choric song after it.

Chapter 11-16

Aristotle next addresses what elements comprise the 'best' tragic plots. First, a perfect tragedy should have a complex plan - thus using reversal and recognition to imitate actions which elicit fear or pity in the audience. And yet, a good tragedy does not simply present the spectacle of a virtuous man suffering adversity, for that is merely 'shocking' and does not make us empathize with the hero.

If pity is aroused by 'unmerited misfortune,' and fear by 'the misfortune of a man like ourselves,' then a good tragedy presents a character whose downfall comes because of a flaw in him - 'an error or frailty.' Though he is renowned, prosperous, even seeming virtuous, there is a chink in his armor that will inevitably be found - and will be the source of his demise.

Fear and pity truly can only be elicited through this tragic flaw in the hero which in turn is motivated by the 'unity' or spine of the entire piece. Some poets, says Aristotle, use spectacle to motivate fear and pity, but this ultimately does not resonate for long, since spectacle produces a different type of 'pleasure' than the one requisite for tragedy. Only pity and fear can produce true 'purgation' or emotions, rather than a spectacle of false catharsis.

Aristotle next summarizes the circumstances that make for good tragedy. First, it must involve incidents between people who are 'dear to one another' - i.e. a son killing a mother, a brother killing a brother, etc. There are all kinds of permutations of such an incident:

- The act can be done consciously and with knowledge of the people involved (i.e. Medea slaying her children)
- The act can be done ignorantly, and the tie of family or friendship discovered afterwards (i.e. Oedipus)
- The act is not done, because the hero can't go through with it

- The act is about to be done, but then the discovery reveals the true identities of the characters, and the deed is stopped before it does irreparable harm.

Aristotle points out that case c) is the least dramatic (though it works in *Antigone*), and that d) is likely the most effective. When it comes to character, a poet should aim for four things. First, the hero must be 'good,' and thus manifest moral purpose in his speech. Second, the hero must have propriety, or 'manly valor.' Thirdly, the hero must be 'true to life.' And finally, the hero must be consistent.

The concept of 'true to life' is addressed further, and Aristotle points out that a well-drawn character acts out of 'probability and necessity,' not because of some arbitrary traits bestowed upon him by the author. Moreover, the unraveling of the plot comes from the actions of the plot itself - the inner logic of the chain of events, rather than the character himself. Indeed, a well-drawn character is simply in service of the plot.

Aristotle next lists the types of recognition available to a poet. First, there is recognition by signs - bodily marks, external ornaments like jewelry, or some other marking that delineates the secret identity of a person. Aristotle calls this type of recognition the 'least artistic type.'

Second, there is recognition 'invented by will,' or the sudden revelation of an identity without forewarning or necessity. This too, says Aristotle, is a type of device 'wanting in art.'

A third type is recognition from memory, where a character sees an object and it 'awakens a feeling,' and recognition from 'reasoning' provides a fourth type, where the character determines a secret identity through a process of deduction. Fifth is recognition involving 'false interference,' where a messenger or outside character facilitates the revelation?

But the sixth and best type of recognition is one that 'arises from the incidents themselves' and the discovery is made naturally in the course of the plot. Again, Aristotle points to *Oedipus Rex* as the model, since nothing in the construction of the revelation is artificial. It is simply a process of the plot's unravelling from the center, an essential core of the drama's unity.

Chapter 17-20

Aristotle points out that visualizing the action is crucial for a poet in order to avoid gaps in logic or inconsistencies. Rather than see the action in his head, Aristotle says the poet must work out the action 'before his eyes.'

Aristotle also suggests that a poet construct a general outline and then fill in episodes and detail. Thus, a poet can work out a play's essence, and then focus on the episodes that will support this essence and in effect, create 'unity.'

Every tragedy contains two parts - complication and unraveling (denouement). The complication refers to everything from the beginning of the action to the turning point, or climax where bad fortune turns to good, or good fortune turns to bad. The unraveling, or denouement, extends from the climax to the end, and tracks the final transformation of a hero to good or bad fortune.

Aristotle presents four kinds of tragedy:

- a) complex - depending entirely on reversal and recognition at the climax
- b) pathetic - motivated by passion
- c) ethical - motivated by moral purpose
- d) simple - without reversal or recognition

Aristotle concludes his discussion of reversal and recognition by suggesting that a tragedy should not assume an epic structure - involving many plots. One plot that creates unity of action is all that is required for tragic catharsis.

Aristotle moves on to diction next, or the expression of thought through speech. Speech can be divided into a) proof and refutation, b) excitation of feelings (pity, fear, and anger), or c) the suggestion of importance. Indeed, action can be divided similarly - but the difference between action and speech is that action can stand alone without exposition, while speech depends on the effect of the speech in order to gain a result. The speech, in itself, is an action.

Chapter 21-24

Aristotle classifies Greek words in an esoteric discussion of 'simple' and 'compound' terms, and the reader can sift through a majority of this analysis and focus instead on his definition of a few key literary terms.

First is 'metaphor,' or the use of 'transference' to link two unlike things. 'Life's setting sun,' for instance, does not hedge or qualify its comparison with 'like' or 'as' (that would be a simile), or create primacy around one term (as in an analogy). Instead, a metaphor simply links two objects with the understanding that the reader will find the unity of concept that connects them.

Aristotle points out that the best poetry uses only 'current and proper words,' meaning the contemporary lexicon. When an author resorts to 'lofty' or esoteric language, he alienates the reader. Indeed, a metaphor, says Aristotle, only truly works when it uses ordinary words; if one were to use 'strange' or 'raised' words for a metaphor or other literary device, it simply collapses into jargon and yet, Aristotle also permits the good poet to lengthen, contract, and alter words to fit his purpose. By playing with ordinary words, the poet creates 'distinct' language, but at the same time ensures that the reader will maintain clarity. By playing with accepted or ordinary words, the poet can engage the reader at the highest level. (One can

think of Shakespeare here, and the way he so often uses recognizable words in extraordinary ways to achieve his rhythms and images.)

Aristotle next proceeds to a discussion of the epic form - which employs a single meter, a dramatic plot, unity, and all the other features of a tragedy. (As mentioned before, a proper epic maintains all the elements of a tragedy, since tragedy evolved from the epic form.) An epic does not portray a single action, but rather a single 'period,' thus often charting the course of many characters over the course of many events.

Epic poetry falls into the same categories as tragedy: simple, complex, ethical or pathetic. Also like tragedy, it requires reversals, recognitions, scenes of suffering, and artistic thought and diction. There are a few differences between tragedy and epic, however.

First, an epic poem, however, will not use song or spectacle to achieve its cathartic effect. Second, epics often cannot be presented at a single sitting, whereas tragedies are usually capable of being brought within a single view. Epic poetry, after all, is not confined to the stage - and thus, many events and characters can be presented simultaneously because of its narrative form. Finally, the 'heroic measure' of epic poetry is hexameter, where tragedy often uses other forms of meter to achieve the rhythms of different characters' speech.

Aristotle points out that the poet should take as little part as possible in the actual story of an epic - meaning limited first-person narration, and no personal appearances in scenes if possible. At the same time, 'wonderment,' created by absurdity or irrational events for the purposes of indulging the reader's pleasure, is allowed in an epic poem - even more so than in a tragedy. An absurd event or moment can pass more unnoticed in an epic poem, simply because it is not being dramatized onstage.

That said, Aristotle notes that a tragic plot cannot have 'irrational parts.' There must be likelihood, no matter how seemingly impossible the circumstances - as long as we trust that given the initial incident, the plot follows logically and probably, then the poet is in the realm of good drama. But if we believe neither the inciting incident, nor the chain of events that follows, the poem is simply absurd, and thus summarily dismissed.

Chapter 25-26

Aristotle next tackles 'critical difficulties' that a poet may face and the solutions that will ensure his success. He names three major 'solutions' for poets in attempting to imitate action and life:

- a. The poet must imitate either things as they are, things as they are thought to be, or things as they ought to be
- b. The poet must imitate in action and language; the latter must be current terms, or metaphors (and occasionally rare words)

c. Errors come when the poet imitates incorrectly - and thus destroys the essence of the poem - or when the poet accidentally makes an error (a factual error, for instance), which does not ultimately sabotage the entire work. The only error that matters is one that touches the essential of the given work - for instance, 'not to know that a hind has no horns is a less serious matter than to paint it inartistically.'

Critics often argue with a poet's work if it is seen as either impossible, irrational, morally hurtful, contradictory, or contrary to artistic correctness. Aristotle refutes all of these judgments by saying simply that it is the purpose - the essence - of the work that matters, and its goal in imitating reality as it is, as it is thought to be, or as it ought to be.

Aristotle concludes by tackling the question of whether the epic or tragic form is 'the higher.' Most critics of his time argued that tragedy was for an inferior audience that required the gesture of performers, while epic poetry was for a 'cultivated audience' which could filter a narrative form through their own imagined characters.

Aristotle replies with the following:

- a. Epic recitation can be marred with overdone gesticulation in the same way as a tragedy; there is no guarantee that the epic form is not one motivated by the oral gestures of the ones who recite it for audiences
- b. Tragedy, like poetry, produces its effect without action - its power is in the mere reading; enacting it onstage should give the exact same effect as reading a good epic loud
- c. The tragedy is, in fact, superior, because it has all the epic elements as well as spectacle and music to provide an indulgent pleasure for the audience. Moreover, it maintains a vividness of impression in reading as well as staging.

Tragedy, then, despite the argument of critics is the higher art. And with this quite controversial conclusion Aristotle ends his work.

M.A.(English)
Semester – I
MAEM21102T: RENAISSANCE
DRAMA

Section A (Unit 2)
ARISTOTLE - POETICS

1.7 ANALYSIS

Aristotle takes a scientific approach to poetry, which bears as many disadvantages as advantages. He studies poetry as he would a natural phenomenon, observing and analyzing first, and only afterward making tentative hypotheses and recommendations. The scientific approach works best at identifying the objective, law like behavior that underlies the phenomena being observed. To this end, Aristotle draws some important general conclusions about the nature of poetry and how it achieves its effects. However, in assuming that there are objective laws underlying poetry, Aristotle fails to appreciate the ways in which art often progresses precisely by overturning the assumed laws of a previous generation. If every play were written in strict accordance with a given set of laws for a long enough time, a revolutionary playwright would be able to achieve powerful effects by consciously violating these laws. In point of fact, Euripides, the last of the three great tragic poets of Ancient Greece, wrote many plays that violated the logical and structured principles of Aristotle's Poetics in a conscious effort to depict a world that he saw as neither logical nor structured. Aristotle himself gives mixed reviews to Euripides' troubling plays, but they are still performed two and a half millennia after they were written.

Aristotle's concept of mimesis helps him to explain what is distinctive about our experience of art. Poetry is mimetic, meaning that it invites us to imagine its subject matter as real while acknowledging that it is in fact fictional. When Aristotle contrasts poetry with philosophy, his point is not so much that poetry is mimetic because it portrays what is real while philosophy is nonmimetic because it portrays only ideas. Rather, the point is that the ideas discussed in philosophical texts are as real as any ideas ever are. When we see an actor playing Oedipus, this actor is clearly a substitute through which we can imagine what a real Oedipus might be like. When we read Aristotle's ideas on art, we are in direct contact with the ideas, and there is nothing more real to imagine. Art presents reality at one level of remove, allowing us a certain detachment. We do not call the police when we see Hamlet kill Polonius because we know that we are not seeing a real event but only two actors imitating real-world possibilities. Because we are conscious of the mimesis involved in art, we are

detached enough that we can reflect on what we are experiencing and so learn from it. Witnessing a murder in real life is emotionally scarring. Witnessing a murder on stage gives us a chance to reflect on the nature and causes of human violence so that we can lead a more reflective and sensitive life.

Aristotle identifies catharsis as the distinctive experience of art, though it is not clear whether he means that catharsis is the purpose of art or simply an effect. The Greek word *katharsis* originally means purging or purification and refers also to the induction of vomiting by a doctor to rid the body of impurities. Aristotle uses the term metaphorically to refer to the release of the emotions of pity and fear built up in a dramatic performance. Because dramatic performances end, whereas life goes on, we can let go of the tension that builds during a dramatic performance in a way that we often cannot let go of the tension that builds up over the course of our lives. Because we can let go of it, the emotional intensity of art deepens us, whereas emotional intensity in life often just hardens us. However, if this process of catharsis that allows us to experience powerful emotions and then let them go is the ultimate purpose of art, then art becomes the equivalent of therapy. If we define catharsis as the purpose of art, we have failed to define art in a way that explains why it is still necessary in an era of psychiatry. A more generous reading of Aristotle might interpret catharsis as a means to a less easily defined end, which involves a deeper capacity for feeling and compassion, a deeper awareness of what our humanity consists in.

Aristotle insists on the primacy of plot because the plot is ultimately what we can learn from in a piece of art. The word we translate as "plot" is the Greek word *muthos*, which is the root for myth. *Muthos* is a more general term than plot, as it can apply to any art form, including music or sculpture. The *muthos* of a piece of art is its general structure and organization, the form according to which the themes and ideas in the piece of art make themselves apparent. The plot of a story, as the term is used in the *Poetics*, is not the sequence of events so much as the logical relationships that exist between events. For Aristotle, the tighter the logical relationships between events, the better the plot. *Oedipus Rex* is a powerful tragedy precisely because we can see the logical inevitability with which the events in the story fall together. The logical relationships between events in a story help us to perceive logical relationships between the events in our own lives. In essence, tragedy shows us patterns in human experience that we can then use to make sense of our own experience.

The *Poetics* begins quickly and efficiently, unlike a number of Aristotle's other works. Instead of laying out an argument for why the subject merits such a discussion or an overall thesis for his investigation, he immediately lays out an outline for his work - types of poetry, structure, and division - and begins his systematic analysis.

As one critic notes, "The preliminaries are over in ten lines... Nothing is said about the

purpose of the discussion, what Aristotle hopes to accomplish by it; next to nothing about method, or the views of others on poetry. But above all we miss something that stands as preface to every major work of Aristotle's [best work], namely some general statement by way of orientation..." (Else, 2). In other words, Aristotle usually presents a 'notion of the forest,' before he begins to look at the trees. But not in the *Poetics*.

The first three chapters of the *Poetics* are action-packed - nearly every line needs to be carefully dealt with, since Aristotle presents a myriad of definitions, concepts, and categories. But the first major issue is to understand involves the term 'Poetics' - what does Aristotle mean by it? Simply put, 'poetry' to Aristotle is not the final product, but the art of creating poetry. To understand this art, we must first grasp a number of important concepts.

The first is 'imitation,' which is a word used often in the *Poetics*. 'Imitation,' as a concept, refers to an artist's primary motivation to duplicate or capture life in some form. Imitation, furthermore, is an innate instinct, says Aristotle, that is 'implanted in man from childhood.' We use imitation not only for entertainment, but also for learning - by seeing the fortunes or misfortunes of another, they can internalize experience through vicarious living.

Aristotle also uses imitation to differentiate between tragedy and comedy. In the former, poets reveal men as better than they are - hence the tragic 'hero.' It is in this representation of man as 'better' or of 'higher morality' that we ultimately find catharsis, the release at the end of a tragedy. In comedy, however, a poet presents man as worse than he is - plagued by some defect or ugliness which ultimately takes the reader into a satiric worldview. Comedy ultimately works in a similar way to tragedy, but with opposite effect: in a tragedy, we grieve over the fate of a man who must suffer for his flaw, perhaps touched by the possibility that we too might possess this flaw. But in a comedy, we laugh at the hero's flaw, comforted by the fact that it is not ours.

Indeed, comedy and tragedy both have a moralizing effect on the audience. This is less evident in comedy, perhaps, since "comedies tend to be about bad behavior and people doing ugly, immoral, or ridiculous things." The critic Goucher explains how Aristotle solves this problem: "[Aristotle] accepted that the primary object of comedy as imitation: imitation of low characters - not morally bad, but ludicrous, ugly but not painful or destructive. He defended comedies' mimetic representation of ludicrous behavior because it would incite audiences to avoid its imitation" (Goucher 1).

Aristotle's definition of epic poetry may confuse the reader, so it is worth illuminating precisely what he means. Epic poetry is like tragedy in that it reveals man to be better than he is - but it is narrative in form, depending either on an omniscient first-person narrator, a third-person narrator, or a first-person narrating hero. A tragedy, meanwhile, involves the dialogue of two or more characters. Additionally, tragedy and epic poetry differ in length -- tragedy is

confined usually to a single day, in the efforts to reveal a quick devolution of the hero. Epic poetry, meanwhile, often continues for a man's full lifetime. Ultimately it seems that tragedy grew from epic poetry, so we find all the qualities of the latter in the former, but an epic poem need not contain all the elements of a tragedy.

Check Your Progress II:

Q1. How Aristotle defines tragedy according to seven characteristics?

Answer.....
.....
.....

Q2. Discuss and analyze the poetry style of Aristotle.

Answer.....
.....
.....

1.8 LET'S SUM UP

Though the precise origins of Aristotle's Poetics are not known, researchers believe that the work was composed around 110 BCE and was preserved primarily through Aristotle's students' notes. Despite its vague beginning, the Poetics has been a central document in the study of aesthetics and literature for centuries, proving especially influential during the Renaissance; it continues to have relevance in scholarly circles today.

Over the years the Poetics has been both praised and disparaged. Some critics object to Aristotle's theory of poetics and regret that the work has held such sway in the history of Western literature. One contemporary critic argues that Aristotle "reduces drama to its language," and the "language itself to its least poetic element, the story, and then encourages insensitive readers...to subject stories to crudely moralistic readings that reduce tragedies to the childish proportions of Aesop-fables" (Sachs 1). Other critics have argued against such views and reclaimed the Poetics for their own times; often these critics emphasize the importance of reading the Poetics in its historical context - it was, after all, written an awfully long time ago - and stress that despite this historical barrier the insights contained in the work still hold true. Whichever side of the debate you end up on, it is important when studying the Poetics to take time to decode its dense text. The Poetics is widely considered one of Aristotle's most demanding but rewarding texts, requiring commitment in its study, but offering profound returns to the diligent reader.

The Poetics is Aristotle's attempt to explain the basic problems of art. He both defines art

and offers criteria for determining the quality of a given artwork. The Poetics stands in opposition to the theory of art propounded by Aristotle's teacher, Plato. In his Republic, Plato argues that "poetry is a representation of mere appearances and is thus misleading and morally suspect" (Critical, 1). In the Poetics, Aristotle, Plato's student, attempts to refute his teacher by exploring what unites all poetry: its imitative nature and its ability to bring an audience into its specific plot while preserving a unity of purpose and theme. The tone of the Poetics reflects its argumentative spirit as Aristotle attempts both to explain the "anatomy" of poetry and to justify its value to human society.

Despite its broad goals, however, Aristotle's arguments are quite concrete. He is less interested in the abstract "existence" of art than he is in looking at specific artworks by specific playwrights. Aristotle wants to explain why effective poetry has stayed with audiences for so long. He tends to look for "empirical evidence" - i.e. sensory proof through past observation - that art is both good and useful, no matter how philosophers like Plato try to dismiss it..

1.9 KEYWORDS

1. Catharsis : Catharsis is a key element of tragedy which induces pity and fear in the audience: pity of the hero's plight, and fear that it will befall us
2. Comedy: Comedy presents human beings as "worse than they are" in life, in order to present a different type of imitation than in a classical tragedy.
3. Complex plot :A complex plot involves a unity of action and purpose and ultimately leads to a climactic reversal and recognition.
4. Denouement: Denouement is the unraveling of the plot that takes place after the climax.
5. Iambic: Iambic is the 'dramatic' meter with a syncopated beat, more closely related to the way we speak in normal life.
6. Narrative: Narrative is the dramatization of action by a single narrator.
7. Pity: Pity is one of the key elements of catharsis, driven by our empathy for the hero's plight.
8. Plot: Plot is one of the six components of tragedy, but the most important. Aristotle calls plot the "soul of tragedy," since it is the arrangements of incidents that justifies all the other elements of tragedy in its dramatization of action.

1.10 QUESTIONS FOR REVIEW

1. What does Aristotle mean by imitation?

2. Which is not something Aristotle says he will address in the Poetics?
1. Which is not included in poetry's imitation?
4. What is one of the reasons poetry emerged?

1.11 SUGGESTED READINGS AND REFERENCES

1. Aristotle's Treatise On Poetry, transl. with notes by Th. Twining, I-II, London 21812
2. Aristotelis De arte poetica liber, tertiiscurisrecognovit et adnotationecriticaauxit I. Vahlen, Lipsiae 11885
1. Aristotle on the Art of Poetry. A revised Text with Critical Introduction, Translation and Commentary by I. Bywater, Oxford 1909
4. Aristoteles: Περὶ ποιητικῆς, mitEinleitung, Text und adnotatiocritica, exegetischemKommentar [...] von A. Gudeman, Berlin/Leipzig 1914
5. Aristotele: Poetica, introduzione, testo e commento di A. Rostagni, Torino 21945

1.12 Aristotle's Poetics: The Argument, by G. F. Else, Harvard 1957

1.12 ANSWER TO CHECK YOUR PROGRESS

CHECK YOUR PROGRESS I :

Answer 1 : Check Section 1.5

Answer 2 : Check Section 1.4

CHECK YOUR PROGRESS II :

Answer 1 : Check Section 1.7

Answer 2 : Check Section 1.8

M.A .(English)
Semester – I
Section- B (Unit 3)
Christopher Marlowe: Doctor Faustus

Structure

- 2.0 Learning Objective
- 2.1 Christopher Marlowe
- 2.2 Plot Overview
- 2.3 Prologue
- 2.4 Scene 1
- 2.5 Chorus 2–Scene 8
- 2.6 Chorus 1–Scene 9
- 2.7 Scenes 10–11
- 2.8 Chorus 4–Epilogue
- 2.9 Character List
- 2.10 Faustus
- 2.11 Mephastophilis
- 2.12 Themes
- 2.13 Motifs
- 2.14 Symbols
- 2.15 Unit End Questions (MCQ and Descriptive)
- 2.16 Reference

2.0 Learning Objective

In this unit the students would learn about the playwright Christopher Marlowe and his dramatic techniques. The students will understand what an Elizabethan tragedy is. They will understand the different aspects of the play-Doctor Faustus, how the plot unfolds, the theme, the characters in the play and the message thus communicated through the play.

2.1 Christopher Marlowe

Playwright, poet. Christopher Marlowe was a poet and playwright at the forefront of the 16th- century dramatic renaissance. His works influenced William Shakespeare and

generations of writers to follow.

Born in Canterbury, England, in 1564. While Christopher Marlowe's literary career lasted less than six years, and his life only 29 years, his achievements, most notably the play *The Tragical History of Doctor Faustus*, ensured his lasting legacy.

Early Years

Christopher Marlowe was born in Canterbury around February 26, 1564 (this was the day on which he was baptized). He went to King's School and was awarded a scholarship that enabled him to study at Corpus Christi College, Cambridge, from late 1580 until 1587.

Marlowe earned his bachelor of arts degree in 1584, but in 1587 the university hesitated in granting him his master's degree. Its doubts (perhaps arising from his frequent absences, or speculation that he had converted to Roman Catholicism and would soon attend college elsewhere) were set to rest, or at least dismissed, when the Privy Council sent a letter declaring that he was now working "on matters touching the benefit of his country," and he was awarded his master's degree on schedule.

Marlowe as a Secret Agent?

The nature of Marlowe's service to England was not specified by the council, but the letter sent to Cambridge has provoked abundant speculation, notably the theory that Marlowe had become a secret agent working for Sir Francis Walsingham's intelligence service. No direct

Evidence supports this theory, but the council's letter clearly suggests that Marlowe was serving the government in some secret capacity.

Surviving Cambridge records from the period show that Marlowe had several lengthy absences from the university, much longer than allowed by the school's regulations. And extant dining room accounts indicate that he spent lavishly on food and drink while there, greater amounts than he could have afforded on his known scholarship income. Both of these could point to a secondary source of income, such as secret government work.

But with scant hard evidence and rampant speculation, the mystery surrounding Marlowe's service to the queen is likely to remain active. Spy or not, after attaining his master's degree, Marlowe moved to London and took up writing full-time.

01 Early Writing Career

After 1587, Christopher Marlowe was in London, writing for the theater and probably also engaging himself occasionally in government service. What is thought to be his first play, *Dido, Queen of Carthage*, was not published until 1594, but it is generally thought to have been written while he was still a student at Cambridge. According to records, the play was performed by the Children of the Chapel, a company of boy actors, between 1587 and 1591.

Marlowe's second play was the two-part *Tamburlaine the Great* (c. 1587; published 1590). This was Marlowe's first play to be performed on the regular stage in London and is among the first English plays in blank verse. It is considered the beginning of the mature phase of the Elizabethan theater and was the last of Marlowe's plays to be published before his untimely death.

There is disagreement among Marlowe scholars regarding the order in which the plays subsequent to *Tamburlaine* were written.

Some contend that *Doctor Faustus* quickly followed *Tamburlaine*, and that Marlowe then turned to writing *Edward the Second*, *The Massacre at Paris*, and finally *The Jew of Malta*. According to the Marlowe Society's chronology, the order was thus: *The Jew of Malta*, *Doctor Faustus*, *Edward the Second* and *The Massacre at Paris*, with *Doctor Faustus* being performed first (1604) and *The Jew of Malta* last (1611).

What is not disputed is that he wrote only these four plays after *Tamburlaine*, from c. 1589 to 1592, and that they cemented his legacy and proved vastly influential.

The Plays

The Jew of Malta

The Jew of Malta (fully *The Famous Tragedy of the Rich Jew of Malta*), with a prologue delivered by a character representing Machiavelli, depicts the Jew Barabas, the richest man on all the island of Malta. His wealth is seized, however, and he fights the government to regain it until his death at the hands of Maltese soldiers.

The play swirls with religious conflict, intrigue and revenge, and is considered to have been a major influence on Shakespeare's *The Merchant of Venice*. The title character, Barabas, is seen as the main inspiration for Shakespeare's Shylock character in *Merchant*. The play is also considered the first (successful) black comedy, or tragicomedy.

Barabas is a complex character who has provoked mixed reactions in audiences, and there has been extensive debate about the play's portrayal of Jews (as with Shakespeare's

Merchant). Filled with unseemly characters, the play also ridicules oversexed Christian monks and nuns, and portrays a pair of greedy friars vying for Barabas' wealth. *The Jew of Malta* in this way is a fine example of what Marlowe's final four works are in part known for: controversial themes.

Edward the Second

The historical *Edward the Second* (fully *The Troublesome Reign and Lamentable Death of Edward the Second, King of England, with the Tragical Fall of Proud Mortimer*) is a play about the deposition of England's King Edward II by his barons and the queen, all of whom resent the undue influence the king's men have over his policies.

Edward the Second is a tragedy featuring a weak and flawed monarch, and it paved the way for Shakespeare's more mature histories, such as *Richard II*, *Henry IV* and *Henry V*. It is the only Marlowe plays whose text can be reliably said to represent the author's manuscript, as all of Marlowe's other plays were heavily edited or simply transcribed from performances, and the original texts were lost to the ages.

The Massacre at Paris

The Massacre at Paris is a short and lurid work, the only extant text of which was likely a reconstruction from memory, or "reported text," of the original performance. Because of its origin, the play is approximately half the length of *Edward the Second*, *The Jew of Malta* and each part of *Tamburlaine*, and comprises mostly bloody action with little depth of characterization or quality verse. For these reasons, the play has been the most neglected of Marlowe's oeuvre.

Massacre portrays the events of the Saint Bartholomew's Day Massacre of 1572, in which French royalty and Catholic nobles instigated the murder and execution of thousands of protestant Huguenots. In London, agitators seized on its theme to advocate the murders of refugees, an event that the play eerily warns the queen of in its last scene. Interestingly, the warning comes from a character referred to as "English Agent," a character who has been thought to be Marlowe himself, representing his work with the queen's secret service.

Doctor Faustus

Marlowe's most famous play is *The Tragical History of Doctor Faustus*, but, as is the case with most of his plays, it has survived only in a corrupt form, and when Marlowe actually wrote it has been a topic of debate.

Based on the German *Faustbuch*, *Doctor Faustus* is acknowledged as the first dramatized version of the Faust legend, in which a man sells his soul to the devil in

exchange for knowledge and power. While versions of story began appearing as early as the 4th century, Marlowe deviates significantly by having his hero unable to repent and have his contract annulled at the end of the play. He is warned to do so throughout by yet another Marlowe variation of the retelling--a Good Angel--but Faustus ignores the angel's advice continually.

In the end, Faustus finally seems to repent for his deeds, but it is either too late or just simply irrelevant, as Mephistopheles collects his soul, and it is clear that Faustus exits to hell with him.

Arrest and Death

The constant rumors of Christopher Marlowe's atheism finally caught up with him on Sunday May 20, 1591, and he was arrested for just that "crime." Atheism, or heresy, was a serious offense for which the penalty was burning at the stake. Despite the gravity of the charge, however, he was not jailed or tortured but was released on the condition that he report daily to an officer of the court.

On May 10, however, Marlowe was killed by Ingram Frizer. Frizer was with Nicholas Skeres and Robert Poley, and all three men were tied to one or other of the Walsinghams--either Sir Francis Walsingham (the man who evidently recruited Marlowe himself into secret service on behalf of the queen) or a relative also in the spy business. Allegedly, after spending the day together with Marlowe in a lodging house, a fight broke out between Marlowe and Frizer over the bill, and Marlowe was stabbed in the forehead and killed.

Conspiracy theories have abounded since, with Marlowe's atheism and alleged spy activities at the heart of the murder plots, but the real reason for Marlowe's death is still debated. What is not debated is Marlowe's literary importance, as he is Shakespeare's most important predecessor and is second only to Shakespeare himself in the realm of Elizabethan tragic drama.

2.2 Plot Overview

Doctor Faustus, a well-respected German scholar, grows dissatisfied with the limits of traditional forms of knowledge — logic, medicine, law, and religion — and decides that he wants to learn to practice magic. His friends Valdes and Cornelius instruct him in the black arts, and he begins his new career as a magician by summoning up Mephistophilis, a devil. Despite Mephistophilis's warnings about the horrors of hell, Faustus tells the devil to return to his master, Lucifer, with an offer of Faustus's soul in exchange for twenty-four years of service from Mephistophilis. Meanwhile, Wagner,

Faustus's servant, has picked up some magical ability and usMephastophilis returns to Faustus with word that Lucifer has accepted Faustus's offer. Faustus experiences some misgivings and wonders if he should repent and save his soul; in the end, though, he agrees to the deal, signing it with his blood. As soon as he does so, the words "Homo fuge," Latin for "O man, fly," appear branded on his arm. Faustus again has second thoughts, but Mephastophilis bestows rich gifts on him and gives him a book of spells to learn. Later, Mephastophilis answers all of his questions about the nature of the world, refusing to answer only when Faustus asks him who made the universe. This refusal prompts yet another bout of misgivings in Faustus, but Mephastophilis and Lucifer bring in personifications of the Seven

Armed with his new powers and attended by Mephastophilis, Faustus begins to travel. He goes to the pope's court in Rome, makes himself invisible, and plays a series of tricks. He disrupts the pope's banquet by stealing food and boxing the pope's ears. Following this incident, he travels through the courts of Europe, with his fame spreading as he goes. Eventually, he is invited to the court of the German emperor, Charles V (the enemy of the pope), who asks Faustus to allow him to see Alexander the Great, the famed fourth-century b.c. Macedonian king and conqueror. Faustus conjures up an image of Alexander, and Charles is suitably impressed. A knight scoffs at Faustus's powers, and Faustus chastises him by making antlers sprout from his head. Furious, the knight vows revenge. He it to press a clown named Robin into his service.

Meanwhile, Robin, Wagner's clown, has picked up some magic on his own, and with his fellow stablehand, Rafe, he undergoes a number of comic misadventures. At one point, he manages to summon Mephastophilis, who threatens to turn Robin and Rafe into animals (or perhaps even does transform them; the text isn't clear) to punish them for their foolishness.

Faustus then goes on with his travels, playing a trick on a horse-courser along the way. Faustus sells him a horse that turns into a heap of straw when ridden into a river. Eventually, Faustus is invited to the court of the Duke of Vanholt, where he performs various feats. The horse-courser shows up there, along with Robin, a man named Dick (Rafe in the A text), and various others who have fallen victim to Faustus's trickery. But Faustus casts spells on them and sends them on their way, to the amusement of the duke and duchess.

As the twenty-four years of his deal with Lucifer come to a close, Faustus begins to dread his impending death. He has Mephastophilis call up Helen of Troy, the famous beauty from the ancient world, and uses her presence to impress a group of scholars. An

old man urges Faustus to repent, but Faustus drives him away. Faustus summons Helen again and exclaims rapturously about her beauty. But time is growing short. Faustus tells the scholars about his pact, and they are horror-stricken and resolve to pray for him. On the final night before the expiration of the twenty-four years, Faustus is overcome by fear and remorse. He begs for mercy, but it is too late. At midnight, a host of devils appears and carries his soul off to hell. In the morning, the scholars find Faustus's limbs and decide to hold a funeral for him.

2.3 Prologue

Summary: Prologue

The Chorus, a single actor, enters and introduces the plot of the play. It will involve neither love nor war, he tells us, but instead will trace the "form of Faustus' fortunes" (Prologue.8). The Chorus chronicles how Faustus was born to lowly parents in the small town of Rhode, how he came to the town of Wittenberg to live with his kinsmen, and how he was educated at Wittenberg, a famous German university. After earning the title of doctor of divinity, Faustus became famous for his ability to discuss theological matters. The Chorus adds that Faustus is "swollen with cunning" and has begun to practice necromancy, or black magic (Prologue.20). The Prologue concludes by stating that Faustus is seated in his study.

Analysis: Prologue

The Chorus's introduction to the play links Doctor Faustus to the tradition of Greek tragedy, in which a chorus traditionally comments on the action. Although we tend to think of a chorus as a group of people or singers, it can also be composed of only one character. Here, the Chorus not only gives us background information about Faustus's life and education but also explicitly tells us that his swelling pride will lead to his downfall. The story that we are about to see is compared to the Greek myth of Icarus, a boy whose father, Daedalus, gave him wings made out of feathers and beeswax. Icarus did not heed his father's warning and flew too close to the sun, causing his wings to melt and sending him plunging to his death. In the same way, the Chorus tells us, Faustus will "mount above his reach" and suffer the consequences (Prologue.21).

The way that the Chorus introduces Faustus, the play's protagonist, is significant, since it reflects a commitment to Renaissance values. The European Renaissance of the fifteenth and sixteenth centuries witnessed a rebirth of interest in classical learning and inaugurated a new emphasis on the individual in painting and literature. In the medieval

era that preceded the Renaissance, the focus of scholarship was on God and theology; in the fifteenth and sixteenth centuries, the focus turned toward the study of humankind and the natural world, culminating in the birth of modern science in the work of men like Galileo Galilei and Isaac Newton.

The Prologue locates its drama squarely in the Renaissance world, where humanistic values hold sway. Classical and medieval literature typically focuses on the lives of the great and famous

— Saints or kings or ancient heroes. But this play, the Chorus insists, will focus not on ancient battles between Rome and Carthage, or on the “courts of kings” or the “pomp of proud audacious deeds” (Prologue.4–5). Instead, we are to witness the life of an ordinary man, born to humble parents. The message is clear: in the new world of the Renaissance, an ordinary man like Faustus, a common-born scholar, is as important as any king or warrior, and his story is just as worthy of being told.

2.4 Scene 1

Summary: Scene 1

*These metaphysics of magicians,
And necromantic books are heavenly!*

In a long soliloquy, Faustus reflects on the most rewarding type of scholarship. He first considers logic, quoting the Greek philosopher Aristotle, but notes that disputing well seems to be the only goal of logic, and, since Faustus’s debating skills are already good, logic is not scholarly enough for him. He considers medicine, quoting the Greek physician Galen, and decides that medicine, with its possibility of achieving miraculous cures, is the most fruitful pursuit — yet he notes that he has achieved great renown as a doctor already and that this fame has not brought him satisfaction. He considers law, quoting the Byzantine emperor Justinian, but dismisses law as too petty, dealing with trivial matters rather than larger ones. Divinity, the study of religion and theology, seems to offer wider vistas, but he quotes from St. Jerome’s Bible that all men sin and finds the Bible’s assertion that “[t]he reward of sin is death” an unacceptable doctrine. He then dismisses religion and fixes his mind on magic, which, when properly pursued, he believes will make him “a mighty god” (1.62).

Wagner, Faustus’s servant, enters as his master finishes speaking. Faustus asks Wagner to bring Valdes and Cornelius, Faustus’s friends, to help him learn the art of magic. While they are on their way, a good angel and an evil angel visit Faustus. The good

angel urges him to set aside his book of magic and read the Scriptures instead; the evil angel encourages him to go forward in his pursuit of the black arts. After they vanish, it is clear that Faustus is going to heed the evil spirit, since he exults at the great powers that the magical arts will bring him. Faustus imagines sending spirits to the end of the world to fetch him jewels and delicacies, having them teach him secret knowledge, and using magic to make himself king of all Germany.

Valdes and Cornelius appear, and Faustus greets them, declaring that he has set aside all otherforms of learning in favor of magic. They agree to teach Faustus the principles of the dark arts and describe the wondrous powers that will be his if he remains committed during his quest to learn magic. Cornelius tells him that “[t]he miracles that magic will perform / Will make thee vow to study nothing else” (1.116–117). Valdes lists a number of texts that Faustus should read, and the two friends promise to help him become better at magic than even they are. Faustus invites them to dine with him, and they exit.

Analysis: Scene 1

The scene now shifts to Faustus’s study, and Faustus’s opening speech about the various fields of scholarship reflects the academic setting of the scene. In proceeding through the various intellectual disciplines and citing authorities for each, he is following the dictates of medieval scholarship, which held that learning was based on the authority of the wise rather than on experimentation and new ideas. This soliloquy, then, marks Faustus’s rejection of this medieval model, as he sets aside each of the old authorities and resolves to strike out on his own in his quest to become powerful through magic.

As is true throughout the play, however, Marlowe uses Faustus’s own words to expose Faustus’s blind spots. In his initial speech, for example, Faustus establishes a hierarchy of disciplines by showing which are nobler than others. He does not want merely to protect men’s bodies through medicine, nor does he want to protect their property through law. He wants higher things, and so he proceeds on to religion. There, he quotes selectively from the New Testament, picking out only those passages that make Christianity appear in a negative light. He reads that “[t]he reward of sin is death,” and that “[i]f we say we that we have no sin, / We deceive ourselves, and there is no truth in us” (1.40–41). The second of these lines comes from the first book of John, but Faustus neglects to read the very next line, which states, “If we confess our sins, [God] is faithful and just to forgive us our sins, and to cleanse us from all unrighteousness” (1 John 1:9). Thus, through selective quoting, Faustus makes it seem as though religion promises only death and not forgiveness, and so he easily rejects religion with a fatalistic “What will be, shall be! Divinity, adieu!” (1.48). Meanwhile, he uses religious language — as he does

throughout the play — to describe the dark world of necromancy that he enters. “These metaphysics of magicians/And necromantic books are heavenly” (1.49–50), he declares without a trace of irony. Having gone upward from medicine and law to theology, he envisions magic and necromancy as the crowning discipline, even though by most standards it would be the least noble.

Faustus is not a villain, though; he is a tragic hero, a protagonist whose character flaws lead to his downfall. Marlowe imbues him with tragic grandeur in these early scenes. The logic he uses to reject religion may be flawed, but there is something impressive in the breadth of his ambition, even if he pursues it through diabolical means. In Faustus’s long speech after the two angels have whispered in his ears, his rhetoric outlines the modern quest for control over nature (albeit through magic rather than through science) in glowing, inspiring language. He offers a long list of impressive goals, including the acquisition of knowledge, wealth, and political power, that he believes he will achieve once he has mastered the dark arts. While the reader or playgoer is not expected to approve of his quest, his ambitions are impressive, to say the least. Later, the actual uses to which he puts his magical powers are disappointing and tawdry. For now, however, Faustus’s dreams inspire wonder.

Summary: Scene 2

Two scholars come to see Faustus. Wagner makes jokes at their expense and then tells them that Faustus is meeting with Valdes and Cornelius. Aware that Valdes and Cornelius are infamous for their involvement in the black arts, the scholars leave with heavy hearts, fearing that Faustus may also be falling into “that damned art” as well (2.29).

Summary: Scene 1

*Think'st thou that I, who saw the face of God,
And tasted the eternal joys of heaven,
Am not tormented with ten thousand
hells In being deprived of everlasting
bliss?*

That night, Faustus stands in a magical circle marked with various signs and words, and he chants in Latin. Four devils and Lucifer, the ruler of hell, watch him from the shadows. Faustus renounces heaven and God, swears allegiance to hell, and demands that Mephistophilis rise to serve him. The devil Mephistophilis then appears before Faustus,

who commands him to depart and return dressed as a Franciscan friar, since “[t]hat holy shape becomes a devil best” (1.26). Mephistophilis vanishes, and Faustus remarks on his obedience. Mephistophilis then reappears, dressed as a monk, and asks Faustus what he desires. Faustus demands his obedience, but Mephistophilis says that he is Lucifer’s servant and can obey only Lucifer. He adds that he came because he heard Faustus deny obedience to God and hoped to capture his soul.

Faustus quizzes Mephistophilis about Lucifer and hell and learns that Lucifer and all his devils were once angels who rebelled against God and have been damned to hell forever. Faustus points out that Mephistophilis is not in hell now but on earth; Mephistophilis insists, however, that he and his fellow demons are always in hell, even when they are on earth, because being deprived of the presence of God, which they once enjoyed, is hell enough. Faustus dismisses this sentiment as a lack of fortitude on Mephistophilis’s part and then declares that he will offer his soul to Lucifer in return for twenty-four years of Mephistophilis’s service. Mephistophilis agrees to take this offer to his master and departs. Left alone, Faustus remarks that if he had “as many souls as there be stars,” he would offer them all to hell in return for the kind of power that Mephistophilis offers him (1.102). He eagerly awaits Mephistophilis’s return.

Summary: Scene 4

Wagner converses with a clown and tries to persuade him to become his servant for seven years. The clown is poor, and Wagner jokes that he would probably sell his soul to the devil for a shoulder of mutton; the clown answers that it would have to be well-seasoned mutton. After first agreeing to be Wagner’s servant, however, the clown abruptly changes his mind. Wagner threatens to cast a spell on him, and he then conjures up two devils, who he says will carry the clown away to hell unless he becomes Wagner’s servant. Seeing the devils, the clown becomes terrified and agrees to Wagner’s demands. After Wagner dismisses the devils, the clown asks his new master if he can learn to conjure as well, and Wagner promises to teach him how to turn himself into any kind of animal — but he insists on being called “Master Wagner.”

Analysis: Scenes 2–4

Having learned the necessary arts from Cornelius and Valdes, Faustus now takes the first step toward selling his soul when he conjures up a devil. One of the central questions in the play is whether Faustus damns himself entirely on his own or whether the princes of hell somehow entrap him. In scene 1, as Faustus makes the magical marks and chants the magical words that summon Mephistophilis, he is watched by Lucifer and four lesser

devils, suggesting that hell is waiting for him to make the first move before pouncing on him. Mephistophilis echoes this idea when he insists that he came to Faustus of his own accord when he heard Faustus curse God and forswear heaven, hoping that Faustus's soul was available for the taking. But while the demons may be active agents eagerly seeking to seize Faustus's soul, Faustus himself makes the first move. Neither Mephistophilis nor Lucifer forces him to do anything against his will.

Indeed, if anything, Mephistophilis seems far less eager to make the bargain than Faustus himself. He willingly tells Faustus that his master, Lucifer, is less powerful than God, having been thrown "by aspiring pride and insolence, / ... from the face of heaven" (1.67–68). Furthermore, Mephistophilis offers a powerful portrait of hell that seems to warn against any pact with Lucifer. When Faustus asks him how it is that he is allowed to leave hell in order to come to earth, Mephistophilis famously says:

Why this is hell, nor am I out of it.

*Think'st thou that I, who saw the face of
God, And tasted the eternal joys of
heaven,*

*Am not tormented with ten thousand
hells In being deprived of everlasting
bliss? (1.76–80)*

Mephistophilis exposes the horrors of his own experience as if offering sage guidance to Faustus. His honesty in mentioning the "ten thousand hells" that torment him shines a negative light on the action of committing one's soul to Lucifer. Indeed, Mephistophilis even tells Faustus to abandon his "frivolous demands" (1.81).

But Faustus refuses to leave his desires. Instead, he exhibits the blindness that serves as one of his defining characteristics throughout the play. Faustus sees the world as he wants to see it rather than as it is. This shunning of reality is symbolized by his insistence that Mephistophilis, who is presumably hideous, reappear as a Franciscan friar. In part, this episode is a dig at Catholicism, pitched at Marlowe's fiercely Protestant English audience, but it also shows to what lengths Faustus will go in order to mitigate the horrors of hell. He sees the devil's true shape, but rather than flee in terror he tells Mephistophilis to change his appearance, which makes looking upon him easier. Again, when Mephistophilis has finished telling him of the horrors of hell and urging him not to sell his soul, Faustus blithely dismisses what Mephistophilis has said, accusing him of lacking "manly fortitude" (1.85). There is a desperate naïveté to Faustus's approach to the

demonic: he cannot seem to accept that hell is really as bad as it seems, which propels him forward into darkness.

The antics of Wagner and the clown provide a comic counterpoint to the Faustus-Mephistophilis scenes. The clown jokes that he would sell his soul to the devil for a well-seasoned shoulder of mutton, and Wagner uses his newly gained conjuring skill to frighten the clown into serving him. Like Faustus, these clownish characters (whose scenes are so different from the rest of the play that some writers have suggested that they were written by a collaborator rather than by Marlowe himself) use magic to summon demons. But where Faustus is grand and ambitious and tragic, they are low and common and absurd, seeking mutton and the ability to turn into a mouse or a rat rather than world power or fantastic wealth. As the play progresses, though, Faustus's grandeur diminishes, and he sinks down toward the level of the clowns, suggesting that degradation precedes damnation.

Summary: Scene 5

Think'st thou that Faustus is so fond to imagine

That after this life there is any pain?

Tush, these are trifles and mere old wives' tales.

Faustus begins to waver in his conviction to sell his soul. The good angel tells him to abandon his plan and "think of heaven, and heavenly things," but he dismisses the good angel's words, saying that God does not love him (5.20). The good and evil angels make another appearance, with the good one again urging Faustus to think of heaven, but the evil angel convinces him that the wealth he can gain through his deal with the devil is worth the cost. Faustus then calls back Mephistophilis, who tells him that Lucifer has accepted his offer of his soul in exchange for twenty-four years of service. Faustus asks Mephistophilis why Lucifer wants his soul, and Mephistophilis tells him that Lucifer seeks to enlarge his kingdom and make humans suffer even as he suffers.

Faustus decides to make the bargain, and he stabs his arm in order to write the deed in blood. However, when he tries to write the deed his blood congeals, making writing impossible. Mephistophilis goes to fetch fire in order to loosen the blood, and, while he is gone, Faustus endures another bout of indecision, as he wonders if his own blood is attempting to warn him not to sell his soul. When Mephistophilis returns, Faustus signs the deed and then discovers an inscription on his arm that reads "Homo fuge," Latin for "O man, fly" (5.77). While Faustus wonders where he should fly Mephistophilis presents a

group of devils, who cover Faustus with crowns and rich garments. Faustus puts aside his doubts. He hands over the deed, which promises his body and soul to Lucifer in exchange for twenty-four years of constant service from Mephistophilis.

After he turns in the deed, Faustus asks his new servant where hell is located, and Mephistophilis says that it has no exact location but exists everywhere. He continues explaining, saying that hell is everywhere that the damned are cut off from God eternally. Faustus remarks that he thinks hell is a myth. At Faustus's request for a wife, Mephistophilis offers Faustus a she-devil, but Faustus refuses. Mephistophilis then gives him a book of magic spells and tells him to read it carefully.

Faustus once again wavers and leans toward repentance as he contemplates the wonders of heaven from which he has cut himself off. The good and evil angels appear again, and Faustus realizes that "[m]y heart's so hardened I cannot repent!" (5.196). He then begins to ask Mephistophilis questions about the planets and the heavens. Mephistophilis answers all his queries willingly, until Faustus asks who made the world. Mephistophilis refuses to reply because the answer is "against our kingdom"; when Faustus presses him, Mephistophilis departs angrily (5.247). Faustus then turns his mind to God, and again he wonders if it is too late for him to repent. The good and evil angels enter once more, and the good angel says it is never too late for Faustus to repent. Faustus begins to appeal to Christ for mercy, but then Lucifer, Belzebub (another devil), and Mephistophilis enter. They tell Faustus to stop thinking of God and then present a show of the Seven Deadly Sins. Each sin — Pride, Covetousness, Envy, Wrath, Gluttony, Sloth, and finally Lechery — appears before Faustus and makes a brief speech. The sight of the sins delights Faustus's soul, and he asks to see hell. Lucifer promises to take him there that night. For the meantime he gives Faustus a book that teaches him how to change his shape.

Summary: Scene 6

Meanwhile, Robin, a stablehand, has found one of Faustus's conjuring books, and he is trying to learn the spells. He calls in an innkeeper named Rafe, and the two go to a bar together, where Robin promises to conjure up any kind of wine that Rafe desires.

Analysis: Scenes 5–6

Even as he seals the bargain that promises his soul to hell, Faustus is repeatedly filled with misgivings, which are bluntly symbolized in the verbal duels between the good and evil angels. His body seems to rebel against the choices that he has made — his blood

congeals, for example, preventing him from signing the compact, and a written warning telling him to fly away appears on his arm. Sometimes Faustus seems to understand the gravity of what he is doing: when Lucifer, Belzebub, and Mephistophilis appear to him, for example, he becomes suddenly afraid and exclaims, “O Faustus, they are come to fetch thy soul!” (5.264). Despite this awareness, however, Faustus is unable to commit to good.

Scenes 5–6

Amid all these signs, Faustus repeatedly considers repenting but each time decides against it. Sometimes it is the lure of knowledge and riches that prevents him from turning to God, but other times it seems to be his conviction — encouraged by the bad angel and Mephistophilis — that it is already too late for him, a conviction that persists throughout the play. He believes that God does not love him and that if he were to fly away to God, as the inscription on his arm seems to advise him to do, God would cast him down to hell. When Faustus appeals to Christ to save his soul, Lucifer declares that “Christ cannot save thy soul, for he is just,” and orders Faustus to cease thinking about God and think only of the devil (5.260). Faustus’s sense that he is already damned can be traced back to his earlier misreading of the New Testament to say that anyone who sins will be damned eternally — ignoring the verses that offer the hope of repentance.

At the same time, though, Faustus’s earlier blindness persists. We can see it in his delighted reaction to the appalling personifications of the Seven Deadly Sins, which he treats as sources of entertainment rather than of moral warning. Meanwhile, his willingness to dismiss the pains of hell continues, as he tells Mephistophilis that “I think hell’s a fable/. . . / Tush, these are trifles and mere old wives’ tales” (5.126–115). These are the words of rationalism or even atheism — both odd ideologies for Faustus to espouse, given that he is summoning devils. But Faustus’s real mistake is to misinterpret what Mephistophilis tells him about hell. Faustus takes Mephistophilis’s statement that hell is everywhere for him because he is separated eternally from God to mean that hell will be merely a continuation of his earthly existence. He thinks that he is already separated from God permanently and reasons that hell cannot be any worse.

Once Faustus has signed away his soul, his cosmos seems to become inverted, with Lucifer taking the place of God and blasphemy replacing piety. After Faustus has signed his deed, he swears by Lucifer rather than God: “Ay, take it; and the devil give thee good on’t” (5.112). His rejection of God is also evident when he says, “Consummatum est,” meaning “it is finished,” which were Christ’s dying words on the cross (5.74). Even Faustus’s arm stabbing alludes to the stigmata, or wounds, of the crucified Christ.

Meanwhile, the limits of the demonic gifts that Faustus has been given begin to emerge. He is given the gift of knowledge, and Mephastophilis willingly tells him the secrets of astronomy, but when Faustus asks who created the world, Mephastophilis refuses to answer. The symbolism is clear: all the worldly knowledge that Faustus has so strongly desired points inexorably upward, toward God. The central irony, of course, is that the pact he has made completely detaches him from God. With access to higher things thus closed off, Faustus has nowhere to go but down.

2.5 Chorus 2–Scene 8

Summary: Chorus 2

Wagner takes the stage and describes how Faustus traveled through the heavens on a chariot pulled by dragons in order to learn the secrets of astronomy. Wagner tells us that Faustus is now traveling to measure the coasts and kingdoms of the world and that his travels will take him to Rome.

Summary: Scene 7

Faustus appears, recounting to Mephastophilis his travels throughout Europe—first from Germany to France and then on to Italy. He asks Mephastophilis if they have arrived in Rome, whose monuments he greatly desires to see, and Mephastophilis replies that they are in the pope's privy chamber. It is a day of feasting in Rome, to celebrate the pope's victories, and Faustus and Mephastophilis agree to use their powers to play tricks on the pope.

Note: The events described in the next two paragraphs occur only in the B text of Doctor Faustus, in Act III, scene i. The A text omits the events described in the next two paragraphs but resumes with the events described immediately after them.

As Faustus and Mephastophilis watch, the pope comes in with his attendants and a prisoner, Bruno, who had attempted to become pope with the backing of the German emperor. While the pope declares that he will depose the emperor and forces Bruno to swear allegiance to him, Faustus and Mephastophilis disguise themselves as cardinals and come before the pope. The pope gives Bruno to them, telling them to carry him off to prison; instead, they give him a fast horse and send him back to Germany.

Later, the pope confronts the two cardinals whom Faustus and Mephastophilis have impersonated. When the cardinals say that they never were given custody of Bruno, the pope sends them to the dungeon. Faustus and Mephastophilis, both invisible, watch

the proceedings and chuckle. The pope and his attendants then sit down to dinner. During the meal, Faustus and Mephastophilis make themselves invisible and curse noisily and then snatch dishes and food as they are passed around the table. The churchmen suspect that there is some ghost in the room, and the pope begins to cross himself, much to the dismay of Faustus and Mephastophilis. Faustus boxes the pope's ear, and the pope and all his attendants run away. A group of friars enters, and they sing a dirge damning the unknown spirit that has disrupted the meal. Mephastophilis and Faustus beat the friars, fling fireworks among them, and flee.

Summary: Scene 8

Robin the ostler, or stablehand, and his friend Rafe have stolen a cup from a tavern. They are pursued by a vintner (or wine-maker), who demands that they return the cup. They claim not to have it, and then Robin conjures up Mephastophilis, which makes the vintner flee. Mephastophilis is not pleased to have been summoned for a prank, and he threatens to turn the two into an ape and a dog. The two friends treat what they have done as a joke, and Mephastophilis leaves in a fury, saying that he will go to join Faustus in Turkey.

Analysis: Chorus 2–Scene 8

The scenes in Rome are preceded by Wagner's account, in the second chorus, of how Faustus traveled through the heavens studying astronomy. This feat is easily the most impressive that Faustus performs in the entire play, since his magical abilities seem more and more like cheap conjured tricks as the play progresses. Meanwhile, his interests also diminish in importance from astronomy, the study of the heavens, to cosmography, the study of the earth. He even begins to meddle in political matters in the assistance he gives Bruno (in the B text only). By the end of the play, his chief interests are playing practical jokes and producing impressive illusions for nobles—a far cry from the ambitious pursuits that he outlines in scene 1.

Chorus 2–Scene 8

Faustus's interactions with the pope and his courtiers offer another send-up of the Catholic Church. The pope's grasping ambition and desire for worldly power would have played into late- sixteenth-century English stereotypes. By having the invisible Faustus box the papal ears and disrupt the papal banquet, Marlowe makes a laughingstock out of the head of the Catholic Church.

Yet the absurdity of the scene coexists with a suggestion that, ridiculous as they are,

the pope and his attendants do possess some kind of divinely sanctioned power, which makes them symbols of Christianity and sets their piety in opposition to Faustus's devil-inspired magic. When the pope and his monks begin to rain curses on their invisible tormentors, Faustus and Mephistophilis seem to fear the power that their words invoke. Mephistophilis says, "[W]e shall be cursed with bell, / book, and candle" (7.81–82). The fear-imposing power these religious symbols have over Mephistophilis suggests that God remains stronger than the devil and that perhaps Faustus could still be saved, if he repented in spite of everything. Faustus's reply — "Bell, book and candle; candle, book, and bell

/ Forward and backward, to curse Faustus to hell" — is fraught with foreshadowing (7.81–84). Hell, of course, is exactly where Faustus is "curse[d]" to go, but through his own folly and not the curses of monks or the pope.

The absurd behavior of Robin and Rafe, meanwhile, once again contrasts with Faustus's relationship to the diabolical. Robin and Rafe conjure up Mephistophilis in order to scare off a vintner, and even when he threatens to turn them into animals (or actually does so temporarily — the text is unclear on this matter), they treat it as a great joke. Yet the contrast between Faustus on the one hand and the ostlers and the clown on the other, the high and the low, is not so great as it is originally, since Faustus too has begun using magic in pursuit of practical jokes, like boxing the pope's ear. Such foolishness is quite a step down for a man who earlier speaks of using his magic to become ruler of Germany. Although Faustus does step into the political realm when he frees Bruno and sends him back to Germany, this action seems to be carried out as part of the cruel practical joke on the pope, not as part of any real political pursuit. The degradation of Faustus's initially heroic aims continues as the play proceeds, with Faustus coming to resemble a clown more and more.

2.6 Chorus 1–Scene 9

Summary: Chorus 1

The Chorus enters to inform us that Faustus has returned home to Germany and developed his fame by explaining what he learned during the course of his journey. The German emperor, Charles V, has heard of Faustus and invited him to his palace, where we next encounter him.

Summary: Scene 9

Note: The events described in the first two paragraphs of this summary occur only in

the B text of Doctor Faustus, in Act IV, scenes i–ii. The A text omits the events described in the first two paragraphs but resumes with the events described immediately after them.

At the court of the emperor, two gentlemen, Martino and Frederick, discuss the imminent arrival of Bruno and Faustus. Martino remarks that Faustus has promised to conjure up Alexander the Great, the famous conqueror. The two of them wake another gentleman, Benvolio, and tell him to come down and see the new arrivals, but Benvolio declares that he would rather watch the action from his window, because he has a hangover.

Faustus comes before the emperor, who thanks him for having freed Bruno from the clutches of the pope. Faustus acknowledges the gratitude and then says that he stands ready to fulfill any wish that the emperor might have. Benvolio, watching from above, remarks to himself that Faustus looks nothing like what he would expect a conjurer to look like.

The emperor tells Faustus that he would like to see Alexander the Great and his lover. Faustus tells him that he cannot produce their actual bodies but can create spirits resembling them. A knight present in the court (Benvolio in the B text) is skeptical, and asserts that it is as untrue that Faustus can perform this feat as that the goddess Diana has transformed the knight into a stag.

Before the eyes of the court, Faustus creates a vision of Alexander embracing his lover (in the B text, Alexander's great rival, the Persian king Darius, also appears; Alexander defeats Darius and then, along with his lover, salutes the emperor). Faustus conjures a pair of antlers onto the head of the knight (again, Benvolio in the B text). The knight pleads for mercy, and the emperor entreats Faustus to remove the horns. Faustus complies, warning Benvolio to have more respect for scholars in the future.

Note: *The following scenes do not appear in the A text of Doctor Faustus. The summary below corresponds to Act IV, scenes iii–iv, in the B text.*

With his friends Martino and Frederick and a group of soldiers, Benvolio plots an attack against Faustus. His friends try to dissuade him, but he is so furious at the damage done to his reputation that he will not listen to reason. They resolve to ambush Faustus as he leaves the court of the emperor and to take the treasures that the emperor has given Faustus. Frederick goes out with the soldiers to scout and returns with word that Faustus is coming toward them and that he is alone. When Faustus enters, Benvolio stabs him and cuts off his head. He and his friends rejoice, and they plan the further indignities that they will visit on Faustus's corpse. But then Faustus rises with his head restored. Faustus tells

them that they are fools, since his life belongs to Mephastophilis and cannot be taken by anyone else. He summons Mephastophilis, who arrives with a group of lesser devils, and orders the devils to carry his attackers off to hell. Then, reconsidering, he orders them instead to punish Benvolio and his friends by dragging them through thorns and hurling them off of cliffs, so that the world will see what happens to people who attack Faustus. As the men and devils leave, the soldiers come in, and Faustus summons up another clutch of demons to drive them off.

Chorus 1–Scene 9

Benvolio, Frederick, and Martino reappear. They are bruised and bloody from having been chased and harried by the devils, and all three of them now have horns sprouting from their heads. They greet one another unhappily, express horror at the fate that has befallen them, and agree to conceal themselves in a castle rather than face the scorn of the world.

Analysis: Chorus 1–Scene 9

Twenty-four years pass between Faustus's pact with Lucifer and the end of the play. Yet, for us, these decades sweep by remarkably quickly. We see only three main events from the twenty-four years: Faustus's visits to Rome, to the emperor's court, and then to the Duke of Vanholt in scene 11. While the Chorus assures us that Faustus visits many other places and learns many other things that we are not shown, we are still left with the sense that Faustus's life is being accelerated at a speed that strains belief. But Marlowe uses this acceleration to his advantage. By making the years pass so swiftly, the play makes us feel what Faustus himself must feel — namely, that his too-short lifetime is slipping away from him and his ultimate, hellish fate is drawing ever closer. In the world of the play, twenty-four years seems long when Faustus makes the pact, but both he and we come to realize that it passes rapidly.

Meanwhile, the use to which Faustus puts his powers is unimpressive. In Rome, he and Mephastophilis box the pope's ears and disrupt a dinner party. At the court of Emperor Charles V (who ruled a vast stretch of territory in the sixteenth century, including Germany, Austria, and Spain), he essentially performs conjuring tricks to entertain the monarch. Before he makes the pact with Lucifer, Faustus speaks of rearranging the geography of Europe or even making himself emperor of Germany. Now, though, his sights are set considerably lower. His involvement in the political realm extends only to freeing Bruno, Charles's candidate to be pope. Even this action (which occurs only in the B text) seems largely a lark, without any larger political goals behind it.

Instead, Faustus occupies his energies summoning up Alexander the Great, the heroic Macedonian conqueror. This trick would be extremely impressive, except that Faustus tells the emperor that “it is not in my ability to present / before your eyes the true substantial bodies of those two deceased / princes” (9.19–41).

In other words, all of Mephistophilis’s power can, in Faustus’s hands, produce only impressive illusions. Nothing of substance emerges from Faustus’s magic, in this scene or anywhere in the play, and the man who earlier boasts that he will divert the River Rhine and reshape the map of Europe now occupies himself with revenging a petty insult by placing horns on the head of the foolish knight.

The B-text scene outside the emperor’s court, in which Benvolio and his friends try to kill Faustus, is utterly devoid of suspense, since we know that Faustus is too powerful to be murdered by a gang of incompetent noblemen. Still, Faustus’s way of dealing with the threat is telling: he plays a kind of practical joke, making the noblemen think that they have cut off his head, only to come back to life and send a collection of devils to hound them. With all the power of hell behind him, he takes pleasure in sending Mephistophilis out to hunt down a collection of fools who pose no threat to him and insists that the devils disgrace the men publicly, so that everyone will see what happens to those who threaten him. This command shows a hint of Faustus’s old pride, which is so impressive early in the play; now, though, Faustus is entirely concerned with his reputation as a fearsome wizard and not with any higher goals. Traipsing from court to court, doing tricks for royals, Faustus has become a kind of sixteenth-century celebrity, more concerned with his public image than with the dreams of greatness that earlier animate him.

2.7 Scenes 10–11

Summary: Scene 10

Faustus, meanwhile, meets a horse-courser and sells him his horse. Faustus gives the horse-courser a good price but warns him not to ride the horse into the water. Faustus begins to reflect on the pending expiration of his contract with Lucifer and falls asleep. The horse-courser reappears, sopping wet, complaining that when he rode his horse into a stream it turned into a heap of straw. He decides to get his money back and tries to wake Faustus by hollering in his ear. He then pulls on Faustus’s leg when Faustus will not wake. The leg breaks off, and Faustus wakes up, screaming bloody murder. The horse-courser takes the leg and runs off. Meanwhile, Faustus’s leg is immediately restored, and he laughs at the joke that he has played. Wagner then enters and tells Faustus that the

Duke of Vanholt has summoned him. Faustus agrees to go, and they depart together.

Note: The following scene does not appear in the A text of Doctor Faustus. The summary below corresponds to Act IV, scene vi, in the B text.

Robin and Rafe have stopped for a drink in a tavern. They listen as a carter, or wagon-driver and the horse-courser discuss Faustus. The carter explains that Faustus stopped him on the road and asked to buy some hay to eat. The carter agreed to sell him all he could eat for three farthings, and Faustus proceeded to eat the entire wagonload of hay. The horse-courser tells his own story, adding that he took Faustus's leg as revenge and that he is keeping it at his home. Robin declares that he intends to seek out Faustus, but only after he has a few more drinks.

Summary: Scene 11

At the court of the Duke of Vanholt, Faustus's skill at conjuring up beautiful illusions wins the duke's favor. Faustus comments that the duchess has not seemed to enjoy the show and asks her what she would like. She tells him she would like a dish of ripe grapes, and Faustus has Mephistophilis bring her some grapes. (In the B text of Doctor Faustus, Robin, Dick, the carter, the horse-courser, and the hostess from the tavern burst in at this moment. They confront Faustus, and the horse-courser begins making jokes about what he assumes is Faustus's wooden leg. Faustus then shows them his leg, which is whole and healthy, and they are amazed. Each then launches into a complaint about Faustus's treatment of him, but Faustus uses magical charms to make them silent, and they depart.) The duke and duchess are much pleased with Faustus's display, and they promise to reward Faustus greatly.

Analysis: Scenes 10–11

Faustus's downward spiral, from tragic greatness to self-indulgent mediocrity, continues in these scenes. He continues his journey from court to court, arriving this time at Vanholt, a minor German duchy, to visit the duke and duchess. Over the course of the play we see Faustus go from the seat of the pope to the court of the emperor to the court of a minor nobleman. The power and importance of his hosts decreases from scene to scene, just as Faustus's feats of magic grow ever more unimpressive. Just after he seals his pact with Mephistophilis, Faustus soars through the heavens on a chariot pulled by dragons to learn the secrets of astronomy; now, however, he is reduced to playing pointless tricks on the horse-courser and fetching out-of-season grapes to impress a bored noblewoman. Even his antagonists have grown increasingly ridiculous. In Rome, he faces the curses of the pope and his monks, which are strong enough to give even Mephistophilis

pause; at the emperor's court, Faustus is opposed by a collection of noblemen who are brave, if unintelligent. At Vanholt, though, he faces down an absurd collection of comical rogues, and the worst of it is that Faustus seems to have become one of them, a clown among clowns, taking pleasure in using his unlimited power to perform practical jokes and cast simple charms.

Selling one's soul for power and glory may be foolish or wicked, but at least there is grandeur to the idea of it. Marlowe's Faustus, however, has lost his hold on that doomed grandeur and has become pathetic. The meaning of his decline is ambiguous: perhaps part of the nature of a pact with Lucifer is that one cannot gain all that one hopes to gain from it. Or perhaps Marlowe is criticizing worldly ambition and, by extension, the entire modern project of the Renaissance, which pushed God to one side and sought mastery over nature and society. Along the lines of this interpretation, it seems that in Marlowe's worldview the desire for complete knowledge about the world and power over it can ultimately be reduced to fetching grapes for the Duchess of Vanholt — in other words, to nothing. Earlier in the play, when Faustus queries Mephistophilis about the nature of the world, Faustus sees his desire for knowledge reach a dead end at God, whose power he denies in favor of Lucifer. Knowledge of God is against Lucifer's kingdom, according to Mephistophilis. But if the pursuit of knowledge leads inexorably to God, Marlowe suggests, then a man like Faustus, who tries to live without God, can ultimately go nowhere but down, into mediocrity.

Scenes 10–11

There is no sign that Faustus himself is aware of the gulf between his earlier ambitions and his current state. He seems to take joy in his petty amusements, laughing uproariously when he confounds the horse-courser and leaping at the chance to visit the Duke of Vanholt. Still, his impending doom begins to weigh upon him. As he sits down to fall asleep, he remarks, "What art thou, Faustus, but a man condemned to die?" (10.24). Yet, at this moment at least, he seems convinced that he will repent at the last minute and be saved — a significant change from his earlier attitude, when he either denies the existence of hell or assumes that damnation is inescapable. "Christ did call the thief upon the cross," he comforts himself, referring to the New Testament story of the thief who was crucified alongside Jesus Christ, repented for his sins, and was promised a place in paradise (10.28). That he compares himself to this figure shows that Faustus assumes that he can wait until the last moment and still escape hell. In other words, he wants to renounce Mephistophilis, but not just yet. We can easily anticipate that his willingness to delay will prove fatal.

M.A.(English)

Semester – I

Section- B (Unit 4)

Christopher Marlowe: Doctor Faustus

2.8 Chorus 4–Epilogue

Summary: Chorus 4

Wagner announces that Faustus must be about to die because he has given Wagner all of his wealth. But he remains unsure, since Faustus is not acting like a dying man—rather, he is out carousing with scholars.

Summary: Scene 12

*Sweet Helen, make me immortal with a
kiss: Her lips sucks forth my soul, see
where it flies!*

*Come Helen, come, give me my soul
again. Here will I dwell, for heaven be in
these lips, And all is dross that is not
Helena!*

Faustus enters with some of the scholars. One of them asks Faustus if he can produce Helen of Greece (also known as Helen of Troy), who they have decided was “the admirablest lady/that ever lived” (12.1–4). Faustus agrees to produce her, and gives the order to Mephastophilis: immediately, Helen herself crosses the stage, to the delight of the scholars.

The scholars leave, and an old man enters and tries to persuade Faustus to repent. Faustus becomes distraught, and Mephastophilis hands him a dagger. However, the old man persuades him to appeal to God for mercy, saying, “I see an angel hovers o’er thy head/And with a vial full of precious grace/Offers to pour the same into thy soul!” (12.44–46). Once the old man leaves, Mephastophilis threatens to shred Faustus to pieces if he does not reconfirm his vow to Lucifer. Faustus complies, sealing his vow by once again stabbing his arm and inscribing it in blood. He asks Mephastophilis to punish the old man for trying to dissuade him from continuing in Lucifer’s service; Mephastophilis says that he cannot touch the old man’s soul but that he will scourge his body. Faustus then asks Mephastophilis to let him see Helen again. Helen enters, and Faustus makes a great speech about her beauty and kisses her.

Summary: Scene 11

*Now hast thou but one bare hour to
live, And then thou must be damned
perpetually. Ugly hell gape not! Come
not, Lucifer!*

I'll burn my books — ah, Mephastophilis!

The final night of Faustus's life has come, and he tells the scholars of the deal he has made with Lucifer. They are horrified and ask what they can do to save him, but he tells them that there is nothing to be done. Reluctantly, they leave to pray for Faustus. A vision of hell opens before Faustus's horrified eyes as the clock strikes eleven. The last hour passes by quickly, and Faustus exhorts the clocks to slow and time to stop, so that he might live a little longer and have a chance to repent. He then begs God to reduce his time in hell to a thousand years or a hundred thousand years, so long as he is eventually saved. He wishes that he were a beast and would simply cease to exist when he dies instead of face damnation. He curses his parents and himself, and the clock strikes midnight. Devils enter and carry Faustus away as he screams, "Ugly hell gape not! Come not, Lucifer! I'll burn my books — ah, Mephastophilis!" (11.112–111).

Summary: Epilogue

The Chorus enters and warns the wise "[o]nly to wonder at unlawful things" and not to trade their souls for forbidden knowledge (Epilogue.6).

Analysis: Chorus 4–Epilogue

The final scenes contain some of the most noteworthy speeches in the play, especially Faustus's speech to Helen and his final soliloquy. His address to Helen begins with the famous line "Was this the face that launched a thousand ships," referring to the Trojan War, which was fought over Helen, and goes on to list all the great things that Faustus would do to win her love (12.81). He compares himself to the heroes of Greek mythology, who went to war for her hand, and he ends with a lengthy praise of her beauty. In its flowery language and emotional power, the speech marks a return to the eloquence that marks Faustus's words in earlier scenes, before his language and behavior become mediocre and petty. Having squandered his powers in pranks and childish entertainments, Faustus regains his eloquence and tragic grandeur in the final scene, as his doom approaches. Still, as impressive as this speech is, Faustus maintains the same blind spots that lead him down his dark road in the first place. Earlier, he seeks transcendence through

magic instead of religion. Now, he seeks it through sex and female beauty, as he asks Helen to make him “immortal” by kissing him (12.81). Moreover, it is not even clear that Helen is real, since Faustus’s earlier conjuring of historical figures evokes only illusions and not physical beings. If Helen too is just an illusion, then Faustus is wasting his last hours dallying with a fantasy image, an apt symbol for his entire life.

Chorus 4—Epilogue

Faustus’s final speech is the most emotionally powerful scene in the play, as his despairing mind rushes from idea to idea. One moment he is begging time to slow down, the next he is imploring Christ for mercy. One moment he is crying out in fear and trying to hide from the wrath of God, the next he is begging to have the eternity of hell lessened somehow. He curses his parents for giving birth to him but then owns up to his responsibility and curses himself. His mind’s various attempts to escape his doom, then, lead inexorably to an understanding of his own guilt.

The passion of the final speech points to the central question in *Doctor Faustus* of why Faustus does not repent. Early in the play, he deceives himself into believing either that hell is not so bad or that it does not exist. But, by the close, with the gates of hell literally opening before him, he still ignores the warnings of his own conscience and of the old man, a physical embodiment of the conscience that plagues him. Faustus’s loyalty to Lucifer could be explained by the fact that he is afraid of having his body torn apart by Mephistophilis. But he seems almost eager, even in the next-to-last scene, to reseal his vows in blood, and he even goes a step further when he demands that Mephistophilis punish the old man who urges him to repent. Marlowe suggests that Faustus’s self-delusion persists even at the end. Having served Lucifer for so long, he has reached a point at which he cannot imagine breaking free.

In his final speech, Faustus is clearly wracked with remorse, yet he no longer seems to be able to repent. Christian doctrine holds that one can repent for any sin, however grave, up until the moment of death and be saved. Yet this principle does not seem to hold for Marlowe’s protagonist. *Doctor Faustus* is a Christian tragedy, but the logic of the final scene is not Christian. Some critics have tried to deal with this problem by claiming that Faustus does not actually repent in the final speech but that he only speaks wistfully about the possibility of repentance. Such an argument, however, is difficult to reconcile with lines such as:

*O, I'll leap up to my God! Who pulls me down?
One drop of blood would save my soul, half a drop: ah my
Christ—(11.69–71)*

Faustus appears to be calling on Christ, seeking the precious drop of blood that will save his soul. Yet some unseen force — whether inside or outside him — prevents him from giving himself to God.

Ultimately, the ending of Doctor Faustus represents a clash between Christianity, which holds that repentance and salvation are always possible, and the dictates of tragedy, in which some character flaw cannot be corrected, even by appealing to God. The idea of Christian tragedy, then, is paradoxical, as Christianity is ultimately uplifting. People may suffer — as Christ himself did — but for those who repent, salvation eventually awaits. To make Doctor Faustus a true tragedy, then, Marlowe had to set down a moment beyond which Faustus could no longer repent, so that in the final scene, while still alive, he can be damned and conscious of his damnation.

The unhappy Faustus's last line returns us to the clash between Renaissance values and medieval values that dominates the early scenes and then recedes as Faustus pursues his mediocre amusements in later scenes. His cry, as he pleads for salvation, that he will burn his books suggests, for the first time since early scenes, that his pact with Lucifer is primarily about a thirst for limitless knowledge — a thirst that is presented as incompatible with Christianity. Scholarship can be Christian, the play suggests, but only within limits. As the Chorus says in its final speech:

*Faustus is gone! Regard his hellish
fall, Whose fiendful fortune may exhort
the wise Only to wonder at unlawful
things:*

*Whose deepness doth entice such forward
wits To practice more than heavenly power
permits.(Epilogue.4–8)*

In the duel between Christendom and the rising modern spirit, Marlowe's play seems to come down squarely on the side of Christianity. Yet Marlowe, himself notoriously accused of atheism and various other sins, may have had other ideas, and he made his Faustus sympathetic, if not necessarily admirable. While his play shows how the untrammelled pursuit of knowledge and power can be corrupting, it also shows the grandeur of such a quest. Faustus is damned, but the gates that he opens remain standing

wide, waiting for others to follow.

2.9 Character List

Faustus: The protagonist. Faustus is a brilliant sixteenth-century scholar from Wittenberg, Germany, whose ambition for knowledge, wealth, and worldly might makes him willing to pay the ultimate price — his soul — to Lucifer in exchange for supernatural powers. Faustus's initial tragic grandeur is diminished by the fact that he never seems completely sure of the decision to forfeit his soul and constantly wavers about whether or not to repent. His ambition is admirable and initially awesome, yet he ultimately lacks a certain inner strength. He is unable to embrace his dark path wholeheartedly but is also unwilling to admit his mistake.

Mephistophilis: A devil whom Faustus summons with his initial magical experiments. Mephistophilis's motivations are ambiguous: on the one hand, his oft-expressed goal is to catch Faustus's soul and carry it off to hell; on the other hand, he actively attempts to dissuade Faustus from making a deal with Lucifer by warning him about the horrors of hell. Mephistophilis is ultimately as tragic a figure as Faustus, with his moving, regretful accounts of what the devils have lost in their eternal separation from God and his repeated reflections on the pain that comes with damnation.

Chorus: A character who stands outside the story, providing narration and commentary. The Chorus was customary in Greek tragedy.

Old Man: An enigmatic figure who appears in the final scene. The old man urges Faustus to repent and to ask God for mercy. He seems to replace the good and evil angels, who, in the first scene, try to influence Faustus's behavior.

Good Angel: A spirit that urges Faustus to repent for his pact with Lucifer and return to God. Along with the old man and the bad angel, the good angel represents, in many ways, Faustus's conscience and divided will between good and evil.

Evil Angel: A spirit that serves as the counterpart to the good angel and provides Faustus with reasons not to repent for sins against God. The evil angel represents the evil half of Faustus's conscience.

Lucifer: The prince of devils, the ruler of hell, and Mephistophilis's master.

Wagner: Faustus's servant. Wagner uses his master's books to learn how to summon devils and work magic.

Clown: A clown who becomes Wagner's servant. The clown's antics provide comic relief; he is a ridiculous character, and his absurd behavior initially contrasts with

Faustus's grandeur. As the play goes on, though, Faustus's behavior comes to resemble that of the clown.

Robin: An ostler, or innkeeper, who, like the clown, provides a comic contrast to Faustus. Robin and his friend Rafe learn some basic conjuring, demonstrating that even the least scholarly can possess skill in magic. Marlowe includes Robin and Rafe to illustrate Faustus's degradation as he submits to simple trickery such as theirs.

Rafe: An ostler, and a friend of Robin. Rafe appears as Dick (Robin's friend and a clown) in B-text editions of *Doctor Faustus*.

Valdes And Cornelius: Two friends of Faustus, both magicians, who teach him the art of black magic.

Horse-Courser: A horse-trader who buys a horse from Faustus, which vanishes after the horse- courser rides it into the water, leading him to seek revenge.

The Scholars: Faustus's colleagues at the University of Wittenberg. Loyal to Faustus, the scholars appear at the beginning and end of the play to express dismay at the turn Faustus's studies have taken, to marvel at his achievements, and then to hear his agonized confession of his pact with Lucifer.

The Pope: The head of the Roman Catholic Church and a powerful political figure in the Europe of Faustus's day. The pope serves as both a source of amusement for the play's Protestant audience and a symbol of the religious faith that Faustus has rejected.

Emperor Charles V: The most powerful monarch in Europe, whose court Faustus visits.

Knight: A German nobleman at the emperor's court. The knight is skeptical of Faustus's power, and Faustus makes antlers sprout from his head to teach him a lesson. The knight is further developed and known as Benvolio in B-text versions of *Doctor Faustus*; Benvolio seeks revenge on Faustus and plans to murder him.

Bruno: A candidate for the papacy, supported by the emperor. Bruno is captured by the pope and freed by Faustus. Bruno appears only in B-text versions of *Doctor Faustus*.

Duke Of Vanholt: A German nobleman whom Faustus visits.

Martino And Frederick: Friends of Benvolio who reluctantly join his attempt to kill Faustus. Martino and Frederick appear only in B-text versions of *Doctor Faustus*.

2.10 Faustus

Faustus is the protagonist and tragic hero of Marlowe's play. He is a contradictory character, capable of tremendous eloquence and possessing awesome ambition, yet prone

to a strange, almost willful blindness and a willingness to waste powers that he has gained at great cost. When we first meet Faustus, he is just preparing to embark on his career as a magician, and while we already anticipate that things will turn out badly (the Chorus's introduction, if nothing else, prepares us), there is nonetheless a grandeur to Faustus as he contemplates all the marvels that his magical powers will produce. He imagines piling up wealth from the four corners of the globe, reshaping the map of Europe (both politically and physically), and gaining access to every scrap of knowledge about the universe. He is an arrogant, self-aggrandizing man, but his ambitions are so grand that we cannot help being impressed, and we even feel sympathetic toward him. He represents the spirit of the Renaissance, with its rejection of the medieval, God-centered universe, and its embrace of human possibility. Faustus, at least early on in his acquisition of magic, is the personification of possibility.

But Faustus also possesses an obtuseness that becomes apparent during his bargaining sessions with Mephistophilis. Having decided that a pact with the devil is the only way to fulfill his ambitions, Faustus then blinds himself happily to what such a pact actually means. Sometimes he tells himself that hell is not so bad and that one needs only "fortitude"; at other times, even while conversing with Mephistophilis, he remarks to the disbelieving demon that he does not actually believe hell exists. Meanwhile, despite his lack of concern about the prospect of eternal damnation, Faustus is also beset with doubts from the beginning, setting a pattern for the play in which he repeatedly approaches repentance only to pull back at the last moment. Why he fails to repent is unclear: sometimes it seems a matter of pride and continuing ambition, sometimes a conviction that God will not hear his plea. Other times, it seems that Mephistophilis simply.

Bullying Faustus is less difficult than it might seem, because Marlowe, after setting his protagonist up as a grandly tragic figure of sweeping visions and immense ambitions, spends the middle scenes revealing Faustus's true, petty nature. Once Faustus gains his long-desired powers, he does not know what to do with them. Marlowe suggests that this uncertainty stems, in part, from the fact that desire for knowledge leads inexorably toward God, whom Faustus has renounced. But, more generally, absolute power corrupts Faustus: once he can do everything, he no longer wants to do anything. Instead, he traipses around Europe, playing tricks on yokels and performing conjuring acts to impress various heads of state. He uses his incredible gifts for what is essentially trifling entertainment. The fields of possibility narrow gradually, as he visits ever more minor nobles and performs ever more unimportant magic tricks, until the Faustus of the first few scenes is entirely

swallowed up in mediocrity. Only in the final scene is Faustus rescued from mediocrity, as the knowledge of his impending doom restores his earlier gift of powerful rhetoric, and he regains his sweeping sense of vision. Now, however, the vision that he sees is of hell looming up to swallow him. Marlowe uses much of his finest poetry to describe Faustus's final hours, during which Faustus's desire for repentance finally wins out, although too late. Still, Faustus is restored to his earlier grandeur in his closing speech, with its hurried rush from idea to idea and its despairing, Renaissance-renouncing last line, "I'll burn my books!" He becomes once again a tragic hero, a great man undone because his ambitions have butted up against the law of God.

2.11 Mephastophilis

The character of Mephastophilis (spelled Mephistophilis or Mephistopheles by other authors) is one of the first in a long tradition of sympathetic literary devils, which includes figures like John Milton's Satan in *Paradise Lost* and Johann von Goethe's Mephistophilis in the nineteenth-century poem "Faust." Marlowe's Mephastophilis is particularly interesting because he has mixed motives. On the one hand, from his first appearance he clearly intends to act as an agent of Faustus's damnation. Indeed, he openly admits it, telling Faustus that "when we hear one rack the name of God,/Abjure the Scriptures and his savior Christ,/We fly in hope to get his glorious soul" (1.47–49). It is Mephastophilis who witnesses Faustus's pact with Lucifer, and it is he who, throughout the play, steps in whenever Faustus considers repentance to cajole or threaten him into staying loyal to hell.

Yet there is an odd ambivalence in Mephastophilis. He seeks to damn Faustus, but he himself is damned and speaks freely of the horrors of hell. In a famous passage, when Faustus remarks that the devil seems to be free of hell at a particular moment, Mephastophilis insists,

*[w]hy this is hell, nor am I out of it.
Think'st thou that I, who saw the face of
God, And tasted the eternal joys of
heaven,

Am not tormented with ten thousand
hells In being deprived of everlasting
bliss? (1.76–80)*

Again, when Faustus blithely — and absurdly, given that he is speaking to a demon — declares that he does not believe in hell, Mephastophilis groans and insists that hell is,

indeed, real and terrible, as Faustus comes to know soon enough. Before the pact is sealed, Mephistophilis actually warns Faustus against making the deal with Lucifer. In an odd way, one can almost sense that part of Mephistophilis does not want Faustus to make the same mistakes that he made. But, of course, Faustus does so anyway, which makes him and Mephistophilis kindred spirits. It is appropriate that these two figures dominate Marlowe's play, for they are two overly proud spirits doomed to hell.

2.12 Themes

Sin, Redemption, and Damnation

Insofar as *Doctor Faustus* is a Christian play, it deals with the themes at the heart of Christianity's understanding of the world. First, there is the idea of sin, which Christianity defines as acts contrary to the will of God. In making a pact with Lucifer, Faustus commits what is in a sense the ultimate sin: not only does he disobey God, but he consciously and even eagerly renounces obedience to him, choosing instead to swear allegiance to the devil. In a Christian framework, however, even the worst deed can be forgiven through the redemptive power of Jesus Christ, God's son, who, according to Christian belief, died on the cross for humankind's sins. Thus, however terrible Faustus's pact with Lucifer may be, the possibility of redemption is always open to him. All that he needs to do, theoretically, is ask God for forgiveness. The play offers countless moments in which Faustus considers doing just that, urged on by the good angel on his shoulder or by the old man in scene 12 — both of whom can be seen either as emissaries of God, personifications of Faustus's conscience, or both.

Each time, Faustus decides to remain loyal to hell rather than seek heaven. In the Christian framework, this turning away from God condemns him to spend an eternity in hell. Only at the end of his life does Faustus desire to repent, and, in the final scene, he cries out to Christ to redeem him. But it is too late for him to repent. In creating this moment in which Faustus is still alive but incapable of being redeemed, Marlowe steps outside the Christian worldview in order to maximize the dramatic power of the final scene. Having inhabited a Christian world for the entire play, Faustus spends his final moments in a slightly different universe, where redemption is no longer possible and where certain sins cannot be forgiven.

The Conflict Between Medieval and Renaissance Values

Scholar R.M. Dawkins famously remarked that *Doctor Faustus* tells "the story of a Renaissance man who had to pay the medieval price for being one." While slightly

simplistic, this quotation does get at the heart of one of the play's central themes: the clash between the medieval world and the world of the emerging Renaissance. The medieval world placed God at the center of existence and shunted aside man and the natural world. The Renaissance was a movement that began in Italy in the fifteenth century and soon spread throughout Europe, carrying with it a new emphasis on the individual, on classical learning, and on scientific inquiry into the nature of the world. In the medieval academy, theology was the queen of the sciences. In the Renaissance, though, secular matters took center stage.

Faustus, despite being a magician rather than a scientist (a blurred distinction in the sixteenth century), explicitly rejects the medieval model. In his opening speech in scene 1, he goes through every field of scholarship, beginning with logic and proceeding through medicine, law, and theology, quoting an ancient authority for each: Aristotle on logic, Galen on medicine, the Byzantine emperor Justinian on law, and the Bible on religion. In the medieval model, tradition and authority, not individual inquiry, were key. But in this soliloquy, Faustus considers and rejects this medieval way of thinking. He resolves, in full Renaissance spirit, to accept no limits, traditions, or authorities in his quest for knowledge, wealth, and power.

The play's attitude toward the clash between medieval and Renaissance values is ambiguous. Marlowe seems hostile toward the ambitions of Faustus, and, as Dawkins notes, he keeps his tragic hero squarely in the medieval world, where eternal damnation is the price of human pride. Yet Marlowe himself was no pious traditionalist, and it is tempting to see in Faustus—as many readers have—a hero of the new modern world, a world free of God, religion, and the limits that these imposed on humanity. Faustus may pay a medieval price, this reading suggests, but his successors will go further than he and suffer less, as we have in modern times. On the other hand, the disappointment and mediocrity that follow Faustus's pact with the devil, as he descends from grand ambitions to petty conjuring tricks, might suggest a contrasting interpretation. Marlowe may be suggesting that the new, modern spirit, though ambitious and glittering, will lead only to a Faustian dead end.

Power as a Corrupting Influence

Early in the play, before he agrees to the pact with Lucifer, Faustus is full of ideas for how to use the power that he seeks. He imagines piling up great wealth, but he also aspires to plumb the mysteries of the universe and to remake the map of Europe. Though they may not be entirely admirable, these plans are ambitious and inspire awe, if not sympathy. They lend a grandeur to Faustus's schemes and make his quest for personal

power seem almost heroic, a sense that is reinforced by the eloquence of his early soliloquies.

Themes

Once Faustus actually gains the practically limitless power that he so desires, however, his horizons seem to narrow. Everything is possible to him, but his ambition is somehow sapped. Instead of the grand designs that he contemplates early on, he contents himself with performing conjuring tricks for kings and noblemen and takes a strange delight in using his magic to play practical jokes on simple folks. It is not that power has corrupted Faustus by making him evil: indeed, Faustus's behavior after he sells his soul hardly rises to the level of true wickedness. Rather, gaining absolute power corrupts Faustus by making him mediocre and by transforming his boundless ambition into a meaningless delight in petty celebrity.

In the Christian framework of the play, one can argue that true greatness can be achieved only with God's blessing. By cutting himself off from the creator of the universe, Faustus is condemned to mediocrity. He has gained the whole world, but he does not know what to do with it.

The Divided Nature of Man

Faustus is constantly undecided about whether he should repent and return to God or continue to follow his pact with Lucifer. His internal struggle goes on throughout the play, as part of him wants to do good and serve God, but part of him (the dominant part, it seems) lusts after the power that Mephistophilis promises. The good angel and the evil angel, both of whom appear at Faustus's shoulder in order to urge him in different directions, symbolize this struggle. While these angels may be intended as an actual pair of supernatural beings, they clearly represent Faustus's divided will, which compels Faustus to commit to Mephistophilis but also to question this commitment continually.

2.13 Motifs

MAIN IDEAS

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text's major themes.

Magic and the Supernatural

The supernatural pervades Doctor Faustus, appearing everywhere in the story. Angels

and devils flit about, magic spells are cast, dragons pull chariots (albeit offstage), and even fools like the two ostlers, Robin and Rafe, can learn enough magic to summon demons. Still, it is worth noting that nothing terribly significant is accomplished through magic. Faustus plays tricks on people, conjures up grapes, and explores the cosmos on a dragon, but he does not fundamentally reshape the world. The magic power that Mephistophilis grants him is more like a toy than an awesome, earth-shaking ability. Furthermore, the real drama of the play, despite all the supernatural frills and pyrotechnics, takes place within Faustus's vacillating mind and soul, as he first sells his soul to Lucifer and then considers repenting. In this sense, the magic is almost incidental to the real story of Faustus's struggle with himself, which Marlowe intended not as a fantastical battle but rather as a realistic portrait of a human being with a will divided between good and evil.

Practical Jokes

Once he gains his awesome powers, Faustus does not use them to do great deeds. Instead, he delights in playing tricks on people: he makes horns sprout from the knight's head and sells the horse-courser an enchanted horse. Such magical practical jokes seem to be Faustus's chief amusement, and Marlowe uses them to illustrate Faustus's decline from a great, prideful scholar into a bored, mediocre magician with no higher ambition than to have a laugh at the expense of a collection of simpletons.

2.14 Symbols

Symbols are objects, characters, figures, or colors used to represent abstract ideas or concepts.

Blood

Blood plays multiple symbolic roles in the play. When Faustus signs away his soul, he signs in blood, symbolizing the permanent and supernatural nature of this pact. His blood congeals on the page, however, symbolizing, perhaps, his own body's revolt against what he intends to do. Meanwhile, Christ's blood, which Faustus says he sees running across the sky during his terrible last night, symbolizes the sacrifice that Jesus, according to Christian belief, made on the cross; this sacrifice opened the way for humankind to repent its sins and be saved. Faustus, of course, in his proud folly, fails to take this path to salvation.

Faustus's Rejection of the Ancient Authorities

In scene 1, Faustus goes through a list of the major fields of human knowledge—

logic, medicine, law, and theology—and cites for each an ancient authority (Aristotle, Galen, Justinian, and Jerome's Bible, respectively). He then rejects all of these figures in favor of magic. This rejection symbolizes Faustus's break with the medieval world, which prized authority above all else, in favor of a more modern spirit of free inquiry, in which experimentation and innovation trump the assertions of Greek philosophers and the Bible.

The Good Angel and the Evil Angel

The angels appear at Faustus's shoulder early on in the play — the good angel urging him to repent and serve God, the evil angel urging him to follow his lust for power and serve Lucifer. The two symbolize his divided will, part of which wants to do good and part of which is sunk in sin.

2.15 Unit End Questions (MCQ and Descriptive)

A. Descriptive Types Questions

1. Is Faustus' damnation tragic or an act of justice? Discuss in detail.
2. Compare the master-servant relationship in the drama.
3. What is the function of the Good Angel and the Evil Angel in the drama?
4. How are the Good Angel and the Evil Angel related to earlier morality plays?
What else in the drama is a holdover from the morality plays?
5. How are the comic interludes related to the main plot?
6. What is the role of the old man who appears toward the end of the play?
7. How does Faustus' use of his magical powers correlate with his earlier desires and plans?
8. Write a description of hell as it is variously described and presented in this drama.
9. Comment on the weaknesses found in the structure of the drama.
10. How does Greek classical imagery function in the drama?
11. After the original contract with Lucifer, is there a possibility for Dr. Faustus to repent?
12. How is the image of the "fall" used throughout the drama?
13. Explain the satire against the Roman Catholic Church and describe its purpose.
14. How does Marlowe use the classical concept of the chorus during the play?
15. How does Faustus' relationship with Helen of Troy epitomize the activities of the twenty-four years?

B. Multiple Choice/Objective Type Questions

1. In the Prologue who introduces the story of doctor Faustus?
 - (a) Faustus
 - (b) The chorus
 - (c) Mephastophilis
 - (d) Wagner
2. How long does Faustus demand that Mephastophilis serve him?
 - (a) Thirty Years
 - (b) Twenty-four years
 - (c) One hour
 - (d) A century
3. What does Mephastophilis refuse to tell Faustus?
 - (a) How many planets there are
 - (b) Where hell is located
 - (c) Who made the world
 - (d) If Faustus will be damned
4. Why does Mephastophilis refuse to answer this question?
 - (a) He says that the answer is 'against our kingdom'
 - (b) He does not know the answer
 - (c) He thinks that the answer will terrify Doctor Faustus
 - (d) He thinks that God will strike him down if he answers the question
5. Who tries to persuade Faustus to repent just before he reseals his pact with Lucifer?
 - (a) An old man
 - (b) Wagner
 - (c) Mephastophilis
 - (d) The Knight

Answers:

1. (c), 2. (b), 1. (c), 4. (a), 5. (a)

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M.A.(English)

Semester – I

Section- C (Unit 5)

William Shakespeare: Hamlet

Structure

- 3.0 Objectives
- 3.1 Introduction
- 3.2 Hamlet's Soliloquies
- 3.3 The question of subjectivity
- 3.4 Osric
- 3.5 Claudius
- 3.6 Horatio
- 3.7 Let Us Sum Up
- 3.8 Questions

3.0 OBJECTIVES

The aim of this Unit is to acquaint you with the soliloquy as an important dramatic convention, as well as focus on the many soliloquies present in *Hamlet*. By the end of this Unit you will also be made familiar with the various characters present in the play *Hamlet*.

3.1 INTRODUCTION

A linguistic phenomenon has been described as "the outcome (of natural situations and the state of character's emotions)" [Liisa Dahl, *Nominal Style in Shakespearean Soliloquy with Reference to Early English Drama* (sic.) 1969]. Charles Lamb, therefore, thought of the dramatic language as imperfect means of communicating "the inner structure and workings of mind in a character." Characters do, and at some length, what persons never do—speak alone for a considerable length of time, and in verse, too. But the soliloquy, as we shall see, has this unique ability to suggest the subtleties of the hidden self of the speaker. In the Elizabethan dramatic tradition soliloquy became widely used as a vehicle for subjective utterance and became an important dramatic convention. *Hamlet*, *Othello*, *Macbeth*, *Dr Faustus*, all contain important examples. In the Elizabethan and Jacobean period the playwrights made extensive use of the soliloquy in their plays and the soliloquy, in turn, opened up many dramatic opportunities for the development of theatre. In the process of developing the soliloquy, the Elizabethan verse found an opportunity to attain superior levels of achievement.

Much like a monologue a soliloquy implies a single speaker. It also implies a . listener. In the imaginative space of a soliloquy, a speaker as well as a listener become legitimate *dramatis personae*. Frequently, the listeners are the audience. The dramatists, thus, were able to convey a great deal of information about characters- their innermost thoughts, feelings, passions and motives--directly to the audience.

One must add that in *Hamlet* what Richard Hillman describes as "fictional interiority" is created and communicated not only through soliloquies but also "various kinds of monologues, asides and even silences" [*Self Speaking in Medieval and Early Modern Drama: Subjectivity, Discourse and the Stage*, 1997]. Other mechanisms by which the illusion of interiority is maintained include *Hamlet's* book in act II: reading can be considered as "one way of presenting interiority , or at least contemplation, on stage," Edward Bums [*Character: Acting and Being on the Pre-Modern Stage*, 1990) maintains.

The development of the villain as an important ingredient in the dramatic tradition of this period further contributed to the refinement of the soliloquy. Much like the Devil in the Morality plays, the villains, too, comment on other characters and action of the play, manipulate the plot and reveal their own mind and thoughts to the audience. For instance, Iago's soliloquy in *Othello*.

Soliloquies often tend to be interior debates -that is what *Hamlet's* soliloquies are-- as much as direct addresses, such as the one Falstaff makes on honor while speaking directly to the audience.

3.2 HAMLET'S SOLILOQUIES

Two of the seven soliloquies in *Hamlet* occur in act I [scene ii, lines 129-159 and scene v, lines 92- 111], and one in act II [scene ii, lines 551-585]. There are three soliloquies in act III, one each in scene one [lines 56-88], scene two [lines 171-182] and scene three [lines 71-95]. The last soliloquy occurs in act IV, scene iv [lines 12- 66]:

1. That this too too, sullied flesh would melt,... I.ii. 129- 159
2. O all you host of heaven!... I.v.92- 111
1. O what a rogue and peasant slave am I!... II.ii 551-585
3. To be, or not to be, that is the question,... III.i 56-88
5. T is now the very witching time of night,... III.ii. 171-182
6. Now might I do it pat, now a is praying--... III.iii. 71-95

7. How all occasions do inform against me,... IV.iv 11-66

The first soliloquy occurs before the ghost has appeared and the suggestions of a possible treacherous murder have been made to *Hamlet*. He comes to the world of Elsinore, so to say, with his heart heavy with grief for his father's death and the haste with which his mother disowns his father posthumously and accepts Claudius as her husband. Hamlet emerges as a ruminative, reflective and a private person, much loyal to the memory of his father and stunned at his mother's incestuous conduct. This soliloquy also marks Hamlet's recognition that the world is full of both evil and good—a world in which Hyperion and satyr are brothers. His mother's conduct pains him the most—so loving to my mother That he might not between the winds of heaven

Visit her face too roughly...

...Why she would hang on
him As if increase of appetite had
grown

By what it had fed on; and yet within a month--...

...ere those shoes were old
With which she follow'd my poor father's
body, Like Niobe, all tears...
...married my uncle,...

It is the corruption in his mother's conduct that makes him feel his own flesh "too, too sullied." It is in this frame of mind that *Hamlet* reacts to what life in the world of Elsinore offers him. The next soliloquy shows *Hamlet* committing himself to avenge his father's death. This soliloquy too deepens his disgust with his mother's conduct and the fact that he is his mother's flesh and blood receives a reminder. The third soliloquy finds him remorseful for not having taken any action to avenge his father's death. There is yet another implied and understated reference to his mother in the lines in which he describes Claudius as "bloody, bawdy villain! / Remorseless, treacherous, lecherous, *kindles villain!*"

To be, or not to be, the fourth soliloquy, is the most philosophical statement that Hamlet makes in the play and has provoked much debate and is perhaps the most discussed and interpreted. One of the major concerns that *Hamlet's* ruminations focus on in this soliloquy is the conflict between passion and reason. In the seventeenth century books such as Robert Burton's *The Anatomy of Melancholy* (1621) and Thomas Wright's *The Passions of the Minde* (1601) as well as in books published abroad and circulated in the original as well as in English translation including Philippe de Moray's *The Defense of Death* (1577) and

Nicolas Coeffeteau's *A Table of Humane Passions* (1621), passions clouded reason and it was in the interest of the individual as well as the society to keep them in check. Cicero had described passions as "perturbations, the troubled or stirred motions of the mind strayed from reason: enemies of the mind, and also of a quiet life."

Hamlet is portrayed as possessed of the passion of melancholy--sorrow and fear being two other emotions, it was believed, that accompanied melancholy. Right from the beginning *Hamlet* is portrayed as melancholic. He himself says: "How weary, stale, flat and unprofitable seems to me all the uses of the world." His mother begs him to "cast" his "knighted colours off." "The dread of sorting after death" constantly hangs heavy upon to mind and thoughts of *Hamlet*. And yet he admires anyone who can control passions and rise above them. A stoic response to the misfortunes of life is something he aspires to be able to show. He praises Horatio as one who "is not passion's slave." He finds Ophelia, Polonius and especially his own mother slaves of passion. While reviewing a performance of *Hamlet*, G. B. Shaw once wrote:

And please note that this is not a cold *Hamlet*. He is none of your logicians who reason their way through the world because they cannot feel their way through it: his intellect is the organ of his passion: his eternal self-criticism is as alive and thrilling as it can possibly be. The great soliloquy-no: I do NOT mean "To be or not to be"; I mean the dramatic one, "O what a rogue and peasant slave am I!"-is as passionate in its scorn of brute passion as the most bull-necked affirmation or sentimental dilution of it could be.

All the soliloquies express various passions associated with melancholy and the longer soliloquies seek to attain the stoic ideal of "imperturbability." "To be, or not to be," shows *Hamlet* holding a book, a characteristic gesture on the part of a melancholic-nothing would seem to be more natural.

The fifth soliloquy, "'T is now the very witching time of night," reveals *Hamlet* resolute: "Now I could drink hot blood, / And do such bitter business of the day / Would quake to look on." He, in this soliloquy, returns to his mother's incestuous, unnatural conduct, refers to Nero (who had had his mother Agrippina put to death, who had poisoned her husband, the emperor Claudius), hopes to be able to control his anger while confronting her with the truth of her actions. The sixth occurs in the prayer scene and contains one more reference to his mother-"My mother stays," as does the last soliloquy- "...my mother stained ..."

All the soliloquies emphasise the idea of the delay in the mental make-up of *Hamlet*, as well as the delay embedded in the plot-structure of the play. They reveal *Hamlet* given to self-reflection and excessively speculative, indecisive, and irresolute. *Hamlet* also comes

across as a scholar, and a poet. The soliloquies reveal *Hamlet's* tragic flaw that turns *Hamlet* into a tragedy and *Hamlet* as the prime agent who brings about the tragic denouement: *Hamlet* thinks too much. He weighs the consequences of action to such an excessive length that action becomes postponed as reflection takes the place of action itself. In a sense, one can characterise all the soliloquies as variations on the same theme: an obsessive concern with his mother's incestuous conduct and the contamination that he feels has befouled him, too, as her son.

3.3 THE QUESTION OF SUBJECTIVITY

Laurel Amtower, ["The Ethics of Subjectivity in *Hamlet*," *Studies in the Humanities*, 21.2 (December 1993): 120- 11 11 examines the "uncomfortably close connection between the subjective bias of human values and the so called moral enforcement of an absolute law." *Hamlet*, Am tower maintains, exemplifies a situation in which there exist no absolutes. The task before *Hamlet* is left to him to interpret, to his discretion. The specifics of his obligation are not identified. Each character's attempt to construct meaning for her himself according to a perspective is severely limited by a context. If the subject is guided by its culture's value system, the answer is that conformity is illusory as in the play value is always recreated from the standpoint of a subjective agency. Am tower counters the assumption of cultural materialists such as Dolomite, Barker, Reiss and Betsey, that the individual consciousness of the Middle Ages was essentialist and monolithic, isolated from the political and natural spheres, and naively comfortable with its moral responsibilities. Amtower believes that *Hamlet's* subjectivity is "profoundly and imperturbably pre-modern, a summation in a single character of an entire age and its point of view." Middle Ages thus for him had a highly developed sense of subjectivity. *Hamlet* thus has to justify his task not only politically and theologically but in the light of "who he is". An early *Hamlet* seeks to efface his own subjectivity to the fulfillment of absolute prescription. His madness thus is the abandonment of ethics to solipsism of the subject, the abnegating of the social for the fullest satisfaction of the private. Amtower goes on: "Instead of realising that he, like every entity of the play, is moved by the greater contexts of discourse and community that immerse him, *Hamlet* responds with greater attempts at control and repression, marked by irrational outbursts, manslaughter, and finally murder." The later *Hamlet* "judges by absolute law--but that absolute law is his own." The tyrannical *Hamlet*, Amtower believes., "at the end of the play actually prefigures the tyrannical, moralising repression that will later characterise the Puritan Commonwealth. It is thus the later *Hamlet*, Atmore concludes, who offers am model of modern subjectivity. In *Hamlet*, he maintains, "The concept of a balanced subject disintegrates, leaving in its stead only victims and tyrants."

3.4 OSRIC

OSRIC is generally considered a minor character and the only useful function his character serves in the play is to present a contrast through his ridiculous behaviour to *Hamlet's* serious and dignified conduct. He is also treated by the readers as well as the directors of the play as a clown who provides comic relief in the play.

But the attention that Shakespeare bestows upon his character would suggest that he had much more than this in his mind. He is surely not meant to be a comic character and, thus, a mere source of comic relief in the play. This is clear from the fact that the source of comic entertainment is, more often than not, the prince himself. Also, the gravediggers are the ones who provide comic pleasure in the play either through their own interaction with each other or with *Hamlet*. Osric performs no function in the play other than propose a wager- an action that Shakespeare could easily have assigned to any other unimportant character. He appears in one of the most important scenes in the play, in an important moment, and is shown interacting at some length with the play's most important character. The attention then that Shakespeare lavishes upon Osric is not without a larger purpose. But, then, where does lie the significance of the character of Osric?

He lends a certain lightness of tone to the play's last somber moments and presents a contrast to the protagonist himself. Apart from this, Osric by his presence lends a sharper focus to some of the major themes of the play. He signifies the hollow courtier which is one philosophical strand in the thought- pattern of the play, and of which Claudius is the most important icon in the play. Osric stands for the emptiness of the youth and its predilection for the pointless pursuing of current fashions in dress, conduct and behaviour. *Hamlet* alludes to a lack of balance between the individual merit and reward; Osric is a perfect example of it. He is a double-dealing hypocrite, has scrupulous disregard for everything that could stand in his way of "advancement."

Claudius plans a scheme for involving *Hamlet* in the fencing

match: We'll put on those shall praise your excellence,

And set a double varnish on the fame

The Frenchman gave you, bring you, in fine,
together, And wager o'er your heads. [*Hamlet*],
being remiss, Most generous, and free from all
contriving,

Will not peruse the foils,...

Osric, like Laertes, is a stooge and a pawn, and a weapon in the hands of Claudius. He is the source of dread and tension--as he sets out to encourage *Hamlet* to lay a wager--as much as he is the source of immediate comic pleasure. Our sense of the impending disaster does not allow us to treat him merely as a source of comic relief. More than comic relief or comic pleasure he provides what has been described as "comic tension."

M.A.(English)

Semester – I

Section- C (Unit 6)

William Shakespeare: Hamlet

3.5 CLAUDIUS

After the ghost has revealed the story of the unnatural murder of the old King *Hamlet*, *Hamlet* describes Claudius as "O villain, villain, smiling villan / My tables-meet it is I set it down / That one may smile, and smile, and be a villain." Villain in the sense of "That character in a play, whose motives or actions form an important element in the plot" [OED] is the attribute easily and most commonly associated with Claudius. *Hamlet* refers to Claudius again later as "Bloody, bawdy villain. / Remorseless, treacherous, lecherous, kindless villain." [II. ii. 608-91. here are seven other occasions when *Hamlet* refers to Claudius as a villain.

Apart from the meaning that "villain" is commonly understood to have, for Shakespeare, it also meant "a low born base-minded rustic"; OED also describes "villain" to mean as "one of the class serfs in the feudal system." The two words in the Elizabethan English were interchangeable and, therefore, denoted base or bastard birth. Therefore, when *Hamlet* calls Claudius "A murderer and a villain" it means, "a murderer and a bastard" and not "a murderer and a wicked man." As David Berkeley points out: "Villain" is the richest, most stinging, most unsheddable curse that can be offered a king in Shakespeare's rich vocabulary of swearing. *Hamlet's* extreme indignation against Claudius, partly founded on his knowledge that he a true born son of a true born father must yield the throne of Denmark to a bastard "villain" cannot be reconciled with the reiteration of the relatively waterish "villain" [in the ethical sense of the word]." That each time *Hamlet* refers to Claudius as a bastard has far reaching implications in the play and is of singular importance and must be appreciated.

Generally, Claudius is accused of incest, hurried remarriage, murder and being a usurper of the throne of Denmark. We must remember that *Hamlet's* one major accusation against him is that he is a bastard. In a society to which Shakespeare belonged and which was essentially a class-ridden society, being a bastard meant a searing flaw. Shakespeare constantly invokes the images of "weed" and uses words such as "rank" and "gross" to imply "the base-born." In his first soliloquy ["that this too too sullied flesh would melt," ...I.ii 129-1591, *Hamlet* remarks: "Tis an *unwedded* garden, / That grows to seed, things *rank* and gross in nature / Possess it merely." Later in act III, he tells the queen : "And do not spread the compost on the *weeds* / To make them *ranker*." Shakespeare describes Claudius in

comparison with his brother not in terms of wickedness but in terms of a bastard birth.

Hamlet draws attention to Claudius's unprepossessing appearance --"hyperion to a satyr." *Hamlet* asks his mother: "Could you on this fair mountain leave to feed / And batten on this *moor*?" For Shakespeare, lack of pleasant looks indicates an unethical character, while those of "gentle" birth had attractive looks. For the poet "beauty breedeth beauty" [*Venus and Adonis*, line 1671. In act III *Hamlet* himself is described as "the rose of the fair state" and "the mould of the from."

Claudius lacks courage: he meekly listens to Laertes accusation, "O thou vile king," and submits to *Hamlet's* forcing poison down his throat without much resistance. Bastards, the Elizabethans believed, had envy as their ruling passion. As Francis . Bacon remarked: "...bastards are envious, for he that cannot possibly mend his case will do what he can to impair another's." [*Of Envy*]. Claudius's whole life arrears to be a series of attempts to "legitimise himself."

In **Unit One** I referred to C. P. Cavafy's version in which he recreates Claudius's character in the light of his own post-colonial pre-occupations. You might like to compare his version with the assessment of Claudius's character given above. The poem "King Claudius" is as follows:

King Claudius

My mind travels to distant
parts. I walk the streets of
Elsinore,
I wander its squares, and
remember that sorrowful tale of
an ill-starred king slain by his
nephew, on grounds of certain
abstract suspicions.
In all the houses of the
poor they wept for him--
secretly, for fear of
Fortinbras.
A mild and peace-loving
monarch (the land had suffered
much from the campaigns of
his predecessor) He treated
everyone with respect, both

great and small. He avoided throwing his weight around, and always, in affairs of state, sought advice from serious, seasoned counselors. They never said with certainty why it was his nephew killed him. He suspected him of murder. His grounds for this suspicion were that one night, while walking the ancient battlements, he saw, or thought he saw, a ghost, with whom he held a conversation. They say the ghost made certain allegations concerning the king. It was just his overheated imagination, of course, his eyes playing tricks. (The prince was exceedingly high-strung. As a student at Wittenberg, he was thought quite deranged by many of his fellows.) A few days later, he went to see his mother about certain family matters. Suddenly, in mid-sentence, he lost control and started howling, screaming that the ghost stood there in front of him. But his mother saw nothing. The very same day he slew an elderly nobleman, for no reason whatsoever. Since in a day or two the prince was due to sail to England, the king did all he could to hasten his Dimensions

departure and deliver him from harm. But people were so outraged by this brutal, senseless murder that a rebellious mob tried to storm the palace gates let by Laertes, Son of the victim (a bold and Ambitious youth; in the confusion, certain of his friends shouted "Long live King Laertes! ").

When things had quieted down and the king, thanks to his nephew, was in his tomb (the prince had never gone to England-- he'd skipped ship along the way), a certain Horatio came forward and tried to clear the prince's name with all sorts of convoluted stories. He said the trip to England as just a ploy: word had been sent to put the prince to death (though this was never clearly proved) He also spoke of poisoned wine, the king's handiwork. True, Laertes said the same thing.

But what if he was lying? What if he'd been duped? And when did he say it? While dying—his mind wandering, no idea

what he was saying.
As for the poisoned
swords, it later turned
out the king had
nothing to do with it,
Laertes himself put the
poison there. But when
pressed, Horatio
brought in the ghost as
witness. The ghost said
this, the ghost said that.
The ghost did this and that.
So while they may have listened
to what the fellow said, in private most
people mourned the goodly king,
who with phantasms and
fairytale was basely slain, and
flung aside. Fortinbras,
however, who'd had the
kingship fall into his lap, paid
close attention to every word
Horatio said.

3.6 HORATIO

Horatio is generally considered an uninteresting if not a completely unimportant character in the play. He speaks some memorable lines but generally his role is expected to be a mere foil to the protagonist. But Horatio appears in nine scenes of the play compared to Ophelia's six. He speaks about half as many more lines as she does and is the most important speaker both at the beginning and at the end of the play. He delivers a long speech in act I, scene i on the preparation of war in Denmark and the long history of discord between Denmark and Norway, vividly recalls the portents of Caesar's fall and how the spirits behave. His second speech is often remembered: "A mote it is to trouble the mind's eye." He speaks minor passages of little significance until the last act when he grabs the poisoned cup from *Hamlet*.

Careful readers of the play have encountered a number of inconsistencies involving Horatio in the play. Horatio comes across to the readers as the primary source of information on the appearance of the old King *Hamlet* and the likeness of the ghost to him.

Hamlet. Is it not like the
king? Horatio. As thou art to
thyself.
Such was the very armour he had on
When he th'ambitious Norway
combated.
So frowned he once, when in an angry
parle He smote the sledded Polacks on
the ice.
[I. i. 61-66]

Later he remarks: "I knew your father; these hands are not more like." In reply to *Hamlet*, he says about the ghost's beard, Horatio says: "It was as I have seen it in his life, / A sable silver'd." Horatio thus gives the impression that Horatio knew the king personally well, at least was well acquainted with the old King *Hamlet's* personal appearance. But he later says, "I saw him once; a was a goodly king." Suggesting that he had not known him well enough—not well enough to account for all that he has earlier said about him. But the answer lies in not reading "I saw him once; a was a goodly king" literally to mean that he had seen the old King *Hamlet* *only once*. After all, "once" can also be taken to mean "when": "I saw him once; a was a goodly king" can also be read to mean that when Horatio saw him on a certain occasion, "a was a goodly king."

Hamlet addresses Horatio as a "fellow student" and therefore it is naturally assumed that both *Hamlet* and Horatio are about the same age. But the later elements in the play do not bear this out. We are told in the gravediggers' scene that the duel between the old King *Hamlet* and Fortinbras took place thirty years ago, the same year young prince Hamlet was born. So if Horatio was among those who witnessed the duel, he must be appreciably older than Hamlet. But there is no reason to believe that fellow students, even those who are closely acquainted with each other must be of the same age group.

Yet again Horatio is presented as one who is unacquainted with the custom of accompanying royal toasts with cannonade even though he also gives the impression of having been closely familiar with the current Danish political and other matters. There is nothing in the play to suggest that Horatio came from Elsinore. He, in fact, could have come from anywhere in Denmark and may have, thus, been unfamiliar with customs of the royal

court and the city life and its ways in Elsinore.

There is yet another matter involving Horatio. We discover that a month elapses between the royal funeral and the royal wedding. Horatio tells Hamlet that he had come to Elsinore for the funeral but they meet only after the royal wedding. Obviously he had remained in Elsinore for the whole month without having once met *Hamlet*. How is it that they did not meet during this period? But this too appears understandable in view of the fact that during this month Hamlet should have been preoccupied with the funeral of his father and political and other developments in the court.

There is little doubt that Hamlet and Horatio were friends but their friendship need not have been too close as is obvious from the fact that Hamlet uses "you" while addressing him. He uses "thou" when he addresses Rosencrantz and Guildenstern. It is only later that he starts using "thou" for Horatio. Of course, when he discovers the truth about his two friends, he uses "you" for Guildenstern in act II, scene ii. There is little doubt that Horatio matters to Shakespeare as he does to Hamlet. Shakespeare draws upon the long-standing tradition of heroes's companions which imparts much significance to such a character.

Hamlet forever addresses his friend by his name -in the second scene Hamlet addresses Horatio by his name five times in about twenty lines. Horatio is portrayed as a scholar and a sceptic. He is a man of much courage: he is not afraid to confront the ghost, though his loyalty to the prince demands that he try and dissuade him from confronting his father ghost. For Shakespeare's audience that was a dangerous enterprise.

Horatio enjoys Hamlet's trust, friendship, and confidence. More than that, Hamlet respects Horatio for some of his personal virtues:

Horatio, thou. Art e'ven as just a
man As e'er my conversation cop'd
withal...

Nay Do not think I flatter,

For what advancement may I hope from
thee That no revenue hast but thy god
spirits

To feed and clothe thee? Why should be
flatter'd? ... Since my dear soul was mistress of
her choice,

And could of men distinguish her
election, Shaltst be for herself: for
thou has been As one, in suffering all that

suffers nothing, A man that Fortune's
buffets and rewards
Hast teen with equal thanks; and blest are those
Whose blood and judgment are so well
commeddled That they are not a pipe for
Fortune's figure
To sound what stop she pleases. Give me that
manthat is not passion's slave, and I will wear
him
In my heart's core, ay in my heart of
heart,As I do thee...

[III. ii. 53-55; 56-59; 61-71]

He does come across as a "foil" to *Hamlet* after the play-within-the-play scene: to *Hamlet's* feverish questioning, he gives replies that are cool, objective and his demeanour calm. "Didst perceive?" "Very well, my lord." "Upon the talk of the poisoning?" "I did very well note him." Horatio's stoic calm is *Hamlet's* greatest advantage.

3.7 LET US SUM UP

There are, in addition, many aspects of the play that should be looked into. The opening scenes in the plays of Shakespeare always have a major significance. In *Hamlet* a number of other scenes must be carefully analysed for additional value; the closet scene, the nunnery scene, the prayer scene, the grave-diggers' scene, the dumb-show and the play scene, the fencing scene: these are some of the situations in the play that are imbued with meaning. Similarly, a careful analysis of the characters --other than the most important ones--Hamlet, Claudius, Gertrude-- should be done. The characters of Ophelia and Rosencrantz and Guildenstern should be examined. Hamlet's character can be further studied as a scourge or purifying agent or even as a Fool. His madness, his attitude to his mother remarriage, his father's death, his attitude to his father, his character as pulled in the opposing directions of the twin forces of sentimentality and intellectualism, his divided nature, his eloquence, his romantic nature are other angles which provide useful insights into his personality. You might like to look up a reference work such as *Index to Hamlet Studies* [1990]: there are numerous entries listed under appropriate headings which would suggest various approaches to a topic. There are, in fact, hundreds of entries under the heading "Hamlet."

There are many issues that are part of the current critical debate about *Hamlet*: the question of "delay" is one of those issues. It has been on the minds of readers- theatergoers-

scholars for longer than two hundred years in the history of *Hamlet* criticism. *Hamlet's* attitude to Ophelia is also a question that deserve a closer examination. *Hamlet* has been examined in the light of philosophical notions such as appearance and reality, or idealism versus pragmatism. The dominance in *Hamlet* of the ideas of death, decay and corruption, both of the body as well as mind and soul, has caught the readers' attention. *Hamlet* has been studied in comparison with Greek tragedies, in the context of Elizabethan culture, Elizabethan and Jacobean politics and in many other contexts such as current interest in psychoanalytical literary criticism. Some of these issues are discussed in greater detail in many books and articles listed in the bibliography appended to the last unit.

3.8 QUESTIONS

1. What are the major themes in *Hamlet's* soliloquies.? How do they contribute to the major thematic concerns of the play?
2. Analyse "To be, or not to be" in act III, scene i, for its dramatic significance in the context of the play.
3. Analyse the role played by Osric in the larger context of the Danish politics as reflected in the play.
4. "Claudius rather than *Hamlet* is the protagonist of the play." Do you agree?

M.A (English)

Section- D (Unit 7)

William Shakespeare: Hamlet

King Lear

Structure:

- 4.0 Learning Objective
- 4.1 Plot Overview
- 4.2 Act 1, Scenes 1–2
- 4.3 Character List
- 4.4 Antagonist
- 4.5 Symbols
- 4.6 Genre
- 4.7 Foreshadowing
- 4.8 Unit End Questions (MCQ and Descriptive)
- 4.9 References

4.0 Learning Objective

In this unit the students will learn about one of the finest tragedies of William Shakespeare-King Lear. The students will learn about the Plot, Setting of the play, how the characters, the Protagonists, the antagonists are sketched. The students will learn about the tragic flaw in the hero which brings about the tragedy.

4.1 Plot Overview

Lear, the aging king of Britain, decides to step down from the throne and divide his kingdom evenly among his three daughters. First, however, he puts his daughters through a test, asking each to tell him how much she loves him. Goneril and Regan, Lear's older daughters, give their father flattering answers. But Cordelia, Lear's youngest and favorite daughter, remains silent,

saying that she has no words to describe how much she loves her father. Lear flies into a rage and disowns Cordelia. The king of France, who has courted Cordelia, says that he still wants to marry her even without her land, and she accompanies him to France without her father's blessing.

Lear quickly learns that he made a bad decision. Goneril and Regan swiftly begin to undermine the little authority that Lear still holds. Unable to believe that his beloved daughters are betraying him, Lear slowly goes insane. He flees his daughters' houses to wander on a heath during a great thunderstorm, accompanied by his Fool and by Kent, a loyal nobleman in disguise.

Meanwhile, an elderly nobleman named Gloucester also experiences family problems. His illegitimate son, Edmund, tricks him into believing that his legitimate son, Edgar, is trying to kill him. Fleeing the manhunt that his father has set for him, Edgar disguises himself as a crazy beggar and calls himself "Poor Tom." Like Lear, he heads out onto the heath.

When the loyal Gloucester realizes that Lear's daughters have turned against their father, he decides to help Lear in spite of the danger. Regan and her husband, Cornwall, discover him helping Lear, accuse him of treason, blind him, and turn him out to wander the countryside. He ends up being led by his disguised son, Edgar, toward the city of Dover, where Lear has also been brought.

In Dover, a French army lands as part of an invasion led by Cordelia in an effort to save her father. Edmund apparently becomes romantically entangled with both Regan and Goneril, whose husband, Albany, is increasingly sympathetic to Lear's cause. Goneril and Edmund conspire to kill Albany.

The despairing Gloucester tries to commit suicide, but Edgar saves him by pulling the strange trick of leading him off an imaginary cliff. Meanwhile, the English troops reach Dover, and the English, led by Edmund, defeat the Cordelia-led French. Lear and Cordelia are captured. In the climactic scene,

Edgar duels with and kills Edmund; we learn of the death of Gloucester; Goneril poisons Regan out of jealousy over Edmund and then kills herself when her treachery is revealed to Albany; Edmund's betrayal of Cordelia leads to her needless execution in prison; and Lear finally dies out of grief at Cordelia's passing. Albany, Edgar, and the elderly Kent are left to take care of the country under a cloud of sorrow and regret.

4.2 Act 1, Scenes 1–2

Summary: Act 1, Scene 1

*Unhappy that I am,
I cannot heave My
heart into my
mouth.*

The play begins with two noblemen, Gloucester and Kent, discussing the fact that King Lear is about to divide his kingdom. Their conversation quickly changes, however, when Kent asks Gloucester to introduce his son. Gloucester introduces Edmund, explaining that Edmund is a bastard being raised away from home, but that he nevertheless loves his son dearly.

Lear, the ruler of Britain, enters his throne room and announces his plan to divide the kingdom among his three daughters. He intends to give up the responsibilities of government and spend his old age visiting his children. He commands his daughters to say which of them loves him the most, promising to give the greatest share to that daughter.

Lear's scheming older daughters, Goneril and Regan, respond to his test with flattery, telling him in wildly overblown terms that they love him more than anything else. But Cordelia, Lear's youngest (and favorite) daughter, refuses to speak. When pressed, she says that she cannot "heave her heart into her mouth," that she loves him exactly as much as a daughter should love her father, and that her sisters wouldn't have husbands if they loved their father as much as they say (1.1.90–91). In response, Lear flies into a rage, disowns

Cordelia, and divides her share of the kingdom between her two sisters. The earl of Kent, a nobleman who has served Lear faithfully for many years, is the only courtier who disagrees with the king's actions. Kent tells Lear he is insane to reward the flattery of his older daughters and disown Cordelia, who loves him more than her sisters do. Lear turns his anger on Kent, banishing him from the kingdom and telling him that he must be gone within six days.

The king of France and duke of Burgundy are at Lear's court, awaiting his decision as to which of them will marry Cordelia. Lear calls them in and tells them that Cordelia no longer has any title or land. Burgundy withdraws his offer of marriage, but France is impressed by Cordelia's honesty and decides to make her his queen. Lear sends her away without his blessing.

Goneril and Regan scheme together in secrecy. Although they recognize that they now have complete power over the kingdom, they agree that they must act to reduce their father's remaining authority.

Summary Act 1, Scenes 1–2

*Thou, nature, art my
goddess; to thy law My
services are bound.*

Now, gods, stand up for bastards!

Edmund enters and delivers a soliloquy expressing his dissatisfaction with society's attitude toward bastards. He bitterly resents his legitimate half-brother, Edgar, who stands to inherit their father's estate. He resolves to do away with Edgar and seize the privileges that society has denied him.

Edmund begins his campaign to discredit Edgar by forging a letter in which Edgar appears to plot the death of their father, Gloucester. Edmund makes a show of hiding this letter from his father and so, naturally, Gloucester demands to read it. Edmund answers his father with careful lies, so that Gloucester ends up thinking that his legitimate son, Edgar, has been scheming to kill him in order to hasten his inheritance of Gloucester's wealth and lands. Later, when Edmund talks to Edgar, he tells him that Gloucester is very angry

with him and that Edgar should avoid him as much as possible and carry a sword with him at all times. Thus, Edmund carefully arranges circumstances so that Gloucester will be certain that Edgar is trying to murder him.

Analysis: Act 1, scenes 1–2

The love test at the beginning of Act 1, scene 1, sets the tone for this extremely complicated play, which is full of emotional subtlety, conspiracy, and double-talk, and which swings between confusing extremes of love and anger. Lear's demand that his daughters express how much they love him is puzzling and hints at the insecurity and fear of an old man who needs to be reassured of his own importance. Of course, rather than being a true assessment of his daughters' love for him, the test seems to invite — or even to demand — flattery. Goneril's and Regan's professions of love are obviously nothing but flattery: Goneril cannot even put her alleged love into words: "A love that makes speech unable/Beyond all manner of so much I love you" (1.1.59); Regan follows her sister's lead by saying, "I find she names my very deed of love; Only she comes too short" (1.1.70–71).

In contrast to her sisters, whose professions are banal and insincere, Cordelia does not seem to know how to flatter her father — an immediate reflection of her honesty and true devotion to him. "Love, and be silent," she says to herself (1.1.60). When her father asks her the crucial question — what she can say to merit the greatest inheritance — she answers only, "Nothing, my lord," and thus seals her fate (1.1.86). Cordelia's authentic love and Lear's blindness to its existence trigger the tragic events that follow.

The shift of the play's focus to Gloucester and Edmund in Act 1, scene 2, suggests parallels between this subplot and Lear's familial difficulties. Both Lear and Gloucester have children who are truly loyal to them (Cordelia and Edgar, respectively) and children who are planning to do them harm (Goneril and Regan, and Edmund, respectively); both fathers mistake the unloving for the loving, banishing the loyal children and designating the wicked ones their heirs. This symbolic blindness to the truth becomes more literal as the play

progresses — in Lear’s eventual madness and Gloucester’s physical blinding.

Moreover, Gloucester’s willingness to believe the lies that Edmund tells him about Edgar seems to reflect a preexisting fear: that his children secretly want to destroy him and take his power. Ironically, this is what *Edmund*, of course, wants to do to Gloucester, but Gloucester is blind to Edmund’s treachery. Gloucester’s inability to see the truth echoes the discussion between Goneril and Regan at the end of Act 1, scene 1, about Lear’s unreliability in his old age: the “infirmity of his age” (1.1.291) and his “unconstant starts” (1.1.298) evoke images of senility and suggest that his daughters ought to take control from him, just as Edmund is taking control from Gloucester.

Summary Act 1, Scenes 1–2

Edmund is significantly more complicated than the other major villains in the play, Regan and Goneril. He schemes against his father’s life, but not just because he wants to inherit his wealth and land; indeed, his principal motive seems to be desire for *recognition* and perhaps even the love denied him because of his bastard status. The first time we see Edmund, at the beginning of Act 1, scene 1, his own father is mocking him because he is illegitimate. Edmund’s treachery can be seen as a rebellion against the social hierarchy that makes him worthless in the eyes of the world. He rejects the “plague of custom” (1.2.1) that makes society disdain him and dedicates himself to “nature” (1.2.1) — that is, raw, unconstrained existence. He will not be the only character to invoke nature in the course of the play — the complicated relationships that obtain among the natural world, the gods above, and fate or justice pervade the entire play.

Summary Act 1, Scenes 1–5

Lear is spending the first portion of his retirement at Goneril’s castle. Goneril complains to her steward, Oswald, that Lear’s knights are becoming “riotous” and that Lear himself is an obnoxious guest (1.1.6). Seeking to provoke a confrontation, she orders her servants to behave

rudely toward Lear and his attendants.

Summary: Act 1, scene 3

Disguised as a simple peasant, Kent appears in Goneril's castle, calling himself Caius. He puts himself in Lear's way, and after an exchange of words in which Caius emphasizes his plain spokenness and honesty, Lear accepts him into service.

Lear's servants and knights notice that Goneril's servants no longer obey their commands. When Lear asks Oswald where Goneril is, Oswald rudely leaves the room without replying. Oswald soon returns, but his disrespectful replies to Lear's questions induce Lear to strike him. Kent steps in to aid Lear and trips Oswald.

The Fool arrives and, in a series of puns and double entendres, tells Lear that he has made a great mistake in handing over his power to Goneril and Regan. After a long delay, Goneril herself arrives to speak with Lear. She tells him that his servants and knights have been so disorderly that he will have to send some of them away whether he likes it or not.

Lear is shocked at Goneril's treasonous betrayal. Nonetheless, Goneril remains adamant in her demand that Lear send away half of his one hundred knights. An enraged Lear repents ever handing his power over to Goneril. He curses his daughter, calling on Nature to make her childless. Surprised by his own tears, he calls for his horses. He declares that he will stay with Regan, whom he believes will be a true daughter and give him the respect that he deserves. When Lear has gone, Goneril argues with her husband, Albany, who is upset with the harsh way she has treated Lear. She says that she has written a letter to her sister Regan, who is likewise determined not to house Lear's hundred knights.

Summary: Act 1, Scene 5

Lear sends Kent to deliver a message to Gloucester. The Fool needles Lear further about his bad decisions, foreseeing that Regan will treat Lear no better

than Goneril did. Lear calls on heaven to keep him from going mad. Lear and his attendants leave for Regan's castle.

Summary Act 1, Scenes 1–5

In these scenes, the tragedy of the play begins to unfold. It is now becoming clear to everyone that Lear has made a mistake in handing over his power to Goneril and Regan. Lear's major error is that, in stepping down from the throne, he has also given up all of his formal authority to those who do not actually love him. He no longer has the power to command anyone to do anything, even to give him shelter or food—his daughters, each of whom is now a queen over half of Britain, wield special authority over him.

Goneril and, as we soon discover, Regan enjoy being in power and conspire to destroy Lear's remaining influence. Their plan to whittle down Lear's retinue from a hundred knights to fifty may not seem devious, but they will soon purge his knights altogether. This gradual diminishment of Lear's attendants symbolizes the gradual elimination of his remaining power. Knights and servants are part of the pomp that surrounds a powerful king, and Lear rightly sees his loss of them as representative of his daughter's declining respect for his rank.

Goneril, of course, says that the reason she demands this reduction is that the knights have been loud and destructive in her castle—they are, she claims, “men so disordered, so deboshed and bold” (1.3.217). To be fair, it is difficult for us, as readers, to know how true this assertion is.

Lear claims, “My train are men of choice and rarest parts,/That all particulars of duty know,” yet we have already seen Lear make imperious demands and lose his temper in a seemingly unjustified way (1.3.230–231). At this point in the play, the audience may still be unsure about whether or not to sympathize with Lear, especially given his capricious decision to banish Cordelia. Still, we know that Goneril has been talking, in private, about how best to control her aging father.

Lear seems to begin to question his own identity. When he realizes that

Goneril plans to frustrate his desires, he asks, “Doth any here know me? This is not Lear./...../Who is it that can tell me who I am?” (1.3.201–205). It is as if Goneril’s insistence that Lear is now senile makes Lear himself wonder whether he is really himself anymore or whether he has lost his mind. Driven to despair at the end of Act 1, scene 5, he says, “O let me not be mad, not mad, sweet heaven!” — a foreshadowing of his eventual insanity (1.5.18).

In Act 1, scene 3, we meet Lear’s Fool. Many of Shakespeare’s plays feature a clown of some sort, and *King Lear* arguably has two such clowns: the Fool himself and Edgar in his later disguise as Tom O’Bedlam. Many kings and queens during the Renaissance had court fools to amuse them. However, in addition to wearing funny costumes, singing, performing acrobatic tricks, and juggling, fools also made puns and rude jokes and offered their take on matters to their sovereigns.

Lear’s Fool cleverly combines this sort of foolishness with a deeper wisdom. The license, traditionally granted to official “fools,” to say things to their superiors that anybody else would be punished for enables him to counsel Lear, even though he seems only to prattle nonsensically. Moreover, Lear seems to have a very close relationship with his Fool: the Fool calls Lear “nuncle” and Lear calls the Fool “boy.” He is always speaking in riddles and songs, but in these scenes his meaning can be understood: he advises Lear to be wary of his daughters. In telling Lear, “I am better than thou art now; I am a fool, thou art nothing,” he hints at the dangerous situation in which Lear has put himself (1.3.168–169). His ostensibly silly singing — “The hedge-sparrow fed the cuckoo so long/That it had it head bit off by it young” — clearly warns the king that his daughters, each like a traitorous “cuckoo,” plan to turn against the father who raised them. (1.3.190–191).

Summary Act 2, Scenes 1–2

Note: Many editions of King Lear, including The Norton Shakespeare, divide Act 2 into four scenes. Other editions divide Act 2 into only two scenes.

Summary: Act 2, Scene 1

In Gloucester's castle, Gloucester's servant Curan tells Edmund that he has informed Gloucester that the duke of Cornwall and his wife, Regan, are coming to the castle that very night. Curan also mentions vague rumors about trouble brewing between the duke of Cornwall and the duke of Albany.

Edmund is delighted to hear of Cornwall's visit, realizing that he can make use of him in his scheme to get rid of Edgar. Edmund calls Edgar out of his hiding place and tells him that Cornwall is angry with him for being on Albany's side of their disagreement. Edgar has no idea what Edmund is talking about. Edmund tells Edgar further that Gloucester has discovered his hiding place and that he ought to flee the house immediately under cover of night. When he hears Gloucester coming, Edmund draws his sword and pretends to fight with Edgar, while Edgar runs away. Edmund cuts his arm with his sword and lies to Gloucester, telling him that Edgar wanted him to join in a plot against Gloucester's life and that Edgar tried to kill him for refusing. The unhappy Gloucester praises Edmund and vows to pursue Edgar, sending men out to search for him.

Cornwall and Regan arrive at Gloucester's house. They believe Edmund's lies about Edgar, and Regan asks if Edgar is one of the disorderly knights that attend Lear. Edmund replies that he is, and Regan speculates further that these knights put Edgar up to the idea of killing Gloucester in order to acquire Gloucester's wealth. Regan then asks Gloucester for his advice in answering letters from Lear and Goneril.

Summary: Act 2, scene 2

Outside Gloucester's castle, Kent, still in peasant disguise, meets Oswald, the chief steward of Goneril's household. Oswald doesn't recognize Kent from their scuffle in Act 1, scene 3. Kent roundly abuses Oswald, describing him as cowardly, vain, boastful, overdressed, servile, and Groveling. Oswald still maintains that he doesn't know Kent; Kent draws his sword and attacks him. Oswald's cries for help bring Cornwall, Regan, and Gloucester. Kent replies

rudely to their calls for explanation, and Cornwall orders him to be punished in the stocks, a wooden device that shackles a person's ankles and renders him immobile. Gloucester objects that this humiliating punishment of Lear's messenger will be seen as disrespectful of Lear himself and that the former king will take offense. But Cornwall and Regan maintain that Kent deserves this treatment for assaulting Goneril's servant, and they put him in the stocks. After everyone leaves, Kent reads a letter that he has received from Cordelia in which she promises that she will find some way, from her current position in France, to help improve conditions in Britain. The unhappy and resigned Kent dozes off in the stocks.

Summary Act 2, Scenes 1–2

Analysis: Act 2, scenes 1–2

Edmund's clever scheming to get rid of Edgar shows his cunning and his immorality. His ability to manipulate people calls to mind arguably the greatest of Shakespeare's villains, Iago, from *Othello*, who demonstrates a similar capacity for twisting others to serve his own ends. There is a great deal of irony in Edmund's description to his father of the ways in which Edgar has allegedly schemed against Gloucester's life. Edmund goes so far as to state that Edgar told him that no one would ever believe Edmund's word against his because of Edmund's illegitimate birth. With this remark, Edmund not only calls attention to his bastard status — which is clearly central to his resentful, ambitious approach to life — but proves crafty enough to use it to his advantage.

Gloucester's rejection of Edgar parallels Lear's rejection of Cordelia in Act 1, scene 1, and reminds us of the similarities between the two unhappy families: Edgar and Cordelia are good children of fathers who reject them in favor of children who do not love them. When Gloucester says, "I never got him" — that is, he never begot, or fathered, him — he seems to be denying that he is actually Edgar's father, just as Lear has disowned Cordelia (2.1.79). On the other hand, when he praises Edmund as a "loyal and natural

boy,” he seems to be acknowledging him as a true son (2.1.85).

It is somewhat difficult to know what to make of Kent’s attack on Oswald. Oswald’s eagerness to serve the treacherous Goneril in Act 1, scene 3, has established him as one of the play’s minor villains, but Kent’s barrage of insults and subsequent physical attack on Oswald are clearly unprovoked. Oswald’s failure to fight back may be interpreted as cowardice, but one can also interpret it as Oswald does: he says that he chooses not to attack Kent because of Kent’s “gray beard” — at nearly fifty, Kent is an old man and thus no longer suited for fighting (2.2.55). Kent’s attack seems to be rooted in his anger at Goneril’s treatment of Lear — “anger hath a privilege” is the excuse that he gives Cornwall and Regan — and his rage at the hypocrisy surrounding Lear’s betrayal by his daughters (2.2.62).

Cornwall’s and Regan’s decision to put Kent in the stocks reinforces what we have already seen of their disrespect for their father. The stocks were a punishment used on common criminals, and their use on Lear’s serving man could easily be interpreted as highly disrespectful to Lear’s royal status. Gloucester announces as much when he protests, “Your purposed low correction/Is such as basest and contemned’st wretches/ . . . /Are punished with” (2.2.113–117). Regan, however, ignores his pleas; she almost seems to welcome the idea of inviting Lear’s anger.

Summary Act 2, Scenes 1–3

Summary: Act 2, scene 1

As Kent sleeps in the stocks, Edgar enters. He has thus far escaped the manhunt for him, but he is afraid that he will soon be caught. Stripping off his fine clothing and covering himself with dirt, he turns himself into “poor Tom” (2.1.20). He states that he will pretend to be one of the beggars who, having been released from insane asylums, wander the countryside constantly seeking food and shelter.

Summary: Act 2, scene 3

Lear, accompanied by the Fool and a knight, arrives at Gloucester's castle. Lear spies Kent in the stocks and is shocked that anyone would treat one of his servants so badly. When Kent tells him that Regan and Cornwall put him there, Lear cannot believe it and demands to speak with them. Regan and Cornwall refuse to speak with Lear, however, excusing themselves on the grounds that they are sick and weary from traveling. Lear insists. He has difficulty controlling his emotions, but he finally acknowledges to himself that sickness can make people behave strangely. When Regan and Cornwall eventually appear, Lear starts to tell Regan about Goneril's "sharp-toothed unkindness" toward him (2.3.128). Regan suggests that Goneril may have been justified in her actions, that Lear is growing old and unreasonable, and that he should return to Goneril and beg her forgiveness.

Lear asks Regan to shelter him, but she refuses. He complains more strenuously about Goneril and falls to cursing her. Much to Lear's dismay, Goneril herself arrives at Gloucester's castle. Regan, who had known from Goneril's letters that she was coming, takes her sister's hand and allies herself with Goneril against their father. They both tell Lear that he is getting old and weak and that he must give up half of his men if he wants to stay with either of his daughters.

Lear, confused, says that he and his hundred men will stay with Regan. Regan, however, responds that she will allow him only twenty-five men. Lear turns back to Goneril, saying that he will be willing to come down to fifty men if he can stay with her. But Goneril is no longer willing to allow him even that many. A moment later, things get even worse for Lear: both Goneril and Regan refuse to allow him any servants.

Outraged, Lear curses his daughters and heads outside, where a wild storm is brewing. Gloucester begs Goneril and Regan to bring Lear back inside, but the daughters prove unyielding and state that it is best to let him do as he will. They order that the doors be shut and locked, leaving their father

outside in the threatening storm.

Analysis: Act 2, scenes 1–3

In these scenes, Shakespeare further develops the psychological focus of the play, which centers on cruelty, betrayal, and madness. Lear watches his daughters betray him, and his inability to believe what he is seeing begins to push him toward the edge of insanity. This movement begins with Lear's disbelief when he sees how Regan has treated his servant Kent. By putting Kent in the stocks, Regan indicates her lack of respect for Lear as king and father. When Lear realizes how badly Regan is treating him, he reacts with what seems to be a dramatically physical upwelling of grief: he cries out, "O, how this mother swells up toward my heart!/Hysterica passio, down, thou climbing sorrow" (2.3.53–55). "The mother" was a Renaissance term for an illness that felt like suffocation; characterized by light-headedness and strong pain in the stomach, its symptoms resemble those of emotional trauma, grief, and hysteria.

Summary Act 2, Scenes 1–3

Regan clearly tries to undercut Lear's rapidly waning authority. As her subversion becomes clearer, Lear denies it in ways that become more and more painful to watch. Regan and Cornwall refuse his demands to speak with them, and Lear forgets that, since he has given up his power, he can no longer give them orders. Goneril and Regan eventually insult Lear by telling him that he is senile: "I pray you, father, being weak, seem so" (2.3.196). These barbed words from Regan skirt the issue of Lear's loss of authority and point to something that he can neither deny nor control—that he is growing old. The sisters' refusal to allow Lear to keep his hundred knights and Regan's polite but steadfast refusal to allow him to stay with her instead of Goneril finally begin to make Lear understand that he can no longer command like a king. But he stands in fierce denial of this loss of authority; being forced to this realization causes him to alternate between grief and an anger so powerful that it seems to be driving him mad. We see flashes of this anger and madness

when he curses Goneril, and then, later, when he declares that instead of returning to Goneril's house without

The servants that Lear wants to keep with him are symbols of more than just his authority. When Regan asks why he needs even one attendant, Lear bursts out, "O, reason not the need!" (2.3.259). Human nature, he says, would be no different from that of animals if humans never needed more than the fundamental necessities of life. Clearly, Lear needs his servants not because of the service that they provide him but because of what they represent: his authority and his importance — in essence, the identity that he has built for himself. Regan and Goneril, in denying Lear his servants, deny their father that which he needs the most: not what he needs to be a king, but what he needs to be a human being.

Lear's cry of "O fool, I shall go mad!" foreshadows the fate that soon befalls him (2.3.281). His words also recall the earlier scene in which Edgar dons a disguise and assumes the identity of a "Bedlam beggar" (2.1.13). "Bedlam" was a nickname for the Bethlehem hospital in Elizabethan London where the mentally ill were housed. When Edgar rips his clothes to shreds and smears himself with dirt, he is taking on the disguise of a "poor Tom" (2.1.20), one of the insane Bedlam beggars who roam the countryside sticking themselves with pins and begging "with roaring voices" (2.1.13). Thus, in these scenes, both Lear and Edgar flee from civilization, leaving the safety of walls and roofs behind in favor of the chaos and confusion of the natural world.

Summary Act 1, Scenes 1–1

Summary: Act 1, Scene 1

A storm rages on the heath. Kent, seeking Lear in vain, runs into one of Lear's knights and learns that Lear is somewhere in the area, accompanied only by his Fool. Kent gives the knight secret information: he has heard that there is unrest between Albany and Cornwall and that there are spies for the French in the English courts. Kent tells the knight to go to Dover, the city in

England nearest to France, where he may find friends who will help Lear's cause. He gives the knight a ring and orders him to give it to Cordelia, who will know who has sent the knight when she sees the ring. Kent leaves to search for Lear.

Summary: Act 1, Scene 2

Meanwhile, Lear wanders around in the storm, cursing the weather and challenging it to do its worst against him. He seems slightly irrational, his thoughts wandering from idea to idea but always returning to fixate on his two cruel daughters. The Fool, who accompanies him, urges him to humble himself before his daughters and seek shelter indoors, but Lear ignores him. Kent finds the two of them and urges them to take shelter inside a nearby hovel. Lear finally agrees and follows Kent toward the hovel. The Fool makes a strange and confusing prophecy.

Summary: Act 1, Scene 1

Inside his castle, a worried Gloucester speaks with Edmund. The loyal Gloucester recounts how he became uncomfortable when Regan, Goneril, and Cornwall shut Lear out in the storm. But when he urged them to give him permission to go out and help Lear, they became angry, took possession of his castle, and ordered him never to speak to Lear or plead on his behalf. Gloucester tells Edmund that he has received news of a conflict between Albany and Cornwall. He also informs him that a French army is invading and that part of it has already landed in England. Gloucester feels that he must take Lear's side and now plans to go seek him out in the storm. He tells Edmund that there is a letter with news of the French army locked in his room, and he asks his son to go and distract the duke of Cornwall while he, Gloucester, goes onto the heath to search for Lear. He adds that it is imperative that Cornwall not notice his absence; otherwise, Gloucester might die for his treachery. When Gloucester leaves, Edmund privately rejoices at the opportunity that has presented itself. He plans to betray his father immediately, going to Cornwall to tell him about both Gloucester's

plans to help Lear and the location of the traitorous letter from the French. Edmund expects to inherit his father's title, land, and fortune as soon as Gloucester is put to death.

Analysis: Act 1, Scenes 1–1

The information that Kent gives the knight brings the audience out of the personal realm of Lear's anguish and into the political world of Lear's Britain. Throughout the play, we hear rumors of conflict between Albany and Cornwall and of possible war with France, but what exactly transpires at any specific moment is rarely clear. The question of the French is not definitively resolved until Act 3. Kent's mention of Dover, however, provides a clue: Dover is a port city in the south of England where ships from France often landed; it is famous for its high white cliffs. As various characters begin moving southward toward Dover in the scenes that follow, the tension of an inevitable conflict heightens. Whatever the particulars of the political struggle, however, it is clear that Lear, by giving away his power in Britain to Goneril and Regan — and eventually Edmund — has destroyed not only his own authority but all authority. Instead of a stable, hierarchical kingdom with Lear in control, chaos has overtaken the realm, and the country is at the mercy of the play's villains, who care for nothing but their own power.

Summary Act 1, Scenes 1–1

This political chaos is mirrored in the natural world. We find Lear and his courtiers plodding across a deserted heath with winds howling around them and rain drenching them. Lear, like the other characters, is unused to such harsh conditions, and he soon finds himself symbolically stripped bare. He has already discovered that his cruel daughters can victimize him; now he learns that a king caught in a storm is as much subject to the power of nature as any man.

The importance of the storm, and its symbolic connection to the state of mind of the people caught in it, is first suggested by the knight's words to Kent. Kent asks the knight, "Who's there, besides foul weather?"; the knight

answers, “One minded like the weather, most unquietly”(1.1.1–2). Here the knight’s state of mind is shown to be as turbulent as the winds and clouds surrounding him. This is true of Lear as well: when Kent asks the knight where the king is, the knight replies, “Contending with the fretful elements;/ . . ./Strives in his little world of man to out-scorn/The to- and-fro-conflicting wind and rain” (1.1.3–11). Shakespeare’s use of pathetic fallacy — a literary device in which inanimate objects such as nature assume human reactions — amplifies the tension of the characters’ struggles by elevating human forces to the level of natural forces.

Lear is trying to face down the powers of nature, an attempt that seems to indicate both his despair and his increasingly confused sense of reality. Both of these strains appear in Lear’s famous speech to the storm, in which he commands, “Blow, winds, and crack your cheeks! rage! blow!/You cataracts and hurricanoes, spout/Till you have drenched our steeples, drowned the cocks!” (1.2.1–1). Lear’s attempt to speak to the storm suggests that he has lost touch with the natural world and his relation to it—or, at least, that he has lost touch with the ordinary human understanding of nature. In a sense, though, his diatribe against the weather embodies one of the central questions posed by *King Lear*: namely, whether the universe is fundamentally friendly or hostile to man. Lear asks whether nature and the gods are actually good, and, if so, how life can have treated him so badly.

The storm marks one of the first appearances of the apocalyptic imagery that is so important in *King Lear* and that will become increasingly dominant as the play progresses. The chaos reflects the disorder in Lear’s increasingly crazed mind, and the apocalyptic language represents the projection of Lear’s rage and despair onto the outside world: if his world has come to a symbolic end because his daughters have stripped away his power and betrayed him, then, he seems to think, the real world ought to end, too. As we have seen, the chaos in nature also reflects the very real political chaos that has engulfed Britain in the absence of Lear’s authority.

Along with Lear's increasing despair and projection, we also see his understandable fixation on his daughters: "Nor rain, wind, thunder, fire, are my daughters:/I tax you not, you elements, with unkindness" (1.2.13–15). Lear tells the thunder that he does not blame it for attacking him because it does not owe him anything. But he does blame his "two pernicious daughters" for their betrayal (1.2.21). Despite the apparent onset of insanity, Lear exhibits some degree of rational thought — he is still able to locate the source of his misfortune.

Finally, we see strange shifts beginning to occur inside Lear's mind. He starts to realize that he is going mad, a terrifying realization for anyone. Nevertheless, Lear suddenly notices his Fool and asks him, "How dost my boy? Art cold?" (1.2.66). He adds, "I have one part in my heart/That's sorry yet for thee" (1.2.70–71). Here, Lear takes real and compassionate notice of another human being for the first time in the play. This concern for others reflects the growth of Lear's humility, which eventually redeems him and enables him to win Cordelia's forgiveness.

Summary Act 1, Scenes 3–5

Summary: Act 1, Scene 3

Kent leads Lear through the storm to the hovel. He tries to get him to go inside, but Lear resists, saying that his own mental anguish makes him hardly feel the storm. He sends his Fool inside to take shelter and then kneels and prays. He reflects that, as king, he took too little care of the wretched and homeless, who have scant protection from storms such as this one. The Fool runs out of the hovel, claiming that there is a spirit inside. The spirit turns out to be Edgar in his disguise as Tom O'Bedlam. Edgar plays the part of the madman by complaining that he is being chased by a devil. He adds that fiends possess and inhabit his body. Lear, whose grip on reality is loosening, sees nothing strange about these statements. He sympathizes with Edgar, asking him whether bad daughters have been the ruin of him as well. Lear asks the disguised Edgar what he used to be before he went mad and became a beggar.

Edgar replies that he was once a wealthy courtier who spent his days having sex with many women and drinking wine. Observing Edgar's nakedness, Lear tears off his own clothes in sympathy.

Gloucester, carrying a torch, comes looking for the king. He is unimpressed by Lear's companions and tries to bring Lear back inside the castle with him, despite the possibility of evoking Regan and Goneril's anger. Kent and Gloucester finally convince Lear to go with Gloucester, but Lear insists on bringing the disguised Edgar, whom he has begun to like, with him.

Summary: Act 1, Scene 5

Inside Gloucester's castle, Cornwall vows revenge against Gloucester, whom Edmund has betrayed by showing Cornwall a letter that proves Gloucester's secret support of a French invasion. Edmund pretends to be horrified at the discovery of his father's "treason," but he is actually delighted, since the powerful Cornwall, now his ally, confers upon him the title of earl of Gloucester (1.5.10). Cornwall sends Edmund to find Gloucester, and Edmund reasons to himself that if he can catch his father in the act of helping Lear, Cornwall's suspicions will be confirmed.

Analysis: Act 1, scenes 3–5

When Kent asks Lear to enter the hovel at the beginning of Act 1, scene 3, Lear's reply demonstrates that part of his mind is still lucid and that the symbolic connection between the storm outside and Lear's own mental disturbance is significant. Lear explains to Kent that although the storm may be very uncomfortable for Kent, Lear himself hardly notices it: "The tempest in my mind/Doth from my senses take all feeling else" (1.3.11–13). Lear's sensitivity to the storm is blocked out by his mental and emotional anguish and by his obsession with his treacherous daughters. The only thing that he can think of is their "filial ingratitude" (1.3.15).

Summary Act 1, Scenes 3–5

Lear also continues to show a deepening sensitivity to other people, a trait missing from his character at the beginning of the play and an interesting side effect of his increasing madness and exposure to human cruelty. After he sends his Fool into the hovel to take shelter, he kneels in prayer—the first time we have seen him do so in the play. He does not pray for himself; instead, he asks the gods to help “poor naked wretches, wheresoe’er you are,/That bide the pelting of this pitiless storm” (1.3.29–30). Reproaching himself for his heartlessness, Lear urges himself to “expose thyself to feel what wretches feel” (1.3.35). This self-criticism and newfound sympathy for the plight of others mark the continuing humanization of Lear.

Lear’s obsessive contemplation of his own humanity and of his place in relation to nature and to the gods is heightened still further after he meets Edgar, who is clad only in rags. Lear’s wandering mind turns to his own fine clothing, and he asks, addressing Edgar’s largely uncovered body, “Is man no more than this? Consider him well” (1.3.95–96). As a king in fact as well as in name, with servants and subjects and seemingly loyal daughters, Lear could be confident of his place in the universe; indeed, the universe seemed to revolve around him. Now, as his humility grows, he becomes conscious of his real relationship to nature. He is frightened to see himself as little more than a “bare, forked animal,” stripped of everything that made him secure and powerful (1.3.99–100).

The destruction of Lear’s pride leads him to question the social order that clothes kings in rich garments and beggars in rags. He realizes that each person, underneath his or her clothing, is naked and therefore weak. He sees too that clothing offers no protection against the forces of the elements or of the gods. When he tries to remove his own clothing, his companions restrain him. But Lear’s attempt to bare himself is a sign that he has seen the similarities between himself and Edgar: only the flimsy surface of garments marks the difference between a king and a beggar.

Each must face the cruelty of an uncaring world.

The many names that Edgar uses for the demons that pester him seem to have been taken by Shakespeare from a single source — Samuel Harsnett's *A Declaration of Egregious Popish Impostors*, which describes demons in wild and outlandish language to ridicule the exorcisms performed by Catholic priests. Edgar uses similarly strange and haunting language to describe his demons. The audience assumes that he is only feigning madness; after all, we have seen him deliberately decide to pose as a crazed beggar in order to escape capture by his brother and father. But Edgar's ravings are so convincing, and the storm-wracked heath such a bizarre environment, that the line between pretending to be mad and actually *being* mad seems to blur.

Summary Act 1, Scenes 6–7

Summary: Act 1, Scene 6

Gloucester, Kent, Lear, and the Fool take shelter in a small building (perhaps a shed or farmhouse) on Gloucester's property. Gloucester leaves to find provisions for the king. Lear, whose mind is wandering ever more widely, holds a mock trial of his wicked daughters, with Edgar, Kent, and the Fool presiding. Both Edgar and the Fool speak like madmen, and the trial is an exercise in hallucination and eccentricity.

Gloucester hurries back in to tell Kent that he has overheard a plot to kill Lear. Gloucester begs Kent to quickly transport Lear toward Dover, in the south of England, where allies will be waiting for him. Gloucester, Kent, and the Fool leave. Edgar remains behind for a moment and speaks in his own, undisguised voice about how much less important his own suffering feels now that he has seen Lear's far worse suffering.

Summary: Act 1, Scene 7

Back in Gloucester's castle, Cornwall gives Goneril the treasonous letter concerning the French army at Dover and tells her to take it and show it to her husband, Albany. He then sends his servants to apprehend Gloucester

so that Gloucester can be punished. He orders Edmund to go with Goneril to Albany's palace so that Edmund will not have to witness the violent punishment of his father.

Oswald brings word that Gloucester has helped Lear escape to Dover. Gloucester is found and brought before Regan and Cornwall. They treat him cruelly, tying him up like a thief, insulting him, and pulling his white beard. Cornwall remarks to himself that he cannot put Gloucester to death without holding a formal trial but that he can still punish him brutally and get away with it.

Admitting that he helped Lear escape, Gloucester swears that he will see Lear's wrongs avenged. Cornwall replies, "See 't shalt thou never," and proceeds to dig out one of Gloucester's eyes, throw it on the floor, and step on it (1.7.68). Gloucester screams, and Regan demands that Cornwall put out the other eye too.

One of Gloucester's servants suddenly steps in, saying that he cannot stand by and let this outrage happen. Cornwall draws his sword and the two fight. The servant wounds Cornwall, but Regan grabs a sword from another servant and kills the first servant before he can injure Cornwall further.irate, the wounded Cornwall gouges out Gloucester's remaining eye.

Summary Act 1, Scenes 6–7

Gloucester calls out for his son Edmund to help him, but Regan triumphantly tells him that it was Edmund who betrayed him to Cornwall in the first place. Gloucester, realizing immediately that Edgar was the son who really loved him, laments his folly and prays to the gods to help Edgar. Regan and Cornwall order that Gloucester be thrown out of the house to "smell/His way to Dover" (1.7.96–97). Cornwall, realizing that his wound is bleeding heavily, exits with Regan's aid.

Left alone with Gloucester, Cornwall's and Regan's servants express their shock and horror at what has just happened. They decide to treat

Gloucester's bleeding face and hand him over to the mad beggar to lead Gloucester where he will.

Analysis: Act 1, scenes 6–7

In these scenes, Shakespeare continues to develop Lear's madness. Lear rages on against his daughters and is encouraged by comments that Edgar and the Fool make. We may interpret the Fool's remark "He's mad that trusts in the tameness of a wolf" as referring to Lear's folly in trusting his two wolflike daughters (1.6.16). Edgar, for his part, speaks like a madman who sees demons everywhere; since Lear has started to hallucinate that he sees his daughters, the two madmen get along well. For instance, when Lear accosts his absent daughters ("Now, you she foxes!"), Edgar scolds them likewise (1.6.20). Animal imagery will be applied to Goneril and Regan again later in Lear's mock trial of his daughters: "The little dogs and all,/Tray, Blanch, and Sweet-heart, see, they bark at me" (1.6.57–58). Having reduced his sense of himself to a "bare, forked animal," he now makes his vicious daughters animals as well — but they, of course, seem like predatory, disloyal creatures to him (1.3.99–100).

Act 1, scene 6, is the Fool's last scene, and Edgar continues to take over the Fool's function by answering Lear's mad words and jingles. When Lear declares, "We'll go to supper i' the morning" (1.6.77), thus echoing the confusion of the natural order in the play, the Fool answers, "And I'll go to bed at noon" (1.6.78). This line is the last we hear from him in the play. One can argue that since Lear is sliding into madness, he can no longer understand the nonsense of the Fool, who actually is sane, but rather can relate only to Edgar, who pretends to be mad. One can also argue that Lear has internalized the Fool's criticisms of his own errors, and thus he no longer needs to hear them from an outside source. In any case, the Fool, having served Shakespeare's purpose, has become expendable.

Edgar's speech at the end of Act 1, scene 6, in which he leaves off babbling and addresses the audience, gives us a needed reminder that,

despite appearances, he is *not* actually insane. We are also reminded, yet again, of the similarities between his situation and Lear's. "He childed as I fathered," says Edgar, suggesting that just as Lear's ungrateful daughters put Lear where he is now, so Gloucester, too willing to believe the evil words of Edmund, did the same to Edgar (1.6.101).

The shocking violence of Act 1, scene 7, is one of the bloodiest onstage actions in all of Shakespeare. Typically, especially in Shakespeare's later plays, murders and mutilations take place offstage. Here, however, the violence happens right before our eyes, with Cornwall's snarl "Out, vile jelly!" as a ghastly complement to the action (1.7.86). (How graphic our view of the violence is depends on how it is staged.) The horror of Gloucester's blinding marks a turning point in the play: cruelty, betrayal, and even madness may be reversible, but blinding is not. It becomes evident at this point that the chaos and cruelty permeating the play have reached a point of no return.

Summary Act 1, Scenes 6–7

Indeed, it is hard to overestimate the sheer cruelty that Regan and Cornwall perpetrate, in ways both obvious and subtle, against Gloucester. From Cornwall's order to "pinion him like a thief" (1.7.21) and Regan's exhortation to tie his arms "hard, hard" (1.7.12) — a disgraceful way to handle a nobleman — to Regan's astonishing rudeness in yanking on Gloucester's white beard after he is tied down, the two seem intent on hurting and humiliating Gloucester. Once again, the social order is inverted: the young are cruel to the old; loyalty to the old king is punished as treachery to the new rulers; Regan and Cornwall, guests within Gloucester's house, thoroughly violate the age-old conventions of respect and politeness. Cornwall does not have the authority to kill or punish Gloucester without a trial, but he decides to ignore that rule because he can: "Our power/Shall do a courtesy to our wrath, which men/May blame, but not control" (1.7.25–27).

This violence is mitigated slightly by the unexpected display of humanity

on the part of Cornwall's servants. Just as Cornwall and Regan violate a range of social norms, so too do the servants, by challenging their masters. One servant gives his life trying to save Gloucester; others help the injured Gloucester and bring him to the disguised Edgar. Even amid the increasing chaos, some human compassion remains.

Summary Act 3, Scenes 1–2

Summary: Act 3, scene 1

*As flies to wanton boys are
we to the gods; They kill us
for their sport.*

Edgar talks to himself on the heath, reflecting that his situation is not as bad as it could be. He is immediately presented with the horrifying sight of his blinded father. Gloucester is led by an old man who has been a tenant of both Gloucester and Gloucester's father for eighty years. Edgar hears Gloucester tell the old man that if he could only touch his son Edgar again, it would be worth more to him than his lost eyesight. But Edgar chooses to remain disguised as Poor Tom rather than reveal himself to his father. Gloucester asks the old man to bring some clothing to cover Tom, and he asks Tom to lead him to Dover. Edgar agrees. Specifically, Gloucester asks to be led to the top of the highest cliff.

Summary: Act 3, Scene 2

Goneril and Edmund arrive outside of her palace, and Goneril expresses surprise that Albany did not meet them on the way. Oswald tells her that Albany is displeased with Goneril's and Regan's actions, glad to hear that the French army had landed, and sorry to hear that Goneril is returning home.

Goneril realizes that Albany is no longer her ally and criticizes his cowardice, resolving to assert greater control over her husband's military forces. She directs Edmund to return to Cornwall's house and raise Cornwall's troops

for the fight against the French. She informs him that she will likewise take over power from her husband. She promises to send Oswald with messages. She bids Edmund goodbye with a kiss, strongly hinting that she wants to become his mistress.

As Edmund leaves, Albany enters. He harshly criticizes Goneril. He has not yet learned about Gloucester's blinding, but he is outraged at the news that Lear has been driven mad by Goneril and Regan's abuse. Goneril angrily insults Albany, accusing him of being a coward. She tells him that he ought to be preparing to fight against the French invaders. Albany retorts by calling her monstrous and condemns the evil that she has done to Lear.

A messenger arrives and delivers the news that Cornwall has died from the wound that he received while putting out Gloucester's eyes. Albany reacts with horror to the report of Gloucester's blinding and interprets Cornwall's death as divine retribution. Meanwhile, Goneril displays mixed feelings about Cornwall's death: on the one hand, it makes her sister Regan less powerful; on the other hand, it leaves Regan free to pursue Edmund herself. Goneril leaves to answer her sister's letters.

Albany demands to know where Edmund was when his father was being blinded. When he hears that it was Edmund who betrayed Gloucester and that Edmund left the house specifically so that Cornwall could punish Gloucester, Albany resolves to take revenge upon Edmund and help Gloucester.

SUMMARY ACT 3, SCENES 1–2

Analysis: Act 3, Scenes 1–2

In these scenes, the play moves further and further toward hopelessness. We watch characters who think that matters are improving realize that they are only getting worse. Edgar, wandering the plains half naked, friendless, and hunted, thinks the worst has passed, until the world sinks to another level of darkness, when he glimpses his beloved father blinded, crippled, and bleeding from the eye sockets. Gloucester, who seems to have resigned himself to his sightless future, expresses a similar feeling of despair in one of

the play's most famous and disturbing lines: "As flies to wanton boys are we to the gods;/They kill us for their sport" (3.1.17–18). Here we have nihilism in its starkest form: the idea that there is no order, no goodness in the universe, only caprice and cruelty. This theme of despair in the face of an uncaring universe makes *King Lear* one of Shakespeare's darkest plays. For Gloucester, as for Lear on the heath, there is no possibility of redemption or happiness in the world — there is only the "sport" of vicious, inscrutable gods.

It is unclear why Edgar keeps up his disguise as Poor Tom. Whatever Edgar's (or Shakespeare's) reasoning, his secrecy certainly creates dramatic tension and allows Edgar to continue to babble about the "foul fiend[s]" that possess and follow him (3.1.59). It also makes him unlikely to ask Gloucester his reasons for wanting to go to Dover. Gloucester phrases his request strangely, asking Tom to lead him only to the brim of the cliff, where "from that place/I shall no leading need" (3.1.77–78). These lines clearly foreshadow Gloucester's later attempt to commit suicide.

Meanwhile, the characters in power, having blinded Gloucester and driven off Lear, are swiftly becoming divided. The motif of betrayal recurs, but this time it is the wicked betraying the wicked. Cornwall has died, and Albany has turned against his wife, Goneril, and her remaining allies, Regan and Edmund. Albany's unexpected discovery of a conscience after witnessing his wife's cruelty raises the theme of redemption for the first time, offering the possibility that even an apparently wicked character can recover his goodness and try to make amends. Significantly, Albany's attacks on his wife echo Lear's own words: "O Goneril!/You are not worth the dust which the rude wind/Blows in your face," Albany tells her after hearing what she has done to her father (3.2.10–12). Like Lear, Albany uses animal imagery to describe the faithless daughters. "Tigers, not daughters, what have you performed?" he asks (3.2.31). Goneril, for her part, is hardly intimidated by him; she calls him a "moral fool" for criticizing her while France invades (3.1.59). Goneril equates Albany's moralizing with foolishness, a sign of her

evil nature.

When Albany hears that Cornwall is dead, he thanks divine justice in words that run counter to Gloucester's earlier despair. "This shows you are above,/You justicers," he cries, offering a slightly more optimistic — if grim — take on the possibility of divine justice than Gloucester's earlier comment about flies, boys, and death (3.2.79–80). His words imply that perhaps it will be possible to restore order after all, perhaps the wicked characters will yet suffer for their sins — or so the audience and characters alike can hope.

Summary Act 3, Scenes 1–5

Summary: Act 3, scene 1

Kent, still disguised as an ordinary serving man, speaks with a gentleman in the French camp near Dover. The gentleman tells Kent that the king of France landed with his troops but quickly departed to deal with a problem at home. Kent's letters have been brought to Cordelia, who is now the queen of France and who has been left in charge of the army. Kent questions the gentleman about Cordelia's reaction to the letters, and the gentleman gives a moving account of Cordelia's sorrow upon reading about her father's mistreatment.

Kent tells the gentleman that Lear, who now wavers unpredictably between sanity and madness, has also arrived safely in Dover. Lear, however, refuses to see Cordelia because he is ashamed of the way he treated her. The gentleman informs Kent that the armies of both Albany and the late Cornwall are on the march, presumably to fight against the French troops.

Summary: Act 3, Scene 3

Cordelia enters, leading her soldiers. Lear has hidden from her in the cornfields, draping himself in weeds and flowers and singing madly to himself. Cordelia sends one hundred of her soldiers to find Lear and bring him back. She consults with a doctor about Lear's chances for recovering his sanity. The doctor tells her that what Lear most needs is sleep and that there are medicines that can make him sleep. A messenger brings Cordelia the

news that the British armies of Cornwall and Albany are marching toward them. Cordelia expected this news, and her army stands ready to fight.

Summary: Act 3, Scene 5

Back at Gloucester's castle, Oswald tells Regan that Albany's army has set out, although Albany has been dragging his feet about the expedition. It seems that Goneril is a "better soldier" than Albany (3.5.3). Regan is extremely curious about the letter that Oswald carries from Goneril to Edmund, but Oswald refuses to show it to her. Regan guesses that the letter concerns Goneril's love affair with Edmund, and she tells Oswald plainly that she wants Edmund for herself. Regan reveals that she has already spoken with Edmund about this possibility; it would be more appropriate for Edmund to get involved with her, now a widow, than with Goneril, with whom such involvement would constitute adultery. She gives Oswald a token or a letter (the text doesn't specify which) to deliver to Edmund, whenever he may find him. Finally, she promises Oswald a reward if he can find and kill Gloucester.

Analysis: Act 3, Scenes 1–5

In these scenes, we see Cordelia for the first time since Lear banished her in Act 1, scene 1. The words the gentleman uses to describe Cordelia to Kent seem to present her as a combination idealized female beauty and quasi-religious savior figure. The gentleman uses the language of love poetry to describe her beauty — her lips are "ripe," the tears in her eyes are "as pearls from diamonds dropped," and her "smiles and tears" are like the paradoxically coexisting "sunshine and rain" (3.1.17–21). But the gentleman also describes Cordelia in language that might be used to speak of a holy angel or the Virgin Mary herself: he says that, as she wiped away her tears, "she shook/The holy water from her heavenly eyes" (3.1.28–29). Cordelia's great love for her father, which contrasts sharply with Goneril and Regan's cruelty, elevates her to the level of reverence.

The strength of Cordelia's daughterly love is reinforced in Act 3, scene 3, when Cordelia orders her people to seek out and help her father. We learn that the main reason for the French invasion of England is Cordelia's desire to help Lear: "great France/My mourning and importuned tears hath pitied," she says (3.3.26–27). The king of France, her husband, took pity on her grief and allowed the invasion in an effort to help restore Lear to the throne. When Cordelia proclaims that she is motivated not by ambition but by "love, dear love, and our aged father's right," we are reminded of how badly Lear treated her at the beginning of the play (3.3.29). Her virtue and devotion is manifest in her willingness to forgive her father for his awful behavior. At one point, she declares, "O dear father,/It is thy business that I go about" (3.3.23–25), echoing a biblical passage in which Christ says, "I must go about my father's business" (Luke 2:39). This allusion reinforces Cordelia's piety and purity and consciously links her to Jesus Christ, who, of course, was a martyr to love, just as Cordelia becomes at the play's close.

Summary Act 3, Scenes 1–5

The other characters in the play discuss Lear's madness in interesting language, and some of the most memorable turns of phrase in the play come from these descriptions. When Cordelia assesses Lear's condition in Act 3, scene 3, she says he is

*As mad as the vexed sea;
singing aloud; Crowned with
rank fumiter and furrow-weeds,
With hordocks, hemlock, nettles,
cuckoo-flowers,*

Darnel, and all the idle weeds that grow. (3.3.2–5)

Lear's madness, which is indicated here by both his singing and his self-adornment with flowers, is marked by an embrace of the natural world; rather than perceiving himself as a heroic figure who transcends nature, he

understands that he is a small, meaningless component of it. Additionally, this description brings to mind other famous scenes of madness in Shakespeare — most notably, the scenes of Ophelia's flower-bedecked madness in *Hamlet*.

These scenes set up the resolution of the play's tension, which takes place in Act 5. While Lear hides from Cordelia out of shame, she seeks him out of love, crystallizing the contrast between her forgiveness and his repentance. Regan and Goneril have begun to become rivals for the affection of Edmund, as their twin ambitions inevitably bring them into conflict. On the political and military level, we learn that Albany's and Cornwall's armies are on the march toward the French camp at Dover. The play is rushing toward a conclusion, for all the characters' trajectories have begun to converge.

Summary Act 3, Scenes 6–7

Summary: Act 3, Scene 6

Still disguised, Edgar leads Gloucester toward Dover. Edgar pretends to take Gloucester to the cliff, telling him that they are going up steep ground and that they can hear the sea. Finally, he tells Gloucester that they are at the top of the cliff and that looking down from the great height gives him vertigo. He waits quietly nearby as Gloucester prays to the gods to forgive him. Gloucester can no longer bear his suffering and intends to commit suicide. He falls to the ground, fainting.

Edgar wakes Gloucester up. He no longer pretends to be Poor Tom but now acts like an ordinary gentleman, although he still doesn't tell Gloucester that he is his son. Edgar says that he saw him fall all the way from the cliffs of Dover and that it is a miracle that he is still alive. Clearly, Edgar states, the gods do not want Gloucester to die just yet. Edgar also informs Gloucester that he saw the creature who had been with him at the top of the cliff and that this creature was not a human being but a devil. Gloucester accepts Edgar's explanation that the gods have preserved him and resolves to endure his

sufferings patiently.

Lear, wandering across the plain, stumbles upon Edgar and Gloucester. Crowned with wild flowers, he is clearly mad. He babbles to Edgar and Gloucester, speaking both irrationally and with a strange perceptiveness. He recognizes Gloucester, alluding to Gloucester's sin and source of shame — his adultery. Lear pardons Gloucester for this crime, but his thoughts then follow a chain of associations from adultery to copulation to womankind, culminating in a tirade against women and sexuality in general. Lear's disgust carries him to the point of incoherence, as he deserts iambic pentameter (the verse form in which his speeches are written) and spits out the words "Fie, fie, fie! pah! pah!" (3.6.126). Cordelia's people enter seeking King Lear. Relieved to find him at last, they try to take him into custody to bring him to Cordelia. When Lear runs away, Cordelia's men follow him.

Oswald comes across Edgar and Gloucester on the plain. He does not recognize Edgar, but he plans to kill Gloucester and collect the reward from Regan. Edgar adopts yet another persona, imitating the dialect of a peasant from the west of England. He defends Gloucester and kills Oswald with a cudgel. As he dies, Oswald entrusts Edgar with his letters.

Gloucester is disappointed not to have been killed. Edgar reads with interest the letter that Oswald carries to Edmund. In the letter, Goneril urges Edmund to kill Albany if he gets the opportunity, so that Edmund and Goneril can be together. Edgar is outraged; he decides to keep the letter and show it to Albany when the time is right. Meanwhile, he buries Oswald nearby and leads Gloucester off to temporary safety.

Summary Act 3, Scenes 6–7

Summary: Act 3, scene 7

In the French camp, Cordelia speaks with Kent. She knows his real identity, but he wishes it to remain a secret to everyone else. Lear, who has

been sleeping, is brought in to Cordelia. He only partially recognizes her. He says that he knows now that he is senile and not in his right mind, and he assumes that Cordelia hates him and wants to kill him, just as her sisters do. Cordelia tells him that she forgives him for banishing her. Meanwhile, the news of Cornwall's death is repeated in the camp, and we learn that Edmund is now leading Cornwall's troops. The battle between France and England rapidly approaches.

Analysis: Act 3, Scenes 6–7

Besides moving the physical action of the play along, these scenes forward the play's psychological action. The strange, marvelous scene of Gloucester's supposed fall over the nonexistent cliffs of Dover, Lear's mad speeches to Gloucester and Edgar in the wilderness, and the redemptive reconciliation between Cordelia and her not-quite-sane father all set the stage for the resolution of the play's emotional movement in Act 5.

The psychological motivations behind Gloucester's attempted suicide and Edgar's manipulation of it are complicated and ambiguous. Gloucester's death wish, which reflects his own despair at the cruel, uncaring universe — and perhaps the play's despair as well — would surely have been troubling to the self-consciously Christian society of Renaissance England. Shakespeare gets around much of the problem by setting King Lear in a pagan past; despite the fact that the play is full of Christian symbols and allusions, its characters pray only to the gods and never to the Christian God.

Clearly, Edgar wants his father to live. He refuses to share in Gloucester's despair and still seeks a just and happy resolution to the events of the play. In letting Gloucester think that he has attempted suicide, Edgar manipulates Gloucester's understanding of divine will: he says to Gloucester after the latter's supposed fall and rebirth, "Thy life's a miracle. . . ./ . . ./The clearest gods . . ./ . . have preserved thee" (3.6.55, 71–73). Edgar not only stops Gloucester's suicidal thoughts but also shocks him into a rebirth. He

tells his father that he should “bear free and patient thoughts”: his life has been given back to him and he should take better care of it from now on (3.6.80). In these scenes, *King Lear*’s madness brings forth some of his strangest and most interesting speeches. As Edgar notes, Lear’s apparent ramblings are “matter and impertinency mixed!/Reason in madness!” (3.6.168–169). This description is similar to Polonius’s muttering behind Hamlet’s back in *Hamlet*: “Though this be madness, yet there is method in’t” (*Hamlet*, 2.2.201–203). Some of Lear’s rambling does indeed seem to be meaningless babble, as when he talks about mice, cheese, and giants. But Lear swiftly moves on to talk of more relevant things. He finally understands that his older daughters, in Act 1, scene 1, and before, were sweet-talking him: “They flattered me like a dog. To say ‘aye’ and ‘no’ to everything that I said!” (3.6.95–98).

SUMMARY ACT 3, SCENES 6–7

Lear has realized, despite what flatterers have told him and he has believed, that he is as vulnerable to the forces of nature as any human being. He cannot command the rain and thunder and is not immune to colds and fever (the “ague” of 3.6.101). Just as, during the storm, he recognizes that beneath each man’s clothing is “a poor, bare, forked animal” (1.3.99–100), Lear now understands that no amount of flattery and praise can make a king different from anyone else: “Through tattered clothes small vices do appear;/Robes and furred gowns hide all” (3.6.158–159).

Armed with this knowledge, Lear can finally reunite with Cordelia and express his newfound humility and beg repentance. “I am a very foolish fond old man” (3.7.61), he tells her sadly, and he admits that she has “some cause” to hate him (3.7.76). Cordelia’s moving response (“No cause, no, cause”) seals their reconciliation (3.7.77). Love and forgiveness, embodied in Lear’s best daughter, join with humility and repentance, and, for a brief time, happiness prevails. But the forces that Lear’s initial error unleashed — Goneril, Regan, and Edmund, with all their ambition and appetite for destruction — remain at

large. We thus turn from happy reconciliation to conflict, as Cordelia leads her troops against the evil that her father's folly has set loose in Britain.

SUMMARY ACT 5, SCENES 1–2

Summary: Act 5, Scene 1

In the British camp near Dover, Regan asks Edmund if he loves Goneril and if he has found his way into her bed. Edmund responds in the negative to both questions. Regan expresses jealousy of her sister and beseeches Edmund not to be familiar with her.

Abruptly, Goneril and Albany enter with their troops. Albany states that he has heard that the invading French army has been joined by Lear and unnamed others who may have legitimate grievances against the present government. Despite his sympathy toward Lear and these other dissidents, Albany declares that he intends to fight alongside Edmund, Regan, and Goneril to repel the foreign invasion. Goneril and Regan jealously spar over Edmund, neither willing to leave the other alone with him. The three exit together.

Just as Albany begins to leave, Edgar, now disguised as an ordinary peasant, catches up to him. He gives Albany the letter that he took from Oswald's body — the letter in which Goneril's involvement with Edmund is revealed and in which Goneril asks Edmund to kill Albany. Edgar tells Albany to read the letter and says that if Albany wins the upcoming battle, he can sound a trumpet and Edgar will provide a champion to defend the claims made in the letter. Edgar vanishes and Edmund returns. Edmund tells Albany that the battle is almost upon them, and Albany leaves. Alone, Edmund addresses the audience, stating that he has sworn his love to both Regan and Goneril. He debates what he should do, reflecting that choosing either one would anger the other. He decides to put off the decision until after the battle, observing that if Albany survives it, Goneril can take care of killing him herself. He asserts menacingly that if the British win the battle

and he captures Lear and Cordelia, he will show them no mercy.

Summary: Act 5, Scene 2

The battle begins. Edgar, in peasant's clothing, leads Gloucester to the shelter of a tree and goes into battle to fight on Lear's side. He soon returns, shouting that Lear's side has lost and that Lear and Cordelia have been captured. Gloucester states that he will stay where he is and wait to be captured or killed, but Edgar says that one's death occurs at a predestined time. Persuaded, Gloucester goes with Edgar.

Analysis: Act 5, Scenes 1–2

In these scenes, the battle is quickly commenced and just as quickly concluded. The actual fighting happens offstage, during the short Act 5, scene 2. Meanwhile, the tangled web of affection, romance, manipulation, power, and betrayal among Goneril, Regan, Albany, and Edmund has finally taken on a clear shape. We learn from Edmund that he has promised himself to both sisters; we do not know whether he is lying to Regan when he states that he has not slept with Goneril. Nor can we deduce from Edmund's speech which of the sisters he prefers — or, in fact, whether he really loves either of them — but it is clear that he has created a problem for himself by professing love for both.

It is clear now which characters support Lear and Cordelia and which characters are against them. Albany plans to show Lear and Cordelia mercy; Edmund, like Goneril and Regan, does not. Since all of these characters are, theoretically, fighting on the same side — the British — it is unclear what the fate of the captured Lear and Cordelia will be.

Summary Act 5, Scenes 1–2

Page 1Page 2

Ultimately, the sense that one has in these scenes is of evil turning inward and devouring itself. As long as Lear and Gloucester served as victims, Goneril and Regan were united. Now, though, with power concentrated in their

hands, they fall to squabbling over Edmund's affections. Edmund himself has come into his own, taking command of an army and playing the two queens off against each other. It is suddenly clear that he, more than anyone else, will benefit from Lear's division of the kingdom. Gloucester's bastard may, indeed, shortly make himself king.

Summary Act 5, Scene 1

Summary: Act 5, scene 1

Howl, howl, howl, howl! O, you are men of stones . . .

Edmund leads in Lear and Cordelia as his prisoners. Cordelia expects to confront Regan and Goneril, but Lear vehemently refuses to do so. He describes a vividly imagined fantasy, in which he and Cordelia live alone together like birds in a cage, hearing about the outside world but observed by no one. Edmund sends them away, giving the captain who guards them a note with instructions as to what to do with them. He doesn't make the note's contents clear to the audience, but he speaks ominously. The captain agrees to follow Edmund's orders.

Albany enters accompanied by Goneril and Regan. He praises Edmund for his brave fighting on the British side and orders that he produce Lear and Cordelia. Edmund lies to Albany, claiming that he sent Lear and Cordelia far away because he feared that they would excite the sympathy of the British forces and create a mutiny. Albany rebukes him for putting himself above his place, but Regan breaks in to declare that she plans to make Edmund her husband. Goneril tells Regan that Edmund will not marry her, but Regan, who is unexpectedly beginning to feel sick, claims Edmund as her husband and lord.

Albany intervenes, arresting Edmund on a charge of treason. Albany challenges Edmund to defend himself against the charge in a trial by combat, and he sounds the trumpet to summon his champion. While Regan, who is growing ill, is helped to Albany's tent, Edgar appears in full armor to accuse Edmund of treason and face him in single combat. Edgar defeats Edmund,

and Albany cries out to Edgar to leave Edmund alive for questioning. Goneril tries to help the wounded Edmund, but Albany brings out the treacherous letter to show that he knows of her conspiracy against him. Goneril rushes off in desperation.

Edgar takes off his helmet and reveals his identity. He reconciles with Albany and tells the company how he disguised himself as a mad beggar and led Gloucester through the countryside. He adds that he revealed himself to his father only as he was preparing to fight Edmund and that Gloucester, torn between joy and grief, died.

A gentleman rushes in carrying a bloody knife. He announces that Goneril has committed suicide. Moreover, she fatally poisoned Regan before she died. The two bodies are carried in and laid out.

Kent enters and asks where Lear is. Albany recalls with horror that Lear and Cordelia are still imprisoned and demands from Edmund their whereabouts. Edmund repents his crimes and determines to do good before his death. He tells the others that he had ordered that Cordelia be hanged and sends a messenger to try to intervene.

Summary Act 5, Scene 1

Lear enters, carrying the dead Cordelia in his arms: the messenger arrived too late. Slipping in and out of sanity, Lear grieves over Cordelia's body. Kent speaks to Lear, but Lear barely recognizes him. A messenger enters and reveals that Edmund has also died. Lear asks Edgar to loosen Cordelia's button; then, just as Lear thinks that he sees her beginning to breathe again, he dies.

Albany gives Edgar and Kent their power and titles back, inviting them to rule with him. Kent, feeling himself near death, refuses, but Edgar seems to accept. The few remaining survivors exit sadly as a funeral march plays.

Analysis

This long scene brings the play to its resolution, ending it on a note of

relentless depression and gloom. Almost all of the main characters wind up dead; only Albany, Edgar, and Kent walk off the stage at the end, and the aging, unhappy Kent predicts his imminent demise. Goneril, Regan, Cordelia, and Lear lie dead onstage, and Edmund and Gloucester have passed away offstage.

Albany philosophizes about his merciless end when he says, “All friends shall taste/The wages of their virtue, and all foes/The cup of their deserving” (5.1.101–101). One can argue that these words suggest that, in some sense, order and justice have triumphed over villainy and cruelty, and that the world is a just place after all. But one can also argue that Albany’s words ring hollow: most of the virtuous characters die along with the villains, making it difficult to interpret the scene as poetic justice. Indeed, death seems to be a defining motif for the play, embracing characters indiscriminately. We may feel that the disloyal Goneril and Regan, the treacherous Edmund, the odious Oswald, and the brutal Cornwall richly deserve their deaths. But, in the last scene, when the audience expects some kind of justice to be doled out, the good characters — Gloucester, Cordelia, Lear — die as well, and their bodies litter the stage alongside the corpses of the wicked.

This final, harrowing wave of death raises, yet again, a question that has burned throughout the play: is there any justice in the world? Albany’s suggestion that the good and the evil both ultimately get what they deserve does not seem to hold true. Lear, howling over Cordelia’s body, asks, “Why should a dog, a horse, a rat, have life,/And thou no breath at all?” (5.1.105–106). This question can be answered only with the stark truth that death comes to all, regardless of each individual’s virtue or youth. The world of *King Lear* is not a Christian cosmos: there is no messiah to give meaning to suffering and no promise of an afterlife. All that *King Lear* offers is despair.

The play’s emotional extremes of hope and despair, joy and grief, love and hate, are brought to the fore as well in this final scene. Lear’s address to Cordelia at the beginning of the scene is strangely joyful. He creates an intimate world that knows only love: “We two alone will sing

like birds i' the cage./When thou dost ask me blessing, I'll kneel down,/And ask of thee forgiveness" (5.1.9–11). This blissful vision, however, is countered by the terrible despair that Lear evokes at Cordelia's death: "Thou'lt come no more,/Never, never, never, never." (5.1.106–107). Yet, despite his grief, Lear expires in a flash of utterly misguided hope, thinking that Cordelia is coming back to life. In a sense, this final, false hope is the most depressing moment of all.

Summary Act 5, Scene 1

Similarly, Gloucester, as Edgar announces, dies partly of joy: "his flawed heart — /. . ./"Twixt two extremes of passion, joy and grief,/Burst smilingly" (5.1.195–198). Even Edmund, learning of Goneril's and Regan's deaths, says, "Yet Edmund was beloved./The one the other poisoned for my sake,/And after slew herself" (5.1.218–230). Even the cruel Edmund thinks of love in his last moments, a reminder of the warmth of which his bastard birth deprived him. But for him and the two sister queens, as for everyone else in *King Lear*, love seems to lead only to death. In perhaps the play's final cruelty, the audience is left with only a terrifying uncertainty: the good and the evil alike die, and joy and pain both lead to madness or death.

The corpses on the stage at the end of the play, of the young as well as the old, symbolize despair and death — just as the storm at the play's center symbolizes chaos and madness. For Lear, at least, death is a mercy. As Kent says, "The wonder is, he hath endured so long" in his grief and madness (5.1.115). For the others, however, we are left wondering whether there is any justice, any system of punishment and reward in the "tough world" of this powerful but painful play (5.1.111).

4.3 Character List

King Lear: The aging king of Britain and the protagonist of the play. Lear is used to enjoying absolute power and to being flattered, and he does not respond well to being contradicted or challenged. At the beginning of the

play, his values are notably hollow — he prioritizes the appearance of love over actual devotion and wishes to maintain the power of a king while *King Lear* - The aging king of Britain and the protagonist of the play. Lear is used to enjoying absolute power and to being flattered, and he does not respond well to being contradicted or challenged. At the beginning of the play, his values are notably hollow — he prioritizes the appearance of love over actual devotion and wishes to maintain the power of a king while unburdening himself of the responsibility. Nevertheless, he inspires loyalty in subjects such as Gloucester, Kent, Cordelia, and Edgar, all of whom risk their lives for him. **Cordelia:** Lear's youngest daughter, disowned by her father for refusing to flatter him. Cordelia is held in extremely high regard by all of the good characters in the play—the king of France marries her for her virtue alone, overlooking her lack of dowry. She remains loyal to Lear despite his cruelty toward her, forgives him, and displays a mild and forbearing temperament even toward her evil sisters, Goneril and Regan. Despite her obvious virtues, Cordelia's reticence makes her motivations difficult to read, as in her refusal to declare her love for her father at the beginning of the play.

Goneril: Lear's ruthless oldest daughter and the wife of the duke of Albany. Goneril is jealous, treacherous, and amoral. Shakespeare's audience would have been particularly shocked at Goneril's aggressiveness, a quality that it would not have expected in a female character. She challenges Lear's authority, boldly initiates an affair with Edmund, and wrests military power away from her husband.

Regan: Lear's middle daughter and the wife of the duke of Cornwall. Regan is as ruthless as Goneril and as aggressive in all the same ways. In fact, it is difficult to think of any quality that distinguishes her from her sister. When they are not egging each other on to further acts of cruelty, they jealously compete for the same man, Edmund.

Gloucester: A nobleman loyal to *King Lear* whose rank, earl, is below that of

duke. The first thing we learn about Gloucester is that he is an adulterer, having fathered a bastard son, Edmund. His fate is in many ways parallel to that of Lear: he misjudges which of his children to trust. He appears weak and ineffectual in the early acts, when he is unable to prevent Lear from being turned out of his own house, but he later demonstrates that he is also capable of great bravery.

Edgar: Gloucester's older, legitimate son. Edgar plays many different roles, starting out as a gullible fool easily tricked by his brother, then assuming a disguise as a mad beggar to evade his father's men, then carrying his impersonation further to aid Lear and Gloucester, and finally appearing as an armored champion to avenge his brother's treason. Edgar's propensity for disguises and impersonations makes it difficult to characterize him effectively.

Edmund: Gloucester's younger, illegitimate son. Edmund resents his status as a bastard and schemes to usurp Gloucester's title and possessions from Edgar. He is a formidable character, succeeding in almost all of his schemes and wreaking destruction upon virtually all of the other characters.

Kent: A nobleman of the same rank as Gloucester who is loyal to *King Lear*. Kent spends most of the play disguised as a peasant, calling himself "Caius," so that he can continue to serve Lear even after Lear banishes him. He is extremely loyal, but he gets himself into trouble throughout the play by being extremely blunt and outspoken.

Albany: The husband of Lear's daughter Goneril. Albany is good at heart, and he eventually denounces and opposes the cruelty of Goneril, Regan, and Cornwall. Yet he is indecisive and lacks foresight, realizing the evil of his allies quite late in the play.

Cornwall: The husband of Lear's daughter Regan. Unlike Albany, Cornwall is domineering, cruel, and violent, and he works with his wife and sister-in-law Goneril to persecute Lear and Gloucester.

Fool: Lear's jester, who uses double-talk and seemingly frivolous songs to give Lear important advice.

Oswald: The steward, or chief servant, in Goneril's house. Oswald obeys his mistress's commands and helps her in her conspiracies.

King Lear

Lear's basic flaw at the beginning of the play is that he values appearances above reality. He wants to be treated as a king and to enjoy the title, but he doesn't want to fulfill a king's obligations of governing for the good of his subjects. Similarly, his test of his daughters demonstrates that he values a flattering public display of love over real love. He doesn't ask "which of you doth love us most," but rather, "which of you shall we say doth love us most?" (1.1.39). Most readers conclude that Lear is simply blind to the truth, but Cordelia is already his favorite daughter at the beginning of the play, so presumably he knows that she loves him the most. Nevertheless, Lear values Goneril and Regan's fawning over Cordelia's sincere sense of filial duty.

An important question to ask is whether Lear develops as a character—whether he learns from his mistakes and becomes a better and more insightful human being. In some ways the answer is no: he doesn't completely recover his sanity and emerge as a better king. But his values do change over the course of the play. As he realizes his weakness and insignificance in comparison to the awesome forces of the natural world, he becomes a humble and caring individual. He comes to cherish Cordelia above everything else and to place his own love for Cordelia above every other consideration, to the point that he would rather live in prison with her than rule as a king again.

Cordelia

Cordelia's chief characteristics are devotion, kindness, beauty, and honesty—honesty to a fault, perhaps. She is contrasted throughout the play with Goneril and Regan, who are neither honest nor loving, and who

manipulate their father for their own ends. By refusing to take part in Lear's love test at the beginning of the play, Cordelia establishes herself as a repository of virtue, and the obvious authenticity of her love for Lear makes clear the extent of the king's error in banishing her. For most of the middle section of the play, she is offstage, but as we observe the depredations of Goneril and Regan and watch Lear's descent into madness, Cordelia is never far from the audience's thoughts, and her beauty is venerably described in religious terms. Indeed, rumors of her return to Britain begin to surface almost immediately, and once she lands at Dover, the action of the play begins to move toward her, as all the characters converge on the coast.

Cordelia's reunion with Lear marks the apparent restoration of order in the kingdom and the triumph of love and forgiveness over hatred and spite. This fleeting moment of familial happiness makes the devastating finale of *King Lear* that much more cruel, as Cordelia, the personification of kindness and virtue, becomes a literal sacrifice to the heartlessness of an apparently unjust world.

Edmund

Of all of the play's villains, Edmund is the most complex and sympathetic. He is a consummate schemer, a Machiavellian character eager to seize any opportunity and willing to do anything to achieve his goals. However, his ambition is interesting insofar as it reflects not only a thirst for land and power but also a desire for the recognition denied to him by his status as a bastard. His serial treachery is not merely self-interested; it is a conscious rebellion against the social order that has denied him the same status as Gloucester's legitimate son, Edgar. "Now, gods, stand up for bastards," Edmund commands, but in fact he depends not on divine aid but on his own initiative (1.2.22). He is the ultimate self-made man, and he is such a cold and capable villain that it is entertaining to watch him work, much as the audience can appreciate the clever wickedness of Iago in *Othello*. Only at the close of the play does Edmund show a flicker of weakness. Mortally wounded, he sees that both Goneril and Regan have died for him, and whispers, "Yet Edmund

was beloved” (5.1.218). After this ambiguous statement, he seems to repent of his villainy and admits to having ordered Cordelia’s death. His peculiar change of heart, rare among Shakespearean villains, is enough to make the audience wonder, amid the carnage, whether Edmund’s villainy sprang not from some innate cruelty but simply from a thwarted, misdirected desire for the familial love that he witnessed around him.

Goneril and Regan

There is little good to be said for Lear’s older daughters, who are largely indistinguishable in their villainy and spite. Goneril and Regan are clever — or at least clever enough to flatter their father in the play’s opening scene — and, early in the play, their bad behavior toward Lear seems matched by his own pride and temper. But any sympathy that the audience can muster for them evaporates quickly, first when they turn their father out into the storm at the end of Act 2 and then when they viciously put out Gloucester’s eyes in Act 1. Goneril and Regan are, in a sense, personifications of evil — they have no conscience, only appetite. It is this greedy ambition that enables them to crush all opposition and make themselves mistresses of Britain. Ultimately, however, this same appetite brings about their undoing. Their desire for power is satisfied, but both harbor sexual desire for Edmund, which destroys their alliance and eventually leads them to destroy each other. Evil, the play suggests, inevitably turns in on itself.

Gloucester

Gloucester’s story runs parallel to Lear’s. Like Lear, Gloucester is introduced as a father who does not understand his children. He jokes about Edmund and calls him a “whoreson” (I.i.) when Edmund is standing right next to him. In his first soliloquy Edmund reveals how much he resents the way his father treats him. While the audience understands that Gloucester shouldn’t trust

Edmund, Gloucester himself is blind to his son’s true motivations. Just as Lear falls for Goneril and Regan’s flattery, Gloucester falls for Edmund’s

deception. Lear banishes Cordelia, the daughter who loves him, and Gloucester tries to execute Edgar, the son who loves him. Both Lear and Gloucester end up homeless, wandering on the beach near Dover. The close similarity between Gloucester's story and Lear's serves to underline that Lear's fate is not exceptional. In the bleak universe of *King Lear*, it's normal for old men to suffer at the hands of their own children and to end up with nothing.

The justness or unjustness of Gloucester's fate remains unclear. Edmund, who deliberately sets out to destroy Gloucester, claims that he is acting in the name of natural justice: "Thou, Nature, art my goddess. To thy law/My services are bound" (I.ii.). Before he blinds Gloucester, Cornwall admits that it is unjust to harm him without a proper trial. Edgar argues that Gloucester deserves to lose his eyes for fathering an illegitimate son. Gloucester himself comes to believe that the world is unjust and cruel: "As flies to wanton boys are we to th' gods/They kill us for their sport" (IV.i.). Gloucester's blinding is one of the most violent and shocking scenes in any of Shakespeare's plays, but the fact that no two characters can agree if or why Gloucester deserves blinding suggests that the act is not only unjust, but random and meaningless.

Themes

Themes are the fundamental and often universal ideas explored in a literary work.

Justice

King Lear is a brutal play, filled with human cruelty and awful, seemingly meaningless disasters. The play's succession of terrible events raises an obvious question for the characters — namely, whether there is any possibility of justice in the world, or whether the world is fundamentally indifferent or even hostile to humankind. Various characters offer their opinions: "As flies to wanton boys are we to the gods;/They kill us for their sport," Gloucester muses, realizing it foolish for humankind to assume that the natural world works in parallel with socially or morally convenient notions of

justice (3.1.17–18). Edgar, on the other hand, insists that “the gods are just,” believing that individuals get what they deserve (5.1.169). But, in the end, we are left with only a terrifying uncertainty — although the wicked die, the good die along with them, culminating in the awful image of Lear cradling Cordelia’s body in his arms. There is goodness in the world of the play, but there is also madness and death, and it is difficult to tell which triumphs in the end.

Authority versus Chaos

King Lear is about political authority as much as it is about family dynamics. Lear is not only a father but also a king, and when he gives away his authority to the unworthy and evil Goneril and Regan, he delivers not only himself and his family but all of Britain into chaos and cruelty. As the two wicked sisters indulge their appetite for power and Edmund begins his own ascension, the kingdom descends into civil strife, and we realize that Lear has destroyed not only his own authority but *all* authority in Britain. The stable, hierarchical order that Lear initially represents falls apart and disorder engulfs the realm.

The failure of authority in the face of chaos recurs in Lear’s wanderings on the heath during the storm. Witnessing the powerful forces of the natural world, Lear comes to understand that he, like the rest of humankind, is insignificant in the world. This realization proves much more important than the realization of his loss of political control, as it compels him to re-prioritize his values and become humble and caring. With this new found understanding of himself, Lear hopes to be able to confront the chaos in the political realm as well.

Reconciliation

Darkness and unhappiness pervade *King Lear*, and the devastating Act 5 represents one of the most tragic endings in all of literature. Nevertheless, the play presents the central relationship— that between Lear and Cordelia—as a dramatic embodiment of true, self-sacrificing love. Rather than despising Lear for banishing her, Cordelia remains devoted, even from afar, and eventually

brings an army from a foreign country to rescue him from his tormentors. Lear, meanwhile, learns a tremendously cruel lesson in humility and eventually reaches the point where he can reunite joyfully with Cordelia and experience the balm of her forgiving love. Lear's recognition of the error of his ways is an ingredient vital to reconciliation with Cordelia, not because Cordelia feels wronged by him but because he has understood the sincerity and depth of her love for him. His maturation enables him to bring Cordelia back into his good graces, a testament to love's ability to flourish, even if only fleetingly, amid the horror and chaos that engulf the rest of the play.

Nihilism

King Lear presents a bleak vision of a world without meaning. Lear begins the play valuing justice, the social order, and the value of kingship, but his values are undermined by his experiences. Lear ends up believing that justice, order and kingship are just flattering names for raw, brutal power. Cornwall confirms Lear's view when he admits that even though punishing Gloucester without a trial is unjust, his power gives him the freedom to act as he wants: "our power/Shall do a courtesy to our wrath" (III.vii). Gloucester, too, comes to see life as random, violent and cruel, claiming the gods treat people with the same level of care as schoolboys with flies. Nowhere does *King Lear* suggest life offers meaning or the possibility of redemption. The play's tragic ending offers no lesson. Cordelia dies for no reason; the order for her execution has been reversed. The few characters left alive express despair at what they have seen.

Self-knowledge

King Lear shows that a lack of self-knowledge can cause chaos and tragedy, but the play also suggests that self-knowledge is painful, and perhaps not worth the effort it takes to achieve it.

Lear's tragic flaw is a lack of self-knowledge. His daughter Regan identifies this flaw in the play's opening scene: "he hath ever but slenderly known himself." (I.i.). Lear achieves self-knowledge, but at the cost of his wealth,

power and sanity. What he learns about himself is not a pleasant discovery: “I am a very foolish, fond old man” (IV.vii.). Achieving self-knowledge does not allow Lear to escape his tragic fate. In fact, self-knowledge makes his suffering worse. He realizes that his daughter Cordelia loves him after all, which only makes her death more painful. Edmund’s story also suggests that self-knowledge is of limited value. Unlike Lear, Edmund sees himself clearly from the beginning of the play, but his self-knowledge doesn’t do him much good: he dies before Lear does.

The Unreliability of Speech

King Lear suggests that people’s speeches and words are not always reliable and trustworthy. The tragic events of *King Lear* are set in motion because Lear believes the loving speeches Goneril and Regan make, even though they are obviously deceitful. Goneril claims her love makes “speech unable” (I.i.) which is emptied of meaning because she is in the middle of a long speech. Kent argues that simple speech, like Cordelia’s, is trustworthy: “Nor are those empty-hearted, whose low sounds / Reverb no hollowness” (I.i.), but Cornwall argues that simple speech can be just as unreliable as elaborate flattery. Edgar suggests that language can never reliably express suffering. At the end of the play, Lear’s behavior suggests that Edgar is correct. When he finds his daughter Cordelia dead, Lear abandons language altogether: “Howl, howl, howl, howl” (V.iii.).

Plot Analysis

King Lear is a play about blindness – blindness to others’ motivations, blindness to one’s own true nature, blindness to the emptiness of power and privilege, and blindness to the importance of selfless love. Lear’s only desire is to enjoy a comfortable, carefree old age, but he fails to see the role his absolute power has played in shaping his relationship with his daughters, whom he expects to take care of him. Once he loses his power Lear gains insight into his own nature and realizes his shortcomings, admitting “mine eyes are not ‘o th’ best.” (V.iii) Tragically, this self-knowledge comes too

late, at a point when Lear has forfeited the power that might have enabled him to change his fate. He finally sees the world as it really is, but is powerless to do anything about it. He dies after saying the final words, “look there, look there,” (V.iii) a literal Command that the others look at Cordelia, but also a symbolic plea that the survivors see themselves, and the world, more accurately. The play opens with a glimpse of the subplot that mirrors the main action, as Gloucester explains that he has two sons, one legitimate and one illegitimate, but he tries to love them equally. They discuss Lear’s plans to divide his kingdom, suggesting that he has already decided to share equally among his daughters, and his love test will be just a show, and actually won’t decide anything. Lear then announces his intention to divide his kingdom, admitting that Cordelia is his favorite. He clearly expects all three daughters to try to outdo each other with declarations of their love, for which he will reward them with portions of land. But Cordelia refuses to flatter him, and humiliates him publicly with her disobedience. Enraged by Cordelia’s stubbornness, Lear disowns her, and divides the kingdom between the remaining two daughters. Lear’s inability to understand that despite Cordelia’s reluctance to publicly flatter her father she actually loves him best is the tragic mistake that incites the action of the rest of the play.

The audience understands that Lear’s other two daughters, the deceitful Goneril and Reagan, are the antagonists to Lear’s desire to hold onto his power, and the rising action of the play see these two characters actively thwarting their father and hastening his downfall. After dividing his kingdom between Goneril and Reagan Lear continues to demand that his daughters care for him, expecting to retain the privileges of the crown without the responsibilities. Lear has never recognised the role power plays in his family, so he expects his daughters to treat him exactly as they did when he was their king. Instead, Regan and Goneril treat Lear according to his new status as a powerless old man. Lear is deprived not only of the loving care he expected from his daughters, but also of his attendant knights, and finally even the

shelter of their roofs. Meanwhile, the subplot reverses the structure of the main plot: while Lear mistakenly believes that power plays no role in his family, Edmund is all too aware of the role power plays in his. Angry that his illegitimate status makes him powerless, Edmund schemes to banish Edgar and take his place as Gloucester's heir.

In keeping with its mirrored plot and subplot, *King Lear* has two simultaneous climaxes where a protagonist comes in direct conflict with an antagonist. For Lear, this moment comes when he is denied shelter by his daughters and forced to wander in the storm, a reversal of fortune that drives him mad. He tries to make the storm obey him, and the result is that he is deprived of the few comforts he has left. Lear spends much of the storm talking with Edgar, who is disguised as a mad beggar called "Poor Tom," and helps Lear see that as king he failed to care enough for the poor and downtrodden "wretches" of his kingdom. Meanwhile, Edmund triggers the climax of the subplot when he reveals to Cornwall that Gloucester has tried to help Lear. As a result, Gloucester is blinded, stripped of his title and banished from his home. The climax of the subplot confirms the vision of the main plot: raw, violent power is a greater force than even the love of families. Edmund has achieved his goal because he understands this truth and is prepared to act on it.

In his madness and suffering, Lear learns how fragile and temporary his former power was, and in the play's falling action this insight allows him to be reconciled with Cordelia. He no longer demands that his daughter treat him like a king. He is happy to be treated as a "foolish, fond old man" (IV.vii) so long as Cordelia loves him. He imagines that in prison he and Cordelia will be sustained not by power but by their mutual love for one another: "We two alone will sing like birds i' the cage" (V.iii). Edgar, still disguised as Poor Tom, meets his blinded father, Gloucester, who intends to commit suicide: both men are so damaged by the political power that has crushed them — Edgar forced to hide, Gloucester suicidal and unable to see — that father and son are unable to be truly reconciled. Edgar does not reveal his true identity to

Gloucester, and he has to trick his father into surviving his suicide attempt. Edgar's deception suggests that true reconciliation is impossible for families torn apart by power, which undermines Lear's reconciliation with Cordelia, and foreshadows the terrible denouement of the play, in which both families will be destroyed.

The play's denouement involves the deaths of many of the characters, most of them violent. Edgar kills his brother Edmund. Edgar also unintentionally kills his father, who is overcome by the discovery that his son has survived and forgives him. Edgar is restored to power, as the new Duke of Gloucester, but like Edmund he has had to destroy his family to do it. Lear's family is also destroyed. Regan, Goneril, Cordelia and finally Lear himself all die. The center of the denouement is Cordelia's death. Even though Edmund reverses his orders to have Cordelia and Lear killed, his decision comes too late. This truth echoes the fatalism of the entire play – a mistake, once made, can't be undone, just as Lear can't undo his fatal mistake of giving the wrong daughters his kingdom. In the play's final scene Lear carries Cordelia's body onstage, howling with grief. Lear has finally learned to love his daughter without asking for anything in return, only to have her taken from him. All Lear's suffering has been for nothing.

Protagonist

The protagonist of *King Lear* is Lear. In dividing his kingdom between Cordelia, Goneril, and Regan, Lear sets in motion the events of the play. Lear divides his kingdom because he wants the last years of his life to be restful, and because he expects his daughters will take care of him. Although Lear has already decided which land to give to each daughter, he insists they prove their love to him. This insistence on his daughters' public declarations of love becomes Lear's tragic mistake. Lear has no real motivation for requiring his daughters to profess their love to him other than his own egotism. Lear does not see himself or his situation clearly, blinded to the fact that Goneril and Regan do not really love him. He cannot see that Cordelia does love him, and

that his own anger with Cordelia is extreme and misplaced. Lear's lack of self-knowledge causes his plan to go horribly wrong. He ends up homeless and mad, wandering in a violent storm.

Once he is reduced to the status of a homeless beggar, Lear begins to acquire real self-knowledge. The process of acquiring knowledge is painful for Lear, and comes at the price of everything he previously valued. Lear comes to realize that many of the things he believed in — like kingship, justice, and his family's love — are unreliable or non-existent. He sees that without power, a human is just a "poor, bare, forked animal" (III.iv). Lear realizes he can't take for granted even the most basic human necessities like clothes or shelter. Only after he has lost everything is Lear able to see himself clearly, as "a foolish, fond old man" (IV.vii). This self-knowledge allows him to be reconciled with Cordelia, and Lear's loving bond with her gives him a new sense of meaning. However, Lear's relationship with Cordelia proves to be one last thing that can be taken from him. After Cordelia's murder, Lear ends the play howling with grief, unable to accept his daughter's death. He even seems to lapse back into madness, suggesting he may have lost the self-knowledge he so painfully acquired.

4.4 Antagonist

Main Ideas Antagonist

Edmund, Goneril, and Regan all act as antagonists in *King Lear*, but the real antagonist may be the idea of power itself. In the beginning of the play, when they have relatively little power, Goneril and Regan flatter Lear to stay in his favor and beguile him into surrendering his power. Goneril and Regan use their new power to plot against Lear and thwart his hopes for a peaceful retirement. Similarly, Edmund uses the power he has over Gloucester to thwart his brother,

Edgar's, chances of becoming king. Briefly, Edmund is the most powerful character in the play, and during that moment he gives orders for Cordelia's

execution, thwarting Lear's hopes for their reunion. Most of all, Lear himself is antagonized by power. At the beginning of the play, Lear fails to see his situation clearly because of his own political power. Once he loses his power to Goneril and Regan and is cast out into the storm, Lear is humbled by his own insignificance in the world and realizes he cannot defeat his antagonist.

Setting

King Lear is set in ancient Britain, several centuries before the arrival of Christianity. In Shakespeare's day, historians believed pre-Christian Britain had been a single united kingdom that was later divided into Britain and Scotland. When Shakespeare wrote the play, King James I ruled both England and Scotland and wanted to reunite his two kingdoms. James's plan was vigorously opposed by both the English and the Scots. When *King Lear* was performed at James's court, the King would have been pleased to see that Lear's decision to separate the kingdom of Britain ends in disaster, implicitly suggesting the two kingdoms belong together. Even though Shakespeare's play supports the King's cause, the play doesn't explicitly address the topic of reunifying contemporary Britain directly. Playwrights could be imprisoned for writing anything too political. By setting his story in the distant past, Shakespeare freed himself to tackle this important topic.

Without its pre-Christian setting, the nihilistic and despairing tone of *King Lear* might have been unacceptable to Shakespeare's audience. In Shakespeare's England, Christianity was the state religion. Most people believed that the world had been made by God. Life was meaningful and worthwhile because it was an opportunity to serve God. To publicly express the belief that life is meaningless and miserable would have turned away a vast majority of Shakespeare's audience. *King Lear* is set before the arrival of Christianity in England. Its characters talk about the pagan "gods" instead of the Christian "God." This means they can openly express the view that life is not only meaningless but cruel: "As flies to wanton boys are we to th' gods / They kill us for their sport" (IV.i.). The play seems to endorse this

point of view, by making its characters suffer horribly for no obvious reason. *King Lear*'s pre-Christian setting allows Shakespeare to present a bleak vision of a world devoid of meaning while avoiding religious offense.

The first half of *King Lear* is set in the safe, comfortable palaces of Lear, Gloucester and Lear's daughters. However, as the play progresses, an increasing number of its scenes take place in dirty, unsafe surroundings: the heath in a violent storm, a hovel in the middle of nowhere, the fields and beaches near Dover during a military invasion. This shift from safe, interior spaces to threatening, outdoor locations reflects Lear's gradual loss of his wealth and status. The movement from indoors to outdoors also reminds the audience that shelter and security are privileges one can lose. When Lear gives up his power, he is certain he will spend the rest of his life in comfort. Instead, he ends up in a position of less comfort and safety than he has ever experienced before. Lear's mistake is believing that comfort and safety are guaranteed. *King Lear* shows that it's all too easy for people to lose everything.

Motifs

Motifs are recurring structures, contrasts, and literary devices that can help to develop and inform the text's major themes.

Madness

Insanity occupies a central place in the play and is associated with both disorder and hidden wisdom. The Fool, who offers Lear insight in the early sections of the play, offers his counsel in a seemingly mad babble. Later, when Lear himself goes mad, the turmoil in his mind mirrors the chaos that has descended upon his kingdom. At the same time, however, it also provides him with important wisdom by reducing him to his bare humanity, stripped of all royal pretensions. Lear thus learns humility. He is joined in his real madness by Edgar's feigned insanity, which also contains nuggets of wisdom for the king to mine. Meanwhile, Edgar's time as a supposedly

insane beggar hardens him and prepares him to defeat Edmund at the close of the play.

Betrayal

Betrays play a critical role in the play and show the workings of wickedness in both the familial and political realms — here, brothers betray brothers and children betray fathers. Goneril and Regan's betrayal of Lear raises them to power in Britain, where Edmund, who has betrayed both Edgar and Gloucester, joins them. However, the play suggests that betrayers inevitably turn on one another, showing how Goneril and Regan fall out when they both become attracted to Edmund, and how their jealousies of one another ultimately lead to mutual destruction.

Additionally, it is important to remember that the entire play is set in motion by Lear's blind, foolish betrayal of Cordelia's love for him, which reinforces that at the heart of every betrayal lies a skewed set of values.

M.A (English)

Section- D (Unit- 8)

William Shakespeare: Hamlet

4.5 Symbols

Main Ideas Symbols

Symbols are objects, characters, figures, and colors used to represent abstract ideas or concepts.

The Storm

As Lear wanders about a desolate heath in Act 1, a terrible storm, strongly but ambiguously symbolic, rages overhead. In part, the storm echoes Lear's inner turmoil and mounting madness: it is a physical, turbulent natural reflection of Lear's internal confusion. At the same time, the storm embodies the awesome power of nature, which forces the powerless king to recognize his own mortality and human frailty and to cultivate a sense of humility for the first time. The storm may also symbolize some kind of divine justice, as if nature itself is angry about the events in the play. Finally, the meteorological chaos also symbolizes the political disarray that has engulfed Lear's Britain.

Blindness

Gloucester's physical blindness symbolizes the metaphorical blindness that grips both Gloucester and the play's other father figure, Lear. The parallels between the two men are clear: both have loyal children and disloyal children, both are blind to the truth, and both end up banishing the loyal children and making the wicked one(s) their heir(s). Only when Gloucester has lost the use of his eyes and Lear has gone mad does each realize his tremendous error. It is appropriate that the play brings them together near Dover in Act 3 to commiserate about how their blindness to the truth about their children has cost them dearly.

4.6

Genre Main Ideas Tragedy

Like Shakespeare's other famous tragedies, *King Lear* features a noble-born protagonist who makes a fatal mistake that leads to widespread suffering and, eventually, the death of himself and several others. Lear makes his fatal mistake in the play's opening scene, when he divides his kingdom among his daughters according to the degree of love they profess for him. Failing to see that Regan and Goneril have lied about their love, he bequeaths all his land to them and condemns Cordelia, the only daughter who truly loves him. Lear therefore remains blind to who his daughters really are, and this metaphorical blindness results in him making a decision that causes enormous suffering—including the literal blinding of Gloucester. Notably, just as Lear fails to see who his daughters are, over the course of the play he loses touch with his own identity. He cries out painfully in Act I, "Does any here know me? This is not Lear Who is it that can tell me who I am?" (I.iv.197–201). Blind even to himself, Lear slowly goes mad and falls into psychological isolation.

One aspect of *King Lear* that makes it an unusual tragedy is that Lear, though certainly a tragic figure, is a relatively benign protagonist who realizes his mistakes and repents for them. To be sure, Lear often speaks in an abrasive and caustic way, displaying arrogance and peremptoriness toward other characters (notably Kent and Cordelia). But unlike some tragic protagonists he himself never becomes evil or directly commits any evil acts, even if he unleashes evil in the form of his daughters. Ironically, Lear's madness is what enables him, at last, to overcome his blindness and see things clearly. His first moment of clarity arises in Act III, at the height of the storm. Lear hesitates before entering the hovel and expresses empathy for his subjects, whom he's literally and figuratively left out in the cold:

Poor naked wretches,
whereso'er you are, That
bide the pelting of this

pitiless storm,
How shall your houseless heads
and unfed sides, Your looped and
windowed raggedness, defend you
From seasons such as these? Oh, I
have ta'en
Too little care of this! (III.iv.28–11)

Lear regains clarity at other crucial moments as well, like when he recognizes Cordelia at the end of Act IV and acknowledges that he has wronged her. He repents for his failure and hopes, as he tells Cordelia in Act V, for a chance to “ask of thee forgiveness” (V.iii.11).

Despite Lear’s moments of clarity, the play moves inescapably toward a tragic conclusion that, unlike other tragedies, does not feel very cathartic. Catharsis is the moment of release an audience feels after experiencing strong emotions. *King Lear* certainly engages the audience’s emotions, but whereas cathartic experiences lead to a feeling of renewal, Shakespeare’s play does not. For one thing, punishment in the play often outweighs the crime. Even though Regan, Goneril, and Edmund all deserve their fates, Lear, Gloucester, and Cordelia all die despite their innocence.

Moreover, no one learns valuable lessons through their suffering. Lear realizes his mistakes as a king and as a father, and his brief reunion with Cordelia offers a partial redemption. Yet the pain of Cordelia’s undeserved death sends him back into madness and suffering, and he literally dies of a broken heart. Finally, with everyone from Lear’s family dead, there is no good candidate to assume the throne. Albany will continue to rule Britain, but his role in the play’s disastrous ending leads the audience to question whether the social order can really be repaired. By leaving the audience profoundly sad and virtually hopeless, *King Lear* ranks among Shakespeare’s bleakest tragedies.

Style

Shakespeare uses language in *King Lear* to express a range of mostly negative emotions, including loss, deprivation, anger, and misery. Lear's own speech undergoes a transformation in style over the course of the play. In the beginning, Lear speaks grandly and with confidence. He calls on cosmic imagery and alludes to figures in Greek myth to inflate his own sense of power and influence:

For by the sacred
radiance of the sun
The mysteries of
Hecate and the night
By all the operation of
the orbs
From whom we do exist and cease to be,
Here I disclaim all my paternal care. (I.i.107–11)

After abdicating the throne, Lear's speech reflects a weakening grip on reality, as well as an inability to come to terms with his diminished status. Despite no longer being king, he continues to issue orders, and he even commands the storm: "Blow, winds, and crack your cheeks! Rage, blow!" (III.ii.1). As madness takes hold, Lear's speech is reduced to mere strings of disconnected nouns, as when Gloucester tells him that the Duke of Cornwall will not see him and he screams, "Vengeance! Plague! Death! Confusion!" (II.iv.90). All of these examples are characterized by violence. Even in the first and most grandiloquent passage quoted above, Lear is in the midst of disowning Cordelia. The persistent violence in Lear's language marks an overriding sense of loss and anger.

At several points in *King Lear* the play's language becomes austere. This austerity sometimes indicates preoccupation, as when Edmund asks, "Why brand they us/With base? With baseness? Bastardy? Base, base?" (I.ii). His repetition of the word "base" demonstrates an obsession with his low social status, the very same obsession that inspires his nefarious scheming. More frequently the play's stylistic austerity reflects the bleakness of the events that

are playing out and the characters' desperate responses to those events. This austerity often takes the form of repetition. When Edgar utters, "World, world, O world!" (IV.i.10), he does so in response to the misery of seeing his father, Gloucester, with his eyes gouged out. Lear cries out many similarly austere lines, particularly as the play nears its dreadful conclusion. When he enters carrying Cordelia's dead body, his first words are "Howl, howl, howl" (V.iii.211), and just before he dies he utters a line of pure misery: "Never, never, never, never, never!" (V.iii.281). In these moments, the style becomes so austere it's as if language has broken down, giving way to expressions of inexpressible anguish.

But the style of *King Lear* is not all "cheerless, dark, and deadly," as Kent puts it in Act V. The Fool also brings a riddling element to the play with his topsy-turvy style of speech that proves whimsical, obscure, and prophetic — often all at once. Take a simple example from the Fool's first scene, where he sings:

Fools had ne'er less
grace in a year For
wise men are grown
foppish
And know not how their
wits to wear, Their
manners are so apish.
(I.iv.119–32)

The basic sense of these lines is that professional fools (like the Fool himself) have become unpopular because wise men (like Lear) have become foolish. Although cast in the form of an entertaining song, the Fool's words also criticize the king in a way that foreshadows Lear's spell of madness. Elsewhere the Fool's language engages in confusing inversions that make him more difficult to understand. Earlier in this same scene, the Fool says of Lear: "Why, this/fellow has banished two on 's daughters and did the/third a blessing against his will" (I.iv.93–96). Even though Cordelia is the one he

actually banished, Lear did her a favor by forcing her out of an increasingly violent kingdom. In the Fool's idiom, then, it's Goneril and Regan who have been banished by being forced to stay and preside over Britain.

Prose And Verse

King Lear is written mostly in verse, but nearly one third of its lines are in prose, reflecting Lear's descent into madness. As in *Hamlet*, the only tragedy with a greater proportion of prose, Shakespeare uses prose to mark that the protagonist is speaking in a confused or disordered way. Lear begins the play speaking verse. He has thought carefully about how he will divide his kingdom, so he expresses his intentions in a careful, ordered way. When Cordelia declares that she has "nothing" to say about her love for her father, Lear switches abruptly to prose. This switch shows us that he is no longer thinking clearly, and we understand that Cordelia has upset him. As Lear goes mad, his thinking becomes more and more confused, so he speaks more often in prose. Lear often boasts of being in control of both his kingdom and himself, but his abandonment of verse in favor of prose indicates the opposite. As he loses authority over his people, his family, and finally his mind, his speech reflects this loss of control.

In *King Lear*, Shakespeare switches between prose and verse to mark the difference between truthful speech and flattery. In all of Shakespeare's plays, lower class characters speak prose while higher status characters speak verse, but here verse also seems to be the language of deception, while prose is the language of honesty. When Lear is talking to the Fool, Lear also uses prose, which shows that he is comfortable with the Fool and doesn't feel the need to assert his noble status. Lear's use of prose also shows that he trusts the fool enough to be honest with him. In the play's opening scene, Goneril and Regan use verse to flatter Lear by telling him how much they love him. Once Lear has left, the sisters use prose to reveal their real opinion of Lear, which is much less complimentary. Kent uses verse to make fun of Oswald's dishonest flattery, before switching into prose to explain that he refuses to

speak in a flattering way himself. The more Lear's status is reduced, the more often he speaks in prose. Prose shows us that Lear is going mad, but also that in his madness Lear is being more honest with himself.

Point of View

By not having Lear himself deliver any soliloquies, *King Lear* subtly distances us from the point of view of the characters who suffer (like Lear, Cordelia, Gloucester, and Kent) while bringing us closer to evil characters. Lear is the only one of Shakespeare's tragic heroes to have no soliloquies at all, which, along with the unflattering conversations other characters have about him, make it hard for the audience to sympathise with him. Shakespeare typically uses soliloquies to reveal the interior lives of his characters, but Lear is never revealed to us in this way. Instead, in the first half of the play, Lear's most revealing speeches are his angry outbursts, which show us only the tyrannical and egotistical side of his character. The play's other characters present Lear in an unsympathetic way as well. Kent accuses him of "hideous rashness" (I.i), Regan says that "he hath ever but slenderly known himself" (I.i) and the Fool says that Lear would "make a good fool," (I.v) implying Lear is a bad king. Lear suffers terribly during the play, so the audience's distance from his point of view forces us to think about how easily we can fail to empathise with even the worst suffering.

While denying us insight into the protagonist, *King Lear* encourages us to share the point of view of its most evil character, Edmund. He is the character who reveals the most about his motives through soliloquy. His obsession with his social status—"why brand they us/With base?" (I.ii) — helps us to understand why he wants to betray his father and brother. The way Gloucester treats Edmund also encourages us to sympathise with Edmund. When Edmund is introduced at the play's opening, his father calls him a "knave" and a "whoreson" (I.i) right in front of him.

Edmund is one of the play's most active characters: he sets goals and

makes plans, which invests the audience in wanting to see the outcome of his plans, even though his goals are evil. Although Edmund is the play's most morally troubling character, he is also the character who is easiest to sympathise with, which suggests that in the world of *King Lear*, evil is ordinary, human and understandable.

While Lear is the main character of the play and gives his name to the title, *King Lear* has the most fully developed subplot of all of Shakespeare's tragedies, which weakens the audience's involvement in Lear's suffering. Shakespeare's subplots often develop the themes of the main plot, but the subplot of *King Lear* mirrors the main plot unusually closely. In both plots, an aging father banishes a child who loves him. In both plots the aging father is reduced to the status of a wandering beggar as a result. Because Gloucester is deliberately betrayed by his son Edmund, and loses his eyesight as well as his status, his suffering is actually in some ways worse than Lear's.

The fact that we first see Gloucester explaining himself to Kent onstage – and declaring that he loves Edmund as much as Edward, even though Edmund is illegitimate – makes him initially more sympathetic than Lear, who openly admits to loving Cordelia more than her sisters. The close mirroring of plots suggests that Lear's suffering, far from being the unique fate of a tragic hero, is commonplace, and reinforces the idea that Lear is responsible for much of it.

Tone

The tone of *King Lear* is bitter and hopeless, reflecting the pessimistic outlook of the play and the relentlessly tragic ending in which innocent characters die needlessly. While there are moments of hope when Lear and Cordelia are reunited at the end and Lear repents of his past mistakes, this hope is not rewarded. Cordelia dies despite Lear's attempts to save her, and Lear dies essentially of grief. Violence and cruelty are everywhere in *King Lear*, and they are taken for granted by the characters, which creates a tone of resignation to the worst aspects of life. Characters make violent threats against

one another: Lear tells Kent that “the bow is drawn, make from the shaft” (I.i). Kent is put in the stocks. Oswald is beaten up twice. The blinding of Gloucester is the most shockingly violent scene in any of Shakespeare’s plays. Violence happens even when the characters try to avoid it: Cordelia dies after Edmund repeals the order to kill her, implying that human attempts to avoid suffering are pointless. Gloucester captures this aspect of the play’s mood: “As flies to wanton boys are we to the gods,/They kill us for their sport.” (IV.i).

After a courtly and dignified opening, the tone of *King Lear* becomes progressively less controlled as the action progresses, underscoring the illusory nature of Lear’s perception of power. Kent begins the play as a senior courtier, giving Lear wise advice. When he returns in disguise from his banishment, Kent hurls insults and makes rude jokes. In the play’s opening scene, Lear’s anger is impressive and regal — “Come not between the dragon and his wrath” (I.i) — but as he begins losing power, Lear’s outbursts become more like desperate tantrums: “I will do such things —/What they are I know not, but they shall be/The terrors of the earth!” (II.ii). While the first half of the play takes place in palaces and noblemen’s homes, the second half of the play takes place in rough settings like a heath, a shack, a tent and the fields near Dover. This shift in tone creates the sense that the dignity and order of the play’s opening scenes is a temporary illusion. The power and authority Lear is desperate to hold onto are essentially meaningless. The one bright aspect of this overwhelmingly bleak play is Cordelia’s enduring love for her father, a natural emotion underscored by the tone’s shift away from civilization toward nature.

3.6 Foreshadowing

Main Ideas Foreshadowing

Many of the tragic events of *King Lear* are foreshadowed from the beginning of the play, which creates a sense that the characters’ suffering is inevitable, and reflects Lear’s blindness to the consequences of his actions by

helping the audience to foresee events which Lear himself cannot. Just as significant are the events which are not foreshadowed. The death of Cordelia is the play's most terrible event, but to the audience it comes as a surprise: in the world of *King Lear*, the reality of suffering exceeds our worst expectations.

Gloucester's Blinding

Gloucester's blinding is foreshadowed from the play's opening scene. Goneril declares that her father's love is "dearer than eyesight," (I.i) a turn of phrase which asks us to think about how terrible it would be to lose the power of sight. Kent underlines the foreshadowing later in the scene when he begs Lear to "let me still be the true blank of thine eye" (I.i). A "blank" is the centre of a target, so Kent's metaphor invites us to picture a weapon aimed at an eye. Immediately before his blinding, Gloucester himself tells Regan: "I would not see your cruel nails/Pluck out [Lear's] poor old eyes" (III.vii). The heavy foreshadowing of Gloucester's blinding underlines the central theme of blindness in *King Lear*.

Lear's Downfall

In an instance of especially cruel ironic foreshadowing, Lear predicts the results of dividing his kingdom will bring him peace and happiness, not understanding he is creating the exact opposite effect by making his daughters declare their love. "tis our fast intent/To shake all cares and business from our age/... while we/Unburdened crawl toward death," (I.i) he says, in revealing his plans, adding that he's dividing the kingdom so "that future strife/May be prevented now." The early establishment of Lear's expectations for his actions make the actual outcome ironic, as we are aware of the stark disparity between the serenity he hoped to foster and the havoc he created. Lear's decision to divide his kingdom incites everything he is trying to prevent – his daughters are divided by strife and all end up dead, and the last days of his life are heavily burdened by care and unhappiness.

Lear's Madness

The Fool tells Lear that “thou wouldst make a good fool” (I.v) and to “take my coxcomb” (I.iv) (a “coxcomb” is the hat worn by a professional fool). These jokes point out that Lear has behaved foolishly in giving his kingdom away, but they also foreshadow that Lear will take the Fool’s place by losing his wits. Lear himself suspects that he might go mad: “O let me not be mad, not mad, sweet heaven!” (I.v), and shortly before his madness begins he foresees it: “I shall go mad” (II.ii). His daughters also suspect he is not well: Goneril says they should look out for “the unruly waywardness that infirm and choleric years bring with them.” (I.i) The foreshadowing of Lear’s madness increases the tension of the scenes in which Lear confronts his daughters. As Lear gets angrier, we anticipate that at any moment he will crack and lose his mind altogether. This foreshadowing also increases our sense of Lear’s vulnerability, which helps us to pity him and to side with him against his daughters.

Lear’s Homelessness

The Fool warns Lear that his decision to give his kingdom to his daughters will end in his being left without a home: “I can tell why a snail has a house...to put’s head in, not to give it away to his daughters” (I.v). Lear himself fails to foresee his homelessness, even though it is foreshadowed in some of his own lines. He advises the banished Kent to gather “Provision/To shield thee from disasters of the world” (I.i), a line which invites the audience to imagine everything that might happen to someone left without a home. The audience learns in the play’s opening scene that Goneril and Regan are plotting against their father — “We must do something, and i’ the heat” (I.i) — so we are not surprised when they shut the gates on Lear. The fact that Lear cannot see what Goneril and Regan are going to do, even though the audience can, emphasises

Lear’s blindness to the truth about his daughters.

4.8 Unit End Questions (MCQ and Descriptive)

A. Descriptive Types Questions

1. Is Lear's demand of an expression of love from each daughter likely to bring honest answers?
2. How are we to account for Cordelia's answer?
3. How would you describe the character of Kent?
4. Can you foresee, at the conclusion of this scene, anything of the course of the play?
5. Does Gloucester's treatment of his two sons at all account for their attitude?
6. How far has Lear a just right to think himself ungratefully treated?
7. What true friends has he, and how do they show their friendship?
8. Is Kent in any respects like Lear himself?
9. Trace the growing cruelty of Regan and Goneril.
10. How has the kingdom prospered under Albany and Cornwall?
11. What is the dramatic effect of the storm?
12. Is Edgar really mad? If not, how do you account for his actions and words?
13. How is the King's mind affected?
14. By what steps has Gloucester been led to his betrayal?
15. What is the dramatic effect of the meeting of Gloucester and Edgar?
16. What is the effect on Goneril and her husband of the news of Gloucester's fate?
17. Describe the Dover Cliff incident.
18. Describe the restoration of Lear's sanity.
19. Why should not the play go on from this point to a happy ending?
20. How does Albany learn of the treachery of his wife and Edmund?
21. Do you find any difference in character between Regan and Goneril?
22. Account for the fate of Cordelia.
23. In what form does Poetic Justice manifest itself in the cases of Lear and Gloucester?

B. Multiple Choice/Objective Type Questions

1. Lear is King of What country/
 - (a) France
 - (b) Britain
 - (c) East Anglia
 - (d) Scotland
2. Which one of Lear's daughter is sent into exile?
 - (a) Goneril
 - (b) Regan
 - (c) Cordelia
 - (d) Juliet
3. When Lear visits Goneril, What does she demand of him?
 - (a) That he acknowledge her as the sole queen of the realm
 - (b) That he send away some of his Knights
 - (c) That he execute Cordelia
 - (d) That he send away the Fool
4. Why is Gloucester accused of treason?
 - (a) Because he attempts to assassinate Goneril and Regan
 - (b) Because he throws Lear in Prison
 - (c) Because he exiles Edgar
 - (d) Because Edmund reveals letters showing that he knows of a French invasion
5. What happens to Lear at the end of the play/
 - (a) His kingdom is restored
 - (b) He kills himself
 - (c) He orders Regan and Goneril executed
 - (d) He dies while weeping over Cordelia's body

Answers:

1. (b), 2. (c), 3. (b), 4. (d), 5. (d).

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(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)

MASTER OF ARTS

M.A (ENGLISH)

SEMESTER-I

MAEM21103T

ENGLISH NOVEL (UP TO 19th CENTURY)

Head Quarter: C/28, The Lower Mall, Patiala-147001

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ਜਗਤ ਗੁਰੂ ਨਾਨਕ ਦੇਵ
ਪੰਜਾਬ ਸਟੇਟ ਓਪਨ ਯੂਨੀਵਰਸਿਟੀ
ਪਟਿਆਲਾ



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PREFACE

Jagat Guru Nanak Dev Punjab State Open University, Patiala was established in December 2019 by Act 19 of the Legislature of State of Punjab. It is the first and only Open University of the State, entrusted with the responsibility of making higher education accessible to all, especially to those sections of society who do not have the means, time or opportunity to pursue regular education.

In keeping with the nature of an Open University, this University provides a flexible education system to suit every need. The time given to complete a programme is double the duration of a regular mode programme. Well-designed study material has been prepared in consultation with experts in their respective fields.

The University offers programmes which have been designed to provide relevant, skill-based and employability-enhancing education. The study material provided in this booklet is self-instructional, with self-assessment exercises, and recommendations for further readings. The syllabus has been divided in sections, and provided as units for simplification.

The Learner Support Centres/Study Centres are located in the Government and Government aided colleges of Punjab, to enable students to make use of reading facilities, and for curriculum-based counselling and practicals. We, at the University, welcome you to be a part of this institution of great knowledge.

Prof. G.S Batra
Dean Academic Affairs

**M.A. (English)
Semester – I**

MAEM21103T : ENGLISH NOVEL (UP TO 19th CENTURY)

MAX. MARKS: 100

EXTERNAL: 70

INTERNAL: 30

PASS: 35%

Objective: Credits: 4

This course introduces students to the English novel from the beginning to the late nineteenth century and the literary context in which the genre developed. It further attempts to develop insights into various textual dimensions of the novel as a distinct genre.

INSTRUCTIONS FOR THE PAPER SETTER/EXAMINER:

1. The syllabus prescribed should be strictly adhered to.
2. The question paper will consist of three sections: A, B, and C. Sections A and B will have four questions from the respective sections of the syllabus and will carry 10 marks each. The candidates will attempt two questions from each section.
3. Section C will have fifteen short answer questions covering the entire syllabus. Each question will carry 3 marks. Candidates will attempt any ten questions from this section.
4. The examiner shall give a clear instruction to the candidates to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.
5. The duration of each paper will be three hours.

INSTRUCTIONS FOR THE CANDIDATES:

Candidates are required to attempt any two questions each from the sections A and B of the question paper and any ten short questions from Section C. They have to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.

Section- A

Daniel Defoe: Robinson Crusoe

Section- B

Jane Austen: Pride and Prejudice

Section- C

Charles Dickens: Hard Times

Section- D

George Eliot : Middle March

Suggested Readings:

1. Bloom, Harold. Charles Dickens' Hard Times. (Modern Critical Interpretation), 1991.
2. Kaplan, Fred (Ed.) Hard Times. (Norton Critical Edition), 2000.
3. E.M Forster: Aspects of the Novel. London: E Arnold, 1927.
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M.A. (English)
Semester – I

MAEM21103T : ENGLISH NOVEL (UP TO 19th CENTURY

SECTION A

UNIT NO.	UNIT NAME
UNIT 1	Daniel Defoe: Robinson Crusoe

SECTION B

UNIT No.	UNIT NAME
UNIT 2	Jane Austen: Pride and Prejudice

SECTION C

UNIT No.	UNIT NAME
UNIT 3	\Charles Dickens: Hard Times

SECTION D

UNIT No.	UNIT NAME
UNIT 4	George Eliot : Middle March



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MASTER OF ARTS ENGLISH
SEMESTER-I
MAEM21103T - ENGLISH NOVEL

CONTENT

Section A - Charlotte Bronte: Jane Eyre	3
Section- B Thomas Hardy: Jude The Obscure	82
Section- C - Charles Dickens: Hard Times	105
Section D - Chinua Achebe And African English Literature	148

SECTION A - CHARLOTTE BRONTE: JANE EYRE

STRUCTURE

1.0 Learning Objectives

1.1 About the Author

1.1.1 Jane Eyre

1.2 Summary and Analysis – Chapter 1

1.2.1 Summary

1.2.2 Analysis

1.3 Summary and Analysis – Chapter 2-3

1.3.1 Summary

1.3.2 Analysis

1.4 Summary and Analysis – Chapter 4

1.4.1 Summary

1.4.2 Analysis

1.5 Summary and Analysis – Chapter 5

1.5.1 Summary

1.5.2 Analysis

1.6 Summary and Analysis – Chapter 6-7

1.6.1 Summary

1.6.2 Analysis

1.7 Summary and Analysis – Chapter 14-15

1.7.1 Summary

1.7.2 Analysis

1.8 Summary and Analysis – Chapter 16

1.8.1 Summary

1.8.2 Analysis

1.9 Summary and Analysis – Chapter 17

1.9.1 Summary

1.9.2 Analysis

1.10 Summary and Analysis – Chapter 18-19

- 1.10.1 Summary
- 1.10.2 Analysis
- 1.11 Summary and Analysis – Chapter 20
 - 1.11.1 Summary
 - 1.11.2 Analysis
- 1.12 Summary and Analysis – Chapter 21
 - 1.12.1 Summary
 - 1.12.2 Analysis
- 1.13 Summary and Analysis – Chapter 22
 - 1.13.1 Summary
 - 1.13.2 Analysis
- 1.14 Summary and Analysis – Chapter 23
 - 1.14.1 Summary
 - 1.14.2 Analysis
- 1.15 Summary and Analysis – Chapter 24-25
 - 1.15.1 Summary
 - 1.15.2 Analysis
- 1.16 Summary and Analysis – Chapter 26
 - 1.16.1 Summary
 - 1.16.2 Analysis
- 1.17 Summary and Analysis – Chapter 27
 - 1.17.1 Summary
 - 1.17.2 Analysis
- 1.18 Summary and Analysis – Chapter 28-29
 - 1.18.1 Summary
 - 1.18.2 Analysis
- 1.19 Summary and Analysis – Chapter 30
 - 1.19.1 Summary
 - 1.19.2 Analysis
- 1.20 Summary and Analysis – Chapter 31
 - 1.20.1 Summary
 - 1.20.2 Analysis

- 1.21 Summary and Analysis – Chapter 32
 - 1.21.1 Summary
 - 1.22.2 Analysis
- 1.22 Summary and Analysis – Chapter 33
 - 1.22.1 Summary
 - 1.22.2 Analysis
- 1.23 Summary and Analysis – Chapter 34
 - 1.23.1 Summary
 - 1.23.2 Analysis
- 1.24 Summary and Analysis – Chapter 35
 - 1.24.1 Summary
 - 1.24.2 Analysis
- 1.25 Summary and Analysis – Chapter 36
 - 1.25.1 Summary
 - 1.25.2 Analysis
- 1.26 Summary and Analysis – Chapter 37
 - 1.26.1 Summary
 - 1.26.2 Analysis
- 1.27 Summary and Analysis – Chapter 38: Conclusion
 - 1.27.1 Summary
 - 1.27.2 Analysis
- 1.28 Character List
- 1.29 Themes
 - 1.29.1 Love, Family and Independence
- 1.30 Social Class and Social Rules
- 1.31 Gender Roles
- 1.32 Religion
- 1.33 Feeling vs Judgement
- 1.34 The Spiritual and the Supernatural
- 1.35 Unit End Questions
- 1.36 References

1.0 LEARNING OBJECTIVES

After studying this unit, you will be able to:

- Study the Novel *Jane Eyre*, one of the famous novels by English writer Charlotte Brontë, published under the pen name “Currer Bell”, on 16 October 1847. The novel revolutionized prose fiction by being the first to focus on its protagonist’s moral and spiritual development through an intimate first-person narrative, where actions and events are colored by a psychological intensity. Charlotte Brontë has been called the “first historian of the private consciousness”.
- Understand the elements of social criticism, with a strong sense of Christian morality at its core, and is considered by many to be ahead of its time because of Jane’s individualistic character and how the novel approaches the topics of class, sexuality, religion and feminism.

1.1 ABOUT THE AUTHOR

Charlotte Brontë (21 April 1816 – 31 March 1855) was an English novelist and poet, the eldest of the three Brontë sisters who survived into adulthood and whose novels became classics of English literature.

She enlisted in school at Roe Head in January 1831, aged fourteen years. She left the year after to teach her sisters, Emily and Anne, at home, returning in 1835 as a governess. In 1839, she undertook the role as governess for the Sidgwick family but left after a few months to return to Haworth where the sisters opened a school, but failed to attract pupils. Instead, they turned to writing and they each first published in 1846 under the pseudonyms of Currer, Ellis and Acton Bell. While her first novel, *The Professor*, was rejected by publishers, her second novel, *Jane Eyre*, was published in 1847. The sisters admitted to their Bell pseudonyms in 1848, and by the following year were celebrated in London literary circles.

Brontë was the last to die of all her siblings. She became pregnant shortly after her marriage in June 1854 but died on 31 March 1855, almost certainly from hyperemesis gravidarum, a complication of pregnancy which causes excessive nausea and vomiting.

1.1.1 Jane Eyre

Orphaned as an infant, Jane Eyre lives with at Gateshead with her aunt, Sarah Reed, as the novel opens. Jane is ten years old, an outsider in the Reed family. Her female cousins, Georgiana and Eliza, tolerate, but do not love her. Their brother, John, is more blatantly hostile to Jane, reminding her that she is a poor dependent of his mother who should not even be associating with the children of a gentleman. One day, he is angered to find Jane reading one of his books. So, he takes the book away and throws it at her. Finding this treatment intolerable, Jane fights back. She is blamed for the conflagration and sent to the red-room, the place where her kind Uncle Reed died. In this frightening room, Jane thinks she sees her uncle's ghost and begs to be set free. Her Aunt Reed refuses, insisting Jane remain in her prison until she learns complete submissiveness. When the door to the red-room is locked once again, Jane passes out. She wakes back in her own room, with the kind physician, Mr. Lloyd, standing over her bed. He advises Aunt Reed to send Jane away to school, because she is obviously unhappy at Gateshead.

Jane is sent to Lowood School, a charity institution for orphan girls, run by Mr. Brocklehurst. A stingy and mean-hearted minister, Brocklehurst provides the girls with starvation levels of food, freezing rooms, and poorly made clothing and shoes. He justifies his poor treatment of them by saying that they need to learn humility and by comparing them to the Christian martyrs, who also endured great hardships. Despite the difficult conditions at Lowood, Jane prefers school to life with the Reeds. Here, she makes two new friends: Miss Temple and Helen Burns. From Miss Temple, Jane learns proper ladylike behavior and compassion; from Helen, she gains a more spiritual focus. The school's damp conditions, combined with the girls' near- starvation diet, produces a typhus epidemic, in which nearly half the students die, including Helen Burns, who dies in Jane's arms. Following this tragedy, Brocklehurst is deposed from his position as manager of Lowood, and conditions become more acceptable. Jane quickly becomes a star student, and after six years of hard work, an effective teacher. Following two years of teaching at Lowood, Jane is ready for new challenges. Miss Temple marries, and Lowood seems different without her. Jane places an advertisement for a governess position in the local newspaper. She receives only one reply, from a Mrs. Fairfax of Thornfield, near Millcote, who seeks a governess for a 10-year-old girl. Jane accepts the

job.

At Thornfield, a comfortable three-storey country estate, Jane is warmly welcomed. She likes both her new pupil, Adèle Varens, and Mrs. Fairfax, the housekeeper at Thornfield, but is soon restless. One January afternoon, while walking to Millcote to mail a letter, Jane helps a horseman whose horse has slipped on a patch of ice and fallen. Returning to Thornfield, Jane discovers that this man is Edward Fairfax Rochester, the owner of Thornfield and her employer. He is a dark-haired, moody man in his late thirties. Although he is often taciturn, Jane grows fond of his mysterious, passionate nature. He tells Jane about Adèle's mother, Céline, a Parisian opera-singer who was once his mistress. Adèle, he claims, is not his daughter, but he rescued the poor girl after her mother abandoned her.

Jane also discovers that Thornfield harbors a secret. From time to time, she hears strange, maniacal laughter coming from the third story. Mrs. Fairfax claims this is just Grace Poole, an eccentric servant with a drinking problem. But Jane wonders if this is true. One night, Jane smells smoke in the hallway, and realizes it is coming from Rochester's room. Jane races down to his room, discovering his curtains and bed are on fire. Unable to wake Rochester, she douses both him and his bedding with cold water. He asks her not to tell anyone about this incident and blames the arson on Grace Poole. Why does not he press charges on Grace, or at least evict her from the house, Jane wonders.

Following this incident, Rochester leaves suddenly for a house party at a local estate. Jane is miserable during his absence and realizes she is falling in love with him. After a weeklong absence, he returns with a party of guests, including the beautiful Blanche Ingram. Jane jealously believes Rochester is pursuing this accomplished, majestic, dark-haired beauty. An old friend of Rochester's, Richard Mason, joins the party one day. From him, Jane learns that Rochester once lived in Spanish Town, Jamaica. One night, Mason is mysteriously attacked, supposedly by the crazy Grace Poole.

Jane leaves Thornfield for a month to attend her aunt, who is on her deathbed following her son John's excessive debauchery and apparent suicide. Jane tries to create a reconciliation with her aunt, but the woman refuses all Jane's attempts at appeasement. Before dying, she gives Jane a letter from her uncle, John Eyre, who had hoped to adopt Jane and make her his heir. The letter was sent three years ago, but Aunt Reed had vindictively kept it from Jane. Sarah Reed dies, unloved by her daughters.

When Jane returns to Thornfield, the house guests have left. Rochester tells Jane he will soon marry Blanche, so she and Adèle will need to leave Thornfield. In the middle of this

charade, Jane reveals her love for him, and the two end up engaged. Jane is happy to be marrying the man she loves, but during the month before the wedding, she is plagued by strange dreams of a destroyed Thornfield and a wailing infant. Two nights before the wedding, a frightening, dark-haired woman enters her room and rips her wedding veil in two. Although Jane is certain this woman did not look like Grace Poole, Rochester assures her it must have been the bizarre servant. The morning of the wedding finally arrives. Jane and Rochester stand at the altar, taking their vows, when suddenly a strange man announces there is an impediment to the marriage: Rochester is already married to a woman named Bertha Antoinetta Mason. Rochester rushes the wedding party back to Thornfield, where they find his insane and repulsive wife locked in a room on the third story. Grace Poole is the woman's keeper, but Bertha was responsible for the strange laughter and violence at Thornfield. Rochester tries to convince Jane to become his mistress and move with him to a pleasure villa in the south of France.

Instead, Jane sneaks away in the middle of the night, with little money and no extra clothing. With twenty shillings, the only money she has, she catches a coach that takes her to faraway Whitcross. There, she spends three days roaming the woods, looking for work and, finally, begging for food. On the third night, she follows a light that leads her across the moors to Marsh End (also called Moor House), owned by the Rivers family. Hannah, the housekeeper, wants to send her away, but St. John Rivers, the clergyman who owns the house, offers her shelter. Jane soon becomes close friends with St. John's sisters, Diana and Mary, and he offers Jane a humble job as the schoolmistress for the poor girls in his parish at Morton. Because their father lost most of his money before he died, Diana and Mary have been forced to earn a living by working as governesses.

One day, St. John learns that, unbeknownst to her, Jane has inherited 20,000 pounds from her uncle, John Eyre. Furthermore, she discovers that St. John's real name is St. John Eyre Rivers. So, he, his sisters and Jane are cousins. The Rivers were cut out of John Eyre's will because of an argument between John and their father. Thrilled to discover that she has a family, Jane insists on splitting the inheritance four ways, and then remodels Moor House for her cousins, who will no longer need to work as governesses. Not content with his life as a small-time clergyman, St. John plans to become a missionary in India. He tries to convince Jane to accompany him, as his wife. Realizing that St. John does not love her but just wants to use her to accomplish his goals, Jane refuses his request, but suggests a compromise by agreeing to follow him to India as a comrade, but not as a wife.

St. John tries to coerce her into the marriage, and has almost succeeded, when, one night Jane suddenly hears Rochester's disembodied voice calling out to her.

Jane immediately leaves Moor House to search for her true love, Rochester. Arriving at Millcote, she discovers Thornfield a burned wreck, just as predicted in her dreams. From a local innkeeper, she learns that Bertha Mason burned the house down one night and that Rochester lost an eye and a hand while trying to save her and the servants. He now lives in seclusion at Ferndean.

Jane immediately drives to Ferndean. There she discovers a powerless, unhappy Rochester. Jane carries a tray to him and reveals her identity. The two lovers are joyfully reunited and soon marry. Ten years later, Jane writes this narrative. Her married life is still blissful; Adèle has grown to be a helpful companion for Jane; Diana and Mary Rivers are happily married; St. John still works as a missionary, but is nearing death; and Rochester has regained partial vision, enough to see their first-born son.

About Jane Eyre

When *Jane Eyre* was first published in 1847, it was an immediate popular and critical success. George Lewes, a famous Victorian literary critic declared it "the best novel of the season." It also, however, met with criticism. In a famous attack in the *Quarterly Review* of December 1848, Elizabeth Rigby called Jane a "personification of an unregenerate and undisciplined spirit" and the novel as a whole, "anti-Christian." Rigby's critique perhaps accounts for some of the novel's continuing popularity: the rebelliousness of its tone. *Jane Eyre* calls into question most of society's major institutions, including education, family, social class and Christianity. The novel asks the reader to consider a variety of contemporary social and political issues: What is women's position in society, what is the relation between Britain and its colonies, how important is artistic endeavor in human life, what is the relationship of dreams and fantasy to reality, and what is the basis of an effective marriage? Although the novel poses all of these questions, it does not didactically offer a single answer to any of them. Readers can construct their own answers, based on their unique and personal analyses of the book. This multidimensionality makes *Jane Eyre* a novel that rewards multiple readings.

While the novel's longevity resides partially in its social message, posing questions still relevant to modern readers, its combination of literary genre keeps the story entertaining and enjoyable. Not just the story of the romance between Rochester and Jane, the

novel also employs the conventions of the bildungsroman (a novel that shows the psychological or moral development of its main character), the gothic and the spiritual quest. As bildungsroman, the first-person narration plots Jane's growth from an isolated and unloved orphan into a happily married, independent woman. Jane's appeals to the reader directly involve us in this journey of self-knowledge; the reader becomes her accomplice, learning and changing along with the heroine. The novel's gothic element emphasizes the supernatural, the visionary and the horrific. Mr. Reed's ghostly presence in the red-room, Bertha's strange laughter at Thornfield, and Rochester's dark and brooding persona are all examples of gothic conventions, which add to the novel's suspense, entangling the reader in Jane's attempt to solve the mystery at Thornfield. Finally, the novel could also be read as a spiritual quest, as Jane tries to position herself in relationship to religion at each stop on her journey. Although she paints a negative picture of the established religious community through her characterizations of Mr. Brocklehurst, St. John Rivers and Eliza Reed, Jane finds an effective, personal perspective on religion following her night on the moors. For her, when one is closest to nature, one is also closest to God: "We read clearest His infinitude, His omnipotence, His omnipresence." God and nature are both sources of bounty, compassion and forgiveness.

In reading this novel, consider keeping a reading journal, writing down quotes that spark your interest. When you have finished the book, return to these notes and group your quotes under specific categories. For example, you may list all quotes related to governesses. Based on these quotes, what seems to be the novel's overall message about governesses? Do different characters have conflicting perceptions of governesses? Which character's ideas does the novel seem to sympathize with and why? Do you agree with the novel's message? By looking at the novel closely and reading it with a critical focus, you will enrich your own reading experience, joining the readers over the last century who have been excited by plain Jane's journey of self-discovery.

1.2 SUMMARY AND ANALYSIS – CHAPTER 1

1.2.1 Summary

It is a cold, wet November afternoon when the novel opens at Gateshead, the home of Jane Eyre's relatives, the Reeds. Jane and the Reed children, Eliza, John and Georgiana sit in the drawing room. Jane's aunt is angry with her, purposely excluding her from the rest of the family. So, Jane sits alone in a window seat, reading Bewick's *History of*

British Birds.

As she quietly reads, her cousin John torments her, reminding her of her precarious position within the household. As orphaned niece of Mrs. Reed, she should not be allowed to live with gentlemen's children. John throws a book at Jane and she calls him a "murderer" and "slave- driver." The two children fight, and Jane is blamed for the quarrel. As a punishment, she is banished to the red-room.

1.2.2 Analysis

This opening chapter sets up two of the primary themes in the novel: class conflict and gender difference. As a poor orphan living with relatives, Jane feels alienated from the rest of the Reed family, and they certainly do nothing to make her feel more comfortable. John Reed says to Jane: "You have no business to take our books; you are a dependant, mamma says; you have no money; your father left you none; you ought to beg, and not to live here with gentleman's children like us" John claims the rights of the gentleman, implying that Jane's family was from a lower class. She appears to exist in a no-man's land between the upper and servant classes. By calling John a "murderer," "slave-driver" and "Roman emperor," Jane emphasizes the corruption that is inherent in the ruling classes. Her class difference translates into physical difference, and Jane believes that she is physically inferior to the Reed children.

Jane's argument with John also points to the potential gender conflicts within the text. Not only is Jane at a disadvantage because of her class status, but her position as female leaves her vulnerable to the rules of a patriarchal tyrant. John is an over-indulged only son, described by Jane as "unwholesome" and "thick," someone who habitually gorges himself. Contrasting with Jane's thin, modest appearance, John Reed is a picture of excess: his gluttony feeds his violent emotions, such as constant bullying and punishing of Jane. One of Jane's goals throughout the book will be to create an individual place for herself, free of the tyrannies of her aunt's class superiority and her cousin's gender dominance. By fighting back when John and his mother torment her, Jane refuses the passivity that was expected for a woman in her class position.

Jane's situation as she sits reading Bewick's *History of Birds* provides significant imagery. The red curtains that enclose Jane in her isolated window seat connect with the imagery of the red- room to which Jane is banished at the end of the chapter. The color red is symbolic. Connoting fire and passion, red offers vitality, but also the potential to burn everything

that comes in its way to ash. The symbolic energy of the red curtains contrasts with the dreary November day that Jane watches outside her window: “a pale blank of mist and cloud.” Throughout the book, passion and fire will contrast with paleness and ice. Jane’s choice of books is also significant in this scene. Like a bird, she would like the freedom of flying away from the alienation she feels at the Reed’s house. The situation of the sea fowl that inhabit “solitary rocks and promontories,” is similar to Jane’s. Like them, she lives in isolation. The extreme climate of the birds’ homes in the Arctic, “that reservoir of frost and snow,” the “death-white realms,” again creates a contrast with the fire that explodes later in the chapter during John and Jane’s violent encounter.

Books provide Jane with an escape from her unhappy domestic situation. For Jane, each picture in Bewick’s tale offers a story that sparks her keen imagination. But Jane also says that the book reminds her of the tales that Bessie, one of the Reeds’ servants, sometimes tells on winter evenings. Books feed Jane’s imagination, offering her a vast world beyond the claustrophobia of Gateshead; they fill her with visions of how rich life could be, rather than how stagnant it actually is. Not a complacent little girl, Jane longs for love and adventure.

1.3 SUMMARY AND ANALYSIS – CHAPTERS 2-3

1.3.1 Summary

As she is being dragged to the red-room, Jane resists her jailors, Bessie and Miss Abbott. After the servants have locked her in, Jane begins observing the red-room. It is the biggest and bestroom of the mansion, yet is rarely used because Uncle Reed died there.

Looking into a mirror, Jane compares her image to that of a strange fairy. The oddness of being in a death-chamber seems to have stimulated Jane’s imagination, and she feels superstitious about her surroundings. She is also contemplative. Why, she wonders, is she always the outcast? The reader learns that Jane’s Uncle Reed — her mother’s brother — brought her into the household. On his deathbed, he made his wife promise to raise Jane as one of her own children, but obviously, this promise has not been kept.

Suddenly, Jane feels a presence in the room and imagines it might be Mr. Reed, returning to earth to avenge his wife’s violation of his last wish. She screams and the servants come running into the room. Jane begs to be removed from the red-room, but neither the servants nor Mrs. Reed have any sympathy for her. Believing that Jane is pretending to

be afraid, Mrs. Reed vows that Jane will be freed only if she maintains “perfect stillness and submission.” When everyone leaves, Jane faints. Jane awakens in her own bedroom, surrounded by the sound of muffled voices. She is still frightened but also aware that someone is handling her more tenderly than she has ever been touched before. She feels secure when she recognizes Bessie and Mr. Lloyd, an apothecary, standing near the bed. Bessie is kind to Jane and even tells another servant that she thinks Mrs. Reed was too hard on Jane. Jane spends the next day reading, and Bessie sings her a song.

After a conversation with Jane, Mr. Lloyd recommends that Mrs. Reed send her away to school. Jane is excited about leaving Gateshead and beginning a new life. Overhearing a conversation between Miss Abbot and Bessie, Jane learns that her father was a poor clergyman who married her mother against her family’s wishes. As a result, Jane’s grandfather Reed disinherited his daughter. A year after their marriage, Jane’s father caught typhus while visiting the poor, and both of her parents soon died within a month of each other and left Jane orphaned.

1.3.2 Analysis

Stating that she is resisting her captors like a “rebel slave,” Jane continues to use the imagery of oppression begun in the previous chapter. When Miss Abbot admonishes Jane for striking John Reed, Jane’s “young master,” Jane immediately questions her terminology. Is John really her master; is she his servant? Again, Jane’s position within the household is questioned, particularly her class identity. When Mr. Lloyd asks about Jane’s relatives on her father’s side, Jane replies that she “might have some poor, low relations called Eyre.” Mr. Lloyd wonders if Jane would prefer to live with them, and she immediately pictures a world of “ragged clothes, scanty food, fireless grates, rude manners and debasing vices.” Fundamentally, Jane shares the Reed’s belief that poor people are morally inferior to the wealthy, and she honestly admits that she is not “heroic” enough to “purchase liberty at the price of caste.” Jane is slowly shaping the parameters of her ideal lifestyle; poverty, she realizes, is not acceptable to her. When Mr. Lloyd suggests school as another option, Jane imagines it as inspiring place, where she could learn to paint, sing and speak French. Unlike poverty, education offers Jane the possibility of improving her position in society; thus, school may allow her freedom with a potential increase in “caste.” Learning about her family background reveals that Jane is not from a “beggarly set,” as her aunt had suggested. As a clergyman, her father held an acceptable, even gentlemanly position within Victorian society. Thus, this chapter ends with a refinement in the understanding of

Jane's class position.

Miss Abbot, who has the final word on Jane's position, however, calls Jane "a little toad," reminding readers that beauty, as well as class, defines a woman's position within a patriarchal culture. Both Bessie and Miss Abbot believe Jane's plight would be more "moving" if she were as beautiful as her cousin Georgiana who looks "as if she were painted." The novel specifically critiques this "wax-doll" prototype of female beauty, and one of Brontë's goals in this book was to create a poignant, yet *plain*, heroine. As a shy, impoverished and plain child, Jane decides she is a "useless thing." Thus, she needs to discover her "use," one that is outside the realm of class and beauty.

Color is once again symbolic, revealing the mood of the scene and providing insight into character. While in Chapter 1, Jane was enshrouded by the red curtains, here she is locked within the red-room. Chapter 3 opens with Jane remembering a nightmare image of "a terrible red glare, crossed with thick black bars." For Jane, red has become the color of a hellish nightmare, in which she is jailed behind impenetrable black bars. But this negative connotation soon dissipates, because Jane realizes that the red is simply the glare from her nursery fire. From a sign of evil and hellish fires, red has been transformed into a nurturing, warmth-giving glow. Thus, the significance of symbols and colors in this novel is not static; instead, they change to reflect Jane's emotional and social situation. Skin color is also important. Here, the reader learns that John reviles his mother for her "dark skin," a supposedly negative quality that he has inherited from her. The novel appears to support an ethnocentrism that links "darkness" with an unacceptable foreignness, while lightness is affiliated with English purity.

The characterization of Jane is also developed in this chapter. As she gazes at her image in the red-room's mirror, Jane describes herself as a "tiny phantom, half fairy, half imp" from one of Bessie's bedtime stories, a spirit-creature that comes out of "lone, ferny dells in moors" and appears in the eyes of "belated travelers." The association of Jane with a fairy will be repeated throughout the novel, and her notion of appearing, sprite-like, in the eyes of travelers foreshadows her first meeting with Rochester. As fairy, Jane identifies herself as a special, magical creature, and reminds the reader of the importance imagination plays in her life. Not only is Jane an undefined, almost mythical creature, but the narrative she creates also crosses boundaries by mixing realism and fantasy. We see the first instance of a supernatural intrusion into the novel in this chapter. As Jane sits nervously in the red-room, she imagines a gleam of light shining on the wall and believes

it is “a herald of some coming vision from another world.” The novel suggests that Jane has psychic powers — she is haunted by other apparitions and by prophetic dreams. Generally, these ghostly visitations prefigure drastic changes in Jane’s life, as this one does.

To improve Jane’s spirits, Bessie sings a song that Jane has often delighted in. Now, though, the song suggests only sadness, so Bessie begins another ballad. Like *Gulliver’s Travels*, this tune tells the tale of a desolate traveler. The narrator of this song is a “poor orphan child,” who has wandered a long way, through wild mountains and dreary twilight. Just as in the previous chapter, Jane meditated upon the purpose of her suffering, the speaker in this song wonders why he or she has been sent “so far and so lonely.” The only hope for this lost child is in heaven because God will provide mercy and protection. Implicitly, Bessie suggests that Jane should become a spiritual traveler, looking toward heaven for solace, rather than worrying about her troubles in this world. Jane feels meager comfort in the song’s message because she longs to find happiness on earth. Jane’s interactions with religious figures and their promise of spiritual salvation will be repeated throughout the text. Should we focus on heaven to the exclusion of earth? In general, Jane does not believe humans should be so focused on heaven that they forget the pleasures available for them here on earth.

The narration in this section reminds readers that the tale is being told by an older, wiser Jane remembering her childhood experiences. For example, there are frequent interjections by the older Jane, explaining or apologizing for her feelings. At one point, she says, “Yes, Mrs. Reed, to you I own some fearful pangs of mental suffering. But I ought to forgive you, for you knew not what you did.” Jane says she “ought” to forgive Mrs. Reed, but she does not necessarily do it. Similarly, this older narrator explains that children are often unable to express their feelings in words. Therefore, the reader should not be surprised by the meagerness of Jane’s response to Mr. Lloyd’s question about the source of her unhappiness in the Reed household. The frequent intrusions of this older voice increase sympathy for Jane, providing more insights on Jane’s motivations. Notice that the novel’s full title is *Jane Eyre: An Autobiography* and that the title page claims that it was edited, rather than written, by Currer Bell.

1.4 SUMMARY AND ANALYSIS – CHAPTER - 4

1.4.1 Summary

Following her discussion with Mr. Lloyd, Jane expects that she will soon be sent away to school. But the only change Jane notices in her status following her experience in the red-room is that the boundary between Jane and the Reed children is more solid. On January 15, after three months of waiting for a change, Jane is finally summoned to the breakfast-room. Here, she finds Mr. Brocklehurst waiting for her. Standing like a black pillar, Mr. Brocklehurst interviews Jane about hell, sin and the Bible. Her aunt's worst suspicions about her moral character are confirmed when Jane declares to Brocklehurst that the "Psalms are not interesting." As a final poke at Jane, Mrs. Reed declares that her niece is a liar, and Brocklehurst promises to alert the other members of the school to Jane's deceitful nature.

Jane resents Mrs. Reed's statements about her character, and when the two are alone together, Jane retaliates against her aunt. Angry and hurt, Jane declares that she is not a liar, that she is glad Mrs. Reed is not her relation, and, finally, that Mrs. Reed is hard-hearted. Jane feels a sense of triumph and exultation, and Mrs. Reed sheepishly leaves the room.

The chapter ends with a conversation between Jane and Bessie. Jane makes Bessie promise to be nice during Jane's final days at Gateshead. Bessie claims she likes Jane more than she likes the Reed children, and confesses that even her mother has noticed how often Jane has been mistreated by the Reeds. In celebration of their new friendship, Bessie tells Jane some of her most enchanting stories and sings her sweetest songs.

1.4.2 Analysis

Mr. Brocklehurst enters the book in this chapter, ushering in the change that will alter Jane's life. On first seeing this grim man, Jane describes him as "a black pillar! — such, at least, appeared to me, at first sight, the straight, narrow, sable-clad shape standing erect on the rug; the grim face at the top was like a carved mask." A clergyman, Brocklehurst symbolizes Jane's aversion to some of the versions of organized religion. A straight, black, narrow, erect pillar, this man is hard and inflexible in his beliefs, certainly not attributes admired by the adventurous Jane. The "carved mask" of his face suggests his inhumanity, as does Jane's later reference to him as the "stony stranger." Unlike Jane who is associated with fire and energy, this man is cold and aloof as stone, someone with no passion and even less compassion. When Brocklehurst plants her straight in front of him,

Jane exclaims, “what a great nose! and what a mouth! and what large, prominent teeth!”: Brocklehurst has been transformed into the big bad wolf of fairy-tale fame, waiting to devour the innocent Little Red Riding Hood. From his first introduction into the story, one realizes that this spiritual man will offer Jane little comfort and no salvation.

Besides signaling Jane’s lack of interest in the self-righteous religion Brocklehurst professes, their interaction also reminds readers of Jane’s general lack of respect for tyrannous authority figures. Her inability to quietly accept unfair treatment becomes pronounced in her interaction with Mrs. Reed. When her aunt tells Brocklehurst that Jane’s worst trait is her “deceitful nature,” Jane immediately recognizes her lack of power: How can a poor child defend herself from unfair accusations? When Brocklehurst leaves, Jane is filled with a “passion of resentment,” contrasting clearly with Mrs. Reed’s “eye of ice” that dwells “freezingly” on Jane. Indeed, Mrs. Reed’s iciness incites Jane’s passions, causing her entire body to shake, “thrilled with ungovernable excitement” and her mind has become a “ridge of lighted heath, alive, glancing, devouring.” Following an outburst against her aunt, Jane feels a sensation of freedom and triumph. In fact, she declares herself the “winner of the field” and revels in her “conqueror’s solitude.” Has she simply stepped into her cousin John’s role, becoming for a moment the “Roman emperor” she had earlier critiqued him for being?

Struck by the fate of Jane’s enemies, many critics have viewed this novel as Jane’s revenge fantasy. As the story progresses, notice what happens to Jane’s attackers; all seem to meet with misfortune and unhappiness. Jane’s fiery, passionate nature transforms as the novel progresses, and she learns to balance passion and reason. In this scene, Jane’s passion quickly drains away, and she is left with its aftertaste, “metallic and corroding,” showing her that excessive emotions will not lead to happiness. Yet releasing her inner fire has a positive result. Because of it, she befriends Bessie at the end of the chapter. This conversation reveals Bessie’s sympathy — even affection — for Jane.

1.5 SUMMARY AND ANALYSIS – CHAPTER 5

1.5.1 Summary

January 19, the date of Jane’s departure from Gateshead has arrived. She rises at five o’clock in the morning, so that she will be ready for the six o’clock coach. None of the family rises to bid Jane farewell, and she happily journeys far away from the Reeds. The porter’s wife is surprised that Mrs. Reed is allowing such a young child to travel alone.

Jane's imaginative nature is once again apparent, and she worries that kidnappers will snatch her away at the inn where the coach stops for dinner.

The day of Jane's arrival at Lowood is rainy, windy and dark. Jane is led through the unfamiliar, labyrinthine halls of Lowood, until she reaches a large room in which eighty other girls sit doing their homework. Soon it is bedtime, and Jane wearily makes her way to bed. The next day, Jane follows the full routine of the school, studying from pre-dawn until five o'clock in the evening. The chapter is filled with Jane's observations of the school. Jane discovers the kind Miss Temple and the unreasonable Miss Scatcherd, who unfairly punishes Helen Burns. While solitary and isolated through most of the day, Jane does converse with Helen, who tells Jane that Lowood is a charity institution for orphan children. She also learns that Miss Temple must answer to Mr. Brocklehurst in all she does.

1.5.2 Analysis

Jane is making progress in her journey of self-knowledge, and has now progressed from Gateshead (note the significance of the name, as the starting point of Jane's quest) to Lowood. Its name alerts the reader that the school will be a "low" place for Jane, and, thus, it appears on her first day. Modelled after the Clergy Daughters School at Cowan Bridge where Charlotte Brontë and her sisters Maria, Elizabeth and Emily were sent, Lowood is not appealing. The school day begins before dawn, the students are offered meagre rations of burnt and unappetizing food, and the grounds surrounding the school are blighted and decayed. The chapter shows the harsh realities of charity-school life in Victorian times.

Besides acquainting us with the rigors of Lowood, the chapter also introduces us to two women who will have significant impact on Jane's development: Miss Temple and Helen Burns. Miss Temple's name signifies Jane's worshipful feeling for Lowood's superintendent, as does her appearance: she is tall, fair and shapely, with a "benignant light" in her eyes and a "stately" posture. Notice how Miss Temple's appearance contrasts with the stony, dark, rigid exterior of her employer, Mr. Brocklehurst. Supplying the compassion, he lacks, Miss Temple orders a decent lunch for her students to compensate for their burnt breakfast.

Another hero in Jane's story, Helen Burns, is introduced in this chapter. What does Helen Burns' name signify? She is burning with a passion for heaven, and her fate is to die of a

fever. Burns is based on Charlotte Brontë's oldest sister, Maria, who died when she was twelve years old after contracting consumption at the Clergy Daughters School. Brontë's second-oldest sister, Elizabeth, also died from this disease, caught at the unsanitary and damp school. Both Charlotte and Emily were withdrawn from the school before the following winter for the sake of their health. Like Helen Burns, Maria was known for the precocity of her thinking;

Mr. Brontë said that "he could converse with her [Maria] on any of the leading topics of the day with as much freedom and pleasures as with any grown-up person."

When Jane first notices Helen, her friend is reading Samuel Johnson's didactic tome, *Rasselas*, an essay arguing that happiness is often unobtainable. Although she enjoys reading, Jane is not interested in Helen's book because it does not contain any fairies or genii. Like Jane, Helen is a poor, lonely child, but her method of dealing with her problem's contrasts with Jane's, as is apparent in the interaction with Miss Scatcherd. After being unfairly disciplined by Miss Scatcherd, Helen neither cries nor looks humiliated; instead, she accepts her situation with composure and grace. Wondering how Helen can accept this treatment so quietly and firmly, Jane notices that Helen seems to be "thinking of something beyond her punishment," and her sight seems to have "gone down into her heart," emphasizing Helen's focus on spiritual rather than material matters. Jane is fascinated with Helen's self-possession, which signals a depth of character that is new to her. At this point in the story, Jane does not know how to judge Helen: Is she good or bad? Jane's goals in this first section of the book is to learn to recognize character and to find a role model.

1.6 SUMMARY AND ANALYSIS – CHAPTERS 6-7

1.6.1 Summary

When the girls wake for breakfast on Jane's second morning at Lowood, they discover that the water in the pitchers is frozen. Before, she had been merely a spectator at Lowood, but now Jane will become an actor, participating fully in the events at the school. As Jane sits sewing, she notices once again how unfairly Helen Burns is treated. Miss Scatcherd picks on Helen for inconsequential things, such as poking her chin unpleasantly or not holding her head up. Despite Miss Scatcherd's criticisms, Helen appears to be one of the brightest students in the class. She has answers for the most difficult questions.

Later in the evening, Jane converses once again with Helen. She learns more about

Helen's philosophy of life and her doctrine of endurance. Helen praises Jane for her virtues, such as the ability to pay careful attention during lessons. In contrast, Helen believes she herself suffers from carelessness and poor concentration, spending too much time daydreaming about her home in Deepden, Northumberland. While Jane thinks Helen should fight against injustice, Helen tells her to follow Christ's example by loving her enemies.

Jane's first quarter at Lowood passes, and Chapter 7 records Jane's general impressions of her first three months at the school. Again, she focuses on the harshness of life at Lowood: the severe cold, near starvation, and the long hours spent memorizing the Church Catechism and listening to long sermons. Fortunately for Jane, Mr. Brocklehurst, the financial manager of Lowood, is absent during most of this time. Finally, he appears at the school. Jane is worried at his arrival, because she remembers Mrs. Reed's comments to him about Jane's deceitfulness and Mr. Brocklehurst's promise to warn the teachers at the school of Jane's unsavory character.

During his visit, Jane accidentally drops her slate. Brocklehurst immediately brands her as careless. Although Miss Temple tells her not to be afraid of punishment, Jane is soon made the dunce of the school. Brocklehurst stands her on a stool and announces to the entire school that Jane is a liar. No one is to speak to Jane for the rest of the day, but Helen silently supports her friend by smiling every time she passes Jane's stool.

1.6.2 Analysis

The significant differences between Jane's and Helen's philosophies of life become apparent in this chapter. While Jane is always ready to fight against her enemies, Helen practices a doctrine of patient endurance. Although Helen accepts all punishment without a tear, the "spectacle" of her friend's suffering causes Jane to quiver with "unavailing and impotent anger." What are the reasons for Helen's endurance? First, she does not want to be a burden on her family, causing them grief by misbehaving. She also feels all people are required to bear what fate has ordained for them. Her belief in predestination, the idea that one's life is guided by fate rather than choice, shows her adherence to the philosophy of *Calvinism*. Founded by the Swiss theologian John Calvin, a leader in the Protestant Reformation movement, Calvinists follow a strict moral code and believe in the salvation of a select few who have been elected by God's grace.

Although Jane thinks Helen may have access to some deep spiritual truth, Jane cannot

understand Helen's "doctrine of endurance" or her sympathy for her torturer. Unlike Helen, Jane believes in being good to people who are good to her. When struck without reason, the victim needs to "strike back again very hard," in order to teach the assailant a lesson. As readers saw in her final conversation with Aunt Reed, Jane firmly believes in retaliation and vengeance. Helen argues that a true Christian should mimic Jesus by loving, blessing and benefiting her neighbors. In Helen's opinion, Jane should even try to forgive her Aunt Reed, because life is too short for "nursing animosity." With her mind aimed squarely at heaven, Helen urges Jane to remember the eternal spirit that animates her temporary, corruptible body. Helen offers a view of Christianity that contrasts with the strict, hypocritical religion of Mr. Brocklehurst. While her compassion for other people is admirable and her rejection of vengeance and retaliation temper Jane's passionate anger, Helen will not offer Jane a completely acceptable model of Christianity because of her refusal to live in the real world. She is too much like the poor orphan in Bessie's song who rejected the real world in her dreams of heaven.

Brocklehurst's hypocrisy is highlighted in this chapter. At the arrival of this dour man, who looks "longer, narrower, and more rigid than ever," Jane is immediately upset. Her intuitive dislike for him is clearly justified in this scene. Brocklehurst insists that the girls eat a starvation-level diet so that they do not become accustomed to "habits of luxury and indulgence." Brocklehurst justifies this extreme lifestyle by referring to Christian doctrines. Like the primitive Christians and tormented martyrs, the girls should revel in their suffering and accept Jesus' consolations. Brocklehurst's hypocrisy becomes most apparent when his own wife and daughters enter the classroom. As Brocklehurst lectures Miss Temple on the need to cut off the girls' long hair — it's a sign of vanity — his wife and daughters walk into the room, ornately dressed in velvet, silk and furs. Jane notes that his daughters' hair is "elaborately curled" and that his wife wears fake French curls.

Rather than arguing with Brocklehurst, as the headstrong Jane might have, Miss Temple attempts to hide her emotions, but Jane notices that her face appears to become as cold and fixed as marble, "especially her mouth, closed as if it would have required a sculptor's chisel to open it." Miss Temple turns to stone rather than confront her boss. While her compassion, elegance and reverence for learning make her a valuable role model for Jane, Miss Temple's failure to confront injustice directly is unacceptable to Jane.

Calling Jane an “interloper and an alien,” Brocklehurst attempts to place Jane back into the inferior, outsider position she occupied at Gateshead. Although she is initially humiliated by his punishment, feeling that she is standing on a “pedestal of infamy,” Helen offers solace. The light that shines in Helen’s eyes when she walks past Jane’s stool sends an “extraordinary sensation” through Jane, as if a “hero” has walked past a “slave or victim, and imparted strength in the transit.” Again, Jane employs the language of heroism and slavery — but while she had been a “rebel slave” at the Reeds, here Helen’s heroism passes into Jane so that she can relinquish her victimization. Again, Helen’s power is spiritual rather than corporeal: Her eyes are inspired by a “strange light” and her smile is angelic. Through Helen’s actions, Jane learns that heroism is not achieved by vengeance, but by dignity, intelligence and courage. Equally, she learns to change her behavior by changing her attitude; Helen’s mere smile turns Jane’s shame into strength.

1.7 SUMMARY AND ANALYSIS – CHAPTERS 14-15

1.7.1 Summary

At first, Jane sees little of Rochester. During their brief encounters, she notices his moodiness, but it does not upset her. Finally, one evening, he summons Adèle and Jane, offering Adèle her long-awaited present. Jane notices that Rochester is in a friendlier mood than usual, probably due to his dinner wine. Rochester enjoys Jane’s frank, sincere manner, and confesses that he has not lived the purest, most innocent life. They discuss sin, remorse and reformation. Finding Jane a good listener, Rochester speaks to her as freely as if he were writing his thoughts in a diary. He says he has given up his shameful lifestyle, and is ready to begin a new, pure life. Rochester tells Jane he is rearing Adèle in order to expiate the sins of his youth.

In Chapter 15, Rochester tells Jane about his passion for Céline Varens, a French opera-dancer whom he naively believed loved him. One night, however, Céline arrived home with another man and they mocked Rochester’s “deformities”; Rochester overheard the conversation and immediately ended the relationship. Céline told Rochester that Adèle was his daughter, but he is not sure because she does not look anything like him. Several years later, Céline abandoned her daughter and ran away to Italy with a musician. Although he refuses to recognize Adèle as his daughter, Rochester took pity on the abandoned and destitute child and brought her to England.

At two o’clock one morning, Jane hears a demoniac laugh outside of her bedroom door and

the sound of fingers brushing against the panels. She thinks it might be Pilot, Rochester's dog, wandering the hallways, but then she hears a door opening. Going into the hallway, she sees smoke billowing from Rochester's room. She rushes into his chamber and discovers the curtains on fire and his bed surrounded by tongues of flame. Unable to wake him, she deluges the bed with water. Rochester won't let Jane call for help; instead, he says that he must pay a visit to the third floor. He tells Jane that Grace Poole was the culprit and then thanks her warmly for saving his life. He asks Jane to keep the incident a secret.

1.7.2 Analysis

Early critics of the novel, such as Elizabeth Rigby, objected to Rochester's character, finding him "coarse and brutal." In her opinion, the novel as a whole showed an unwholesome "coarseness of language and laxity of tone." The conversation between Jane and Rochester in these chapters was shocking to a Victorian audience; as Rochester himself admits, telling the story of his affair with an opera-dancer to an inexperienced girl seems odd. He justifies his action by arguing that Jane's strong character is not likely to "take infection" from this tale of immorality; indeed, he claims that he cannot "blight" Jane, but she might "refresh" him. Again, Rochester hopes that his relationship with Jane will bring innocence and freshness back into his life.

Just as women need to lead active lives, Brontë argues, they should not be sheltered from life's seamier side. Not only does the Rochester's past reveal his growing faith in Jane, it also shows the Byronic side of his nature. Like Lord Byron, a romantic, passionate and cynical poet of the early nineteenth century, Rochester let himself be ruled by his "grande passion" for Céline, despite its immorality. Rochester is not afraid to flout social conventions. This is also apparent in his developing relationship with Jane; rather than maintaining the proper class boundaries, Rochester makes Jane feel "as if he were my relation rather than my master."

Rochester's responses to Adèle provide insights on his past life, which help identify the reasons for his attraction to Jane. Adèle Varens provides Rochester with a daily reminder of his past indiscretions. Attracted to luxury, to satin robes and silk stockings, Adèle displays a materialism Rochester dislikes primarily because it reminds him of her mother, Céline Varens, who charmed the "English gold" out of his "British breeches." Emphasizing his British innocence, Rochester's comments are ethnocentric, but they also show that he dislikes the "artificiality" and the materialism of women who, like Céline,

are pleased with “nothing but gold dust.”

Rochester continues to create a contrast between Céline’s superficiality and Jane’s sincerity. While Céline pretended to admire his physical appearance, for example, Jane honestly tells him that she does not find him handsome. Céline presents an unsavory model of femininity, but also an image of unattractive foreignness. Jane’s comment implies that the English, unlike their French neighbors, are deep, rather than superficial, spiritual rather than materialistic. Not only does the novel question class and gender roles, but it also develops a specific ideal of Britishness. Jane provides a prototype of the proper English woman, who is frank, sincere and

lacking in personal vanity. Rochester is intrigued by the honesty of Jane’s conversation and the spirituality of her drawings, which clearly contrast with the values of the women with whom he has previously consorted. Honestly admitting that his life has not been admirable, Rochester is now looking for happiness, for “sweet, fresh pleasure.” Rochester’s goal is self- transformation, a reformation to be enacted through his relationships with women.

The end of Chapter 15 takes a strange, almost supernatural turn. Beginning with Rochester’s revelation of his illicit passion for Céline Varens, the chapter, not insignificantly, ends with an image of “tongues of flame” darting around his bed. Rochester’s sexual indiscretions have become literalized in the vision of his burning bed, an excess that Jane douses. The scene foreshadows Jane’s role in channelling Rochester’s sexual profligacy into a properly domestic, reproductive passion. Jane’s final dream also foreshadows the direction of her relationship with Rochester: She is “tossed on a buoyant but unquiet sea, where billows of trouble rolled under surges of joy.” Unable to reach the “sweet hills” that await her, Jane must remain for a while in the unquiet sea. Recognizing her growing love for Rochester, Jane’s unconscious warns her that their relationship will be a rocky one. Rather than letting herself be blown around by the chaos of passion and delirium, she should maintain her sense and judgment. In this novel, the bounds of reality continually expand, so that dreams and visions have as much validity as reason.

1.8 SUMMARY AND ANALYSIS – CHAPTER 16

1.8.1 Summary

On the morning following the fire, Jane dreads seeing Rochester, but his behavior has not changed. Watching the servants cleaning Rochester’s room, Jane is amazed to find Grace Poole sewing new curtain rings. Grace seems calm for a woman who tried to commit

murder the previous night. Like the other servants, Grace seems to believe that Rochester fell asleep with his candle lit, and the curtains caught on fire. Grace advises Jane to bolt her door every night. Throughout their conversation, Grace gives no sign of guilt at having set the fire, astonishing Jane with her self-possession and hypocrisy. Jane is curious about Grace's role in the household. Why has not he fired Grace following the previous night's near murderous arson? At first, Jane believes Rochester might be in love with Grace, but rejects this idea because of Grace's unattractive and matronly appearance. Jane is dismayed to learn that Rochester has left the house to attend a party at the Leas, home of Mr. Eshton, and will be gone for several days. She is particularly upset to learn that a beautiful woman, Miss Blanche Ingram, will be at the party. Recognizing that she is falling in love with Rochester, Jane tries to discipline her feelings by drawing two pictures: a self-portrait in crayon and an imaginary picture of Blanche on ivory. Whenever her feelings for Rochester become too intense, Jane compares her own plainness with Blanche's beauty.

1.8.2 Analysis

Jane's love for Rochester becomes apparent in this chapter. In her jealousy, Jane imagines a past love relationship between Grace and Rochester; perhaps Grace's "originality and strength of character" compensate for her lack of beauty. Jane does not think Rochester is overly impressed by women's looks; for example, Jane is not beautiful, yet Rochester's words, look, and voice on the previous night indicated that he likes her. But a major difference exists between Jane and Grace; as Bessie Leaven said, Jane is a lady. In fact, she looks even better than she did when Bessie saw her, because she has gained color, flesh and vivacity from the pleasures she enjoys in her relationship with Rochester. She is especially pleased with her ability to vex and sooth him by turns, but always maintaining "every propriety of my station." All of these meditations show Jane's anxieties about Rochester hinge on the issues of social class and beauty.

Her hopes are dashed when she learns of Blanche Ingram. Considered the beauty of the county, Blanche, whose name means "fair" or "white," has "noble features," "raven-black" hair arranged in glossy curls and brilliant black eyes, which contrast with the "pure white" clothes she wears. As with Jane's descriptions of Mrs. Reed and her son John, "darkness" often has negative connotations — the ethnocentricity of Victorian England tended to associate dark with night and evil. Therefore, Jane's description of Blanche, which emphasizes her dark, Spanish features, implies a negative side of her

personality; like Céline, Blanche will be an unacceptable model of femininity. But at this point in the novel, Jane views Blanche as an accomplished and beautiful rival. Most important, as the daughter of landed gentry, her class position more closely matches Rochester's, making Jane's earlier claims to be a "lady" seem insignificant. Jane's dream of the previous night is quickly becoming reality: Rather than allow herself to be brutally tossed around in the sea of her passion for Rochester, Jane vows to be sensible and accept that Rochester could never love her. In creating contrasting portraits of herself and Blanche, Jane emphasizes her own plainness. To Blanche, on the other hand, she gives the loveliest face she can imagine, a Grecian neck, dazzling jewelry and glistening satin. Once again, Jane's passions have become hyperbolic, as she cannot fully discipline her jealousy of Blanche. In her portraits, Jane excessively emphasizes the material differences between the two women, showing that Jane has not yet learned the value of her own spiritual superiority. Jane still has a long way to go on her path to self-knowledge.

1.9 SUMMARY AND ANALYSIS – CHAPTER 17

1.9.1 Summary

Jane is sickeningly disappointed when Rochester has not returned in a week, and Mrs. Fairfax suggests that he might go directly to Europe, not returning to Thornfield for a year or more. After two weeks, Rochester sends a letter telling Mrs. Fairfax that he will arrive in three days, along with a party of people. Jane is still amazed by Grace Poole's erratic behavior, yet no one else in the house seems to notice her odd habits, her isolation or her drinking. One day, Jane overhears some of the servants discussing Grace, emphasizing how much Grace is being paid. From this conversation, Jane concludes that there is a mystery at Thornfield from which she is being purposely excluded.

On Thursday evening, Rochester and his guests arrive. Together, they give Jane an impression of upper-class elegance, unlike anything she has ever experienced. When Rochester summons Jane and Adèle to meet the party, Adèle is ecstatic, but Jane is nervous and remains inconspicuously in a window-seat. Jane gives her impressions of the guests, including the dark, majestic Blanche Ingram, whom she thinks Rochester must admire. Jane tries to sneak away from the party, but Rochester stops her. He notices she looks depressed and wonders why. At first, he insists that she return to the drawing room, but when he sees tears in her eyes, he allows her to leave. In future, though, she must

appear in the drawing room every evening. He says goodnight, stopping himself from adding a term of endearment.

1.9.2 Analysis

In this chapter, the negative attributes of Blanche's character become apparent, at least in Jane's eyes. While Blanche's beauty lives up to Mrs. Fairfax's description of her, it also contains a "haughtiness," a "fierce and hard eye" that resembles her mother's. According to Jane, Blanche is "the very type of majesty." But majesty is hard to live with, and Jane wonders if Rochester truly admires her. Blanche appears to dislike both children — she notices Adèle with a "mocking eye" — and governesses. Her dislike of governesses goes beyond economizing. She rudely (because she knowingly speaks so Jane can hear her) calls them "detestable," "ridiculous" incubi, sucking the lifeblood from the family. Blanche's mother supports her, arguing "there are a thousand reasons why liaisons between governesses and tutors should never be tolerated a moment in any well-regulated house." Not only are these employees subject to constant persecution, but they are desexualized, not allowed to fall in love. Other members of the party join in with their stories of governess abuse; obviously, it was not pleasant to be responsible for teaching the children of the upper classes. The Ingrams' cruelty is similar to the Reeds', and Jane says Lady Ingram's "fierce and hard eye" reminds her of Mrs. Reed's.

Jane's gaze is active, almost masculine in this chapter: "I looked, and had an acute pleasure in looking — a precious yet poignant pleasure; pure gold, with a steely point of agony: a pleasure like what the thirst-perishing man might feel" Generally, gazing is a power men have over women, appropriating women by looking at them, cataloguing their beauty. But here, Jane appropriates that power for herself. While Blanche is looking for Rochester's gold coins, Jane finds her gold in gazing at her beloved. The mixture of pleasure and pain in her description — "poignant pleasure" and "steely point of agony" — suggest the erotic appeal of Rochester to her; this is not an innocent glance, but a gaze tinged with sexual tension.

1.10 SUMMARY AND ANALYSIS – CHAPTERS 18-19

1.10.1 Summary

With guests at Thornfield, life is cheerful. One night, they are preparing for a game of charades. Rochester's group goes first, pantomiming a marriage ceremony with

Rochester and Blanche as the happy couple. They then enact the story of Eliezer and Rebecca, and end with Rochester as a prisoner in chains. Colonel Dent's team correctly guesses the overall meaning of the three charades: Bridewell, an English prison. No longer interested in the charades, Jane watches the interactions between Rochester and Blanche. Their intimate style of conversing leads Jane to believe they will soon marry.

But Jane does not believe they love each other. Rochester is marrying for social and political reasons, while Blanche is marrying for money. Mr. Mason, an old acquaintance of Rochester, arrives one day. Jane immediately dislikes Mason's "unsettled and inanimate" face. From Mason, she learns that Rochester once lived in the West Indies.

A gypsy woman, old Mother Bunches, arrives from a nearby camp and wants to tell the fortunes of "the quality." Lady Ingram wants the old woman sent away, but Blanche insists upon having her fortune told. After fifteen minutes with the old woman, Blanche returns, and has obviously received disappointing news. Mary Ingram, and Amy and Louisa Eschton have their fortunes read together and return laughing, impressed by Mother Bunches' intimate knowledge of their lives. Finally, the gypsy insists upon telling Jane's fortune. Jane is not frightened, just interested and excited.

Jane enters the library and finds the gypsy woman seated snugly in an easy chair. She sits in front of the fire, reading something that looks like a Prayer Book. Despite Jane's protests to the contrary, the gypsy woman tells Jane she is cold, sick and silly. Jane, she foretells, is very close to happiness; if Jane made a movement toward it, bliss would result. Soon, the gypsy's speech has wrapped Jane in a dream-like state, and she is surprised by how well the old woman knows the secrets of her heart. The gypsy also explains that she (the gypsy) crushed Blanche's marriage hopes by suggesting Rochester is not as wealthy as he seems. The gypsy then reads each of Jane's features, as the voice drones on it eventually becomes Rochester's. Jane tells Rochester the disguise was unfair and admits she had suspected Grace Poole of being the masquerader. Before leaving, Jane tells Rochester about Mason's arrival; he is visibly upset by this news. Rochester worries that Mason has told them something grave or mysterious about him. Later that night, she hears Rochester happily leading Mason to his room.

1.10.2 Analysis

More aspects of Blanche Ingram's bad behavior are presented in this chapter. For example, she pushes Adèle away with "spiteful antipathy" and her treatment of Jane is no much

better: She “scorned to touch [Jane] with the hem of her robes as she passed” and quickly withdrew her eyes from Jane “as from an object too mean to merit observation.” Jane concludes that Blanche is an inferior example of femininity because, like Céline Varens, she is showy, but not genuine. Her heart is “barren,” her mind is “poor,” and she lacks “freshness,” the one trait Rochester claims to be searching for. Qualities Jane admires in women include force, fervor, kindness and sense.

The chapter contains many prophetic events. Linking marriage with imprisonment, the charade foreshadows the circumstances of Rochester’s marriage that has trapped him for life with a mad woman; Rochester is stuck in a “Bridewell” of his own creation. The arrival of Mr. Mason also prefigures change. Immediately disliking the tame vacancy of Mason’s eyes, Jane compares him with Rochester, finding they differ like a gander and a falcon. Mason’s difference lies in foreignness; recently arrived from the West Indies, Mason appears to suffer from a heat-induced languor. Mason will play a pivotal role in the plot of the story, and his presence provides another example of how foreigners are denigrated in this novel.

In posing as a gypsy woman, Rochester is assuming an ambiguous role — a position of both gender and class inferiority. In his disguise, he is almost denied admittance to his own home, and is referred to here by Jane as “mother” rather than “master.” Many critics argue Jane’s relationship with Rochester is marked by ambiguities of equality and independence: In their first meeting, for example, Rochester is dependent upon Jane to return to his horse. As gypsy woman, Rochester breaks gender boundaries and further aligns himself with mystical knowledge. During this tale, Rochester wears a red cloak, connecting with other red images in the novel and showing his connection with the element of passion. Given the class differences between them, Rochester cannot reveal his feeling for Jane in plain English, but must keep his words, like his face, veiled. As his language becomes plainer, more directly revealing the secrets of her heart, it paradoxically leads her not into reality, but into a dream state: Jane says the gypsy’s strange talk leads Jane into “a web of mystification.”

Rochester’s almost supernatural powers are highlighted in this scene: His ability to weave a magical web around Jane with words and, more importantly, his ability to look almost directly into her heart so she feels an “unseen spirit had been sitting for weeks by my heart watching its workings and taking record of every pulse.” He has also seen through Blanche’s heart, recognizing her fortune-hunting mission. His witch’s skill is

being able to peer deeply into women's hearts, extracting their secrets: Notice that he does not tell the fortunes of any of the men in the party.

1.11 SUMMARY AND ANALYSIS – CHAPTER 20

1.11.1 Summary

Later that evening, Jane lies in bed, gazing at the moonlight coming in her window. Suddenly, she hears a heart-stopping cry for help. Jane hurriedly puts on some clothes, horror shaking her body. All members of the party have gathered in the hallway, wondering if the house is on fire or if robbers have broken in. Rochester assures them that the noise was simply a servant having a bad dream and sends them back to their beds. Jane knows this is a lie, because she heard the strange cry, a struggle, and then a call for help. Before too long, Rochester knocks on her door, asking if she can help him, as long as she is not afraid of blood. Together they climb to the mysterious third storey of the house.

There they discover Richard Mason with a bloody arm. Rochester asks Jane to sop up the blood while he runs for the surgeon, but insists that Mason and Jane not speak with each other; if they do, Rochester will “not answer for the consequences.” Jane stares at a cabinet in the room, which bears a grim design: the twelve Christian apostles with a dying Jesus hanging from a cross above them. As dawn approaches, Rochester finally returns with the surgeon. While he dresses Mason's wounds, the men speak obscurely of the woman who bit and stabbed Mason. Rochester has Jane run downstairs to find a special cordial he bought from an Italian charlatan. He measures twelve drops of the liquid into a glass, and has Mason drink the mixture, which Rochester claims will give him the “heart” he lacks for an hour or so.

After Mason has left, Jane and Rochester walk through the gardens. Rochester tells Jane the hypothetical story of a wild boy indulged from children, who commits a “capital error” while in a remote foreign country. He lives in debauchery for a while, then seeks to resume a happy, pure life with a kind stranger, but a “mere conventional impediment stands in his way.” What would Jane do in such a situation, Rochester asks? Jane's answer is that a sinner's reformation should never depend on another person; instead, he should look to God for solace. Rochester then asks Jane, without parable, if marrying Blanche would bring him regeneration? He describes Blanche as a “strapper,” big and buxom, like the women of Carthage, then rushes off to the stables to speak with Dent and Lynn.

1.11.2 Analysis

The secret residing on the third floor of Rochester's house is becoming ever more difficult for Rochester to disguise. Rochester's feelings are apparent through his description of his house; while for Jane, it is a "splendid mansion," for Rochester it is a "mere dungeon," a Bridewell. While she sees only the glamour of the place, he sees the gilding as slime, the silk draperies as cobwebs, the marble as "sordid slate." Jane is unable to see below the surface to the secret residing within Rochester's domestic space. Under a veneer of domestic tranquillity lies a monstrous secret — in the form of the strange woman who lives on the third floor. As Jane notes, this crime or mystery is one that can be neither "expelled nor subdued by the owner," emphasizing Rochester's inability to control this woman. Descriptions of her — she "worried me like a tigress" and "she sucked the blood: she said she'd drain my heart" — suggest her ferocious power and vampiric tendencies. Bertha seems to represent a silent rebellion brewing in women's minds, one Jane will discuss later in the novel.

Jane Eyre combines the techniques of several literary genre, including the bildungsroman (a novel that shows the psychological or moral development of the main character), the romance and the gothic novel. Elements of gothic predominate in this chapter. Generally, gothic uses remote, gloomy settings, and a sinister, eerie atmosphere to create a feeling of horror and mystery. Jane's language in this chapter — filled with references to the supernatural, mystery, crime, secrets and excessive emotions — fits this rubric. For example, Jane's description of her experience on the mysterious, remote third story of the house contributes to the reader's sense of horror and impending mystery: She tells of the "mystic cells" of "a pale and bloody spectacle" of a mystery that breaks out "now in fire and now in blood, at the dearest hours of night," creating a "web of horror." Her portrait of the grim cabinet depicting the twelve apostles, on which she imagines Judas "gathering life and threatening a revelation of Satan himself," suggests a devilish, supernatural evil. Similarly, Rochester's ability to conjure up a cordial to give Richard almost supernatural strength, hints at his mysterious, possibly unnatural powers.

1.12 SUMMARY AND ANALYSIS – CHAPTER 21

1.12.1 Summary

Jane remembers Bessie Leaven saying that dreams of children are a sign of trouble, either to oneself or one's kin. Jane is worried because she has been dreaming of infants

for the past seven successive nights, including the night she was roused by Mason's cry. It also happens on the day Jane learns of her cousin John's death. The news of her son's death has caused Mrs. Reed to have a stroke, and she is now asking for Jane.

Jane arrives at Gateshead at five o'clock on May 1, greeted by Bessie, who prepares tea for them both. As they sit discussing old times, Jane realizes that the flame of her old resentments against the Reeds has been extinguished. She walks into the main house and meets her two cousins again: Eliza is tall and ascetic looking, while Georgiana is buxom and beautiful. Bessie takes Jane to see Mrs. Reed, whose face is as stern and restless as ever. While Jane would like to be reconciled with her aunt, Mrs. Reed won't relinquish her animosity. Jane learns the source of Mrs. Reed's anger toward her: Mrs. Reed was jealous of the relationship that Jane's mother, Mr. Reed's favorite sister, had with her husband, and of the fact that he showed Jane more attention than he ever showed his own children.

To pass the time, Jane sketches. Both Eliza and Georgiana are surprised with her skill, and Jane volunteers to draw their portraits. This breaks the ice between Jane and her cousins, and Georgiana begins confiding in her. Eliza is busy all day, every day; she plans to enter a convent when her mother dies. One rainy day, Jane sneaks upstairs to her aunt's room. Awaking from her lethargy, Mrs. Reed gives Jane a letter from her uncle, John Eyre. Written three years earlier, the letter reveals that he wishes to adopt Jane and leave her his fortune. Mrs. Reed did not send it to Jane because she hated her too much and wanted to get revenge. One final time, Jane tries to seek reconciliation with her aunt, but Mrs. Reed refuses to forgive her. Her aunt dies at midnight.

1.12.2 Analysis

This chapter develops the characters of the Reeds, who have not changed much in the years since Jane last saw them. The three Reed women are models of three different types of unacceptable female behaviour. Eliza's ascetic appearance and crucifix signal her religious rebirth. Extremely rigid, Eliza has every aspect of her day planned out, yet Jane cannot find any "result of her diligence." When her mother dies, she plans to join a convent. Despite her seeming devotion, Eliza knows as little about compassion or love as does Mr. Brocklehurst. An angry, bitter woman, Eliza offers another negative image of Christianity. All of her work is self-centered, and she has little interest in her mother's health, not even shedding a tear when she dies. Always cold, rigid and impassible, Eliza is an example of a character who is too icy, too lacking in generous, passionate feeling.

Jane's belief is that "judgement untempered by feeling is too bitter and husky a morsel for human deglutition"; Jane seeks a balance between judgment and feeling that will allow her a full, but healthy share in human joy. While Eliza has too much judgment, too little feeling, Georgiana has the opposite: feeling without judgment. Where Eliza has consecrated herself to excessive asceticism, Georgiana has devoted herself to an immoderate fashionableness. Where Eliza is tall and extremely thin, Georgiana is buxom and voluptuous. Vain and shallow, Georgiana shows no interest in her brother's death or in her mother's illness. In a fashion similar to Céline Varens, Georgiana's mind is fully devoted to recollections of past parties and "aspirations after dissipations to come." Neither Eliza's nun-like life nor Georgiana's fashionable fluff interests Jane.

Aunt Reed is also a negative model. Refusing forgiveness or compassion, her aunt cherishes only ill-feelings for Jane. While Jane's fiery passions have been extinguished, her aunt maintains a heated hatred for Jane until the moment of her death. In fact, she wishes Jane had died in the typhus outbreak at Lowood. This animosity is based on jealousy: She could not accept her husband's love of his sister or her child. Despite her attempts to keep John Eyre away from Jane, his repeated appearance in the story foreshadows his role later in her life, a role that will center on money. Aunt Reed's revenge attempt will be unsuccessful.

1.13 SUMMARY AND ANALYSIS – CHAPTER 22

1.13.1 Summary

Jane remains at Gateshead for a month, helping Georgiana and Eliza prepare for their departures: Georgiana to her uncle in London, and Eliza to a nunnery in Lisle, France. Eliza compliments Jane on her independence and hard work. The older Jane interrupts the narrative, telling Eliza's and Georgiana's futures: Eliza becomes the Mother Superior of a convent while Georgiana marries a wealthy, worn-out man of fashion. Mrs. Fairfax writes to Jane while she is at the Reeds, informing her that the house party has ended and that Rochester has gone to London to buy a new carriage, supposedly in anticipation of his upcoming marriage to Blanche.

Returning to Thornfield feels odd to Jane. She wonders where she will go after Rochester marries and is impatient to see him again. Unexpectedly, she sees him sitting on a narrow stone stile, with a book and pencil in his hand. He teases her about sneaking up on him, like a "dream or shade." Almost against her will, Jane tells him that her only home is with him.

At the house, Jane is warmly greeted by Mrs. Fairfax, Adèle, Sophie and Leah, declaring there is no happiness like being loved. Over the next two weeks, Jane is surprised that no wedding preparations are being made, nor does Rochester journey to Ingram Park to visit Blanche. Never has she seen Rochester so happy; never has Jane loved him so well.

1.13.2 Analysis

In this chapter, Jane is again described as a magical creature. Indeed, the entire setting has become invested with magic. Walking on the road to Thornfield, Jane notices that the sky seems lit by fire, a spiritual “altar burning behind its screen of marbled vapor.” When he sees her coming down the lane, Rochester wonders why she has not called a carriage “like a common mortal,” but instead, steals home at twilight like a “dream or a shade.” Similarly, when she declares she is returning from visiting her dead aunt, Rochester interprets her as saying she comes from the “other world — from the abode of people who are dead.” If he had the courage, he would touch her to be sure she is not “a substance or shadow” or elf. Touching her would be like touching one of the blue *ignis fatuus* lights in the marsh, a deceptive light that cannot be found. In the same way, when she asks him whether he has been to London, Rochester wonders if she “found that out by second sight.” Rochester wishes he could be more beautiful for his future bride, and asks fairy Jane for “a charm, or a philter” that would make him handsome, just as he earlier provided Richard Mason with a potion to make him fearless. In her admiration for Rochester, Jane believes a “loving eye is all the charm needed.” That evening, Jane sits with Mrs. Fairfax and Adèle in the drawing room, and a “ring of golden peace” surrounds them. Their domestic happiness appears to be controlled by a magical power beyond their control, a magic circle of protection and repose, induced by Jane’s prayers that they not be parted.

Jane is not the only one with special powers. She reminds the reader of Rochester’s ability to read her unspoken thoughts with incomprehensible acumen. In addition, his “wealth” of power for communicating happiness also seems magical. As she tries to leave him, an impulse holds her fast, “a force turned me round. I said — or something in me said for me, and in spite of me,” wherever he is will be her home — her only home. In this instance, it is as if Rochester is compelling her to confess her feelings for him, and she cannot possibly resist. Why is so much emphasis placed on both lover’s otherworldly powers? The supernatural elements add to the gothic feel of the tale, and also make their love seem special, magical, like something existing outside of ordinary time and space.

Yet Jane is not secure in her relationship with Rochester. Despite their obvious closeness, Jane still hears “a voice” warning her of near separation and grief. Her magical, psychic powers do not reveal a painless future. Similarly, she dreams of Miss Ingram closing the gates of Thornfield against her and sending her away, while Rochester smiles sardonically. As Rochester suggests, Jane seems to have a second sight, warning her of impending danger and separation from her beloved.

1.14 SUMMARY AND ANALYSIS – CHAPTER 23

1.14.1 Summary

It is a beautiful midsummer’s night. As the sun sets, Jane walks around the gardens of Thornfield, enjoying the solemn purple that colors the sky. Smelling Rochester’s cigar from a window, Jane moves into the more secluded space of the orchard. But Rochester is now in the garden. Jane tries to escape unseen, but he speaks to her, asking her to look at an interesting moth. Although uncomfortable being alone with Rochester at night, Jane is unable to find a reasonable excuse for leaving him.

During their ensuing conversation, Rochester tells Jane she will soon need to leave Thornfield forever because he is finally marrying Miss Ingram, whom he humorously calls “an extensive armful.” Rochester teasingly tells her of a governess position, undertaking the education of the five daughters of Mrs. Dionysius O’Gall of Bitternutt Lodge in Ireland. Together, they sit on a bench under a chestnut tree to discuss Jane’s trip. Now, Rochester admits his strong feelings for Jane, and she reveals her love for him. He proposes marriage. At first, Jane does not believe he is serious, but she reads the truth in his face and accepts his proposal. He savagely declares that God has sanctioned their union. So, he does not care what society thinks of the relationship.

A flash of lightning sends them rushing home through the rain. They are soaked, and when Rochester helps her out of her coat, he kisses her repeatedly. Jane looks up to see Mrs. Fairfax watching, pale and amazed. During the night, lightning splits the great chestnut tree in two.

Analysis

Throughout this chapter, nature symbolically mimics Jane’s feelings. Blissfully spending time with Rochester, Jane notices that “a band of Italian days had come from the South, like a flock of glorious passenger birds, and lighted to rest them on the cliffs of Albion.” Everything is in its “dark prime,” as the apex of Jane and Rochester’s relationship is

reached. On this splendid midsummer's evening, Jane notes the sky is "burning with the light of red jewel and furnace flame at one point"; the sky, like their love is passionate, flaming. Not a delicate white jewel, the heavens now glow with a fervent red. Ripe and blooming, the world offers various sensual pleasures; the gooseberry tree is laden with fruit large as plums; the sweet-briar, jasmine and rose have yielded a "sacrifice of incense"; Rochester tastes the ripe cherries as he walks through the garden; and the nightingale sings. This moment combines material pleasures with the spiritual pleasures of a "sacrifice of incense" and Jane's feeling that she could "haunt" the orchard forever.

But the world has changed by the end of the chapter: The chestnut tree under which Rochester proposed now ails, "writhing and groaning" in the roaring wind. Thunder and lightning crack and clash. So, Jane and Rochester are forced to race back to the house in the pouring rain. The relationship has reached the zenith of ripeness, and a fallow, tragic time is on the way, symbolized by this raging storm. During the night, lightning splits the great chestnut tree, foreshadowing the separation that will soon befall Jane and Rochester.

The chapter also continues themes discussed earlier, such as the problems of class difference and the spiritual nature of their relationship. Early in their conversation, Rochester treats Jane like a good servant: Because she has been a "dependent" who has done "her duty," he, as her employer, wants to offer her assistance in finding a new job. Jane confirms her secondary status, referring to Rochester as "master," and believing "wealth, caste, custom" separate her from her beloved, even though she "naturally and inevitably" loves him. In this quote, Jane creates her love for Rochester as essential and uncontrollable, and, therefore, beyond the bounds of class. Similarly, Rochester argues that an almost magical cord connects him to Jane. Yet she also believes Rochester may be playing with her feelings, that he may see her as an automaton, "a machine without feelings"; because she is "poor, obscure, plain and little," he may mistakenly think she is also "soulless and heartless." At this point, she speaks to him beyond the "medium of custom, conventionalities," even flesh, and her spirit addresses his spirit in a relationship of equality. Again, Jane creates equality by moving the relationship outside of the material world, and into the spiritual: At "God's feet," they can stand side-by-side, rather than with Rochester leading, Jane following.

1.15 SUMMARY AND ANALYSIS – CHAPTERS 24-25

1.15.1 Summary

The next morning, Jane wakes, wondering if the previous night was just a dream. She feels transformed; even her face looks different, no longer plain. Believing Jane has taken an immoral turn, Mrs. Fairfax is cool and quiet at breakfast, but Jane feels she must let Rochester give explanations. When she walks up to the schoolroom in search of Adèle, Jane finds Rochester instead. He calls her “Jane Rochester,” which she finds frightening, and tells her the wedding will be in four weeks. Jane does not believe the wedding will actually happen — it would be a “fairy-tale,” too much happiness for a real human.

Rochester vows to make the world recognize Jane’s beauty, but she worries that he is trying to transform her into a costumed ape. Jane is upset by Mrs. Fairfax’s response to the news of the engagement. Rather than being delighted with the relationship, Mrs. Fairfax warns Jane to maintain a distance from Rochester, because she is worried about the differences between their ages and social classes. Later that day, Jane and Rochester drive to Millcote to make purchases for the wedding, and Adèle rides with them. They shop for silk and jewels, making Jane feel like a “doll.” She vows to write her uncle in Madeira when she returns home, reasoning that she would be more comfortable accepting Rochester’s gifts if she knew she would one day have her own money to contribute to the relationship. That evening, Rochester sings Jane a romantic song, but she has no intention of sinking into a “bathos of sentiment.” She plans to keep her distance until after the wedding vows.

In Chapter 25, all of the preparations are ready for the wedding, which takes place the next day. Jane cannot bring herself to label her luggage with the cards that say “Mrs. Rochester,” because this person does not yet exist. Together, they eat their last dinner at Thornfield before leaving on their European honeymoon. Jane cannot eat, but tells Rochester about a strange occurrence that happened the previous night, while he was away: Before Jane went to bed, she discovered a hidden gift from Rochester — an expensive veil from London that she doubts can transform her from a plebian to a peeress. As she slept, she dreamt of a child, too young and feeble to walk, who cried in her arms. Rochester walked on a road ahead of her, but she was unable to catch him. The dream then took her to Thornfield Hall, which had become a “dreary ruin,” with nothing remaining but a “shell-like wall.” Trying to get a final glimpse of Rochester, she climbed the wall of

Thornfield, but it collapsed, causing her to fall and drop the child. When she woke, she saw the figure of a woman in her room, someone she did not recognize. The woman, whose face was ghastly, “savage,” vampirish, threw Jane’s veil over her own face. After gazing at herself in the mirror, the woman took the veil off, ripped it in two, and trampled it. Then the woman walked over to Jane’s bed and peered into her face, causing her to faint for the second time in her life. When Jane woke in the morning, she discovered the veil on the floor, torn in two. So, she knows the experience was not a dream.

Rochester thanks God that Jane was not harmed and then suggests that the woman must have been Grace Poole. In a state between sleeping and waking, Jane simply did not recognize her. He promises to explain everything in “a year and a day” after their marriage. Rochester insists that Jane sleep in Adèle’s bed this night, with the door securely fastened.

1.15.2 Analysis

Now that Jane has accepted Rochester’s proposal, he seems intent on transforming her into the ideal object of affection. Already that morning, he has sent to London to have the family jewels sent to Thornfield for Jane, and he wants her to wear satin, lace and priceless veils. Jane worries she will lose herself if “tricked out” in these “stage-trappings.” Not only does he want to make Jane a “beauty,” Rochester also wants her to be his “angel” and “comforter.” Jane reminds him that she simply wants to be herself, not some “celestial” being. A flaw has become apparent in Rochester’s approach to love. While he claims to dislike fortune-hunting women, such as Céline Varens or Blanche Ingram, he seems to be trying to turn Jane into one of them. In fact, she argues that if she accepted his demands, he would soon grow tired of her. As “performing ape,” Jane would be no better than a kept woman, an elegantly clothed object performing for her master. Instead, Jane wants to maintain both her personality and her independence. What Rochester values in Jane is her pliancy, which allows him to shape her into the woman he desires, something that would not have been possible with a powerful woman like Blanche. Rochester still has much to learn about love.

Allusions to fairy tales continue in this chapter. Rochester tells Adèle that Jane is the fairy from Elf-land whose errand is to make him happy. This fantasy reminds the reader that one of Rochester’s primary hopes from this marriage is that it will somehow purify him: For example, he wants to revisit all of his old haunts in Europe, tracing all of his old steps, but

now “healed and cleansed” by his angelic Jane. By recreating her as fairy or angel, Rochester fulfills his own fantasy of magically erasing his past transgressions and beginning a fresh, new life.

But what does this fantasy offer Jane? Reduced to muse or “doll,” Jane has no power over her own future. Jane makes this idea apparent when she claims Rochester gives her a smile such as a sultan would “bestow on a slave his gold and gems had enriched.” Insisting that he prefers his “one little English girl” to the “Grand Turk’s whole seraglio,” Rochester points to Jane’s powerlessness, her reduction to sex slave. Rather than becoming slave, Jane vows she will become a missionary, preaching liberty to women enslaved within harems. While her comments imply a Eurocentric understanding of eastern culture — the enlightened Englishwoman coming to the rescue of poor, imprisoned Turkish women — she insightfully implies that the position of English women is not much better than that of their Turkish counterparts; both are enslaved by male despotism, which makes women objects of male desire, rather than thinking, independent subjects.

Chapter 25 is filled with prophetic symbols and dreams, as Brontë prepares the reader for the climactic Chapter 26, in which Jane discovers Rochester’s secret. As in the previous chapter, nature reflects the coming tragedy. The wind blows fiercely and the moon is blood-red, reflecting an excess of passion. The cloven chestnut tree symbolically foreshadows Jane’s future with Rochester, both their impending separation and their ultimate union. Jane’s visions of Thornfield’s desolation prefigure its charred remains after Bertha Mason torches it. Critics have often seen the child in Jane’s dreams as a representation of Jane’s fear of marriage or of childbearing. Throughout these chapters, Jane’s anxieties about a loss of identity within her marriage are apparent. Thus, her dream of the small child, “too young and feeble to walk,” could easily represent her immature self, unable to create an independent identity. When she tries to speak to Rochester, she is “fettered” and “inarticulate” — she feels she will have no power and no voice within the relationship.

As with previous changes in Jane’s life, this one is foreshadowed not only by dreams, but also by the appearance of a ghostly apparition, Bertha Mason. This strange woman who rends the wedding-veil in two has been viewed by critics as Jane’s double. While the powerless child reflects Jane’s feelings of helplessness, Bertha shows Jane’s rebellion. Bertha does Jane a favour — Jane did not like the veil nor the sense that Rochester was

trying to alter her identity by buying her expensive gifts, and her resistance is enacted through Bertha's actions. Bertha's vampiric appearance suggests that she is sucking away Rochester's lifeblood, but she also has a sexual power: The "blood-red" moon, a symbol of women's menstrual cycles, is reflected in her eyes. Like Blanche Ingram, Bertha is a woman Rochester cannot control, a woman with "savage" and, probably sexual, power. Small and naïve, Jane cannot compete with these women. In the final image of this scene, Jane curls up in bed with Adèle — significantly, Rochester has suggested Jane spend the night locked in the nursery, once again emphasizing her childish, dependent status and his desperate attempts to shelter her from Bertha's potent and sexualized rage.

1.16 SUMMARY AND ANALYSIS – CHAPTER 26

1.16.1 Summary

At seven o'clock on Jane's wedding day, Sophie arrives to help her dress. Jane wears the plain blond veil she has made herself, rather than the fancy veil that was destroyed by Bertha. In her wedding dress, Jane looks so different from her usual self that she seems a stranger to herself. As they drive to the church, Rochester looks grim, and Jane is so nervous that she does not notice whether the day is fair or foul. In the cemetery near the church, Jane observes two strangers and sees them again in the shadows of the church. When the clergyman is about to ask Rochester whether he takes Jane for his wife, a voice declares the wedding cannot continue because of an "impediment." Rochester has another wife who is still living: Bertha Antoinetta Mason, a Creole woman he married fifteen years ago in Jamaica. Richard Mason appears, confirming this evidence, and Rochester admits that he had planned to commit bigamy.

Rochester commands everyone back to Thornfield to see his wife. Refusing to let go of Jane's hand, Rochester leads her up to the secret room on the third floor. They find Bertha groveling on all fours, running backwards and forwards like a beast. Her hair, wild as an animal's mane, hides her face. The woman attacks Rochester, almost throttling him, until finally he binds her to a chair.

Briggs surprises Jane by telling her that her uncle, John Eyre, had alerted Richard Mason to the marriage. John Eyre is a business associate of Mason. So, when Jane's letter arrived, announcing her engagement, he shared the information with Mason, who was resting in Madeira on his return voyage to Jamaica. John Eyre was dying and could not return to England to rescue Jane. So, he sent Mason instead. Everyone leaves the attic,

and Jane locks herself in her room. All her hopes are dead. In this moment of despair, Jane returns to God, silently praying that he remains with her.

1.16.2 Analysis

Rochester's secret has been revealed. In the previous chapter, Bertha was merely an apparition; in this one, she becomes fully flesh and blood. An insane, Creole woman, Bertha represents British fears of both foreigners and women. Part human, part beast, Bertha is Jane's double, representing all of her rage and anger over the loss of identity the marriage promises to bring. Unlike Jane, who submissively gives in to Rochester's demands, Bertha refuses to be controlled; a woman whose stature almost equals her husband's, she fights with him, showing a "virile" force that almost masters the athletic Rochester. Finally, she is roped to a chair, much as Jane almost was in the incident in the red-room. Post-colonialist critics, such as Gayatri Spivak, have argued that Bertha, the foreign woman, is sacrificed so that British Jane can achieve self-identity, and the novelist Jean Rhys has written a novel called *The Wide Sargasso Sea* that presents Bertha's life in Jamaica before her madness. Both of these women writers suggest Rochester's relationship with Bertha was not as innocent as he claims; as a colonialist, he was in Jamaica to make money and to overpower colonized women. In the nineteenth-century, men had almost complete legal power over women, and perhaps this lack of power contributed to Bertha's madness, just as it caused Jane's temporary insanity in the red-room. These critics remind the reader that *Jane Eyre* is not merely a story critiquing the social injustices against women, but also exposing the brutality of colonialism. In the previous chapter, Jane had joked about leading a rebellion of the women in Rochester's imaginary seraglio. Now, she has almost become a member of that harem, but Bertha leads the resistance.

Brontë's use of ice imagery in this chapter contrasts with the fiery images of the previous few chapters. In Chapter 25, for example, the wild wind and blood-red moon symbolized Jane's passion, but here all of that energy has drained away. Bertha's red eyes and virile force emphasize her excessive, crazy passions, but Jane has become a husk. Gone is the "ardent, expectant woman," and in her place is the "cold, solitary girl again." Jane imagines nature mimicking her desolation and chill: a Christmas frost has whirled through June, and "ice glazed the ripe apples, drifts crushed the blowing roses; on hayfield and cornfield lay a frozen shroud." All the world has symbolically become icy, frozen and

snowy in sympathy with Jane's dead hopes. For Jane, the world has become a white waste, a chill, stark corpse that will never revive.

1.17 SUMMARY AND ANALYSIS – CHAPTER 27

1.17.1 Summary

Later that afternoon, Jane awakes, wondering what she should do: Leave Thornfield at once is the answer. At first, she does not think she can leave Rochester, but an inner voice tells her she both can and should. Jane leaves her room, tripping over Rochester, who sits in a chair outside the door. He carries her down to the library, offering her wine and food. Rochester plans to lock Thornfield up, send Adèle away to school, and escape with Jane to a villa in the south of France, where they would live “both virtually and nominally” as husband and wife. Jane will not accept his logic; if she lived with him, she would be his mistress, a position she does not want. Afraid of his passionate nature, Jane calls to God for help.

Rochester tells Jane the history of his family: His greedy father left all of his estate to Rochester's older brother Rowland, so that the property would not be divided. When Rochester left college, he was sent to Jamaica to marry Bertha, who supposedly would receive a fortune of thirty thousand pounds. Bertha was a beautiful woman, tall and majestic like Blanche Ingram. Bertha seemed to be a dazzling woman and Rochester was aroused by her. He mistook this lust for love. Before he knew it, they were married. After the honeymoon, Rochester learned that Bertha's mother was shut in an asylum and her younger brother was mentally challenged. Ultimately, Bertha's excesses led her into premature insanity. Rochester contemplates suicide, but then decides to return to Europe with Bertha. Both his father and brother are dead, and no one else knows of his marriage. Rochester spends the next ten years searching for a woman to love, but finds only mistresses. From his story, Jane realizes she can never live with Rochester; she would become simply another of his now-despised mistresses.

That night, Jane dreams her mother, transformed from the moon, whispers into her heart, “My daughter, flee temptation.” Jane does. She packs up a few trinkets, grabs her purse, which contains a mere twenty shillings, and steals away. Walking past Rochester's room, Jane knows she could find a “temporary heaven” there, but she refuses to accept it. Instead, she sneaks out of the house, beginning a journey far away from Thornfield.

1.17.2 Analysis

In this chapter, Jane learns more about Rochester's past, particularly his relationship with Bertha. Much of this information hinges on the problem of excessive sexuality. As Rochester constantly reminds Jane, he is not "cool and dispassionate"; instead, he seems to devour her with his "flaming glance." His passionate nature seems to have contributed to his marriage, and to his current problems. When he first arrived in Spanish Town, Rochester found Bertha dazzling, splendid, and lavish, all qualities that excited his senses. But he soon discovers that she is sexually excessive: "coarse," "perverse," "intemperate" and "unchaste." Rochester implicitly suggests his inability to control Bertha then (as now) hinges on her sexuality: She chose her own sexual partners, refusing to maintain the monogamy required by British moral standards. While he criticizes Bertha's sexual excess, Rochester participates in his own with his three mistresses — Céline, Giacinta and Clara — and his current attempt to make Jane part of the harem. When he tries to accuse Jane of flinging him back to "lust for a passion — vice for an occupation," she reminds him that these are his choices. She senses that his passion is out of control — he is in a "fury" and glowing like a furnace, with "fire" flashing from his eyes

— and Jane needs to walk away from the relationship until he has learned self-control and until she can enter the relationship on a more equal footing.

These are not lessons Jane wants to learn. To keep herself from the "temporary heaven" of Rochester's bedroom, Jane hears prophetic voices that guide her on the path of moral righteousness. When the chapter begins, a voice instructs her to leave Thornfield at once. Later, a kinder voice, the moon transformed into the "white human form" of her mother, insists she flee the temptations in Rochester's thorny field. Therefore, Jane sets out on the next stage of her quest: to regain her personal identity, almost lost through her consuming passion for Rochester. Significantly, when she leaves Thornfield, Jane takes only a few trinkets with her

— no extra clothes, nothing to remind her of her past life, nothing associated with the "visionary" bride she had almost become. Jane is slowly stripping herself down to nothing, so she will be able to rebuild herself from nothing. Her future is now "an awful blank: something like the world when the deluge was gone by." Just like the passengers on Noah's Ark after the rains subsided, Jane is beginning life with nothing but a great emptiness.

1.18 SUMMARY AND ANALYSIS – CHAPTERS 28-29

1.18.1 Summary

Two days later, the coachman drops Jane off in Whitcross. He could not take her any further because she has run out of money. Accidentally, Jane leaves her packet in the coach and is now destitute. Nature is Jane's only relative, the "universal mother" who will lodge her without money. So, Jane spends the night sleeping on the heath. Too hurt by memories of her broken heart to sleep, Jane rises, kneeling in the night, and prays to God. The next morning, she follows the road past Whitcross. Walking to the point of fatigue, she finally finds a town and enters a bakery to beg for bread or a job. No one will help her, and even the parson is away, at Marsh End, due to the sudden death of his father. Finally, she finds a farmer who gives her a slice of brown bread.

That night, Jane is unable to sleep peacefully in the woods. The only food she eats the next day is a pot of cold porridge that a little girl was about to throw into a pig trough. Across the moors, she suddenly sees the light of a house. Jane follows a road leading to the house, and enters its gate, peering in the lighted window. Inside she sees a well-kept house, a rough-looking elderly woman, and two graceful ladies dressed in mourning. The women are waiting for their brother, St. John, to return home. These cultivated young women, named Diana and Mary Rivers, are practicing their German. Jane knocks on the door, but the old servant, Hannah, turns her away. St. John overhears the conversation and offers Jane shelter because he thinks she is "a peculiar case." The Rivers offer her bread and milk, and allow her to stay for the night. Jane tells them her name is "Jane Elliott."

Jane spends three days and nights in bed. Diana and Mary are happy to have taken her in, believing she would have died if they had left her outside. Looking at Jane, they conclude that she is well educated, because nothing in her appearance indicates "vulgarity or degradation." On the fourth day, Jane rises and dresses in her freshly washed clothes; she is once again clean and respectable, with no traces of dirt or disorder in her appearance. Jane goes downstairs and works in the kitchen with Hannah, from whom she learns that the house is called Marsh End or Moor House and is owned by the Rivers. Jane lectures Hannah for unfairly judging the poor, and Hannah begs Jane's forgiveness for initially denying her entrance to the house; the two women slowly become friends. From Hannah, Jane discovers that the Rivers are an "ancient" family. Several years ago, their father lost much money when a man he trusted went bankrupt. So, Diana and Mary were forced to find work as governesses. Mr. Rivers died three weeks earlier of a stroke.

Jane tells the Rivers some of her history. The reason for her departure from her governess position she does not reveal, but assures them that she was blameless in the situation. She tells them Jane Elliott is not her real name. Knowing Jane will not want to accept their charity for long, St. John promises to find her some unglamorous job.

1.18.2 Analysis

Jane has reached the dark night of her soul. Leaving the carriage that has brought her to Whitcross, Jane has nothing but the clothes she was wearing. Before beginning the final section of her journey of self-discovery, Jane must strip herself of all connections with humanity and rediscover her spiritual self. In some ways, this separation from society may be her punishment for the passion that elevated Rochester above God in her imagination and for her near participation in a bigamous relationship. Nature becomes Jane's mother, and she seeks repose at this great mother's breast. For her, nature is "benign and good," a safe mother who loves Jane, even though she is an outcast. Closely aligned with nature is God, whom Jane realizes is everywhere: At those moments when closest to nature, "we read clearest His infinitude, His omnipotence, His omnipresence." Like nature, Jane's God is filled with bounty, compassion and forgiveness. The difference between Jane's loving God, and the malicious, demanding Christ of Mr. Brocklehurst or Eliza Reed is apparent. Nor is Jane's God similar to Helen Burns.' While Helen's God taught her to savour heaven over earth, Jane's God is closer to a pagan spirit, who offers both spirituality and material comfort. Jane wishes she could live in and on the natural world, but she cannot. Instead, she must return to the company of humans to find food and permanent shelter. But her experience in the wilderness has begun to repair her damaged spirit.

Jane's return to the human world is difficult. Penniless and dirty, she discovers that beggars are often objects of suspicion, and "a well-dressed beggar inevitably so." Because she does not fit into any class, neither a "real" beggar nor a "real" lady, Jane is outside of society's pre-ordained categories, and therefore, is viewed with mistrust and rejection. As Hannah says, "You are not what you ought to be, or you wouldn't make such a noise." Hannah implies that moral transgression is the only answer for the question of Jane's destitute position. In some sense, she's right. By placing her love for Rochester above all spiritual concerns, Jane has in some ways transgressed, and her present journey charts the process of her atonement. Washed of all sins by her night on the dewy moors, Jane is now ready to reenter human community. Peering through the window of the

house on the moors, Jane sees an idyllic world. Unlike the stateliness of Thornfield, in which Jane felt inferior, the rustic simplicity of this cottage is comforting. Diana and Mary, serene, intelligent and graceful, are the models of femininity that Jane seeks, and Jane is comforted by their “power and goodness.” Similarly, St. John’s willingness to allow an unknown beggar into his home suggests compassion, something Jane has not often known. As she crosses the threshold of his house, Jane no longer feels an “outcast, vagrant and disowned by the wide world.” She is able to put aside the character of mendicant and resume her “natural manner and character”; she says, “I began once more to know myself.” Jane’s dark night has ended: She lost herself on the moors but has rediscovered herself in the comfort of the Rivers’ home.

Jane has reached the final destination on her journey of discovery; significantly, the house is called Marsh End, as Jane has reached the end of her march. This chapter develops the personalities of the residents at Marsh End. The housekeeper, Hannah, has been with the family for thirty years and works hard to protect Diana and Mary. Hannah admits she has no respect for Jane, because she has neither money nor a home. This class prejudice angers Jane, who reminds Hannah that poverty is no sin; in fact, many of the best people, such as Christ, lived destitute, and a good Christian should not reject the poor. In this section, Jane recognizes the spiritual value of her experience of absolute poverty, which has stripped her of all markings of class. Now, however, she rejects the label of “beggar,” showing that she, like Hannah, has prejudices against those who beg for a living. Jane has been careful to erase all signs of dirt and “disorder” from her appearance, so she can resume her proper identity. Similarly, the record she provides of Diana and Mary’s conversations about her as she slept emphasizes her ladylike appearance: she is educated, her accent is pure, and her appearance does not indicate decadence. While Jane warns Hannah not to judge the poor, Jane is careful to erase all marks of poverty from her own appearance.

From Hannah, Jane discovers that the Rivers are ancient gentry, class-related information that will be important to Jane later in the novel. Their superiority is evident in Diana’s and Mary’s appearances and manners. Both women are charming, pretty and intelligent, although Mary is more reserved than the more willful Diana. Like Miss Temple, these women provide Jane with a model of compassionate, refined, intellectually stimulating and morally superior femininity that contrasts with the capriciousness of the Reeds and the self-centeredness of Blanche Ingram. St. John River’s appearance also indicates a

moral and intellectual superiority. According to Jane, his face's pure outline is Greek, and he has "a straight, classic nose; quite an Athenian mouth and chin." St. John's classic, handsome features contrast with Rochester's rugged appearance. The two men are like ice and fire. While St. John's blue eyes and ivory skin align him with ice, Rochester's dark hair and passionate nature connect him with fire. Jane immediately detects a restlessness or hardness under St. John's seemingly placid face, however. The differences between the two men will be further developed as the novel progresses.

1.19 SUMMARY AND ANALYSIS – CHAPTER 30

1.19.1 Summary

After a few days, Jane has recovered her health enough to sit up and walk outdoors. Her conversations with Diana and Mary revive and refresh Jane, because their values and interests are so perfectly aligned with hers. Diana and Mary are better read than Jane, and Jane eagerly devours all the books they lend her. Drawing is the only area in which Jane's skill surpasses theirs. The intimacy Jane feels with the women does not extend to St. John, partly because he is often away from home, visiting the sick, and partly because his nature is so reserved and brooding.

A month passes. Diana and Mary prepare to return to their positions as governesses in a large, fashionable city in the south of England. Jane wonders if St. John has found any employment for her? Since he is "poor and obscure," he says he has only been able to devise an insignificant post for Jane — if she wants it, she can run a school for poor girls in Morton. Her salary would be thirty pounds, and she would have a furnished cottage to live in, provided by Miss Oliver, the only daughter of the rich owner of a needle factory and iron foundry. Although humble, the position's independence and safety appeal to Jane. St. John guesses that Jane won't remain long in Morton, because she will soon long for society and stimulus. But St. John has a similar "fever in his vitals," as Diana reveals, and they know he will soon leave England. As the women sit talking, St. John enters the room, and announces their Uncle John has died, leaving all of his fortune to another relative. Their uncle and father had quarreled, and it was John's fault that Mr. Rivers lost most of his property and money.

1.19.2 Analysis

The “dark and hoary” appearance of Moor House seems to match Jane’s psychology at this point of the novel; she has moved from Thornfield’s luxury to Marsh End’s natural and rugged beauty. Describing the environment around the house, Jane emphasizes its rustic, hardy feel: The fierce mountain winds have caused the trees to grow “aslant”; only the hardiest flowers bloom near it; and it is surrounded by some the “wildest little pasture fields that ever bordered a wilderness of heath.”

In this chapter, Jane emphasizes her intellectual affinity for the Rivers sisters. Being in their presence rekindles Jane’s joy in learning, and the three women mutually share and bolster each other’s skills; Diana teaches Jane German, while Jane offers Mary drawing lessons. As in earlier chapters, Jane here emphasizes the incongruity of the position of governesses. Although the Rivers sisters are members of an ancient and esteemed family that has fallen on hard times, they must spend their lives as the “humble dependents” of wealthy and haughty families who cannot fully appreciate their talents. For these families, Diana’s and Mary’s skills are comparable to those of their cook or waiting woman. Brontë’s depiction of the Rivers is probably based on personal experience. Like them, she was forced to work as a governess for a family she despised; like them, she took time to learn new languages so that she could increase her wages and open up a school of her own. Sadly, her attempt to open a school failed miserably, as not a single student applied for admittance.

While the Rivers girls are depicted favorably, Jane’s feelings for St. John are more conflicted. His reserve and brooding suggest a troubled nature, and his zealous Christianity offers him neither serenity nor contentment. St. John’s real nature is revealed in his sermon — Jane is unable to render accurately its effect on her. While St. John’s tone is calm throughout, his nervous words have a “strictly restrained zeal” that reflects his bitterness and lack of “consolatory gentleness.” His doom and gloom leave Jane feeling inexpressibly sad, because she feels his eloquence is born of disappointment. Jane compares his despair to her own regrets at the loss of her heaven with Rochester. Despite St. John’s strictness, or perhaps because of it, he has not found the peace in God that reassured Jane during her awful night on the moors. Instead, St. John dwells on his poverty and obscurity, always looking for a way to become the hero he longs to be. Again, his difference from Rochester is apparent; while Rochester vents his passions, St. John hides his in “a fever in his vitals.”

The death of their Uncle John is also significant. The astute reader will remember that Jane also had an uncle named John, one who was too ill to save her from Rochester's bigamous plot. The connections between the families will grow in the remainder of the novel.

1.20 SUMMARY AND ANALYSIS – CHAPTER 31

1.20.1 Summary

Jane has moved to her new home: the schoolroom cottage at Morton. Classes begin with twenty students; only three can read and none can write or do arithmetic. Some are docile and want to learn, while others are rough and unruly. Rather than feeling proud of her work, Jane feels degraded. She knows these feelings are wrong and plans to change them. Did she make the right decision, Jane wonders? Is it better to be a "free and honest" village schoolmistress or Rochester's mistress?

St. John interrupts Jane's reverie to offer her a gift from his sisters: a watercolor box, pencils and paper. Jane assures him that she is happy with her new position. Seeing that Jane's discontent, he tells her his story. He, too, felt he had made a mistake by entering the ministry and longed for an exciting literary or political career, a profession that might bring him glory, fame and power. Then one day he heard God's call, telling him to become a missionary, work requiring the best skills of the soldier, statesman and orator. St. John has only to cut one more human tie and he will leave for India to fulfill his dream.

After he says this, their conversation is interrupted by the arrival of a beautiful young woman dressed in pure white: Rosamond Oliver. Jane wonders what St. John thinks of this "earthly angel"? Given the sudden fire she sees in his eye, Jane imagines he must be in love with Rosamond.

1.20.2 Analysis

Although Jane was quick to point out Hannah's class prejudices in Chapter 29, in this chapter Jane shows a lack of feeling for the peasants who are now her students. Jane chose this position, in part, to avoid becoming a governess/servant in the house of a rich family. Having met her uncultured students, Jane wonders if she has taken a step down the social ladder. Interestingly, when weighing her options in this chapter, Jane seems to have forgotten about the possibility of being a governess. Instead, she meditates on the merits

of being caught in a “silken snare” as Rochester’s mistress in the “fool’s paradise at Marseilles,” or of being “free and honest” as village schoolmistress in the “healthy heart of England.” As before, a trade-off is made between the purity of England and the corruption of Europe; the British must go abroad to live out their illicit loves. Chastising herself for her criticism of her pupils, Jane tries not to forget that their “flesh and blood” is as good as that of the wealthy, and that the “germs of native excellence, refinement, intelligence, kind feeling, are as likely to exist in their hearts as in those of the best born.” Jane’s duty will be to develop the “germs,” to transform the manners of the lower classes so they conform to upper-class standards of proper behavior. To St. John, Jane claims to be content to have friends, a home, and a job, when only five weeks earlier she was an outcast and beggar. Yet the seeds of her discontent are growing here, as they did at Lowood.

The chapter also develops St. John’s personality. As Jane had guessed, he is riddled by restlessness and despair. Rather than becoming a priest, St. John would like to have been a politician, author, orator — any position that brought the possibility of glory, fame and power.

Instead, he is the clergyman for a poor and obscure parish. His solution is to become a missionary. Just as Jane retrains the minds of the lower classes in England, he will reform the values of the pagans in India. Both characters perpetuate a belief in British, Christian superiority. Both also confirm the supposed moral superiority of the upper classes. For instance, despite her documentation of the faults of the upper classes, she still seems to associate “refinement” and “intelligence” with the gentry, and “coarseness” and “ignorance” with the peasants. The iciness of St. John’s character becomes more pronounced when he declares his intention to leave Morton after “an entanglement or two of the feelings” has been “broken through or cut asunder.” This entanglement arrives in the form of Rosamond Oliver, who has “as sweet features as ever the intemperate clime of Albion moulded.” Rosamond is the icon of British beauty and in love with St. John, yet he rejects her. While her appearance incites St. John like a thunderbolt, though he flushes and kindles at the sight of her petting his dog, St. John would rather turn himself into “an automaton,” than succumb to her beauty or fortune. His ambition to forge a heroic career cuts St. John off from all deep human emotions. Perhaps, then, his religious zeal is the result of his repressed sexual feelings.

1.21.1 SUMMARY AND ANALYSIS – CHAPTER 32

1.21.1 Summary

After working with her students for a while, Jane discovers some intelligence among them. Jane is even surprised by their progress and begins personally to like some of the girls — and they like her. Jane teaches them grammar, geography, history, and needlework. Despite her popularity within the community and her growing happiness with her job, Jane is still troubled by strange dreams at night in which she always meets Rochester. Rosamond Oliver visits the school almost every day, usually when St. John is giving his daily catechism lesson. Although he knows Rosamond loves him, and he obviously loves her, St. John is not willing to sacrifice his heavenly ambition for worldly pleasure. When Rosamond learns that Jane can draw, she asks her to make a portrait.

St. John visits Jane while she is working on Rosamond's portrait. He has brought her a book of poetry, Sir Walter Scott's *Marmion*. While St. John gazes at Rosamond's picture, Jane offers to make him a copy, then, being bold, she suggests that he marry Rosamond at once. For exactly fifteen minutes, St. John imagines himself yielding to Rosamond, allowing human love to overwhelm him with its pleasures. Although St. John loves Rosamond wildly, he knows she would not be a good wife for him, and he would be probably tired of her in twelve months. Rosamond would not make an effective missionary's wife, and St. John is not willing to relinquish his goals, because he is a cold, hard, ambitious man. As they sit talking, St. John suddenly notices something on Jane's blank piece of paper. She does not know what it is, but he snatches the paper, then shoots Jane a "peculiar" and "inexpressible" glance. He replaces the paper, tearing a narrow slip from the margin, then bids Jane "Good Afternoon."

1.21.2 Analysis

Both Jane and St. John suffer from unrequited love in this chapter. While Jane is pleased with her "useful existence," she is not fully satisfied with her new, safe life, and her repressed desires manifest at night in strange dreams: "dreams many-coloured, agitated, full of the ideal, the stirring, the stormy." Filled with adventure and romance, these dreams often lead her to Rochester. Similarly, St. John's "repressed fervour" for Rosamond shows in a subtle glow in his "marble-seeming features." A statesman, priest, and poet, St. John is unable to limit himself to a single passion or to "renounce his wide field of

mission warfare” for the tamer pleasures of love. For St. John, missionary work won’t involve compassion or joy, but “warfare.”

This chapter also provides us with a short explanation of the role of art in modern life. Looking at the copy of Sir Walter Scott’s poem *Marmion*, Jane calls it “one of those genuine productions so often vouchsafed to the fortunate public of those days — the golden age of modern literature.” Scott’s poetry belonged in the era of Romanticism, and it is not surprising Jane should view the Romantics as the ideal of modern literature. Her own narrative inherits many themes and landscapes from them: the hills and moors of Scott and the romantic and passionate hero of Byron. In the Victorian era, the artist seemed in danger of becoming caught in the capitalist marketplace, as the industrial revolution ushered in a new focus on profitability. Jane assures her reader that neither poetry nor genius are dead, “nor has Mammon gained power over either, to bind or slay.” Even in a capitalist age, art will maintain its freedom and strength: “they not only live, but reign and redeem: and without their divine influence spread everywhere, you would be in hell — the hell of your own meanness.” These quotes indicate Brontë’s own anxieties about the position of the artist in the modern world, yet she vehemently maintains art’s spiritual power, which keeps it separate from mundane contamination. Art and genius are “[p]owerful angels, safe in heaven” that will redeem and enlighten.

1.22.1 SUMMARY AND ANALYSIS – CHAPTER 33

1.22.1 Summary

While a snowstorm whirls outside, Jane sits reading *Marmion*. Suddenly, she hears a noise at the door: it’s St. John. After a long delay, he tells Jane’s own story, ending by saying that finding Jane Eyre has become a matter of serious urgency. St. John explains that he discovered her true identity from the paper he tore from her art supplies, which had the name Jane Eyre inscribed on it. The reason everyone has been looking for Jane is that her uncle, Mr. Eyre of Madeira, is dead and has left his entire fortune to her, so she is now rich. Jane is astonished to learn she has inherited twenty thousand pounds and wishes she had a family to share it with.

As St. John prepares to leave, Jane asks why Mr. Briggs, Eyre’s attorney, sent him a letter inquiring about Jane’s whereabouts. St. John completes the story: his full name is St. John Eyre Rivers. So, the Rivers are Jane’s cousins. Jane feels she has found a brother and two sisters to love and admire; relatives, in her opinion, are real wealth, “wealth to the

heart.” Now, she has the opportunity to benefit those who saved her life. She decides to share her legacy with them, to divide it into four pieces, making five thousand pounds each. That way, justice will be done, and Jane will have a home and family. St. John reminds her of the lofty place could take in society with twenty thousand pounds, but Jane insists that she would rather have love.

1.22.2 Analysis

This chapter highlights the differences in personality between Jane and St. John; while he is so cold “no fervour infects” him, Jane is “hot, and fire dissolves ice.” For icy St. John, reason is more important than feeling, but for fiery Jane, feeling predominates. Relating her story, St. John expects Jane’s primary concern will be to know why Briggs has been searching for her; instead, she is more interested in Rochester’s fate, worrying that he has returned to his life of dissipation in Europe. After learning of the inheritance, Jane is sorry to hear her uncle, a man she’s never met, is dead, and wishes she had a “rejoicing family” to share the money with, rather than her isolated self. So, discovering she has three cousins is heavenly for Jane. In fact, the blessing of relatives is “exhilarating — not like the ponderous gift of gold: rich and welcome enough in its way, but sobering from its weight.” St. John believes Jane is neglecting the essential points (the money) for the trifles (family). For a clergyman, St. John’s lack of understanding of or caring for people is shocking. Sharing the wealth, Jane will transform it from an unwanted weight into a “legacy of life, hope, enjoyment,” but her comment that the money will help her win “to myself lifelong friends,” sounds as if she is planning to buy friendship with the legacy. Jane says she is happy to indulge her feelings, something she seldom has the opportunity to do. Jane values family and feeling above all else, while St. John thinks only of the opportunities, if she keeps the inheritance, that Jane will have to take her place in society.

Describing his love for his sisters at the end of the chapter, St. John says his affection for them is based on “respect for their worth, and admiration of their talents,” and he believes he will be able to love Jane because she also has “principle and mind.” How cold his description of love is compared with Jane’s passionate connection to Rochester, with her heartfelt “craving” for love and family. Her inheritance may lead Jane back to her relationship with Rochester. Earlier in the novel, as she planned her wedding, Jane worried because she could not offer Rochester beauty, money, or connections; now she has at least two of the three — relatives she is proud of and plenty of cash! Slowly, she is

moving into a position of equality with Rochester.

1.23.1 SUMMARY AND ANALYSIS – CHAPTER 34

1.23.1 Summary

Christmas has arrived and Jane is closing the Morton school. She is happy to discover that she is beloved by the girls and promises to visit the school for an hour each week. St. John asks Jane if she would not like to dedicate her life to working with the poor, but she wants to enjoy herself, as well as cultivating others. Jane sets off for Moor House to prepare for the arrival of Diana and Mary.

St. John shows a disappointing lack of interest in the renovations Jane has done at Moor House, but Diana and Mary ungrudgingly appreciate Jane's hard work. The women spend the week in "merry domestic dissipation," a pleasure St. John cannot enjoy. He tells them Rosamond Oliver is to be married to a Mr. Granby, but the news does not seem to upset him. To Jane, St. John seems more distant than before they knew they were cousins.

One day when Jane sits home with a cold, St. John suddenly asks her to give up German lessons and learn Hindustani, the language he is studying in preparation for his missionary work. Slowly, St. John takes more control over Jane, sucking away her freedom; she does not enjoy her new servitude. She is also stricken with sadness, because she is unable to discover what has happened to Rochester since she left him. Then St. John surprises her. In six weeks, St. John will leave for India, and he wants Jane to accompany him, as his wife. If she goes to India, Jane knows she will die prematurely, but she agrees to go anyway — if she can go as his sister, not his wife, because they do not love each other as husband and wife should. St. John insists on the marriage. After much discussion, they are unable to overcome the obstacle of the marriage issue. So, St. John asks Jane to think about his proposal for a couple of weeks. He warns her that rejecting his proposal means rejecting God.

1.23.2 Analysis

St. John's absolute, God-sanctioned despotism becomes apparent in this chapter. Just as Brocklehurst was a "black pillar," St. John is "a white stone" and a "cold cumbrous column"; Brocklehurst was evil and St. John is good, but both men are equally stony. Even St. John's kisses are "marble" or "ice" kisses: No warmth or affection warms them.

St. John's God is an infallible, warrior deity: king, captain, and lawgiver. Similarly, Jane says she would accompany St. John as "comrade" or "fellow-soldier." He uses imagery of war to describe his devotion to this God: He will "enlist" under the Christian "banner," Jane says he prizes her like a soldier would an effective weapon, under God's "standard" St. John "enlists" Jane, and she should "wrench" her heart from humanity to fix it upon God. All of these quotes suggest the violence and severity that underlies St. John's views of Christianity. Like Helen Burns, he has his eyes turned on heaven, but while her spirituality emphasized a martyred compassion, his makes God into a warrior tyrant who demands absolute submission. While Helen sought solace in heaven to compensate for her unhappy life on earth, St. John seeks glory in heaven to make up for his obscurity on earth.

The representation of marriage in this chapter suggests its inherently oppressive nature. St. John argues that a wife would be "the sole helpmeet I can influence efficiently in life, and retain absolutely till death"; thus, he wants a wife he can control completely. Jane recognizes the imperialism in his statement. As his "curate" or "comrade," Jane could preserve her "unblighted" self, but as his wife, she would become "part of" him and, therefore, "always restrained," her flame "imprisoned," perhaps leading to the madness that afflicts Bertha Mason. As husband, St. John would invade the private places in her mind, trample her with his "warrior-march," ultimately erasing her identity and dousing her passions for life. Rather than resisting like the madwoman in the attic, Jane would become a mere husk. Both Rochester and St. John value Jane for her seeming submissiveness, thinking they can shape her into their ideal versions of woman, but her strength surprises them both.

1.24 SUMMARY AND ANALYSIS – CHAPTER 35

1.24.1 Summary

Rather than leaving for Cambridge the next day, St. John delays his trip for a week. During that time, he subtly punishes Jane for not obeying him. Remembering that he once saved her life, Jane tries to reconcile with him, asking him to treat her as a kinswoman, rather than a stranger. She tells him she retains her resolution not to marry him, and adds that he is literally killing her with his icy chill. But her words do not help; instead, they make him hate her. St. John accuses her of breaking her promise of going to India, and Jane invokes the reader's memory, asking us to confirm that she never gave him

a formal promise. Before going to India, Jane wants to be certain she could not be of greater use in England. St. John recognizes that she refers to Rochester, and tells her she should crush this “lawless and unconsecrated” attachment. He then leaves for a walk.

Recognizing that St. John and Jane have quarreled, Diana discusses the situation with Jane. Diana does not think Jane would live three months in India, and urges her to reject St. John’s proposal. Like Jane, Diana feels it would be crazy for Jane to chain herself to a man who sees her as nothing but a useful tool. Following dinner that evening, St. John prays for Jane and she feels veneration for his talent and oratorical powers. At this moment, Jane is tempted to yield to his influences and marry him. All the house is quiet, except for St. John and Jane. Suddenly, she feels an electric shock pass through her body, and the words, “Jane! Jane! Jane!” repeated in Rochester’s voice. For Jane, this is not superstition, but nature, saving her from a grave error. Now, she is able to resist St. John’s power.

1.24.2 Analysis

Notice that the imagery in this chapter continues to develop St. John’s inhumanity: he is “no longer flesh, but marble”; his eye is “a cold, bright, blue gem”; and his heart seems made of “stone or metal.” For Jane, his coldness is more terrible than Rochester’s raging; she asks if her readers know the “terror those cold people can put into the ice of their questions? how much of the fall of the avalanche is in their anger? of the breaking up of the frozen sea in their displeasure?” St. John is associated with falling avalanches and the breaking up of frozen seas, natural events that are unpredictable and uncontrollable. Despite St. John’s obvious flaws, Diana and Jane continually remind the reader that he is a “good man.” This goodness is not obvious in Jane’s depiction of him. For a twenty-first-century reader, even his missionary zeal is morally suspect, because it shows his participation in the colonialist project, which resulted in violence and the violation of native peoples. The goal of this project was to represent native peoples as “savages,” in need of British guidance and enlightenment. St. John’s cold heartedness suggests the brutality and self-serving function of colonialism. Jane claims St. John “forgets, pitilessly, the feelings and claims of little people, in pursuing his own large views”: imagine the damage he will inflict on any native people who resist him; like Jane, they will be “blighted” by his merciless egotism.

Yet Jane is drawn to this merciless man, as if she wants to lose herself. By the end of the chapter, she is tempted to stop struggling with him, and “rush down the torrent of his will into the gulf of his existence, and there lose my own.” She is saved, not by her own powers, but by the supernatural. A major change in Jane’s life is once again signaled by a psychic event. As she is about to accept St. John’s wishes, Jane experiences a sensation as “sharp, as strange, as shocking” as an electric shock. Then she hears Rochester’s voice calling her name. So powerful is this voice that Jane cries, “I am coming,” and runs out the door into the garden, but she discovers no sign of Rochester. She rejects the notion that this is the devilish voice of witchcraft, but feels it comes from benevolent nature, not a miracle, but nature’s best effort to help her — the “universal mother” nurtures Jane again. As during her dark night on the heath, Jane feels the solace of a comforting nature helping and guiding her. She gathers enough force and energy to finally assert her independence from St. John: It is her time to “assume ascendancy.” Following this experience, Jane returns to her room to pray in her own way, a way that is different from St. John’s, but effective. Jane has already rejected St. John’s approach to love, and now she also rejects his way of spirituality. While St. John maintains distance from God, who is always his superior, Jane penetrates “very near a Mighty Spirit; and my soul rushed out in gratitude at His feel” — this spirit, not necessarily the Christian God, provides her with the comfort and peace that St. John never feels.

1.25 SUMMARY AND ANALYSIS – CHAPTER 36

1.25.1 Summary

At dawn the next morning, Jane rises. St. John slides a note under Jane’s door, reminding her to resist temptation. It is the first of June, yet the day is chilly and overcast. Jane wanders the house, thinking about the previous night’s visitation: Was it a delusion? It seemed to come from her, not from the external world. At breakfast, she tells Diana and Mary she will be away at least four days. She catches a coach at Whitcross, the same one she rode from Thornfield a year earlier.

Alighting from the coach, Jane finds herself again on Rochester’s lands. She is anxious to see him again and hurries the two miles from the coach stop to the house, worrying that he may be in Europe. Like a lover who wishes to catch a glimpse of his lover’s face without waking her, then finds she is “stone dead,” Jane is appalled by the sight that

awaits her: Thornfield is a blackened ruin. What is the story behind this disaster, Jane wonders? Jane returns to the inn near the coach station, the Rochester Arms, to find an answer. She discovers that Bertha Mason set the house on fire last autumn. Before this happened, Rochester had shut himself up like a hermit in the house, as if he had gone mad. When the fire broke out, Rochester saved the servants, then tried to save Bertha, but she jumped from Thornfield's roof. Rochester has lost his sight and one of his hands in the fire. He now lives in Ferndean with two old servants, John and Mary.

1.25.2 Analysis

Suspense builds in this chapter, as Jane delays the revelation of Thornfield's tragic end and of Rochester's history. Upon entering the coach at Whitcross, Jane reflects on the major changes in her situation since her arrival there a year earlier. Then she was "desolate, hopeless, and objectless"; now she has friends, hope and money. Then she paid all the money she had to ride the coach, now she has a secure fortune. Arriving in Thornfield, Jane notices the difference between the scenery here and in Morton (the place she has just left); Thornfield is mild, green and pastoral, while Morton is stern. Thornfield's landscape is as comfortable as a "once familiar face," whose character she knows intimately. Notice the stark contrast between Jane's comforting, flowering, breathtaking dream of Thornfield and the reality of its trodden and wasted grounds; the world's vision of the upper classes does not always capture the hidden passions that boil under the veneer of genteel tranquility. The passions kindling at Thornfield have finally sparked and burned the house down; Rochester's burning bed was merely a prelude. Jane's psychic powers have been reaffirmed as another of her dreams has become reality.

The passions that have burned down Rochester's family mansion, leaving it "a lonesome wild," are, in Jane's version of the story, centered in a woman: Bertha Mason. Jane refuses to recognize her own part in this tale of excessive passion: the innkeeper tries to tell her of Rochester's irresistible love for Jane, which he labels a midlife crisis: "when gentlemen of his age fall in love with girls, they are often like as if they are bewitched." But Jane cuts him off, asking him to tell this part of the story at another time. As simply a specimen of a common phenomenon

— midlife crisis — Jane and Rochester's love loses some of its romantic force. In addition, Jane does not want to be associated with Thornfield's tragic end; so, Bertha Mason becomes the scapegoat. Critics have viewed Bertha as the odious symbol of

Rochester's sexual drive; as Jane's double, the angry, repressed side of the orphan child; or as a scapegoat destroyed to redeem Jane. In setting fire to Thornfield, Bertha begins by torching the hangings in the room next to her own, but then kindles Jane's old bed. Her anger seems to focus on sexual jealousy of her rival. During her final rebellion, Bertha stands on the roof of Thornfield, "waving her arms above the battlements, and shouting out till they could hear her a mile off," with her long, dark hair "streaming against the flames." The fire becomes a representation of Bertha's power. She is a strong, large, extravagant, and sensual woman, who contrasts with Jane, described by the innkeeper as "a little, small thing ... almost like a child."

Rochester must pay for the transgression of almost making Jane his mistress. Following her departure from Thornfield, he becomes "savage" and "dangerous," but redeems himself by saving his servants and even trying to rescue his hated wife; as the innkeeper says, Rochester's courage and kindness resulted in his injuries. Unlike her depiction of St. John, which uniformly emphasizes his coldness and domination, Jane peppers her description of Rochester with examples of his compassion and caring.

1.26 SUMMARY AND ANALYSIS – CHAPTER 37

1.26.1 Summary

Jane rushes to Ferndean, a building buried deep in the woods. While she watches the building, the door slowly opens, and Rochester reaches out a hand to see if it is raining. She notes that his body has not changed, but his face looks "desperate and brooding." After Rochester has returned to the house, Jane knocks on the door. Mary is surprised to see her so late at night and in this lonely place.

Mary is taking a tray with candles and a glass of water to Rochester, and Jane volunteers to carry it instead. As she walks into the parlor, Rochester's dog, Pilot, is excited to see Jane, almost knocking the tray from her hand. Rochester wonders what is wrong. Realizing Jane is in the room with him, Rochester initially thinks she is only a disembodied voice. He grabs her hand, and wraps her in his arms. She assures him she is not a dream and promises to stay with him forever.

The next morning, as they wander through the woods, Jane tells Rochester the story of her experiences during the year they have been apart. Rochester is jealous of St. John Rivers, believing she has fallen in love with her handsome cousin. Jane assures him she could never love the cold and despotic St. John. He proposes to her, and she accepts.

Rochester then apologizes for trying to make Jane his mistress; he now regrets that decision. He reveals that four nights earlier, during a low point in his life, he had frantically called Jane's name and thought he heard her answer. Jane does not tell him about her similar experience, because she does not want to upset him in his weakened state. Rochester thanks God for his mercy, vowing to live a purer life from then on.

1.26.2 Analysis

Jane has now reached her final destination: Ferndean. Her description of Ferndean emphasizes its isolation. It is deep in the woods, unsuitable and unhealthy. Recall that earlier in the novel, Rochester chose not to send Bertha there, because he did not want her to hasten her death. The woods surrounding the building are thick, dark and gloomy, as if lost in a fairy-tale realm; Jane can barely find an opening through the dense trees to the house. Here, Jane and Rochester create the "private island" he longed for earlier in the novel.

In describing Rochester, Jane uses language Rochester often used in the past to characterize her: he is a "wronged" bird, a "caged eagle." But now their positions are reversed: Jane is free, and he is fettered. In their first conversation, Jane emphasizes her independence: "I am independent, sir, as well as rich: I am my own mistress." While earlier Rochester treated Jane as object — his possession — he now accepts her independent subjectivity; thus, when he proposes marriage this time he says, "Never mind fine clothes and jewels, now: all that is not worth a fillip." Like Jane, Rochester needed to "pass through the valley of the shadow of death" in order to become the perfect mate; his fire and virility are tamed and he becomes the ideally docile husband. Rochester suffers more than Jane — blinding, maiming and complete isolation

— because his sins were greater than hers. In fact, critics have often noted that both Bertha and Rochester can be viewed as victims of the forces Jane uses to acquire identity and independence; Bertha's life is sacrificed, as well as Rochester's vision, so that Jane can have her ideal, non-threatening relationship.

Ensnared in Ferndean's desolation, the lovers have also achieved spiritual isolation. While Jane emphasizes Rochester's atonement for the sin of trying to make Jane his mistress, she also reminds readers of the ideal telepathic bond between the lovers. This psychic sympathy leads Jane to hear Rochester's frantic call for her, and for Rochester to pick her response out of the wind. In fact, he even correctly intuits that her response came from some mountainous place. Jane cannot find the words to explain this awful coincidence to

Rochester: His mind is already dark, and does not need the “deeper shade of the supernatural.” Yet the reader’s mind evidently does not suffer the same deficiency as Rochester’s, because Jane is happy to share this odd occurrence with her audience. In some sense, Jane seems to be patronizing Rochester here. If their minds are supposedly in “perfect concord,” why can’t she share this information with Rochester? Although Brontë used this psychic affinity to emphasize the spiritual bond between the lovers, critics have often argued that the novel relies too heavily on coincidence.

1.27 SUMMARY AND ANALYSIS – CHAPTER 38: CONCLUSION

1.27.1 Summary

Rochester and Jane finally marry with a quiet ceremony. Immediately, Jane writes to the Rivers, explaining what she has done. Diana and Mary both approve of her marriage, but Jane receives no response from St. John. Not having forgotten Adèle, Jane visits her at school. The girl is pale, thin and unhappy. So, Jane moves her to a more indulgent school. Adèle grows into a docile, good-natured young woman.

At the writing of this story, Jane has been married for ten years. She feels blessed beyond anything language can express, because she and Rochester love each other absolutely. For two years, Rochester remained almost completely blind, but slowly his sight has returned to him. He was able to see his first-born son. And what has happened to the rest of the cast? Diana and Mary Rivers have both married. St. John is still a missionary in India, but is nearing death. The final words of the novel are his: “Amen; even so, come, Lord Jesus!”

1.27.2 Analysis

The novel has a typically — for a Victorian story — happy ending. All of the characters who were good to Jane are rewarded. Diana and Mary Rivers have made loving marriages; Adèle, not at fault for her mother’s sins, has become Jane’s pleasing companion. Notice Jane’s final ethnocentric comment in relation to little Adèle: “a sound English education corrected in a great measure her French defects.” Only through a good English lifestyle has Adèle avoided her mother’s tragic flaws — materialism and sensuality — characteristics the novel specifically associates with foreign women. Rochester and Jane have been reunited in a marriage that appears to be perfect: “[n]o woman was ever nearer to her mate than I am: ever more absolutely bone of his bone and flesh of his flesh.” While she feared losing herself in a relationship with St. John, she seems perfectly content to

become one with Rochester. What are the differences in the relationships; how does Jane maintain her integrity with Rochester? Primarily through his injuries. As his “vision” and “right hand,” Jane maintains a sense of dependence over her husband. Thus, the chapter blends an odd mix of language designating their “perfect concord” with language showing Rochester’s dependence: He sees nature and books through her, for example. Could this relationship have flourished without Rochester’s infirmities? For two years of good behaviour, Jane grants Rochester partial regeneration of his sight, though he still cannot read or write much.

St. John Rivers has also received his just reward. He toils in India, laboring for “his race.” A great warrior, St. John sternly clears the “painful way to improvement” for the natives, slaying their prejudices of “creed and caste,” though obviously not his own. In his zealous Christianity, he obviously sees the Indians as an inferior race, and hopes to implant British virtues and values in their supposedly deficient minds. Perhaps to the joy of those he disciplines in India, St. John is nearing death. Despite Jane’s difficulties with Christianity throughout the novel, St. John’s words of longing for heaven end the novel. Telling his “Master” that he comes “quickly,” St. John’s words to Rochester’s disembodied cry: “I am coming; wait for me.” Love is still Jane’s religion; in relationship, Jane has found her heaven.

1.28 CHARACTER LIST

Jane Eyre

The orphaned protagonist of the story. When the novel begins, she is an isolated, powerless 10-year-old living with an aunt and cousins who dislike her. As the novel progresses, she grows in strength. She distinguishes herself at Lowood School because of her hard work and strong intellectual abilities. As a governess at Thornfield, she learns of the pleasures and pains of love through her relationship with Edward Rochester. After being deceived by him, she goes to Marsh End, where she regains her spiritual focus and discovers her own strength when she rejects St. John River’s marriage proposal. By novel’s end, she has become a powerful, independent woman, blissfully married to the man she loves, Rochester.

Edward Fairfax Rochester

Jane's lover; a dark, passionate, brooding man. A traditional romantic hero, Rochester has lived a troubled life. Married to an insane Creole woman, Bertha Mason, Rochester sought solace for several years in the arms of mistresses. Finally, he seeks to purify his life and wants Jane Eyre, the innocent governess he has hired to teach his foster daughter, Adèle Varens, to become his wife. The wedding falls through when she learns of the existence of his wife. As penance for his transgressions, he is punished by the loss of an eye and a hand when Bertha sets fire to Thornfield. He finally gains happiness at the novel's end when he is reunited with Jane.

Sarah Reed

Jane's unpleasant aunt, who raises her until she is ten years old. Despite Jane's attempts at reconciliation before her aunt's death, her aunt refuses to relent. She dies unloved by her children and unrepentant of her mistreatment of Jane.

John Reed

Jane's nasty and spoiled cousin, responsible for Jane's banishment to the red-room. Addicted to drinking and gambling, John supposedly commits suicide at the age of twenty-three when his mother is no longer willing or able to pay his debts.

Eliza Reed

Another one of Jane's spoiled cousins, Eliza is insanely jealous of the beauty of her sister, Georgiana. She nastily breaks up Georgiana's elopement with Lord Edwin Vere, and then becomes a devout Christian. But her brand of Christianity is devoid of all compassion or humanity. She shows no sympathy for her dying mother and vows to break off all contacts with Georgiana after their mother's death. Usefulness is her mantra. She enters a convent in Lisle, France, eventually becoming the Mother Superior and leaving her money to the church.

Georgiana Reed

Eliza's and John's sister, Georgiana is the beauty of the family. She is also shallow and self-centered, interested primarily in her own pleasure. She accuses her sister, Eliza, of sabotaging her plans to marry Lord Edwin Vere. Like Eliza, she shows no emotion following their mother's death. Eventually, Georgiana marries a wealthy, but worn-out society man.

Bessie Lee

The maid at Gateshead who sometimes consoles Jane by telling her entertaining stories and singing her songs. Bessie visits Jane at Lowood, impressed by Jane's intellectual attainments and ladylike behavior. Bessie marries the coachman, Robert Leaven, and has three children.

Mr. Lloyd

The kind apothecary who suggests that Jane be sent to school following her horrifying experience in the red-room. His letter to Miss Temple clears Jane of the accusations Mrs. Reed has made against her.

Mr. Brocklehurst

The stingy, mean-hearted manager of Lowood. He hypocritically feeds the girls at the school starvation-level rations, while his wife and daughters live luxuriously. The minister of Brocklebridge Church, he represents a negative brand of Christianity, one that lacks all compassion or kindness.

Helen Burns

Jane's spiritual and intellectual friend at Lowood. Although she is unfairly punished by Miss Scatcherd at Lowood, Helen maintains her poise, partially through her loving friendship with Miss Temple. From Helen, Jane learns tolerance and peace, but Jane cannot accept Helen's rejection of the material world. Helen's impressive intellectual attainments inspire Jane to work hard at school. Dying in Jane's arms, Helen looks forward to peace in heaven and eventual reunion with Jane.

Maria Temple

The warm-hearted superintendent at Lowood who generously offers the girls bread and cheese when their breakfasts are inedible. An impressive scholar, a model of ladylike behavior and a compassionate person, Miss Temple is a positive role model for Jane. She cares for Jane and Helen, offering them seedcake in her room and providing Helen with a warm, private bed when she is dying.

Miss Miller

Teacher for the youngest students at Lowood who greets Jane on her first night at the

school.

Miss Scatcherd

The history and grammar teacher at Lowood. She constantly humiliates and punishes Helen Burns.

Miss Smith

A red-cheeked teacher at Lowood who is in charge of sewing instruction.

Madame Pierrot

The likeable French teacher at Lowood who comes from Lisle, France.

Miss Gryce

Jane's roommate and fellow teacher at Lowood.

Mrs. Alice Fairfax

The housekeeper at Thornfield; Jane first thinks she is Thornfield's owner. She warmly welcomes Jane to Thornfield, providing a contrast to Jane's cold treatment at Gateshead, the Reed's house. Mrs. Fairfax does not approve of Jane and Rochester's marriage because of the differences in their ages and social classes. When she leaves Thornfield after Jane's mysterious disappearance, Rochester offers her a generous pension.

Blanche Ingram

The beautiful and haughty society woman Rochester pretends to love. Her comments about the insipidness of governesses show the lack of respect that most governesses faced in the wealthy Victorian families where they worked. As a fortune-hunter, more interested in Rochester's money than his personality, Blanche is depicted as an unappealingly materialist model of femininity.

Adèle Varens

Jane's pupil at Thornfield, whose foreignness, like her mother's, reveals many of Jane's Anglocentric prejudices. Adèle initially shows unpleasantly French (in Jane's opinion) characteristics such as sensuality, materialism and egocentrism. But a firm British education erases all of these negative characteristics, and by the end of the novel, Adèle has become a docile, pleasant companion for Jane.

Céline Varens

Once Rochester's mistress, this Parisian opera singer used Rochester for his money, although she actually despised him. Rochester discovers her true feelings when he overhears a conversation between her and one of her other lovers. He immediately breaks off relations with her. She eventually runs away to Italy with a musician, abandoning her daughter, Adèle, whom

she claims is Rochester's child. Her hypocrisy, sensuality and materialism make her another negative mode of femininity.

Bertha Antoinetta Mason Rochester

Rochester's wife, the crazy woman in the attic. A Creole woman from Spanish Town, Jamaica, Bertha was betrothed to Rochester by the arrangement of their fathers, who planned to consolidate their wealth. This beautiful and majestic woman disintegrates into debauchery, coarseness, and, eventually, madness soon after their wedding. Bertha's mother was also mad and the novel suggests that Bertha's problems are a maternal inheritance. Following the deaths of his brother and father, Rochester returns to England with Bertha, locking her up in the third storey of Thornfield, with Grace Poole as her keeper. She occasionally escapes her imprisonment, perpetrating violence whenever she gets loose. Eventually, she sets fire to Thornfield. Bertha is another example of unsavory foreignness in the novel.

Richard (Dick) Mason

Bertha's brother, a weak-willed man. During his visit to Thornfield, he is bitten and stabbed by Bertha when he goes up to her room alone. When he learns of Jane's upcoming wedding to Rochester, he arrives to thwart Rochester's bigamous intentions.

Grace Poole

Bertha's keeper at Thornfield who has a predilection for gin. Her alcohol-induced lapses allow Bertha to escape from the third floor and perpetrate various crimes in the house, including the eventual fire that destroys Thornfield and maims Rochester. Grace is initially accused of perpetrating all of Bertha's sins in the household.

Mother Bunches

Rochester's alias when he is disguised as a gypsy fortuneteller during a house party at Thornfield.

Hannah

The Rivers' elderly housekeeper who initially denies Jane access to Moor House. Jane chastises Hannah for her class prejudices, but she and Jane later become friends.

St. John (pronounced *sin'jin*) Rivers

Jane's cousin, St. John is a cold, despotic, excessively zealous. Unhappy with his humble position as the minister at Morton, St. John wants to become a missionary in order to meet his ambitions for power and glory. St. John tries to force Jane to marry him and move to India. Jane resists him, and he spends the rest of his life furthering British colonialism by forcing Christian values on the natives.

Diana and Mary Rivers

St. John's sisters and Jane's cousins, Diana and Mary are exemplars of accomplished, benevolent and intellectual women. Working as governesses, they show the ways intelligent, well-bred women are degraded by their positions in wealthy families. Diana's support of Jane following St. John's marriage proposal helps Jane maintain her independence when faced with his despotism.

Rosamond Oliver

The beautiful and flirtatious daughter of a wealthy man in Morton, Rosamond finances the girls' school in Morton. Although she seems to love St. John, she has become engaged to the wealthy Mr. Granby before St. John leaves for India. While St. John is physically attracted to her, he realizes that Rosamond would never be a good wife for him, because of her light-hearted, almost shallow, personality.

Mr. Oliver

Rosamond's father and the only wealthy man in Morton. While the Rivers are an ancient and esteemed family, the Olivers have "new money." He approves of St. John's talents, finding him a suitable husband for his daughter, but thinks missionary work is a waste of St. John's intellect.

Mr. Briggs

John Eyre's attorney, Briggs prevents Jane's bigamous marriage to Rochester and searches for her following her uncle's death so that she can claim her inheritance.

John Eyre

Jane's and the Rivers' uncle, John Eyre makes a fortune as a wine merchant in Madeira. Although he plans to adopt Jane, he dies before they ever meet, but leaves his entire fortune — 20,000 pounds — to her. He quarreled with Mr. Rivers, and therefore, did not leave his money to the Rivers' children.

Alice Wood

Hired by Rosamond Oliver, Alice is an orphan who serves as Jane's assistant at Morton.

The Elderly Servants

They are the ones who care for Rochester at Ferndean after Thornfield is destroyed by the fire.

Character Analysis – Jane Eyre

The novel charts the growth of Jane Eyre, the first-person narrator, from her unhappy childhood with her nasty relatives, the Reeds, to her blissful marriage to Rochester at Ferndean. Reading, education and creativity are all essential components of Jane's growth, factors that help her achieve her final success. From the novel's opening chapters to its close, Jane reads a variety of texts: *Pamela*, *Gulliver's Travels* and *Marmion*. Stories provide Jane with an escape from her unhappy domestic situation, feeding her imagination and offering her a vast world beyond the troubles of her real life: By opening her inner ear, she hears "a tale my imagination created

... quickened with all incident, life, fire, feeling, that I desired and had not in my actual existence." Similarly, she believes education will allow her the freedom to improve her position in society by teaching her to act like a "lady," but her success at school, in particular her drawing ability, also increases her self-confidence. Jane confesses that artistic creation offers

her one of the "keenest pleasures" of her life, and Rochester is impressed with Jane's drawings because of their depth and meaning, not typical of a schoolgirl.

Although artistic and educational pursuits are essential elements of Jane's personality, she

also feels a need to assert her identity through rebellion. In the opening chapters of the novel, Jane refers to herself as a “rebel slave,” and throughout the story, she opposes the forces that prevent her from finding happiness: Mrs. Reed’s unfair accusations, Rochester’s attempt to make her his mistress, and St. John’s desire to transform her into a missionary wife. By falling in love with Rochester, she implicitly mutinies against the dictates of class boundaries that relegate her, as a governess, to a lower status than her “master.” Besides rejecting traditional views of class, she also denigrates society’s attempts to restrict women’s activities. Women, she argues, need active pursuits and intellectual stimulation, just as men do. Most of Jane’s rebellions target the inequities of society, but much of her personality is fairly conventional. In fact, she often seems to provide a model of proper English womanhood: frank, sincere and lacking in personal vanity.

Jane’s personality balances social awareness with spiritual power. Throughout the novel, Jane is referred to as an imp, a fairy, a relative of the “men in green.” As fairy, Jane identifies herself as a special, magical creature. Connecting herself with the mythical beings in Bessie’s stories, Jane is affiliated with the realms of imagination, with the fantastic. Jane’s psychic abilities are not merely imaginary: her dreams and visions have a real impact on her life. For example, supernatural experiences, heralds of visions “from another world,” foreshadow drastic changes in Jane’s life, such as her move from Gateshead to Lowood, or her rediscovery of Rochester after their time apart. Thus, Jane’s spirituality is not a purely Christian one — in fact, she rejects many of the Christian characters in the novel, such as St. John Rivers, Eliza Reed and Mr. Brocklehurst — but a mixture of Christian and pagan ideas. Like nature, Jane’s God is filled with bounty, compassion and forgiveness — qualities lacking in many of the spiritual leaders she criticizes in the novel.

Character Analysis – Edward Fairfax Rochester

While Jane’s life has been fairly sedate, long, quiet years at Lowood, Rochester’s has been wild and dissipated. An example of the Byronic hero, Rochester is a passionate man, often guided by his senses rather than by his rational mind. For example, when he first met Bertha Mason, he found her dazzling, splendid and lavish — all qualities that excited his senses and resulted in their catastrophic marriage. Similarly, he let himself be ruled by his “grande passion” for Céline Varens, despite its immorality. Rochester is not afraid to flout social conventions. This is also apparent in his relationship with Jane: Rather than maintaining proper class boundaries, Rochester makes her feel “as if he were my relation rather than my master.”

Like Jane, Rochester is connected with almost psychic powers. His “wealth” of power for communicating happiness seems magical to Jane, as are his abilities to read people’s unspoken thoughts from their eyes with incomprehensible acumen. As gypsy fortuneteller, he weaves a magical web around Jane with words and looks directly into her heart so that she feels as “unseen spirit” is watching and recording all of her feelings. He also peers into Blanche’s heart, recognizing her for a fortune hunter. Finally, his telepathic cry to Jane when she is at Moor House shows his psychic ability. Like Jane, he taps into the magical powers of the universe in professing his love.

When he meets Jane, Rochester is planning to change his lifestyle. Giving up his wild, dissipated life on the continent, he is searching for freshness and freedom. Rochester’s goal is self-transformation, a reformation to be enacted through his relationships with women. Longing for innocence and purity, he wants Jane to be the good angel in his life, creating new harmony. Despite these desires for a new life, Rochester is still caught in a web of lies and immorality: He attempts bigamy and then tries to convince Jane to be his mistress. He also tries to objectify Jane by clothing her in expensive satins and laces, leaving her feeling like a “performing ape.” Although Rochester had critiqued Blanche Ingram and Céline Varens for their materialism and superficiality, here he seems to be mimicking them. Rochester’s passions and materialism need to be disciplined before he can be the proper husband for Jane. Perhaps not insignificantly, he is blinded and loses a hand when Bertha sets fire to Thornfield; symbolically, his excessive passion has finally exploded, leaving him disabled. Rochester has passed “through the valley of the shadow of death” to become the perfect mate. Having finally paid for his sins, he is now a suitably

Character Analysis – St. John Rivers

While Rochester is a prototype of the fiery, passionate man, St. John Rivers is his opposite: cold, hard-hearted and repressed. His handsome appearance indicates moral and intellectual superiority — he has “a straight, classic nose; quite an Athenian mouth and chin” — and contrasts with Rochester’s more rugged features. Although St. John initially appears perfect, Jane soon detects a restlessness or hardness under his seemingly placid features; he is “no longer flesh, but marble” and his heart seems made of “stone or metal.” His reserve and brooding suggest a troubled nature, and his zealous Christianity offers him neither serenity nor solace. St. John’s feelings about Christianity are revealed in his sermons, which have a “strictly restrained zeal” that shows his bitterness and hardness. While Rochester vents his passions, St. John represses his. The iciness of St. John’s

character is most pronounced in his relationship with Rosamond Oliver. Although he “flushes” and “kindles” at the sight of her, St. John would rather turn himself into “an automaton” than succumb to Rosamond’s beauty or fortune. His ambition cuts St. John off from all deep human emotions. For Jane, this coldness is more terrible than Rochester’s raging; she asks if readers know the “terror those cold people can put into the ice of their questions”?

Not content with his humble local ministry, St. John would like to have been a politician, a poet, or anything that could have offered him glory, fame and power. His solution is to become a missionary, a position that will require all of these skills. The weakness of his supposed Christianity is his lack of compassion for or interest in the people he is supposedly helping. For him, missionary work is not about joy, but a form of “warfare” against the prejudices of the natives, just as he “wars” against Jane’s rejection of his marriage proposal. Instead of asking her to help him in a mission of love in India, St. John “enlists” Jane to join his band of Christian mercenaries. He wants a wife he can “influence efficiently” and “retain absolutely,” rather than someone he loves. Marriage to St. John would traumatically erase Jane’s identity and douse her passions for life. St. John achieves his goal and conducts a “warrior-march trample” through India, ultimately dying young following ten hard years of missionary work.

1.29 THEMES

1.29.1 Love, Family and Independence

As an orphan at Gateshead, Jane is oppressed and dependent. For Jane to discover herself, she must break out of these restrictive conditions, and find love and independence. Jane must have the freedom to think and feel, and she seeks out other independent-minded people as the loving family she craves. Jane, Helen Burns and Ms. Temple enjoy a deep mutual respect, and form emotional bonds that anticipate the actual family Jane finds in Mary and Diana Rivers. Yet Jane also has a natural instinct toward submission. When she leaves Lowood to find new experiences, she describes herself as seeking a “new servitude.” In her relationship with men, she has the inclination toward making first Rochester and then St. John her “master.”

Over the course of the novel, Jane strives to find a balance between service and mastery. Jane blends her freedom with her commitments to love, virtue and self-respect. At the

end, Jane is both guide and servant to Rochester. She finds and creates her own family, and their love grows out of the mutual respect of free minds.

1.30 SOCIAL CLASS AND SOCIAL RULES

Life in nineteenth-century Britain was governed by social class, and people typically stayed in the class into which they were born. Both as an orphan at Gateshead and as a governess at Thornfield, Jane holds a position that is *between* classes, and interacts with people of every level, from working-class servants to aristocrats. Jane's social mobility lets Brontë create a vast social landscape in her novel in which she examines the sources and consequences of class boundaries. For instance, class differences cause many problems in the love between Jane and Rochester. Jane must break through class prejudices about her standing, and make people recognize and respect her personal qualities. Brontë tries to illustrate how personal virtues are better indicators of character than class.

Yet the novel does not entirely endorse breaking every social rule. Jane refuses, for instance, to become Rochester's mistress despite the fact that he was tricked into a loveless marriage. Jane recognizes that how she sees herself arises at least partly out of how society sees her, and is unwilling to make herself a powerless outcast for love.

1.31 GENDER ROLES

In nineteenth-century England, gender roles strongly influenced people's behavior and identities, and women endured condescending attitudes about a woman's place, intelligence and voice. Jane has an uphill battle to become independent and recognized for her personal qualities. She faces off with a series of men who do not respect women as their equals. Mr. Brocklehurst, Rochester and St. John, all attempt to command or master women. Brontë uses marriage in the novel to portray the struggle for power between the sexes. Even though Bertha Mason is insane, she is a provocative symbol of how married women can be repressed and controlled. Jane fends off marriage proposals that would squash her identity, and strives for equality in her relationships. For its depiction of Jane's struggle for gender equality, *Jane Eyre* was considered a radical book in its day.

1.32 RELIGION

Religion and spirituality are key factors in how characters develop in the novel. Jane matures partly because she learns to follow Christian lessons and resist temptation. Helen Burns introduces Jane to the New Testament, which becomes a moral guidepost for Jane throughout her life. As Jane develops her relationship with God, Mr. Rochester must also reform his pride, learn to pray and become humble. Brontë depicts different forms of religion: Helen trusts in salvation; Eliza Reed becomes a French Catholic nun; and St. John preaches a gloomy Calvinist faith. The novel attempts to steer a middle course. In Jane, Brontë sketches a virtuous faith that does not consume her individual personality. Jane is self-respecting and religious, but also exercises her freedom to love and feel.

1.33 FEELING VS JUDGEMENT

Just as *Jane Eyre* can be described as Jane's quest to balance her contradictory natural instincts toward independence and submission, it can also be described as her quest to find a balance between passionate feeling on the one hand and judgment, or repression of those feelings, on the other. Through the examples of other characters in the novel, such as Eliza and Georgiana, Rochester and St. John—or Bertha, who has no control over her emotions at all—*Jane Eyre* shows that it is best to avoid either extreme. Passion makes a person silly, frivolous or even dangerous, while repression makes a person cold. Over the course of the novel, Jane learns how to create a balance between her feelings and her judgment, and to create a life of love that is also a life of serious purpose.

1.34 THE SPIRITUAL AND THE SUPERNATURAL

Brontë uses many themes of Gothic novels to add drama and suspense to *Jane Eyre*. But the novel is not just a ghost story because Brontë also reveals the *reasons* behind supernatural events. For instance, Mr. Reed's ghost in the red-room is a figment of Jane's stressed-out mind, while Bertha is the "demon" in Thornfield. In *Jane Eyre*, the effects of the supernatural matter more than the causes. The supernatural allows Brontë to explore her characters' psyches, especially Jane's inner fears. The climactic supernatural moment in the novel occurs when Jane and Rochester have a telepathic connection. In the text, Jane makes it clear that the connection was not supernatural to her. Instead, she considers that moment a mysterious spiritual connection. Brontë makes their telepathy part of her conceptions of love and religion.

1.35 UNIT END QUESTIONS

A. Descriptive Questions

1. Explain the importance of paranormal experiences in the novel. What do the characters learn from dreams and visions? How do these experiences modify your understanding of the characters? How do the supernatural elements interact with the novel's realism?
2. Discuss the representations of the various women in the novel: Mrs. Reed, Miss Temple, Céline Varens, Blanche Ingram, Bertha Mason, and Diana and Mary Rivers. What does Jane learn about proper feminine behavior from these women? Which are positive role models? Negative?
3. Explore Jane's ideas of religion. What does she learn about Christianity from Helen Burns, Mr. Brocklehurst and St. John Rivers? How do their views of Christianity contrast with hers? What problems does she see in their values?
4. Discuss two scenes that show the ambiguity of Jane's social class. What are Jane's opinions of the upper classes and the lower classes? What does the novel say about the social class system in England? Does Brontë critique the system or support it?
5. The narrator in the novel is an older Jane remembering her childhood. Find a few places where the voice of the older Jane intrudes on the narrative. What is the effect of this older voice's intrusions on the story? Does it increase or decrease your sympathy for the young Jane?
6. Jane gives descriptions of several of her paintings and drawings. Why are these artistic renditions important? What do they reveal about Jane's imagination? About her inner self?
7. Discuss the contrast between images of ice and fire in the novel. What moral attributes are associated with fire and with ice? How is this image pattern used to reveal personality? For example, which characters are associated with fire and which with ice? Does Jane achieve balance between fire and ice?
8. Analyze the importance of the five major places Jane lives on her journey: Gateshead, Lowood, Thornfield, Moor House/Marsh End and Ferndean. What do their names signify? What lessons does Jane learn at each place? Jane provides detailed

descriptions of the natural world around each place. What do these descriptions reveal about their character?

9. Compare and contrast Rochester and St. John Rivers. What are their strengths and weaknesses? Why does Jane choose Rochester over St. John?
10. Discuss the representation of foreigners in the novel — Bertha and Richard Mason, Céline and Adèle Varens. How are the colonies represented? What is the source of Rochester's wealth? Of Jane's inheritance?

B. Multiple Choice Questions

1. John Reed abused Jane Eyre when she was small, but the guilt was always hers. What room was she locked in after one of those incidents described in the book?

- a. Blue-room
- b. Yellow-room
- c. White-room
- d. Red-room

2. Who in Gateshead Hall was the nicest to Jane?

- a. Eliza
- b. Miss Abbot
- c. Bessie
- d. Georgians

3. How does Mr. Brocklehurst, the treasurer of Lowood, humiliate Jane?

- a. He makes Jane clean all the floors in the school

- b. He refuses to acknowledge Jane when she tries to talk to him
- c. He orders Jane to wear a dress with a hole
- d. He tells the whole school that Jane is a Liar

4. What would be the best description of Mr. Rochester?

- a. Handsome and arrogant
- b. Fairly good-looking and kind
- c. Plain and shy
- d. Ugly and cynical

5. Right after Mr. Rochester proposes to Jane, what is the one question she asks him?

- a. Why did he decide to dress as a gypsie?
- b. Why did he fire Grace Poole after the fire incident?
- c. Why was he pretending that he was going to marry Blanche Ingram?
- d. Why did he not tell her that he loved her earlier?

6. What job did St. John find for Jane after she was taken in?

- a. A teacher
- b. A dressmaker
- c. A governess

d. A servant

7. What does St. John Rivers propose to Jane?

- a. To marry him and stay at Moor house
- b. To marry him and go to India together
- c. To go to India together and pass her as his sister
- d. To marry him and travel all over the world together

8. What happens to Thornfield Hall by the end of the book?

- a. There is a flood
- b. There are new owners
- c. There is an earthquake
- d. There is a fire

Answers

1-d, 2-c, 3-d, 4-d, 5-c, 6-a, 7-b, 8-d

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SECTION- B THOMAS HARDY: JUDE THE OBSCURE

STRUCTURE

2.0 Learning Objectives

2.1 Summary

2.2 Part I: At Marygreen

2.3 Part II: At Christminster

2.4 Part III: At Melchester

2.5 Part IV: At Shaston

2.6 Part V: At Aldbrickham and Elsewhere

2.7 Part VI: At Christminster Again

2.8 Overall Analysis and Themes

2.9 Critical Essays Symbolism and Irony in *Jude the Obscure*

2.10 Characters

2.11 Character Analysis – Jude Fawley

2.12 Character Analysis – Sue Bridehead

2.13 Character Analysis – Arabella Donn

2.14 Character Analysis – Richard Phillotson

2.15 Unit End Questions

2.16 References

2.0 LEARNING OBJECTIVES

After studying this unit, you will be able to:

- Study the novel *Jude the Obscure* and try to understand Thomas Hardy as a novelist. *Jude the Obscure* began as a magazine serial in December 1894 and was first published in book form in 1895. It is Hardy's last completed novel. Its protagonist, Jude Fawley, is a working-class young man, a stonemason, who dreams of becoming a scholar. The other main character is his cousin, Sue Bridehead, who is also his central love interest. The novel is concerned in particular with issues of class, education, religion, morality and marriage.

2.1 SUMMARY

Jude Fawley dreams of studying at the University in Christminster, but his background as an orphan raised by his working-class aunt leads him instead into a career as a stonemason. He is inspired by the ambitions of the town schoolmaster, Richard Phillotson, who left for Christminster when Jude was a child. However, Jude falls in love with a young woman named Arabella, is tricked into marrying her, and cannot leave his home village. When their marriage goes sour and Arabella moves to Australia, Jude resolves to go to Christminster at last. However, he finds that his attempts to enroll at the University are met with little enthusiasm.

Jude meets his cousin Sue Bridehead and tries not to fall in love with her. He arranges for her to work with Phillotson in order to keep her in Christminster, but is disappointed when he discovers that the two are engaged to be married. Once they marry, Jude is not surprised to find that Sue is not happy with her situation. She can no longer tolerate the relationship and leaves her husband to live with Jude.

Both Jude and Sue get divorced, but Sue does not want to remarry. Arabella reveals to Jude that they have a son in Australia, and Jude asks to take him in. Sue and Jude serve as parents to the little boy and have two children of their own. Jude falls ill, and when he

recovers, he decides to return to Christminster with his family. They have trouble finding lodging because they are not married, and Jude stays in an inn separate from Sue and the children. At night, Sue takes Jude's son out to look for a room, and the little boy decides that they would be better off

without so many children. In the morning, Sue goes to Jude's room and eats breakfast with him. They return to the lodging house to find that Jude's son has hanged the other two children and himself. Feeling she has been punished by God for her relationship with Jude, Sue goes back to live with Phillotson, and Jude is tricked into living with Arabella again. Jude dies soon after.

2.2 PART I: AT MARYGREEN

Summary

Everyone in Marygreen is upset because the schoolmaster, Richard Phillotson, is leaving the village for the town of Christminster, about twenty miles away. Phillotson does not know how to move his piano, or where he will store it. So, an eleven-year-old boy, Jude, suggests keeping it in his aunt's fuel house. The boy, Jude Fawley, has been living with his aunt Drusilla, a baker, since his father died. Drusilla tells him that he should have asked the school teacher to take him to Christminster, because Jude loves books just like his cousin Sue.

Jude tires of hearing himself talked about and goes to the bakehouse to eat his breakfast. After eating, he walks up to a cornfield and uses a clacker to scare crows away. However, he decides that the birds deserve to eat and stops sounding the clacker. He feels someone watching him and sees Mr. Troutham, the farmer who hired him to scare the crows away. The farmer fires him and Jude walks home to tell his aunt. She mentions Christminster again, and he asks what it is and whether he will ever be able to visit Phillotson there. She tells him that they have nothing to do with the people of Christminster. Jude goes into town and asks a man where Christminster is, and the man points to the northeast.

Jude walks two or three miles toward Christminster and climbs a ladder onto a roof where two men are working. He says he is looking for Christminster, and they tell him that sometimes it is visible, but not today. Jude is disappointed and waits, hoping he will see it before going home. Finally, he sees it off in the distance and stares at its spires until the view disappears. He goes home. He decides that he wants to see the night lights of the city and goes back at dusk one day. On the road, he meets men carrying coal and asks if they are

coming from Christminster. They tell him that the people there read books he would never understand, and go on to describe the town. Hearing this, Jude decides that it is a “place of light” where the “tree of knowledge grows,” and that it would suit him perfectly. He runs into Physician Vilbert, a quack-doctor, on his way home and asks him about Christminster. Vilbert says that even the washerwomen there speak Latin, and Jude expresses a desire to learn Greek and Latin. Vilbert promises to give Jude his grammar books if Jude advertises his medicines in the town for two weeks. After two weeks, Jude meets Vilbert and asks for the grammar books, but the doctor does not have them. Jude is very disappointed, but when Phillotson sends for the piano, Jude has the idea of writing to the schoolmaster to ask for grammar books. Phillotson sends them, but when the books arrive, Jude is surprised to discover that there is no easy way to learn Latin, that each word has to be learned separately. He thinks that it is beyond his intellect.

Jude decides to make himself more useful to his aunt and helps her with the bakery, delivering bread in a horse-drawn cart. While he drives the cart, he studies Latin. At the age of sixteen, he decides to devote himself to Biblical texts and also to apprentice himself to a stonecutter for extra money. He still dreams of going to Christminster, and saves his money for this possibility. He keeps lodgings in the town of Alfredston, but returns to Marygreen each weekend. One day, when he is nineteen, he is walking to Marygreen and planning his education and his future as a bishop or archdeacon when he is struck in the ear by a piece of pig’s flesh. He sees three young women washing chitterlings. He asks one of the girls to come get the piece of meat, and she introduces herself as Arabella Donn. He asks if he can see her the next day and she says yes. He thinks of studying Greek the next afternoon, but decides it would be rude not to call on Arabella as promised and takes her for a walk. He meets her family afterward and is struck by how serious they perceive his intentions to be. The next morning, he goes back to where they walked together and overhears Arabella telling her friends that she wants to marry Jude. Jude finds his thoughts turning more and more to her.

Their romance continues, and two months later, Arabella goes to see the quack-doctor Vilbert. Jude begins to say that he is going away, but Arabella retorts that she is pregnant. Jude immediately proposes, and they marry quickly. Jude does not believe Arabella to be the ideal wife, but he knows he must marry her. Once they are living together, Jude asks when the baby will be born, and Arabella tells him it was a mistake, that she is not really pregnant. Jude is shocked. He feels depressed and trapped by the marriage, and even

considers killing himself. He goes home one day to find Arabella gone and receives a letter saying she is planning to move to Australia with her parents.

Early on in the novel, the village of Marygreen is set in opposition to the university town of Christminster. The young Jude sees Christminster as an enlightened place of learning, equating it with his dreams of higher education and his vague notions of academic success. Yet while Jude lives quite close to Christminster and knows a man who is going to live there, the city is always only a distant vision in his mind. It is nearly within his reach but at the same time unattainable, and this physical distance serves as an ongoing metaphor for the abstract distance between the impoverished Jude and the privileged Christminster students.

At the start of the novel, Jude is portrayed as an earnest and innocent young man who aspires to things greater than his background allows. He resists succumbing to the discouragement of those around him and does not fear the gap he is creating between himself and the other people of his village. He is seen as eccentric and perhaps impertinent, and his aspirations are dismissed as unrealistic. It is this climate, in part, that leads him to marry Arabella. All through his young adult life, he avoids going to Christminster. Perhaps, he is afraid of the failure he might encounter there. In Arabella, he sees something attainable and instantly gratifying, as opposed to the university life, of which he fears he may never become a part. In this way, Jude avoids disappointment, but finds that he cannot live within the confines of an unhappy marriage.

Confinement—particularly in regard to marriage—is a major theme in the novel. Jude feels trapped by a youthful mistake and Arabella's manipulation. He finds that the decision is irreversible and resigns himself to living with the consequences. The freedom he receives after Arabella leaves is only partially liberating: It lets him be independent in a physical sense, but because he is still married, it forbids him from achieving legitimate romantic happiness with someone else.

2.3 PART II: AT CHRIST MINSTER

Summary

Three years after his marriage, Jude decides to go to Christminster at last. He is motivated partly by a portrait of his cousin Sue Bridehead, who lives there. He finds lodging in a suburb called Beersheba and walks into town. He observes the colleges and

quadrangles, and finds himself conversing aloud with the great dead philosophers memorialized around him. The next morning he remembers that he has come to find his old schoolmaster and his cousin. His aunt sent the picture of Sue with the stipulation that Jude should not try to find her, and he decides that he must wait until he is settled to find Phillotson. He tries to find work in the colleges. He finally receives a letter from a stonemason's yard and promptly accepts employment there. He thinks of going to see Sue, despite his aunt's continuing entreaties not to see her. He walks to the shop his aunt described and sees Sue illuminating the word "Alleluja" on a scroll. He decides that he should not fall in love with her because marriage between cousins is never good, and his family in particular is cursed with tragic sadness in marriage.

Jude discovers that Sue attends church services at Cardinal College and goes there to find her. He watches her but does not approach her, remembering that he is a married man. The next time he sees her, he is working on a church and sees Sue leaving the morning service. On another afternoon, Sue goes to the stonemason's yard and asks for Jude Fawley. When she is described to him, Jude recognizes who she was. He finds a note from her at his lodgings, saying that she heard of his arrival in Christminster and would have liked to meet him, but might be going away soon. He is driven to action and writes back immediately, saying he will meet her in an hour. They introduce themselves, and Jude asks if she knows Phillotson, whom he thinks is a parson. She says that there is a village schoolmaster named Phillotson in Lumsdon, and Jude is struck by the realization that Phillotson has failed in his ambitions.

Jude and Sue walk to Phillotson's house, and Jude introduces himself. The schoolmaster does not remember him, and Jude reminds him about the Latin and Greek grammars. Phillotson tells him that he gave up the idea of attending the university long ago, but invites them in. He says that he is comfortable with his current existence but is in need of a pupil-teacher. They do not stay for supper, and on the way back, Jude asks Sue why she is leaving Christminster. She explains that she is quarreling with one of the women she works with, and it would be best to leave. Jude suggests that he ask Phillotson to take her on as a teacher, and she agrees. Phillotson agrees to employ her, but points out that the salary is quite low. So, it would not assist her unless she viewed the job as an apprenticeship in a teaching career.

Sue begins working at Phillotson's school right away, and he is responsible for giving her lessons. According to the law, a chaperone must supervise them at all times. The

schoolmaster thinks this is unnecessary because he is so much older than she is. However, one day when he is walking toward the village, Jude sees the two walking together. Phillotson puts his arm around Sue's waist and she removes it, but he puts it back and this time she lets it stay. Jude goes back to see his aunt, who is not well. Jude talks with a friend from home, who is surprised that Jude has not entered college yet. Jude decides to pursue admission in the university more devotedly and writes to five professors. After a long wait, he finally receives an answer from a professor at Biblioll College. The letter recommends that he remain in his current profession rather than attempting to study at a university. Jude grows depressed and goes to a tavern to drink. Another mason, Uncle Joe, challenges him to demonstrate his academic ability by saying the Creed in Latin. Jude does, then grows angry when they congratulate him. He goes to see Sue. She tells him to go to sleep and that she will bring him breakfast in the morning. He leaves at dawn and goes back to his lodgings, where he finds a note of dismissal from his employer. He walks back to Marygreen and sleeps in his old room. He hears his aunt praying and meets the clergyman, Mr. Highridge. Jude tells Highridge of his failed ambition to attend the university and become a minister. Highridge says that if he wants, Jude can become a licentiate in the church if he gives up strong drink.

Commentary

Sue serves to attract Jude to Christminster, and he seeks her out with a strange devotion, as though he is following an inevitable path carved out by destiny. Taken together with his aunt's warning that marriages in their family never end well, Jude's haste to find and fall in love with his cousin creates a sense of foreboding about the young man's fate. His marriage to Arabella prevents him from pursuing Sue fully, but she clearly captivates him.

Summary

Jude is disappointed to find that Phillotson does not remember him and has not fulfilled his ambitions. Phillotson is a foil to Jude, his complacency set against Jude's fervor. Phillotson represents a path more accessible to Jude than his aspirations toward an academic career, but Jude is loath to give up his Christminster ambitions. He also clings to Sue, arranging for her to teach with Phillotson as a way of keeping her near him.

Jude finds that the Christminster colleges are not welcoming toward self-educated men, and he accepts that he may not be able to study at the university after all. His propensity for

drinking emerges. The episode in the pub, in which he recites Latin to a group of workmen and undergraduates, shows the juxtaposition of Jude's intellect with his outer appearance. Christminster will not accept him because he belongs to the working class, yet he is intelligent and well-read through independent study. The realization that his learning will help him only to perform in pubs sits heavily with Jude, and he is comforted only by the possibility of becoming a clergyman through apprenticeship.

2.4 PART III: AT MELCHESTER

Summary

Jude decides to follow the path recommended by the clergyman and become a low-ranking clergyman. He receives a letter from Sue saying that she is entering the Training College at Melchester, where there is also a Theological College. He decides to wait until the days are longer to travel to Melchester himself because he will have to find work there. Sue writes that she is desperately lonely and begs him to come at once, so he agrees. Jude arrives and takes Sue to dinner. She mentions that Phillotson might find her a teaching post after she graduates, and Jude expresses his anxiety about the schoolmaster's romantic interest in her. Sue at first dismisses his fears, saying Phillotson is too old, but then she confesses that she has agreed to marry Phillotson in two years, and then they plan to teach jointly at a school in a larger town.

Jude finds work at a cathedral and reads theological books in preparation for his career. He goes for a walk with Sue and they find themselves far out into the countryside. A shepherd invites them to spend the night, saying it is too late to go back to Melchester if they do not know the way.

The next morning the students at Sue's Training College see that she has not returned, and the administrators decide to punish her. She runs away and arrives, cold and soaked from the rain, at Jude's lodgings. He takes her in and hides her from his landlady. They discuss their education, and Sue tells him about an undergraduate she knew in Christminster. They were friends and shared many ideas, but he wanted to be her lover and she did not love him. He died two or three years later. Jude is struck by Sue's freethinking mentality and calls her "Voltairean" (thinking like the French philosopher Voltaire). As they are leaving, Sue tells Jude that she knows he is in love with her and he is only permitted to

like her, not to love her. The next morning she writes a letter saying that he can love her if he chooses. He writes back, but does not receive an answer. He goes to find her, and she tells him she no longer wants to see him because there are rumors about their relationship. However, she apologizes in another note, calling her words rash.

Phillotson asks Jude about Sue's history, and Jude assures him that nothing untoward has happened between them. Jude tells Sue his own story, including his marriage to Arabella. She is angered by his previous dishonesty. Two days later, he receives a letter saying that Sue and

Phillotson are to be married in three or four weeks. Sue also asks if Jude will give her away at the wedding, and he agrees. She comes to Melchester ten days before the wedding and stays in Jude's house. Sue and Phillotson marry on the appointed day. Jude finds he can no longer stand living in Melchester, and when he receives word that his aunt is dangerously ill, he returns to Marygreen. He writes to Sue encouraging her to come and see Aunt Drusilla before she dies.

In the meantime, Jude goes to Christminster for work. He goes to a pub and sees a familiar face: Arabella's. She tells him that she returned from Australia three months before. Jude misses his train to Alfredston and instead goes to Aldbrickham with Arabella. They spend the night together at an inn. In the morning, she says that she married a hotel manager in Sydney. Jude leaves her and unexpectedly encounters Sue. The two go to see Jude's aunt together, and Sue tells Jude that she made a mistake in marrying Phillotson. Jude takes Sue to the train and asks if he can come visit, but she says no. He devotes himself to his studies and develops an interest in music, and on the way back from a trip to see a church composer, he finds an apology and an invitation to dinner from Sue.

Commentary

Sue shows herself to be both radical in her intellectual views and conservative in her social practices. She leaves the Training College because she discovers that its rules are intolerably strict, and her supervisors' suspicions are too much for her to bear. She comes to see Jude as a protector, and for this reason is disturbed by the realization that he is in love with her. She wavers back and forth in her protests, sometimes wanting to enter into a romantic relationship with Jude and sometimes believing it to be misguided. When he confesses that he is married, she accuses him of dishonesty, but there is a hint of

disappointment in her tone because his marriage only adds a further obstruction to their possible romance. She marries Phillotson in this state of anger and frustration, and Jude feels that he cannot and should not dissuade her.

Jude spends the night with Arabella because he feels it is his legal right, and he wants to ease his longing for Sue. When Arabella tells him that she has married a second time, Jude does not know what to do. He regrets his night with her and is dismayed by the realization that he has committed a form of adultery. Meanwhile, Sue tries to push him away again, then invites him to her home soon after. Sue does not know what she wants, but is slowly coming to the understanding that she finds Phillotson repulsive. She does not admit to loving Jude, but still turns to him to be her protector.

2.5 PART IV: AT SHASTON

Summary

Jude travels to Sue's school in Shaston. He finds the schoolroom empty and begins playing a tune on the piano. Sue joins him, and they discuss their friendship. Jude accuses Sue of being a flirt, and she objects. They discuss her marriage, and Sue tells Jude to come to her house the next week. Later, he walks to her house and sees her through the window looking at a photograph. The next morning Sue writes saying that he should not come to dinner, and he writes back in agreement. On Easter Monday, he hears that his aunt is dying. When he arrives, she has already passed away. Sue comes to the funeral. She tells Jude she is unhappy in her marriage, but that she still must go back to Shaston on the six o'clock train. Jude convinces her to spend the night at Mrs. Edlin's house instead. He tells her that he is sorry because he did not tell her not to marry Phillotson, and she suspects he still has tender feelings for her.

Jude denies it, saying that he no longer feels love since he has seen Arabella and is going to live with her. Sue realizes he is lying. She confesses that she likes Phillotson but finds it tortuous to live with him. Jude asks if she would have married him if not for his marriage to Arabella, but Sue leaves without answering. In the middle of the night, Jude hears the cry of a trapped rabbit and goes outside to free it. He kills the rabbit and looks up to see Sue watching him through a window. She says she wishes there was a way to undo a mistake such as her marriage. She kisses Jude on the top of his head and shuts the window.

Jude decides that he cannot in good conscience become a minister, considering his feelings toward Sue. He burns his books. Back in Shaston, Sue hints at her in discretionary feelings to her husband. At night, she goes to sleep in a closet instead of her bedroom, and Phillotson is alarmed. She asks if he would mind living apart from her. He questions her motives and asks if she intends to live alone. She says that she wants to live with Jude. In the morning, Phillotson and Sue continue their discussion through notes passed by their students. She asks to live in the same house, but not as husband and wife, and he says he will consider it. They take separate rooms in the house, but by habit one night, Phillotson returns to the room they once shared, and sees Sue leap out the window. However, she is not badly hurt and claims that she was asleep when she did it.

Phillotson goes to see his friend Gillingham and tells him of his marital troubles. He speaks of his intention to let her go to Jude, and Gillingham is shocked. He says that such thoughts threaten the sanctity of the family unit. At breakfast the next day, Phillotson tells Sue that she may leave and do as she wish. He says he does not wish to know anything about her in the future.

Jude meets Sue's train and tells her he has arranged for them to travel to Aldbrickham because it is a larger town and no one knows them there. He has booked one room at the Temperance Hotel, and Sue is surprised. She explains that she is not prepared to have a sexual relationship with him yet. He asks whether she has been teasing him. They go to a different hotel, the one where he stayed with Arabella. When Jude is out of the room, the maid tells Sue that she saw him with another woman a month earlier. Sue accuses him of deceiving her, but he objects by saying that if they are only friends, it does not matter. She accuses him of treachery for sleeping with Arabella, but he argues that Arabella is his legal wife. Jude tells Sue that Arabella has married a second husband, but he will never inform against her. He adds that he is comparatively happy just to be near Sue.

Back in Shaston, Phillotson is threatened with dismissal for letting his wife commit adultery. He defends himself at a meeting but falls ill. A letter reaches Sue, and she returns to him. She tells Phillotson that Jude is seeking a divorce from his wife, and Phillotson decides to attempt the same.

The moral implications of the friendship and romance between Jude and Sue emerge as an important issue. Hardy dwells on the question of marriage and its ramifications, and his portrayal of the tragic effects of marital confinement, beginning largely in Part IV, did not sit well with critics of the time. Hardy was accused of attempting to undermine

the institution of marriage, and Sue in particular was thought to have inappropriate beliefs for a young female character. In many ways, she is a feminist before her time. She recognizes her own intellect and her potential for a satisfying career in teaching, and marries Phillotson partly out of a desire for a pleasant work environment. She resists a romantic relationship with Jude, but falls in love with him despite her misgivings. However, when it comes time to marry, she does not wish to enter into a legal contract in which she would again be confined.

By marrying Phillotson, Sue hopes to protect her reputation and achieve the traditional lifestyle of a married woman. She likes Phillotson despite his age, but is surprised at her inability to find him attractive. She even comes to be repulsed by him and later admits to jumping out of the window for fear that he would enter her bed. Phillotson tries very hard to preserve at least the external appearance of a typical marriage. As a man, he is legally permitted to force her to stay in his bed and even sleep with him. For this reason, he is viewed with contempt for letting her leave him. However, his understanding brings him only more difficulty, as he is personally blamed for Sue's disobedience of convention.

Jude's relationship with Arabella is equally complicated. He does not love her as much as he cares for Sue, but he sleeps with her when she returns from Australia. Again, Hardy's casual depiction of people acting against established societal norms of marital and sexual behavior aroused controversy in Britain and the United States, and Hardy resolved to give up writing fiction as a result.

2.6 PART V: AT ALDBRICKHAM AND ELSEWHERE

Summary

Some months later, Jude receives word that Sue's divorce has been made official, just one month after his own divorce was similarly ratified. Jude asks Sue if she will consent to marry him after a respectable interval, but she tells him that she worries it would harm their relationship. Jude worries because Sue has still not declared her love for him. One night, Jude returns home to find that a woman has come to see him while he was away. Sue suspects it was Arabella. A knock comes on the door and Sue knows it is Arabella again. Arabella tells Jude she needs help. Sue begs him not to go see her at her lodgings, as she asks. Jude hesitates, and Sue says she will marry him immediately. Jude stays home. In the morning, Sue feels guilty about her treatment of Arabella and decides to check on her at

the inn. Arabella treats Sue rudely but asks if Jude will meet her at the station. Sue and Jude postpone their wedding and one day receive a letter from Arabella. It explains that Arabella gave birth to Jude's child in Australia, and their son has been living with her parents in Australia, but they can no longer care for him. Sue says she would like to adopt him. So, Jude writes to Arabella. The boy arrives sooner than they expected and walks to their house on his own. Sue tells him to call her "mother."

At an agricultural show in early June, Arabella spots Jude and Sue with her son, who is called Little Father Time because of his adult demeanor. Arabella attends the show with her new husband, Cartlett. She points out the family, and Cartlett remarks that they seem to like each other and their child very much. Arabella declares that it cannot be their child because they have not been married long enough.

Jude has trouble getting work. So, he proposes that they move again. They find that people do not believe they are married. Jude wants to live in London because it would allow them more anonymity.

Two and a half years later, at the Kennetbridge spring fair, Sue encounters Arabella in mourning for her husband. Sue is selling cakes at the fair. She explains that Jude caught a chill while doing stone work and has been ill. Arabella is jealous and discusses her feelings with a friend as they drive toward Alfredston. She recognizes Phillotson on the road and offers him a lift. He says he is the schoolmaster at Marygreen again.

Sue goes home and tells Jude about Arabella. He says that when he recovers he would like to go back to Christminster, though he knows the town despises him; perhaps he will die there.

Commentary

Jude and Sue are both able to obtain divorces from their first marriages. So, legally they can marry each other. Jude decides that he can be happy without being legally married to Sue as long as he is with her, and the two do not tell their neighbors whether they are married or not. However, they live as though they are married and are therefore considered sinful by people around them. The idea of raising Jude's son prompts Sue to think about formalizing their marriage, but ultimately they do not marry. The uncertainty surrounding their status foreshadows difficulties to come, as there is a sense of illegitimacy lingering in their relationship.

When Arabella sees Jude and Sue with her son, she immediately points out to her new husband that the child is too old to be Sue's son, as though claiming motherhood from a distance. Sue immediately develops a relationship with the boy, although she dislikes the fact that he was born of Jude's first marriage. The child's old, world-weary face points to both his premature wisdom and his ability to see beyond childish things. In his eyes, there is a danger that Sue senses but cannot, at this stage, define.

2.7 PART VI: AT CHRISTMINSTER AGAIN

Summary

Jude and Sue return to Christminster with Little Father Time, who is now also named Jude, and the other two children they have had together. They encounter a procession and see Jude's old friends Tinker Taylor and Uncle Joe. Jude tells them he is a poor, ill man and an example of how not to live. The family goes to look for lodging, but finds that people are reluctant to take them in. One woman rents them a room for the week provided Jude stays elsewhere, though when she discovers Sue's history and tells her husband. Her husband orders her to send them away. Sue puts the younger children to bed and takes little Time out to look for other lodgings, but with no success. The boy remarks that he "ought not to have been born" and grows irate when Sue tells him that she is pregnant again.

In the morning, Sue wakes early and goes to see Jude. They have a hasty breakfast together and then return to Sue's lodgings to make breakfast for the children. They get some eggs and place them in the kettle to boil. Jude is watching the eggs when he hears Sue cry out. He rushes in to find Sue unconscious on the floor, having fainted. He cannot find the children. He looks inside the door to the closet, where Sue collapsed, and sees all three children hanging from clothes' hooks. Beneath little Time's feet lies a chair that has been pushed over. Jude cuts down the three children and lays them down on the bed. He runs out for a doctor and returns to find Sue and the landlady attempting to revive the corpses. On the floor they find a note, written by little Jude, that reads "Done because we are too menny."

Jude and Sue find lodgings toward the town of Beersheba, but Sue is despondent. She decides that she is rightly married to Phillotson, and it becomes clear that she and Jude never legally married at all. Arabella visits the house and explains that she did not feel she belonged at the children's funeral. Sue imagines that God punished her by using Arabella's son, born in wedlock, to kill her children, who were born out of wedlock.

Phillotson agrees to take Sue back as his wife, and she moves into his house.

Arabella decides she will do the same and takes Jude, who is drunk, back to the house they lived in when they were married. After a few days, she and her father coerce him into marrying her again by suggesting that he has been living with them on that pretext. He agrees, and they are married. Jude is ill with an inflammation of the lungs. He decides that he wants to die but to see Sue first. So, he travels to her home in the rain. Sue tells him that she still loves him but must stay with Phillotson, and he kisses her. At night, she tells Phillotson that she saw Jude, but swears she will never see him again. She joins Phillotson in his bed despite her lack of feeling for him, saying it is her duty.

In the summer, Jude is sleeping when Arabella goes outside to observe the Remembrance Week festivities. She wants to see the boat races, but goes upstairs to check on Jude first. Finding him dead, she decides that she can afford to watch the boat races before dealing with his body. Standing before his casket two days later, she asks the Widow Edlin if Sue will be coming to the funeral. The widow says that Sue promised never to see Jude again, though she can hardly bear her legal husband. She says that Sue probably found peace, but Arabella argues that Sue will not have peace until she has joined Jude in death.

Commentary

The tragic conclusion of the novel arises as the inevitable result of the difficulties faced by the two cousins. Sue sees young Jude's terrible murder-suicide as the result of her transgressions against the institution of marriage, and her only solution is to return to her ex-husband. Sue sees all the forces of nature working against her and comes to regard her love for Jude as a sin in itself.

Arabella is heartless where Sue is passionate. Jude dies after again being tricked into marrying her, but she is unwilling to sacrifice the diversion of a boat race to be with him while he is dying or even to take care of his body after he dies. She personifies the danger of a bad marriage in the novel, and the murder of Sue's children by Arabella's child perhaps more rightly represents the destruction of true love by adolescent infatuation.

2.8 OVERALL ANALYSIS AND THEMES

Jude the Obscure focuses on the life of a country stonemason, Jude, and his love for his cousin Sue, a school teacher. From the beginning, Jude knows that marriage is an ill-fated

venture in his family, and he believes that his love for Sue curses him doubly, because they are both members of a cursed clan. While love could be identified as a central theme in the novel, it is the institution of marriage that is the work's central focus. Jude and Sue are unhappily married to other people, and then drawn by an inevitable bond that pulls them together. Their relationship is beset by tragedy, not only because of the family curse but also by society's reluctance to accept their marriage as legitimate.

The horrifying murder-suicide of Jude's children is no doubt the climax of the book's action, and the other events of the novel rise in a crescendo to meet that one act. From there, Jude and Sue feel they have no recourse but to return to their previous, unhappy marriages and die within the confinement created by their youthful errors. They are drawn into an endless cycle of self-erected oppression and cannot break free. In a society unwilling to accept their rejection of convention, they are ostracized. Jude's son senses wrongdoing in his own conception and acts in a way that he thinks will help his parents and his siblings. The children are the victims of society's unwillingness to accept Jude and Sue as man and wife, and Sue's own feelings of shame from her divorce.

Jude's initial failure to attend the university becomes less important as the novel progresses, but his obsession with Christminster remains. Christminster is the site of Jude's first encounters with Sue, the tragedy that dominates the book, and Jude's final moments and death. It acts upon Jude, Sue, and their family as a representation of the unattainable and dangerous things to which Jude aspires.

2.9 CRITICAL ESSAYS SYMBOLISM AND IRONY IN JUDE THE OBSCURE

The symbolism in the novel helps to work out the theme. Such a minor symbol as the repeated allusion to Samson and Delilah reinforces the way Jude's emotional life undermines the realization of his ambitions. Two symbols of major importance are Christminster and the character of Little Father Time. They are useful to discuss, since the first is an instance of a successful symbol and the second an unsuccessful one.

Jude's idea of Christminster permeates not only his thinking but the whole novel. From his first view of it on the horizon to his hearing the sounds of the holiday there coming in his window as he lies on his deathbed, Christminster represents to him all that is desirable in life. It is by this ideal that he measures everything. He encounters evidence in abundance that it is not in fact what he thinks it is in his imagination, but he will not take heed. It finally

represents to him literally all that he has left in life. Of course, other characters as well are affected by Jude's idea of the place. It is a successful symbol because it is capable of representing what it is supposed to and it does not call attention to itself as a literary device.

Little Father Time, however, is a different matter. The boy's appearance, his persistent gloom, his oracular tone, his inability ever to respond to anything as a child—all of these call attentions to the fact that he is supposed to represent something. And Hardy makes the child carry more meaning than he is naturally able to. He is fate, of course, but also blighted hopes, failure, change, etc.

The use of irony is of course commonplace in fiction, and a number of effective instances of it in Hardy's novel are to be found. In some of the instances, the reader but not the character recognizes the irony; in others, both the reader and the character are aware of it. An example of the first is Jude's occupational choice of ecclesiastical stonework in medieval Gothic style in a time when medievalism in architecture is dying out or the way Arabella alienates Jude by the deception she has used to get him to marry her the first time. An example of the second is Jude's dying in Christminster, the city that has symbolized all his hopes, or the way Arabella's calling on Jude in Aldbrickham in order to reawaken his interest in her helps bring about Sue's giving herself to him.

Irony is particularly appropriate in a novel of tragic intent, in which events do not work out the way the characters expect. Certainly, it is appropriate in a novel which has the kind of theme this one does. Struggling to break free of the old, the characters experience the old sufferings and failure nonetheless.

2.10 CHARACTERS

Jude Fawley

A young man from Marygreen who dreams of studying at Christminster but becomes a stonemason instead

Susanna Bridehead

Jude's cousin. She is unconventional in her beliefs and education, but marries the schoolmaster Richard Phillotson.

Arabella Donn

Jude's first wife. She enjoys spending time in bars and in the company of men.

Aunt Drusilla

The relative who raised Jude.

Richard Phillotson

The schoolmaster who first introduces Jude to the idea of studying at the university. He later marries Sue.

Little Father Time (Little Jude)

Jude and Arabella's son, raised in Australia by Arabella's parents. He is said to have the mind of an old man, though he is a young child.

2.11 CHARACTER ANALYSIS – JUDE FAWLEY

Jude is obscure in that he comes from uncertain origins, struggles largely unnoticed to realize his aspirations, and dies without having made any mark on the world. He is also obscure in the sense of being ambiguous: he is divided internally, and the conflicts range all the way from that between sexual desire and knowledge to that between two different views of the world. Jude is, therefore, struggling both with the world and with himself.

He is not well equipped to win. Though he is intelligent enough and determined, he tries to force his way to the knowledge he wants. Though well-intentioned and goodhearted, he often acts impulsively on the basis of too little objective evidence. Though he is unable to hurt an animal or another human being, he shows very little concern for himself and his own survival, often needlessly sacrificing his own good. He never learns, as Phillotson finally does perhaps too late, to calculate how to get what he wants. In short, he is more human than divine, as Hardy points out.

He is obsessed with ideals. Very early, he makes Christminster into an ideal of the intellectual life, and his admitted failure there does not dim the luster with which it shines in his imagination to the very end of his life. He searches for the ideal woman who will be both lover and companion, and though he finds passion without intellectual interests in Arabella and wide interests but frigidity in Sue, he maintains the latter as his ideal to his deathbed. Recognizing the Christminster holiday just before he dies, Jude says, "And I here. And Sue defiled!"

Jude is reconciled to his fate before he dies only in the sense that he recognizes what it is. In a conversation with Mrs. Edlin, he says that perhaps he and Sue were ahead of their time in the way they wanted to live. He does not regret the struggle he has made; at the least, as he lies ill, he tries to puzzle out the meaning of his life. At the very end, however, like Job, he wonders why he was born. But then so perhaps does every man, Hardy seems to imply.

2.12 CHARACTER ANALYSIS – SUE BRIDEHEAD

It is easy for the modern reader to dislike Sue, even, as D.H. Lawrence did, to make her into the villain of the book. (Lawrence thought Sue represented everything that was wrong with modern women.) Jude, as well as Hardy, obviously sees her as charming, lively, intelligent, interesting, and attractive in the way that an adolescent girl is. But it is impossible not to see other sides to her personality: she is self-centered, wanting more than she is willing to give; she is intelligent but her knowledge is fashionable and her use of it is shallow; she is outspoken but afraid to suit her actions to her words; she wants to love and be loved but is morbidly afraid of her emotions and desires.

In short, she is something less than the ideal Jude sees in her; like him, she is human. She is also a nineteenth-century woman who has given herself more freedom than she knows how to handle. She wants to believe that she is free to establish a new sort of relationship to men, even as she demands freedom to examine new ideas. But at the end, she finds herself in the role of sinner performing penance for her misconduct. As Jude says, they were perhaps ahead of their time.

If she is not an ideal, she is the means by which Jude encounters a different view of life, one which he comes to adopt even as she flees from it. She is also one of the means by which Jude's hopes are frustrated and he is made to undergo suffering and defeat. But it is a frustration which he invites or which is given him by a power neither he nor Sue understands or seems to control.

2.13 CHARACTER ANALYSIS – ARABELLA DONN

Arabella is the least complex of the main characters; she is also the least ambitious, though what she wants she pursues with determination and enterprise. What she is after

is simple enough: a man who will satisfy her and who will provide the comforts and some of the luxuries of life. She is attractive in an overblown way, good-humored, practical, uneducated of course but shrewd, cunning and tenacious. She is common in her tastes and interests. She is capable of understanding a good deal in the emotional life of other people, especially women, as shown on several occasions with Sue.

Arabella never quite finds what she wants either. Jude's ambitions put her off when they are first married, but after him, Cartlett is obviously a poor substitute, though she doesn't complain. She wants Jude again and gets him, but she is not satisfied, since he is past the point of being much good to her.

That she is enterprising is demonstrated everywhere in the novel; she has a self-interest that amounts to an instinct for survival, rather than the self-interest of a Sue that is the same as pride. And, of course, she does survive intact in a way the others do not. Though at the end of the novel she is standing by Jude's coffin, Vilbert awaits her somewhere in the city. Life goes on, in short.

2.14 CHARACTER ANALYSIS – RICHARD PHILLOTSON

Phillotson is eminently the respectable man. Though he fails to achieve the same goals Jude pursues, his bearing and view of things do not change much. Even when Arabella encounters him on the road to Alfredston, now down on his luck and teaching at Marygreen because it is the only place that will have him, this air of respectability remains. It must be this which Sue cannot stand about him, the respectability plus the legal right to make love to her. Sue's opinion of him does not make him any less decent. He is like Jude in many ways: he is goodhearted and honorable; he allows instinct to overrule reason; he is too accommodating for his own good; he is intelligent. Like Jude, he is ill-equipped to get what he wants in life and soon resigns himself to mediocrity. However, unlike Jude, he no longer is dazzled by ideals, perhaps because he is older. Maybe too late, he learns to act on the basis of calculation, estimating that Sue's return will be worth the benefits it may bring.

Phillotson, in short, is a man whom it is easy neither to like nor to dislike; he goes largely unnoticed.

2.15 UNIT END QUESTIONS

A. Descriptive Questions

1. Compare Jude's relationship with Arabella to his relationship with Sue.
2. What does the novel say about education and accessibility? Is Jude right to dream of becoming a scholar? Why?
3. Hardy frequently interrupts the narrative to describe the location where the action takes place. What is the significance of these lush descriptions?
4. Compare and contrast Jude's and Sue's attitudes toward Christianity.
5. Analyze Jude's relationship with alcohol. How does it tie into the novel's broader themes?
6. Discuss Hardy's treatment of setting in the novel.
7. Trains appear very frequently in *Jude the Obscure*. Why might this be significant?
8. Discuss Hardy's use of foreshadowing in *Jude the Obscure*.
9. How does Hardy portray women in this novel?
10. Analyze Arabella's character. How does she change over the course of the novel?

B. Multiple Choice Questions

1. Jude Fawley, the novel's protagonist, longs to become a_____, but circumstances force him instead to become a_____.
 - a. Scholar, stonemason
 - b. Lawyer, merchant
 - c. Doctor, butcher
 - d. Painter, gravedigger

2. How does Arabella trap Jude into marrying her the first time?

- a. She steals his money
- b. She feigns pregnancy
- c. She threatens his life
- d. She gets him drunk

3. How are Jude and Sue related?

- a. They are siblings
- b. They are cousins
- c. He is her uncle
- d. She is his aunt

4. Why does Arabella grant Jude a divorce?

- a. She feels sorry for Jude and Sue
- b. She wants to marry another man
- c. She discovers that Jude has been unfaithful
- d. She wants to cut all ties in England and move to Australia

5. What happens to Jude's three oldest children?

- a. They are sent to an orphanage

- b. They run away
- c. They die of plague
- d. They commit suicide

Answers

1-a, 2-b, 3-b, 4-b, 5-d

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SECTION- C - CHARLES DICKENS: HARD TIMES

STRUCTURE

3.0 Learning Objectives

3.1 Plot Overview

3.2 Summary and Analysis of Book I – Sowing: Chapters 1-4

3.3 Summary and Analysis of Book I – Sowing: Chapters 5-8

3.4 Summary and Analysis of Book I – Sowing: Chapters 9-12

3.5 Summary and Analysis of Book I – Sowing: Chapters 13-16

3.6 Summary and Analysis of Book II – Reaping: Chapters 1-4

3.7 Summary and Analysis of Book II – Reaping: Chapters 5-8

3.8 Summary and Analysis of Book II – Reaping: Chapters 9-12

3.9 Summary – Chapter 12: Down

3.10 Summary and Analysis of Book III – Garnering: Chapters 1-4

3.11 Summary and Analysis of Book II – Garnering: Chapters 5-9

3.12 Characters

3.13 Themes

3.14 Motifs

3.15 Symbols

3.16 Unit End Questions

3.17 References

3.0 LEARNING OBJECTIVES

After studying this unit, you will be able to:

- Study Dickens' widely read satirical account of the Industrial Revolution. Dickens creates the Victorian industrial city of Coketown, in northern England, and its unforgettable citizens, such as the unwavering utilitarian Thomas Gradgrind and the factory owner Josiah Bounderby, and the result is his famous critique of capitalist philosophy, the exploitative force he believed was destroying human creativity and joy.

3.1 PLOT OVERVIEW

Thomas Gradgrind, a wealthy, retired merchant in the industrial city of Coketown, England, devotes his life to a philosophy of rationalism, self-interest and fact. He raises his oldest children, Louisa and Tom, according to this philosophy and never allows them to engage in fanciful or imaginative pursuits. He founds a school and charitably takes in one of the students, the kindly and imaginative Sissy Jupe, after the disappearance of her father, a circus entertainer.

As the Gradgrind children grow older, Tom becomes a dissipated, self-interested hedonist, and Louisa struggles with deep inner confusion, feeling as though she is missing something important in her life. Eventually, Louisa marries Gradgrind's friend Josiah Bounderby, a wealthy factory owner and banker more than twice her age. Bounderby continually trumpets his role as a self-made man who was abandoned in the gutter by his mother as an infant. Tom is apprenticed at the Bounderby bank, and Sissy remains at the Gradgrind's home to care for the younger children.

In the meantime, an impoverished "Hand"—Dickens' term for the lowest laborers in Coketown's factories—named Stephen Blackpool struggles with his love for Rachael, another poor factory worker. He is unable to marry her because he is already married to a horrible, drunken woman who disappears for months and even years at a time. Stephen visits

Bounderby to ask about a divorce but learns that only the wealthy can obtain them. Outside Bounderby's home, he meets Mrs. Pegler, a strange old woman with an inexplicable devotion to Bounderby. James Harthouse, a wealthy young sophisticate from London, arrives in Coketown to begin a political career as a disciple of Gradgrind, who is now a Member of Parliament. He immediately takes an interest in Louisa and decides to try to seduce her. With the unspoken aid of Mrs. Sparsit, a former aristocrat who has fallen on hard times and now works for Bounderby, he sets about trying to corrupt Louisa.

The Hands, exhorted by a crooked union spokesman named Slackbridge, try to form a union. Only Stephen refuses to join because he feels that a union strike would only increase tensions between employers and employees. He is cast out by the other Hands and fired by Bounderby when he refuses to spy on them. Louisa, impressed with Stephen's integrity, visits him before he leaves Coketown and helps him with some money. Tom accompanies her and tells Stephen that if he waits outside the bank for several consecutive nights, help will come to him. Stephen does so, but no help arrives. Eventually, he packs up and leaves Coketown, hoping to find agricultural work in the country. Not long after that, the bank is robbed, and the lone suspect is Stephen, the vanished Hand who was seen loitering outside the bank for several nights just before disappearing from the city.

Mrs. Sparsit witnesses Harthouse declaring his love for Louisa, and Louisa agrees to meet him in Coketown later that night. However, Louisa instead flees to her father's house, where she miserably confides to Gradgrind that her upbringing has left her married to a man she does not love, disconnected from her feelings, deeply unhappy, and possibly in love with Harthouse. She collapses to the floor, and Gradgrind, struck dumb with self-reproach, begins to realize the imperfections in his philosophy of rational self-interest.

Sissy, who loves Louisa deeply, visits Harthouse and convinces him to leave Coketown forever. Bounderby, furious that his wife has left him, redoubles his efforts to capture Stephen. When Stephen tries to return to clear his good name, he falls into a mining pit called Old Hell Shaft. Rachael and Louisa discover him, but he dies soon after an emotional farewell to Rachael. Gradgrind and Louisa realize that Tom is really responsible for robbing the bank, and they arrange to sneak him out of England with the help of the circus performers with whom Sissy spent her early childhood. They are nearly successful, but are stopped by Bitzer, a young man who went to Gradgrind's school and who embodies all the qualities of the detached rationalism that Gradgrind once espoused, but who now sees its limits. Sleary, the lisping circus proprietor, arranges for Tom to slip out

of Bitzer's grasp, and the young robber escapes from England after all.

Mrs. Sparsit, anxious to help Bounderby find the robbers, drags Mrs. Pegler—a known associate of Stephen Blackpool—in to see Bounderby, thinking Mrs. Pegler is a potential witness. Bounderby recoils, and it is revealed that Mrs. Pegler is really his loving mother, whom he has forbidden to visit him. Bounderby is not a self-made man after all. Angrily, Bounderby fires Mrs. Sparsit and sends her away to her hostile relatives. Five years later, he will die alone in the streets of Coketown. Gradgrind gives up his philosophy of fact and devotes his political power to helping the poor. Tom realizes the error of his ways but dies without ever seeing his family again. While Sissy marries and has a large and loving family, Louisa never again marries and never has children. Nevertheless, Louisa is loved by Sissy's family and learns at last how to feel sympathy for her fellow human beings.

3.2 SUMMARY AND ANALYSIS OF BOOK I – SOWING: CHAPTERS 1-4

Summary – Chapter 1: The One Thing Needful

In an empty schoolroom, a dark-eyed, rigid man emphatically expresses to the schoolmaster and another adult his desire for children to be taught facts, saying that “nothing else will ever be of any service to them.”

Summary – Chapter 2: Murdering the Innocents

In the industrial city of Coketown, a place dominated by grim factories and oppressed by coils of black smoke, the dark-eyed, rigid man—Thomas Gradgrind—has established a school. He has hired a teacher, Mr. McChoakumchild, whom he hopes will instill in the students nothing but cold, hard facts. Visiting the school, Gradgrind tests a pair of students by asking them to define a horse. Sissy Jupe, the daughter of a horse-riding circus entertainer, is unable to answer, but a pale young man called Bitzer gives a cut-and-dried definition that pleases Gradgrind.

Summary – Chapter 3: A Loophole

While walking back to his home, appropriately named Stone Lodge, Gradgrind catches his two eldest children spying on the circus through a peephole in the fence. Having raised his children according to his philosophy of fact and having permitted them no imaginative entertainment, Gradgrind becomes furious. He drags the young Tom and 16-year-old Louisa

home. Louisa admits that curiosity drew her to the circus and tries to defend her brother by saying she dragged him there, but all Gradgrind can do is ask angrily what Mr. Bounderby would say.

Summary – Chapter 4: Mr. Bounderby

This same Mr. Bounderby—a wealthy, boastful industrialist who owns factories and a bank—is at that very moment in the drawing room at Stone Lodge, pontificating to the pallid and lethargic Mrs. Gradgrind about his poverty-stricken childhood. Bounderby never fails to talk at length about this subject. He reminds Mrs. Gradgrind that he was born in a ditch, abandoned by his mother, and raised by a cruel, alcoholic grandmother. At this point, Gradgrind enters and tells Bounderby about his children’s misbehavior. Mrs. Gradgrind scolds the children halfheartedly, admonishing them to “go and be something logical.” Bounderby theorizes that Sissy Jupe, the circus entertainer’s daughter who attends Gradgrind’s school, may have led the young Gradgrind’s astray. Gradgrind agrees, and they set out to inform Sissy’s father that Sissy is no longer welcome at the school. Bounderby demands a kiss from Louisa before they leave.

Analysis of Book I – Sowing: Chapters 1-4

Dickens was concerned with the miserable lives of the poor and working classes in the England of his day, and *Hard Times* is one of several of his novels that addresses these social problems directly. *Hard Times* is not Dickens’ most subtle novel, and most of its moral themes are explicitly articulated through extremely sharp, exaggerated characterization, and through the narrator’s frequent interjection of his own opinions and sentiments. For instance, in the opening section of the book, a simple contrast emerges between Mr. Gradgrind’s philosophy of fact and Sissy Jupe’s frequent indulgence in romantic, imaginative fancy. While Gradgrind’s philosophy includes the idea that people should only act according to their own best interests, which they can calculate through rational principles, the actions of the simple, loving Sissy are inspired by her feelings, usually of compassion toward others. The philosophy of fact is continually shown to be at the heart of the problems of the poor—the smokestacks, factory machines, and clouds of black smog are all associated with fact—while fancy is held up as the route to charity and love between fellow men. Philosophically, this contrast is a drastic and obvious oversimplification. Clearly, a commitment to factual accuracy does not lead directly to selfishness, and a commitment to imagination does not signify a commitment to social equality. But for the purposes of *Hard Times*, these contrasting ideas serve as a kind of shorthand for the states of mind that enable certain kinds of action. Cold rationalism

divorced from sentiment and feeling can lead to insensitivity about human suffering, and imagination can enhance one's sense of sympathy.

Gradgrind's philosophy of fact is intimately related to the Industrial Revolution, a cause of the mechanization of human nature. Dickens suggests that when humans are forced to perform the same monotonous tasks repeatedly, in a drab, incessantly noisy and smoky environment, they become like the machines with which they work—unfeeling and not enlivened by fancy. The connection between Gradgrind's philosophy of fact and the social effects of the Industrial Revolution is made explicit by two details in the first section of the novel. First, the narrator reports that when Gradgrind finds his children at the circus, "Tom gave himself up to be taken home like a machine." By dulling Tom's feelings and his sense of free will, his education has rendered his thoughts and actions mechanical. The second detail illustrating the connection between Gradgrind's philosophy and the process of industrialization is the choice of names for Gradgrind's two younger sons, Adam Smith and Malthus. These children play no role in the plot, but their names are relevant to the novel's themes. Adam Smith (1723-1790) was a Scottish economist who produced the theory that the economy is controlled by an "invisible hand," and that employers and workers do not control the fluctuations of supply and demand. Malthus (1766-1834) was an economist who argued that poverty is a result of overpopulation and that the poor must have smaller families in order to improve the general standard of living in the society. Both of these writers addressed the poverty of mind and body that accompanies industrialization. Through these two names, Dickens suggests that the philosophy of fact to which Gradgrind subscribes and the deleterious social effects of the Industrial Revolution are inextricably related.

This first section serves mainly to introduce the contrast between fact and fancy, and to establish the allegiances of the main characters. From the very first paragraph, Mr. Gradgrind is established as the leading disciple of fact, but he is also shown to be a loving, if deluded, father. The real villain of the novel is Mr. Bounderby, who seems to share Mr. Gradgrind's love of fact but has no difficulty lying about himself, as later events show. Sissy is clearly on the side of feeling and fancy, as are all the circus performers. Louisa seems torn between the world of her upbringing and a deep inner desire to experience imagination and feeling—a desire that she lacks the vocabulary even to name. Her unhappy status, lost between the worlds of fact and fancy, combined with Bounderby's obvious attraction toward her, serves as the catalyst for the principal conflict in the novel.

3.3 SUMMARY AND ANALYSIS OF BOOK I – SOWING: CHAPTERS 5-8

Summary – Chapter 5: The Key-note

On their way to find Sissy's father, Gradgrind and Bounderby walk through the dark, smoky streets of Coketown, passing a number of identically shaped buildings made from identical dirty red bricks. Soon they meet Sissy Jupe herself, who is being chased by the bullying Bitzer. Sissy, a dutiful and loving daughter, has been out buying oils for her father's aches and pains. The two men follow her back to the dwelling place of the circus performers.

Summary – Chapter 6: Sleary's Horsemanship

Sissy stops at an inn called the Pegasus Arms, where Bounderby and Gradgrind are introduced to the lisping circus master, Mr. Sleary. Sleary informs Gradgrind that, unbeknownst to Sissy, her father has lost his ability as a performer and has abandoned her in shame. Gradgrind decides to take Sissy into his home and raise her according to his philosophy of fact. Sissy agrees to the arrangement, principally because she believes her father will come back for her—an idea that Bounderby and Gradgrind find fanciful and ridiculous. A strange assortment of circus folk gathers to wish Sissy well in her new home. She is sorry to leave them, because these entertainers have been like a family to Sissy during her childhood.

Summary – Chapter 7: Mrs. Sparsit

The next day, Bounderby discusses Louisa with his housekeeper, Mrs. Sparsit, who is connected to the prominent aristocratic Powler family. After falling on hard times, the aristocratic Mrs. Sparsit has accepted employment with Mr. Bounderby, but she constantly reminds him of her family connections. Bounderby worries that the fanciful Sissy will be a bad influence on Louisa, whom he already regards as his future wife. Gradgrind informs Sissy that she may continue to attend his school and that she will care for Mrs. Gradgrind in her free time.

Summary – Chapter 8: Never Wonder

Later that same day, Louisa talks with her brother about her father's plan to apprentice Tom at Mr. Bounderby's bank. Both Louisa and Tom are depressed by the colorless monotony of life at Stone Lodge, but Louisa, attempting to cheer up Tom, reminds him of her affection for him. She seems to feel that something is missing from her life, but when she wonders what it might be, Mrs. Gradgrind warns Louisa never to wonder—wondering contradicts

the philosophy of fact, and it also makes Mrs. Gradgrind wish she had never been cursed with a family.

Analysis of Book I – Sowing: Chapters 5-8

In Dickens's novels, characters' names often reveal details about their personalities. For instance, Mr. Gradgrind's name evokes the monotonous grind of his children's lives, as well as the grinding of the factory machines. Similarly, the title of each chapter in *Hard Times* can be helpful in interpreting the movement of the plot. For example, the first chapter is titled "The One Thing Necessary," and in this chapter, we learn that Mr. Gradgrind believes the one thing necessary for a fulfilling existence is fact. The meaning of the title of Chapter 5, "The Key-note," is not so immediately obvious. However, its meaning is clarified at the beginning of Chapter 8, when the narrator declares, "Let us strike the key-note again before pursuing the tune." He then describes how, as a child, Louisa was inclined to wonder about the world around her, to ask questions, and to imagine. Not surprisingly, her father quickly suppressed this inclination, telling Louisa that she must "never wonder." In Chapter 5, the narrator also draws our attention to the need for wonder and imagination when he compares the Gradgrind's children to factory workers. He explains that both the children and the workers "have Fancy in them demanding to be brought into healthy existence." From these passages, we can conclude that the conflict between fact and fancy is the "key-note," or the key theme, that the narrator will continue to bring up throughout the novel. Fancy, the narrator implies, is at least as important as fact in a balanced, fulfilling existence. Chapters 5 through 8 thus serve to reinforce the relationship between fact and fancy.

In this section, the circus entertainers are the most obvious representatives of fancy, and Gradgrind accordingly finds them rather distasteful. The entertainers possess the ability to transform the colorless, humdrum world into a place of magic and excitement simply by using their imaginations. This transformation is illustrated by Kidderminster, a gruff young boy who plays the role of Cupid in the circus. In real life, Kidderminster is cheeky, loud, and temperamental, but in the circus ring, he is adorably sweet and wins the spectators' hearts. Through fancy, the circus entertainers not only find happiness themselves, but also bring pleasure to others.

In Chapter 8, Dickens draws attention to another mode of fancy that brings pleasure to others: fiction, and in particular, novels. The narrator relates that, much to Mr. Gradgrind's dismay, factory workers flock to the Coketown library "to read mere fables about men and women, more or less like themselves, and about children, more or

less like their own.” The workers are drawn to these stories because they stimulate their imaginations, causing them to wonder about “human nature, human passions, human hopes and fears, the struggles, the triumphs and defeats ... of common men and women.” Novels provide a much-needed escape from the drab, mechanical factories in which these workers spend most of their days. In describing the workers’ reading habits, Dickens draws attention to the fact that his own readers are in fact reading a novel about, more or less, ordinary men and women. Thus, he presents his novels as a way to counteract the dehumanizing effects of the Industrial Revolution. Significantly, the Coketown workers read what is known as realism, or fiction that attempts to represent real life accurately, and which often describes the lives of common people rather than those of kings, queens and other aristocrats. In his focus on the common man and the social conditions of Victorian England, Dickens himself is a realist writer. In this passage, he reminds us that even realism is a form of fancy and that even realist novels can both teach us about real life and awaken our imaginations. The realist novel, he suggests, combines fact and fancy. In Victorian England, the novel was often considered a dangerous genre precisely because it was accessible to the working and middle classes. Many people feared that novels would corrupt the minds of these readers by making them too fanciful and even by giving them immoral ideas. By suggesting that realist novels can both teach and entertain, Dickens defends his novel against these charges.

3.4 SUMMARY AND ANALYSIS OF BOOK I – SOWING: CHAPTERS 9-12

... not all the calculators of the National Debt can tell me the capacity for good or evil, for love or hatred, for patriotism or discontent, for the decomposition of virtue into vice. . .

Summary – Chapter 9: Sissy’s Progress

Sissy Jupe does very poorly at the school because she is simply unable to adopt the cold, hard devotion to fact that is demanded of her. Instead, she continues to cling to what Mr. Gradgrind thinks of as ridiculous, fanciful notions, such as the idea that her father will come back for her. One day, Louisa convinces Sissy secretly to talk about life with her father. Louisa, raised to never feel strong emotion, finds herself very moved by Sissy’s deep feelings. During the conversation with Sissy, Tom frequently reminds Louisa to watch out for Bounderby, in case he should catch her “wondering” about Sissy’s past.

Summary – Chapter 10: Stephen Blackpool

One night, in the most hardworking, grimy district of Coketown, a simple and brutally poor man named Stephen Blackpool goes home from his job as a power loom operator in Mr. Bounderby's factory. Stephen is a Hand, one of the lowest menial laborers in Coketown. He talks briefly in the street to Rachael, the pure, honest woman he loves, then goes home, where he is stunned to find his wayward, immoral, and generally absent wife lying in his bed. In order to soothe the misery of poverty, his wife has become an alcoholic, and although Stephen wishes to divorce her, he nevertheless pities her.

Summary – Chapter 11: No Way Out

Disturbed by his wife's sudden reappearance, Stephen visits Mr. Bounderby the next day to ask humbly if he has any legal recourse and any possibility of obtaining a divorce. Arrogantly, and with many references to his own impoverished childhood, Bounderby explains that only the wealthy can obtain divorces and that Stephen would be better off accepting his miserable situation.

Summary – Chapter 12: The Old Woman

Outside Bounderby's house, Stephen meets a strange old woman who has traveled into the city from the country. She tells Stephen that every year she saves enough money to make the long journey into Coketown for a single day, just long enough to catch a glimpse of Mr. Bounderby. She fears that Bounderby will not come out of his house that day and says that seeing Stephen just after he saw Bounderby must satisfy her for this year. The old woman follows him to Bounderby's grim factory and inexplicably praises its beauty. After work is over for the day, Stephen wanders the streets, trying to avoid going home to his drunken wife. As he wanders, Stephen imagines the pleasant, happy home he could share with Rachael if only he were free to remarry.

Analysis of Book I – Sowing: Chapters 9-12

With the introduction of Stephen Blackpool, the novel delves into the world of the Hands, the working-class, horribly impoverished denizens of Coketown whom Dickens uses to represent the plight of the poor. Stephen, with his simple honesty and love for the angelic Rachael, is shown to be a good character despite his horrible marriage. He immediately contrasts with the blustery, self-obsessed Bounderby, a difference hammered home when Stephen visits his employer to ask about the possibility of divorcing his wife. Having heard that there is a law permitting divorce under certain circumstances, Stephen inquiries into the details of this law. However, Bounderby makes it clear that there are no

laws to help Stephen—all laws are made by the rich, for the rich. Bounderby callously tells Stephen that, as a poor man, he has no recourse but to accept his lot. Furthermore, Bounderby reminds Stephen that “[t]here’s a sanctity in the relation” of marriage that “must be kept up.” Although he shows no pity for Stephen’s misery, these words later come back to haunt Bounderby when his own marriage becomes troubled.

On top of his utter lack of pity, Bounderby then accuses Stephen of wanting to eat turtle soup with a gold spoon. This accusation results from Bounderby’s belief that all Hands are improvident, dishonest cretins who simply want to get ahead, when in reality Bounderby, who very well could eat turtle soup with a gold spoon, is the only character guilty of fitting that description. His belief that Hands are lazy good-for-nothing is part of his rhetoric of the self-made man. As he constantly reminds us, he managed to rise from his humble beginnings to become the wealthy owner of factories and a bank. If the Hands were not so lazy, he implies, surely, they could do the same.

While Stephen and Rachael are the only Hands who become fully developed characters in the course of the novel, Dickens provides many generalized views of the Hands and their working conditions. Like the novel itself, these impressions are structured through the contrast between fact and fancy. For instance, at the beginning of Chapter 11, the narrator describes the awakening of the Coketown factories: “The Fairy palaces burst into illumination before pale morning showed the monstrous serpents of smoke trailing themselves over Coketown.” The fairy palaces are, in fact, simply the factories bursting with light as the fires are lit inside them. While Dickens suggests that fancy can make even Coketown beautiful and magical, the image is ironic because these palaces house the poorest segment of society and are filled with noise, grime and smoke. While the description of Coketown does not specify the horrors of the Hands’ working conditions, it does create a general impression of filth and noise.

Dickens has been criticized for not developing his working-class characters fully, or not depicting them in as much detail as his middle-class characters. For instance, when the narrator describes the Hands at work, he merely states: “So many hundred Hands in the Mill; so many hundred horse steam power.” The term “Hands” itself depersonalizes the workers by referring to them by the part of their body that performs their tasks in the factories. Much of *Hard Times* is devoted to pointing out how the middle classes ignore the poor. Perhaps, then, Dickens is calling for a more sympathetic and insightful examination of the working and living conditions of poor people in Victorian England. The narrator implies as much when he declares that “not all the calculators of the National

Debt can tell me the capacity for good or evil . . . in one of these its quiet servants.” The narrator thus points out how little is known about the poor and how little interest society shows in their thoughts, feelings and problems. *Hard Times* does not fully answer the question of how the poor live, but instead tries to impel us to start asking this question for ourselves.

3.5 SUMMARY AND ANALYSIS OF BOOK I – SOWING: CHAPTERS 13-16

Thou art an Angel. Bless thee, bless thee!

Summary — Chapter 13: Rachael

When Stephen finally returns to his room, he is shocked to find Rachael sitting next to his bedridden wife, tending to what appears to be a serious illness. Rachael tells Stephen to go to sleep in the chair. Stephen falls asleep, but wakes up just in time to see his wife about to swallow a lethal amount of one of her medicines. Stephen is unable to act, but Rachael awakens suddenly and seizes the bottle from the sick woman, thereby preventing her death. Ashamed of his inability to bring himself to stop his wife’s attempted suicide, Stephen looks upon Rachael as an angel.

Summary – Chapter 14: The Great Manufacturer

Time passes, moving relentlessly like the machinery of a factory. Mr. Gradgrind tells Sissy that she is hopeless at the school but that she may continue to live at Stone Lodge and care for Mrs. Gradgrind. Gradgrind has become a Member of Parliament, and he spends much of his time in London. Tom, now a dissipated, hedonistic young man, tells Louisa that her father intends to arrange a marriage between her and Mr. Bounderby, with whom Tom, as an apprentice in the bank, now lives. He encourages Louisa to accept, so that they might live together again, and tells her that she is his best defense against Mr. Bounderby’s authority.

Summary – Chapter 15: Father and Daughter

When her father raises the prospect of marriage, Louisa seems puzzled—she does not understand why she is being asked to love the 50-year-old Bounderby. Although she is sure that she does not love him, she agrees to marry him, asking, “What does it matter?” Louisa realizes that she does not, in fact, know how to love, but she is anxious to please her father by marrying his friend.

Summary – Chapter 16: Husband and Wife

Bounderby tentatively mentions his marriage to Mrs. Sparsit, suggesting that she should take a position keeping the apartments at Bounderby's bank after he and Louisa get married. Mrs. Sparsit evidently disapproves of the marriage, stating ambiguously that she hopes Bounderby is as happy as he deserves to be. Bounderby attempts to show his affection for his bride-to-be by showering her with jewels and fine clothes, but she remains impassive. At the last moment, however, Louisa clings to Tom in fear, feeling that she is taking a drastic and perhaps irrevocable step. Nevertheless, Bounderby and Louisa are united in matrimony, and they set out on a honeymoon trip to Lyons, as Bounderby wants to observe the operations of some factories there.

Analysis of Book I – Sowing: Chapters 13-16

The question of how women, marriage and the home fit into an industrialized, mechanized society now comes to the forefront. During the Victorian Era, the home was widely regarded as a place of relaxation and pleasure and as an escape from the moral corruption of the business world and from the grinding monotony of factory life—in short, as a refuge from the working world. In *Hard Times*, however, the distinction between home and workplace begins to dissolve. For instance, the Gradgrind's household is almost as mechanized as a factory. Similarly, when Stephen's drunken wife suddenly returns, his home no longer provides a refuge from the misery of his factory work. So, he resorts to wandering the streets rather than returning home after work. In both of these instances, the home fails to serve as a refuge from the working world.

The homes presented in *Hard Times* derive their tone from whatever female inhabits them. For instance, Gradgrind's wife, who is too complacent to argue with her husband over his mechanistic ways, allows him to determine the fact-heavy tone of the home. Stephen's wife, the lascivious drunk, makes their home a wanton den to which Stephen is reluctant to return.

In contrast to Stephen's wife, Rachael embodies the qualities that make home a happy place—she is compassionate, honest, sensitive, morally pure and generous. She represents the Victorian ideal of femininity. Because of these qualities, Stephen frequently refers to her as his angel. Through her own virtues, Rachael inspires him to maintain his personal integrity, and when she cares for his ailing wife, Rachael lightens the tone of the previously dismal residence.

The other women in the novel also play an important role in the quality of the home.

Mrs. Sparsit, in contrast to Rachael, is proud and manipulative—because she is motivated solely by self-interest. She has no desire to waste her time bringing happiness to others. Although Louisa loves her brother Tom, her education prevents her from developing the qualities that Rachael embodies. Only Sissy shares Rachael's compassionate, loving nature. For most of the nineteenth century, a woman's job was to care for the home and children, and to make home a happy, relaxing place. By depicting women who not only deviate from the Victorian ideal of femininity, but also fail in their jobs as homemakers, Dickens suggests that industrialization threatens to dissolve the boundaries between workplace and home, without the stabilizing force of femininity.

This section of *Hard Times* depicts two marriages that are unhappy because the couples are badly matched. Stephen's hardworking integrity contrasts sharply with his wife's dissolute drunkenness, but despite realizing that his marriage was a mistake, Stephen has no alternative but to put up with his wife. Louisa and Bounderby's marriage threatens to be unhappy because they are separated not only by an age difference of about 30 years, but by their inability to communicate with each other. While Louisa does not know how to recognize and express her feelings, Bounderby is only interested in his own feelings and does not really care about hers.

Through these mismatched couples, Dickens suggests that a happy marriage must be founded upon mutual love and respect. Mr. Gradgrind, however, tries to reduce marriage, and indeed love itself, to a question of logic. When Louisa asks his advice about whether she should marry Bounderby, her father tells her "to consider this question as you have been accustomed to consider every other question, simply as one of Fact." Gradgrind believes that the question of whether marrying Bounderby would be the best course of action for Louisa can be decided by looking at empirical evidence. Thus, he cites some statistics about the relative ages of husbands and wives to show that a young wife and an older husband can have a happy marriage. Based on these statistics, and on the fact that she has received no other proposals of marriage, Gradgrind calculates that it would be in Louisa's best interest to marry Bounderby. The fact that Bounderby takes Louisa to observe the factories in Lyon for their honeymoon further emphasizes the lack of romance in their relationship, which is purely a marriage of convenience and practicality. Through Louisa's marriage, Dickens again depicts the mechanization of family life. By negating the importance of love, Gradgrind's philosophy of fact turns humans into machines and the home into a veritable factory.

3.6 SUMMARY AND ANALYSIS OF BOOK II – REAPING: CHAPTERS 1-4

Coketown lay shrouded in a haze of its own ... suggestive of itself, though not a brick of it could be seen.

Summary – Chapter 1: Effects in the Bank

On one of Coketown's rare sunny days, Mrs. Sparsit sits in her apartment in the bank and talks to Bitzer, a former pupil at Gradgrind's school, and now a porter at the bank. The two are discussing the young Tom Gradgrind, who, although he still works at the bank, has become a "dissipated, extravagant idler." A very well-dressed young gentleman interrupts their conversation by knocking at the door. The stranger explains that he has come to Coketown to enter politics as a disciple of Gradgrind. His suave manner and genteel appearance please Mrs. Sparsit, and she attempts to flatter him. The young man inquires about Louisa Bounderby, of whom he has heard intimidating reports: he imagines that she must be middle-aged, quick-witted and formidable. When Mrs. Sparsit assures him that Mrs. Bounderby is simply a lovely young woman, he seems very relieved and interested.

Summary – Chapter 2: Mr. James Harthouse

We learn that the strange visitor's name is James Harthouse and that he is a disingenuous, wealthy young man who is only interested in Gradgrind's politics because he hopes they will alleviate his pervasive boredom. He does not really share Gradgrind's philosophy of fact, but he is prepared to pretend that he does in order to pass the time. Harthouse goes to dinner at Bounderby's **house**, where he is very intrigued by Louisa.

Summary – Chapter 3: The Whelp

After dinner, Harthouse takes the caddish young Tom—who is highly impressed with his new acquaintance's amoral worldliness—back to his apartment. Harthouse plies Tom with wine and tobacco, and then coaxes the story of Louisa's marriage out of him. The drunken Tom claims that Louisa only married Bounderby for Tom's sake, so that she could use Bounderby's money to help her brother with his own financial difficulties. Once Harthouse learns that Louisa does not love her husband, he privately resolves to seduce her.

Summary – Chapter 4: Men and Brothers

Elsewhere in Coketown, the factory Hands, who have decided to unionize in an attempt

to improve their wretched conditions, hold a meeting. An inflammatory orator named Slackbridge gives an impassioned speech about the necessity of unionizing and of showing their sense of fellowship. The only Hand who remains unconvinced is Stephen Blackpool. Stephen says he does not believe that the union will do any good because it will only aggravate the already tense relationship between employers and workers. After he voices this opinion, he is cast out of the meeting. The other Hands—his longtime friends and companions—agree to shun him as a sign of their solidarity. Stephen asks them only to allow him to continue working. He endures four days of ostracism before Bitzer summons him to Bounderby's house.

Analysis of Book II – Reaping: Chapters 1-4

At the beginning of Book II, Dickens displays his knack for using characterization to articulate his moral themes with the character of Mrs. Sparsit. If Stephen represents the poor and Bounderby and Gradgrind represent the wealthy middle class, Mrs. Sparsit and Harthouse are satires of the aristocracy. Dependent on Bounderby for her well-being, Mrs. Sparsit is adept at manipulating her circumstances around her belief that she is a great lady wronged by others. Much as Bounderby takes pride in his humble origins, Mrs. Sparsit frequently brings up the fact that she descends from one of the best families in the kingdom. Dickens often satirizes her by describing her control over her features, claiming that she makes her aristocratic Roman nose “more Roman” in a moment of outrage. In this section, she uses Bitzer to gain useful information about the other bank employees. She is clearly spying, but pretends to be too ladylike to want to hear their names. Nevertheless, she manages to ascertain that Bitzer believes young Tom to be a horrible employee.

The two main events in this section are the arrival of James Harthouse, with his menacing amorality and his desire to seduce Louisa, and the union meeting, with Stephen's expulsion from the company of his fellow Hands. Harthouse, with his worldly cynicism and sophisticated boredom, is immediately presented as a foil to the more provincial characters in Coketown. He is neither committed to the philosophy of fact nor capable of any fancy; rather, he is simply looking out of his aristocratic haze for something to pass the time. He is perfectly equipped to capitalize on Louisa's inner confusion and capable of awakening her feelings without caring about the result. Harthouse is a stereotypical aristocratic dandy—he is not motivated by the desire for wealth or power, but rather by boredom and the desire for some new form of

entertainment. Louisa presents a special source of interest because he has never met anyone like her before and cannot fully understand her.

The union meeting takes us deeper into the world of the Hands and allows Dickens to satirize the everyday, agitating spokesman with the harshly drawn caricature of Slackbridge. The narrator informs us that Slackbridge differs from the other Hands in that he is “not so honest, he [is] not so manly, he [is] not so good-humored.” His primary intention is apparently to stir up the workers’ feelings until they are in an impassioned frenzy against their employers. Dickens’s own feelings about labor unions, and about any attempt to right wrongs through hostility and conflict, are expressed through Stephen’s views. Stephen immediately recognizes that Slackbridge does not care so much about creating unity among workers as he does about creating tension between employers and employees. This tension, Stephen believes, will do nothing to aid the workers in their desire for better working conditions and pay. Thus, Stephen asks only to be allowed to make his living in peace: “I make’ no complaints ... o’ being outcasten and overlooken, fro this time forward, but I hope I shall be let to work.” Stephen is unwilling to sacrifice his belief in what is right, even if he will be made a pariah. With his hardworking integrity, Stephen represents a very sentimental and idealized portrait of a poor worker, which Dickens wields to arouse our sympathy. Through the contrast between Slackbridge and Stephen, however, Dickens suggests that the working class contains both good and bad individuals, just like the rest of society.

3.7 SUMMARY AND ANALYSIS OF BOOK II – REAPING: CHAPTERS 5-8

... we are awlul wrong, and never had’n no reason in us sin ever we were born.

Summary – Chapter 5: Men and Masters

Bounderby attempts to cajole Stephen into telling him what went on at the union meeting, but Stephen refuses to be used as a spy. He says that Slackbridge is no more to blame for the desire of the workers to unionize than a clock is to blame for the passing of time, but he repeats his belief that the union will do no good. When he refuses to spy on the other Hands, Bounderby angrily dismisses him from the factory. Because his fellow Hands have ostracized him, Stephen will have to leave Coketown in search of work.

Summary – Chapter 6: Fading Away

Outside Bounderby’s house, Stephen encounters Rachael with the old woman he met once before, who introduces herself as Mrs. Pegler. Stephen takes the pair back to his room

for tea, telling Rachael the news of his dismissal. In spite of Stephen's misfortune, they pass an enjoyable evening and are surprised by the appearance of Louisa and Tom at Stephen's door. Louisa was impressed with Stephen's refusal to help her husband break up the union, and she offers him money to help him on his way. Deeply touched, Stephen agrees to accept only two pounds, which he promises to pay back. Tom summons Stephen outside and makes him another offer of help. Tom tells Stephen to wait outside the bank late at night for the next few nights, and if all goes well, someone will appear with assistance. Stephen spends the next few days preparing to leave Coketown, and he waits outside the bank each evening, following Tom's instructions. He notices several people observing his loitering, including Mrs. Sparsit and Bitzer, but no one comes to offer him help. Finally, one morning, Stephen walks by Rachael's house one last time, then sets out down the road out of Coketown, the trees arching over him, his own heart aching for the loving heart of Rachael that he is leaving behind.

Summary – Chapter 7: Gunpowder

As James Harthouse begins to enjoy some political success, he also begins to plan his seduction of Louisa. He and Louisa spend a lot of time together at Bounderby's country estate near Coketown, and through their private conversations, he learns how to manipulate the emotions that Louisa herself does not know she has. Realizing that her brother is the only person for whom she truly cares, Harthouse uses his influence over Tom to make him act more kindly to Louisa—and he makes sure she knows who is responsible.

Summary – Chapter 8: Explosion

One morning, Bounderby charges in upon Harthouse and Louisa, announcing that the bank has been robbed of roughly 150 pounds. The only suspect is Stephen Blackpool, who was seen loitering outside the bank late at night, shortly before fleeing from Coketown. Mrs. Sparsit, whose nerves have been shocked by the event, temporarily moves in with the Bounderbys house, where she begins to spend more and more time with Mr. Bounderby, and insists upon referring to Louisa as "Miss Gradgrind." Knowing that her brother is deeply in debt, Louisa suspects Tom of stealing the money. She confronts him about it one night, and he protests his innocence. However, as soon as she leaves his room, he buries his face in his pillow and begins to sob guiltily.

Analysis of Book II – Reaping: Chapters 5-8

Thus far, *Hard Times* has consisted of two seemingly separate plot strands—the first involving Louisa and Bounderby’s loveless marriage, and the second describing Stephen’s ostracism from his fellow workers. In this section, however, these plots begin to coverage. This interweaving of the previously separate plot strands is illustrated by Stephen and Louisa’s meeting in Chapter 6, a meeting that brings Louisa into contact with a person of the working class for the first time in her life. This meeting illustrates that Louisa is not entirely without compassion or feeling, and it serves to further awaken her latent emotions. Previously, Louisa had known the Hands only as “[s]omething to be worked so much and paid so much,” but in going to Stephen’s room, she sees for the first time the suffering that these individuals experience.

The meeting at Stephen’s room is also important because it sets the stage for the bank robbery. While Louisa shows her ability to feel compassion, Tom reveals his self-interested, manipulative side when he tells Stephen that help may come to him if he waits outside the bank for several consecutive nights, since Tom is the person who robs Bounderby and frames Stephen. The weaving together of the two plots signifies that the narrative is approaching its climax, the moment when the conflict erupts.

This section of the novel also reveals changes in Tom and Louisa’s relationship. Ever since Tom asked Louisa to marry Bounderby for his sake, he has been growing increasingly distant from his sister. While he formerly confided in her and treated her affectionately, Tom now becomes sulky, refusing to answer her questions regarding his knowledge of the bank robbery. Indeed, Louisa is beset by problems on all sides. Not only must she contend with Tom’s sulky silence and his requests for money, but she is also prey to Mr. Harthouse’s advances. Meanwhile, Bounderby remains oblivious to her precarious situation, as he is concerned only with the bank robbery. Again, Louisa’s problems point toward the approaching climax of the novel.

The reappearance of the mysterious Mrs. Pegler in Chapter 6 illustrates the important role that seemingly minor characters play in Dickens’s novels. Characters such as Bitzer, Mr. Sleary and Mrs. Pegler serve to draw together the many divergent plot strands, thereby moving the narrative forward. With Mrs. Pegler’s second appearance, we begin to realize that she must be somehow important to the plot. While Dickens keeps us in suspense about who she is and why she is important, he does provide some significant clues. For instance, when Stephen asks her if she has any children, Mrs. Pegler does not say that her son is dead, but instead replies, “I have lost him.” Furthermore, when Mrs. Pegler believes that Bounderby is about to enter Stephen’s room, she becomes extremely agitated and looks

for a means to escape. From these details, and from the fact that she journeys to Coketown each year simply to catch a glimpse of him, we can infer that Mrs. Pegler is in some way connected to Bounderby.

3.8 SUMMARY AND ANALYSIS OF BOOK II – REAPING: CHAPTERS9-12

Summary — Chapter 9: Hearing the Last of It

Mrs. Sparsit continues to lurk around the Bounderby's estate, flattering Bounderby's pride and worming her way into his good graces. She also observes shrewdly that Louisa spends a great deal of time with James Harthouse. It is not long, however, before this new pattern is interrupted: Louisa receives a letter from Stone Lodge, telling her that her mother is dying. Louisa rushes to her mother's side and sees that her younger sister, Jane, who is being raised primarily by Sissy, seems happier and more fulfilled than Louisa felt as a child. Before her death, Mrs. Gradgrind calls Louisa to her, explaining that she feels like she has missed or forgotten something and that she wants to write a letter to Mr. Gradgrind asking him to find out what it is. After a whining farewell, Mrs. Gradgrind dies.

Summary – Chapter 10: Mrs. Sparsit's Staircase

Even after Mrs. Sparsit leaves the Bounderby's house, she continues to visit very frequently. Thinking about Louisa's burgeoning relationship with Mr. Harthouse, Mrs. Sparsit begins to imagine that Louisa is on a giant staircase leading into a black abyss. She pictures Louisa running downward and downward, and she takes great pleasure in imagining what will happen when she reaches the bottom and falls into this abyss.

Summary – Chapter 11: Lower and Lower

One day, Mrs. Sparsit discovers that Tom has been sent to the train station in Coketown to wait for Harthouse and that Louisa is at the country estate, all alone. Suspecting a ruse and ignoring a driving rain, Mrs. Sparsit hurries to the country, where she heads into the forest and discovers Louisa and Harthouse in an intimate conversation. Harthouse professes his love for Louisa and states his desire to become her lover. Louisa agrees to meet him in town later that night but urges him to leave immediately. He does so, and Louisa at once sets out for Coketown. Scrambling to follow her, Mrs. Sparsit gleefully imagines Louisa tumbling off the precipice at the bottom of her imaginary staircase. However, she loses track of Louisa before Louisa reaches her ultimate destination.

3.9 SUMMARY – CHAPTER 12: DOWN

Contrary to Mrs. Sparsit's expectations, Louisa does not go to meet James Harthouse but instead goes to Stone Lodge, where she rushes into her father's study, drenched to the bone and extremely upset. She confesses to her father that she bitterly regrets her childhood and says that the way he brought her up exclusively on facts, without ever letting her feel or imagine anything, has ruined her. She claims that she is married to a man she despises and that she may be in love with Harthouse. Consequently, she is thoroughly miserable and does not know how to rectify the situation. Gradgrind is shocked and consumed with sudden self-reproach. Sobbing, Louisa collapses to the floor.

Analysis of Book II – Reaping: Chapters 9-12

After a great deal of buildup, this section constitutes the climax of the story, in which the primary conflicts erupt into the open. Louisa's collapse gives Dickens a chance to show the damaging consequences of Gradgrind's method of raising his children. Deprived of any connection with her own feelings, Louisa is empty and baffled. When she suddenly discovers her own emotions, the pain of the discovery overwhelms her. Gradgrind, formerly the most potent believer in the philosophy of fact, also sees how his philosophy has warped his daughter, and he begins to reform. Significantly, Mrs. Gradgrind also realizes before her death that something, although she does not know what, has been missing from her family's life, something that she can recognize in Sissy Jupe. Even though Mrs. Gradgrind is unable to communicate this revelation to her husband, he learns through Louisa's collapse that his philosophy has deprived his family of the happiness that only imagination and love can create.

Mrs. Sparsit's imaginary staircase symbolizes the standards of social conduct during the Victorian era. If a woman spent time alone with a man who was not her relative, her behavior was considered morally suspect, or a sign of her possible mental, if not physical, unchasteness. If Louisa had indeed eloped with Harthouse, her reputation would have been ruined irreparably—as it is, her character has merely fallen under Mrs. Sparsit's suspicion. Mrs. Sparsit's mental staircase also emphasizes the manipulative and even vicious side of her own personality. While pretending to be a model of virtue, Mrs. Sparsit secretly takes pleasure in the idea of Louisa's fall.

Structurally, this section marks the moment in the novel in which the villains stand most triumphantly over the good characters: Harthouse and Mrs. Sparsit have destroyed

Louisa emotionally; Bounderby and Tom, who is, of course, the real bank robber, have ruined Stephen's good name; and Gradgrind is devastated by Louisa's collapse.

The third section of the novel affords the good characters an opportunity to improve these miserable conditions, largely with the aid of the purest, most innocent, and most fanciful character of them all: the once-maligned Sissy Jupe. In general, the structure of *Hard Times* is extremely simple, but it is also important to the development of the action. The novel is divided into three sections, "Sowing," "Reaping" and "Garnering"—agricultural titles that are ironic alongside the industrial focus of the novel. In the first section, the seeds are planted for the rest of the novel—Sissy comes to live with the Gradgrinds, Louisa is married to Bounderby and Tom is apprenticed at the bank. In the second section, the characters reap the results of those seeds—Louisa's collapse, Tom's robbery and Stephen's exile. In the third section, whose title, "Garnering," literally means picking up the pieces of the harvest that were missed, the characters attempt to restore equilibrium to their lives, and they face their futures with new emotional resources at their disposal.

The titles of the sections, however, refer not only to the harvesting of events, but also to the harvesting of ideas. In the Chapter 1 of *Hard Times*, Gradgrind declares his intention to "plant" only facts in his children's minds, and to "root out everything else," such as feelings and fancies. This metaphor returns to haunt him when, just before her collapse, Louisa points to the place where her heart should be and asks her father, "[W]hat have you done with the garden that should have bloomed once, in this great wilderness here?" Louisa implies that by concentrating all his efforts on planting facts in his children's minds, Gradgrind has neglected to plant any sentiments in their hearts, leaving her emotionally barren.

3.10 SUMMARY AND ANALYSIS OF BOOK III – GARNERING: CHAPTERS 1-4

Summary – Chapter 1: Another Thing Needful

In her bed at Stone Lodge, Louisa recuperates from her trauma. Her father remorsefully pledges his support but acknowledges that he does not really know how to help her because he himself has never learned "the wisdom of the Heart." Sissy lovingly vows to help Louisa learn how to feel and how to find happiness.

Summary – Chapter 2: Very Ridiculous

The day after Louisa's arrival, Sissy takes it upon herself to visit James Harthouse, who

has been in a nervous state since Louisa's failure to appear at their tryst in Coketown. Sissy tells Harthouse that he will never see Louisa again and that he must leave Coketown and swear never to return. Baffled and feeling very ridiculous, Harthouse is able to resist neither Sissy's simple, persuasive honesty nor her beauty; he grudgingly agrees to leave Coketown forever.

Summary – Chapter 3: Very Decided

At the same time, Mrs. Sparsit, now stricken with a bad cold caught from her drenching in the rain, tells Bounderby what she witnessed between Louisa and Harthouse. Bounderby furiously drags Mrs. Sparsit to Stone Lodge, where he confronts Gradgrind about Louisa's perceived infidelity. Gradgrind tells Bounderby that he fears he has made a mistake in Louisa's upbringing, and he asks Bounderby to allow Louisa to remain at Stone Lodge on an extended visit while she tries to recover. He reminds Bounderby that as Louisa's husband, he should try to do what is best for her. Bounderby, enraged, threatens to send back all of Louisa's property, effectively abandoning her and placing her back in her father's hands if she is not home by noon the next day. Gradgrind does not budge, and Louisa remains at Stone Lodge. Bounderby makes good on his threat and resumes his life as a bachelor.

Summary – Chapter 4: Lost

Bounderby diverts his rage into the continuing efforts to find Stephen Blackpool. Slackbridge gives a speech blaming Stephen for the robbery, and the Hands are roused to track him down. One day, Louisa is paid a visit by Bounderby, her brother, and a sobbing Rachael, who protests that Stephen will return to clear his good name. Although she is loath to suspect Louisa of deceit, Rachael fears that Louisa's previous offer of money was merely a cover for her plan to frame Stephen for the robbery. Rachael has sent Stephen two letters explaining the charges against him, and she claims that he will return to Coketown in one or two days. But a week passes, and still he does not return. His continued absence only increases suspicion against him.

Analysis of Book III – Garnering: Chapters 1-4

At the beginning of Book III, Louisa and Mr. Gradgrind begin a process of emotional healing and discovery. The title of Chapter 1, "Another Thing Needful," echoes the title of the Chapter 1 of Book I, "The One Thing Needful," revealing that Gradgrind has realized that fact alone cannot sustain a happy and fulfilling existence. However, the healing

process is very slow. Because Louisa and her father are so accustomed to living their lives according to the philosophy of fact, learning how to change their mode of thinking is difficult at this point. Thus, Mr. Gradgrind declares to Louisa: “The ground on which I stand has ceased to be solid under my feet.” Although he no longer believes that fact alone is necessary, he does not know exactly what else is needed to make Louisa happy. Recognizing that he is not a fit teacher for his daughter, Gradgrind hopes that Sissy will be able to help her. While Louisa fears that Sissy must hate her for her former coldness, Sissy is understanding and forgiving, as usual. Together with Louisa’s loving younger sister Jane, Sissy undertakes to restore happiness to Louisa’s life.

The meeting between Harthouse and Sissy indicates the importance of a character who has remained in the background for much of the novel. Through this meeting, we are reminded of the values that Sissy represents—compassion, forgiveness and joy. The narrator establishes a contrast between these values and the sophisticated Harthouse’s self-centered manipulation of other people. Indeed, the narrator relates that Sissy’s good-natured reproach touches Harthouse “in the cavity where his heart should have been.” In suggesting that Harthouse has no heart, the narrator suggests that he has not been motivated by evil intentions but rather by a lack of good intentions—Hardhouse is amoral rather than immoral. Harthouse himself acknowledges that he had “no evil intentions” toward Louisa but merely “glided from one step to another” without realizing the emotional havoc that his seduction might cause.

Like Bounderby, Tom and Mrs. Sparsit, Harthouse is motivated only by his own interest and does not consider how his actions might impact other people. Through these characters, Dickens again illustrates the moral dangers of a society that values fact more than feeling. Ultimately, Harthouse, the worldly cynic, is completely overpowered by Sissy Jupe, the loving innocent; he is easily sent away from Coketown, never to threaten Louisa again.

In this section of the novel, Dickens returns to the issue of the Hands’ unionization, again suggesting that unionization does not in fact unite individuals, but divides them, turning one person against another. While Slackbridge repeatedly addresses the other Hands as “fellow- countrymen,” “fellow-brothers,” “fellow-workmen” and “fellow-citizens,” he ironically encourages them to exclude Stephen from their fellowship. Rather than supporting their fellow worker in his time of need, they disown him. Rachael sums up Stephen’s predicament when she declares despairingly: “The masters against him on one

hand, the men against him on the other, he only wanting' to work hard in peace, and do what he felt right. Can a man have no soul of his own, no mind of his own?" In his unfailing integrity and his desire for peace and harmony, Stephen becomes a martyr. He suffers not only for what he believes in but also for another person's crime.

3.11 SUMMARY AND ANALYSIS OF BOOK III – GARNERING: CHAPTERS 5-9

Summary – Chapter 5: Found

Sissy visits Rachael every night as they wait for news of Stephen. One night, as they are walking past Bounderby's house, they see Mrs. Sparsit dragging Mrs. Pegler into the house. Mrs. Sparsit tells Bounderby she has found the old woman, who was seen in Blackpool's apartment before the robbery, and has brought him the possible accessory to the crime for questioning. But far from being pleased, Bounderby is furious: Mrs. Pegler is his mother, and as their encounter falls out, it becomes clear to the assembled company that she did not abandon him in the gutter, as he had claimed. Rather, she raised, educated and loved him. He abandoned her, refusing to allow her to visit him now that he has become wealthy and successful. The myth of Bounderby, the self-made man, is exploded, and he refuses to offer an explanation for his former lies about his past.

Summary – Chapter 6: The Starlight

Stephen still fails to appear. One morning, Sissy takes Rachael for a walk in the country to restore her strength, and they discover Stephen's hat. Rachael instantly fears that he has been murdered, but, after walking on a little farther, they discover that he has fallen down an old mining pit called Old Hell Shaft and is still clinging to life. The women seek help, and a large crowd assembles around the pit. A rescue team manages to lift Stephen out, and a doctor attends to his injuries. Nonetheless, after bidding a loving farewell to Rachael and telling Louisa to have Gradgrind ask Tom for the information that will clear his name, Stephen dies.

Summary – Chapter 7: Whelp-hunting

When the crowd disperses, Tom is missing. Back at Stone Lodge, Gradgrind and Louisa feel that their fears are confirmed: Tom robbed the bank. Louisa reveals that Sissy encouraged Tom to seek refuge with Mr. Sleary's circus, currently camped near Liverpool. From there, Tom might leave England on one of the many boats sailing for South

America or the Indies. Relieved that Tom might escape prison, Sissy, Louisa and Gradgrind set out in two separate coaches for Mr. Sleary's circus, hoping to send Tom safely out of the country. Louisa and Sissy travel all night and reunite with Sleary, who tells Sissy that Tom is safe. Gradgrind arrives not long after. They are joined by the sullen Tom, who has been participating in the circus performance dressed up in blackface. They agree to send him up the coast to Liverpool, where he can book passage out of the country. Tom is rude to Louisa, blaming her for his predicament because she refused to finance his gambling habit, but she cries out that she forgives him and that she loves him still. Suddenly, the pale-faced Bitzer appears and says that Tom cannot leave, for he intends to take him back to Coketown and hand him over to the police.

Summary – Chapter 8: Philosophical

With the assistance of some of Sleary's circus people, Bitzer takes Tom to arrange rail passage back to Coketown. However, Sleary double-crosses Bitzer with a trick involving madly barking dogs and dancing horses, which enables Tom to escape aboard ship after all. The next morning, Tom's family learns that he is safely away from England. Sleary has one more surprise in store: he confides to Gradgrind that Merrylegs, Sissy's father's dog, has unexpectedly returned alone to the circus, a sure sign that her father is dead.

Summary – Chapter 9: Final

In the aftermath of the incident with Mrs. Pegler, Bounderby fires Mrs. Sparsit and sends her away to live with her unpleasant relative, Lady Scadgers. Looking proudly at his portrait, Mr. Bounderby does not guess that he will die from a fit in the streets of Coketown in a mere five years' time. The narrator reveals that in that future, Gradgrind will cease serving fact and will instead devote his skills and money to faith, hope and charity. He will also publish writings exonerating the name of Stephen Blackpool. Furthermore, the narrator discloses that Louisa will never marry again. Tom will soon repent of his hostility toward his sister, and he will die abroad longing for a last look at Louisa's face. Rachael will go on working and continue in her sweetness and good faith, and Sissy will have a large and happy family. Louisa will be deeply loved by Sissy's children, through whom she will vicariously experience the joy and wonder of childhood. And Louisa will always strive to understand and improve the lives of her fellow human beings.

Analysis of Book III – Garnering: Chapters 5-9

In this section, everyone gets their just desserts. The narrator demonstrates his

omniscience and his moral authority by assigning futures to the main characters according to each of their situations and merits. In other words, the characters who are clearly good are rewarded with happy endings, while those who are clearly bad end up miserable. Bounderby is exposed as a fraud with the revelation that his life story is a lie designed to cover up his wretched treatment of his kindly mother. Mrs. Sparsit is packed off to Lady Scadgers, having ruined her own chances with Bounderby through her excessive nosiness. Tom manages to escape but realizes the guilt of his awful behavior after it is too late to make amends with Louisa, and he dies, missing her terribly. Sissy, of course, ends up happy. The one exception to this general rule of poetic justice is the death of Stephen Blackpool. While Stephen seems to look forward to death as a release from his miserable existence, he leaves Rachael bereft and alone after he dies. Rachael's misery and Stephen's undeserved death are perhaps a part of Dickens's intent to rouse sympathy for the poor.

Unlike Bounderby and Sissy, some of the characters in *Hard Times* cannot be clearly labeled as either good or bad. The narrator assigns ambiguous futures to these characters—they are not simply rewarded, but neither are they simply punished. Of these ambiguous futures, Mr. Gradgrind's fate is perhaps the most ironic of all. At the beginning of the novel, he reviles the circus troupe and accuses it of corrupting his children. At the end, he is forced to depend on the troupe to save one of his children. After that, he behaves morally, devoting his political power to helping the poor, but is in turn reviled by the fact-obsessed politicians whose careers he helped to create.

Louisa is the most ambiguous character in the novel, and she faces an equally mixed fate: free of Bounderby and free of Harthouse, she is loved by Sissy's children, but she never has a family of her own. In wrapping up the plot, Dickens strays from his concern with social problems in favor of a focus on the inner lives of his characters. The book does not offer any resolution to the situation of the Hands beyond advocating love and fellowship among men, and the end of the novel is designed to let us know how each character will fare in the future, rather than how larger social issues will be addressed. At the heart of Dickens's writing, social protest and satire are almost always secondary to the more fundamental issues of character and story. *Hard Times* is remarkable among Dickens' fiction in that the focus on social ills is prominent throughout the novel, but in the end, Dickens' attention for his characters prevails.

3.12 CHARACTERS

Thomas Gradgrind

A wealthy, retired merchant in Coketown, England; he later becomes a Member of Parliament. Mr. Gradgrind espouses a philosophy of rationalism, self-interest, and cold, hard fact. He describes himself as an “eminently practical” man, and he tries to raise his children—Louisa, Tom, Jane, Adam Smith and Malthus—to be equally practical by forbidding the development of their imaginations and emotions.

Louisa

Gradgrind’s daughter, later Bounderby’s wife. Confused by her cold-hearted upbringing, Louisa feels disconnected from her emotions and alienated from other people. While she vaguely recognizes that her father’s system of education has deprived her childhood of all joy, Louisa cannot actively invoke her emotions or connect with others. Thus, she marries Bounderby to please her father, even though she does not love her husband. Indeed, the only person she loves completely is her brother Tom.

Thomas Gradgrind, Jr.

Gradgrind’s eldest son and an apprentice at Bounderby’s bank, who is generally called Tom. Tom reacts to his strict upbringing by becoming a dissipated, hedonistic, hypocritical young man. Although he appreciates his sister’s affection, Tom cannot return it entirely—he loves money and gambling even more than he loves Louisa. These vices lead him to rob Bounderby’s bank and implicate Stephen as the robbery’s prime suspect.

Josiah Bounderby

Gradgrind’s friend and later Louisa’s husband. Bounderby claims to be a self-made man and boastfully describes being abandoned by his mother as a young boy. From his childhood poverty, he has risen to become a banker and factory owner in Coketown, known by everyone for his wealth and power. His true upbringing, by caring and devoted parents, indicates that his social mobility is a hoax and calls into question the whole notion of social mobility in nineteenth-century England.

Cecelia Jupe

The daughter of a clown in Sleary's circus. Sissy is taken in by Gradgrind when her father disappears. Sissy serves as a foil, or contrast, to Louisa: while Sissy is imaginative and compassionate, Louisa is rational and, for the most part, unfeeling. Sissy embodies the Victorian femininity that counterbalances mechanization and industry. Through Sissy's interaction with her, Louisa is able to explore her more sensitive, feminine sides.

Mrs. Sparsit

Bounderby's housekeeper, who goes to live at the bank apartments when Bounderby marries Louisa. Once a member of the aristocratic elite, Mrs. Sparsit fell on hard times after the collapse of her marriage. A selfish, manipulative, dishonest woman, Mrs. Sparsit cherishes secret hopes of ruining Bounderby's marriage so that she can marry him herself. Mrs. Sparsit's aristocratic background is emphasized by the narrator's frequent allusions to her "Roman" and "Coriolanian" appearance.

Stephen Blackpool

A Hand in Bounderby's factory. Stephen loves Rachael but is unable to marry her because he is already married, *albeit* to a horrible, drunken woman. A man of great honesty, compassion and integrity, Stephen maintains his moral ideals even when he is shunned by his fellow workers and fired by Bounderby. Stephen's values are similar to those endorsed by the narrator.

Rachael

A simple, honest Hand who loves Stephen Blackpool. To Stephen, she represents domestic happiness and moral purity.

James Harthouse

A sophisticated and manipulative young London gentleman who comes to Coketown to enter politics as a disciple of Gradgrind, simply because he thinks it might alleviate his boredom. In his constant search for a new form of amusement, Harthouse quickly becomes attracted to Louisa and resolves to seduce her.

Mr. Sleary

The lisping proprietor of the circus where Sissy's father was an entertainer. Later, Mr. Sleary hides Tom Gradgrind and helps him flee the country. Mr. Sleary and his troop of entertainer's value laughter and fantasy whereas Mr. Gradgrind values rationality and fact.

Bitzer

Bitzer is one of the successes produced by Gradgrind's rationalistic system of education. Initially, a bully at Gradgrind's school, Bitzer later becomes an employee and a spy at Bounderby's bank. An uncharacteristically pale character and unrelenting disciple of fact, Bitzer almost stops Tom from fleeing after it is discovered that Tom is the true bank robber.

Mr. McChoakumchild

The unpleasant teacher at Gradgrind's school. As his name suggests, McChoakumchild is notoverly fond of children, and stifles or chokes their imaginations and feelings.

Mrs. Pegler

Bounderby's mother, unbeknownst as such to all except herself and Bounderby. Mrs. Pegler makes an annual visit to Coketown in order to admire her son's prosperity from a safe distance. Mrs. Pegler's appearance uncovers the hoax that her son Bounderby has been attesting throughout the story, which is that he is a self-made man who was abandoned as a child.

Mrs. Gradgrind

Gradgrind's whiny, anemic wife, who constantly tells her children to study their "ologies" and complains that she'll "never hear the end" of any complaint. Although Mrs. Gradgrind does not share her husband's interest in facts, she lacks the energy and the imagination to oppose his system of education.

Slackbridge

The crooked orator who convinces the Hands to unionize and turns them against Stephen Blackpool when he refuses to join the union.

Jane Gradgrind

Gradgrind's younger daughter; Louisa and Tom's sister. Because Sissy largely raises her, Jane is a happier little girl than her sister, Louisa.

Thomas Gradgrind

Thomas Gradgrind is the first character we meet in *Hard Times*, and one of the central figures through whom Dickens weaves a web of intricately connected plotlines and characters. Dickens introduces us to this character with a description of his most central feature: his mechanized, monotone attitude and appearance. The opening scene in the novel describes Mr. Gradgrind's speech to a group of young students, and it is appropriate that Gradgrind physically embodies the dry, hard facts that he crams into his students' heads. The narrator calls attention to Gradgrind's "square coat, square legs, square shoulders," all of which suggest Gradgrind's unrelenting rigidity.

In the first few chapters of the novel, Mr. Gradgrind expounds his philosophy of calculating rational self-interest. He believes that human nature can be governed by completely rational rules, and he is "ready to weigh and measure any parcel of human nature, and tell you what it comes to." This philosophy has brought Mr. Gradgrind much financial and social success. He has made his fortune as a hardware merchant, a trade that, appropriately, deals in hard, material reality. Later, he becomes a Member of Parliament, a position that allows him to indulge his interest in tabulating data about the people of England. Although he is not a factory owner, Mr. Gradgrind evinces the spirit of the Industrial Revolution insofar as he treats people like machines that can be reduced to a number of scientific principles.

While the narrator's tone toward him is initially mocking and ironic, Gradgrind undergoes a significant change in the course of the novel, thereby earning the narrator's sympathy. When Louisa confesses that she feels something important is missing in her life and that she is desperately unhappy with her marriage, Gradgrind begins to realize that his system of education may not be perfect. This intuition is confirmed when he learns that Tom has robbed Bounderby's bank. Faced with these failures of his system, Gradgrind admits, "The ground on which I stand has ceased to be solid under my feet." His children's problems teach him to feel love and sorrow, and Gradgrind becomes a wiser and humbler man, ultimately "making his facts and figures subservient to Faith, Hope and Charity."

Louisa Gradgrind

Although Louisa is the novel's principal female character, she is distinctive from the novel's other women, particularly her foils, Sissy and Rachael. While these other two embody the Victorian ideal of femininity—sensitivity, compassion and gentleness—Louisa's education has prevented her from developing such traits. Instead, Louisa is silent, cold and seemingly unfeeling. However, Dickens may not be implying that Louisa is really unfeeling, but rather that she simply does not know how to recognize and express her emotions. For instance, when her father tries to convince her that it would be rational for her to marry Bounderby, Louisa looks out of the window at the factory chimneys and observes: "There seems to be nothing there but languid and monotonous smoke. Yet when the night comes, Fire bursts out." Unable to convey the tumultuous feelings that lie beneath her own languid and monotonous exterior, Louisa can only state a fact about her surroundings. Yet this fact, by analogy, also describes the emotions repressed within her.

Even though she does not conform to the Victorian ideals of femininity, Louisa does her best to be a model daughter, wife and sister. Her decision to return to her father's house rather than elope with Harthouse demonstrates that while she may be unfeeling, she does not lack virtue. Indeed, Louisa, though unemotional, still has the ability to recognize goodness and distinguish between right and wrong, even when it does not fall within the strict rubric of her father's teachings. While at first Louisa lacks the ability to understand and function within the gray matter of emotions, she can at least recognize that they exist and are more powerful than her father or Bounderby believe, even without any factual basis. Moreover, under Sissy's guidance, Louisa shows great promise in learning to express her feelings. Similarly, through her acquaintance with Rachael and Stephen, Louisa learns to respond charitably to suffering and to not view suffering simply as a temporary state that is easily overcome by effort, as her father and Bounderby do.

Josiah Bounderby

Although he is Mr. Gradgrind's best friend, Josiah Bounderby is more interested in money and power than in facts. Indeed, he is himself a fiction or a fraud. Bounderby's inflated sense of pride is illustrated by his oft-repeated declaration, "I am Josiah Bounderby of Coketown." This statement generally prefaces the story of Bounderby's childhood poverty and suffering, a story designed to impress its listeners with a sense of the young Josiah

Bounderby's determination and self-discipline. However, Dickens explodes the myth of the self-made man when Bounderby's mother, Mrs. Pegler, reveals that her son had a decent, loving childhood and a good education, and that he was not abandoned, after all.

Bounderby's attitude represents the social changes created by industrialization and capitalism. Whereas birth or bloodline formerly determined the social hierarchy, in an industrialized, capitalist society, wealth determines who holds the most power. Thus, Bounderby takes great delight in the fact that Mrs. Sparsit, an aristocrat who has fallen on hard times, has become his servant, while his own ambition has enabled him to rise from humble beginnings to become the wealthy owner of a factory and a bank. However, in depicting Bounderby, the capitalist, as a coarse, vain, self-interested hypocrite, Dickens implies that Bounderby uses his wealth and power irresponsibly, contributing to the muddled relations between rich and poor, especially in his treatment of Stephen after the Hands cast Stephen out to form a union.

Stephen Blackpool

Stephen Blackpool is introduced after we have met the Gradgrind family and Bounderby, and Blackpool provides a stark contrast to these earlier characters. One of the Hands in Bounderby's factory, Stephen lives a life of drudgery and poverty. In spite of the hardships of his daily toil, Stephen strives to maintain his honesty, integrity, faith and compassion.

Stephen is an important character not only because his poverty and virtue contrast with Bounderby's wealth and self-interest, but also because he finds himself in the midst of a labor dispute that illustrates the strained relations between rich and poor. Stephen is the only Hand who refuses to join a workers' union: he believes that striking is not the best way to improve relations between factory owners and employees, and he also wants to earn an honest living. As a result, he is cast out of the workers' group. However, he also refuses to spy on his fellow workers for Bounderby, who consequently sends him away. Both groups, rich and poor, respond in the same self-interested, backstabbing way. As Rachael explains, Stephen ends up with the "masters against him on one hand, the men against him on the other, he only wantin' to work hard in peace, and do what he felt right." Through Stephen, Dickens suggests that industrialization threatens to compromise both the employee's and employer's moral integrity, thereby creating a social muddle to which there is no easy solution.

Through his efforts to resist the moral corruption on all sides, Stephen becomes a martyr,

or Christ figure, ultimately dying for Tom's crime. When he falls into a mine shaft on his way back to Coketown to clear his name of the charge of robbing Bounderby's bank, Stephen comforts himself by gazing at a particularly bright star that seems to shine on him in his "pain and trouble." This star not only represents the ideals of virtue for which Stephen strives, but also the happiness and tranquility that is lacking in his troubled life. Moreover, his ability to find comfort in the star illustrates the importance of imagination, which enables him to escape the cold, hard facts of his miserable existence.

3.13 THEMES

The Mechanization of Human Beings

Hard Times suggests that nineteenth-century England's overzealous adoption of industrialization threatens to turn human beings into machines by thwarting the development of their emotions and imaginations. This suggestion comes forth largely through the actions of Gradgrind and his follower, Bounderby: as the former educates the young children of his family and his school in the ways of fact, the latter treats the workers in his factory as emotionless objects that are easily exploited for his own self-interest. In Chapter 5 of the Book I, the narrator draws a parallel between the factory Hands and the Gradgrind children—both lead monotonous, uniform existences, untouched by pleasure. Consequently, their fantasies and feelings are dulled, and they become almost mechanical themselves.

The mechanizing effects of industrialization are compounded by Mr. Gradgrind's philosophy of rational self-interest. Mr. Gradgrind believes that human nature can be measured, quantified and governed entirely by rational rules. Indeed, his school attempts to turn children into little machines that behave according to such rules. Dickens's primary goal in *Hard Times* is to illustrate the dangers of allowing humans to become like machines, suggesting that without compassion and imagination, life would be unbearable. Indeed, Louisa feels precisely this suffering when she returns to her father's house and tells him that something has been missing in her life, so much so that she finds herself in an unhappy marriage and may be in love with someone else. While she does not actually behave in a dishonorable way, since she stops her interaction with Harthouse before she has a socially ruinous affair with him, Louisa realizes that her life is unbearable and that she must do something drastic for her own survival. Appealing to her father with the utmost honesty, Louisa is able to make him realize and admit that his

philosophies on life and methods of child rearing are to blame for Louisa's detachment from others.

The Opposition between Fact and Fancy

While Mr. Gradgrind insists that his children should always stick to the facts, *Hard Times* not only suggests that fancy is as important as fact, but it continually calls into question the difference between fact and fancy. Dickens suggests that what constitutes so-called fact is a matter of perspective or opinion. For example, Bounderby believes that factory employees are lazy good-for-nothing who expect to be fed "from a golden spoon." The Hands, in contrast, see themselves as hardworking and as unfairly exploited by their employers. These sets of facts cannot be reconciled because they depend upon perspective. While Bounderby declares that "[w]hat is called Taste is only another name for Fact," Dickens implies that fact is a question of taste or personal belief. As a novelist, Dickens is naturally interested in illustrating that fiction cannot be excluded from a fact-filled, mechanical society. Gradgrind's children, however, grow up in an environment where all flights of fancy are discouraged, and they end up with serious social dysfunctions as a result. Tom becomes a hedonist who has little regard for others, while Louisa remains unable to connect with others even though she has the desire to do so. On the other hand, Sissy, who grew up with the circus, constantly indulges in the fancy forbidden to the Gradgrinds, and lovingly raises Louisa and Tom's sister in a way more complete than the upbringing of either of the older siblings. Just as fiction cannot be excluded from fact, fact is also necessary for a balanced life. If Gradgrind had not adopted her, Sissy would have no guidance, and her future might be precarious. As a result, the youngest Gradgrind daughter, raised both by the factual Gradgrind and the fanciful Sissy, represents the best of both worlds.

The Importance of Femininity

During the Victorian era, women were commonly associated with supposedly feminine traits like compassion, moral purity and emotional sensitivity. *Hard Times* suggests that because they possess these traits, women can counteract the mechanizing effects of industrialization. For instance, when Stephen feels depressed about the monotony of his life as a factory worker, Rachael's gentle fortitude inspires him to keep going. He sums up her virtues by referring to her as his guiding angel. Similarly, Sissy introduces love into the Gradgrind household, ultimately teaching Louisa how to recognize her emotions. Indeed, Dickens suggests that Mr. Gradgrind's philosophy of self-interest and calculating

rationality has prevented Louisa from developing her natural feminine traits. Perhaps Mrs. Gradgrind's inability to exercise her femininity allows Gradgrind to overemphasize the importance of fact in the rearing of his children. On his part, Bounderby ensures that his rigidity will remain untouched since he marries the cold, emotionless product of Mr. and Mrs. Gradgrind's marriage. Through the various female characters in the novel, Dickens suggests that feminine compassion is necessary to restore social harmony.

3.14 MOTIFS

Bounderby's Childhood

Bounderby frequently reminds us that he is "Josiah Bounderby of Coketown." This emphatic phrase usually follows a description of his childhood poverty: he claims to have been born in a ditch and abandoned by his mother; raised by an alcoholic grandmother; and forced to support himself by his own labor. From these ignominious beginnings, he has become the wealthy owner of both a factory and a bank. Thus, Bounderby represents the possibility of social mobility, embodying the belief that any individual should be able to overcome all obstacles to success—including poverty and lack of education—through hard work. Indeed, Bounderby often recites the story of his childhood in order to suggest that his Hands are impoverished because they lack his ambition and self-discipline. However, "Josiah Bounderby of Coketown" is ultimately a fraud. His mother, Mrs. Pegler, reveals that he was raised by parents who were loving, *albeit* poor, and who saved their money to make sure he received a good education. By exposing Bounderby's real origins, Dickens calls into question the myth of social mobility. In other words, he suggests that perhaps the Hands cannot overcome poverty through sheer determination alone, but only through the charity and compassion of wealthier individuals.

Clocks and Time

Dickens contrasts mechanical or man-made time with natural time, or the passing of the seasons. In both Coketown and the Gradgrind household, time is mechanized—in other words, it is relentless, structured, regular and monotonous. As the narrator explains, "Time went on in Coketown like its own machine." The mechanization of time is also embodied in the "deadly statistical clock" in Mr. Gradgrind's study, which measures the passing of each minute and hour. However, the novel itself is structured through natural time. For instance, the titles of its three books—"Sowing," "Reaping" and "Garnering"—allude to agricultural labor and to the processes of planting and harvesting in accordance

with the changes of the seasons. Similarly, the narrator notes that the seasons change even in Coketown's "wilderness of smoke and brick." These seasonal changes constitute "the only stand that ever was made against its direful uniformity." By contrasting mechanical time with natural time, Dickens illustrates the great extent to which industrialization has mechanized human existence. While the changing seasons provide variety in terms of scenery and agricultural labor, mechanized time marches forward with incessant regularity.

Mismatched Marriages

There are many unequal and unhappy marriages in *Hard Times*, including those of Mr. and Mrs. Gradgrind, Stephen Blackpool and his unnamed drunken wife, and most pertinently, the Bounderbys. Louisa agrees to marry Mr. Bounderby because her father convinces her that doing so would be a rational decision. He even cites statistics to show that the great difference in their ages need not prevent their mutual happiness. However, Louisa's consequent misery as Bounderby's wife suggests that love, rather than either reason or convenience, must be the foundation of a happy marriage.

3.15 SYMBOLS

Staircase

When Mrs. Sparsit notices that Louisa and Harthouse are spending a lot of time together, she imagines that Louisa is running down a long staircase into a "dark pit of shame and ruin at the bottom." This imaginary staircase represents her belief that Louisa is going to elope with Harthouse and consequently ruin her reputation forever. Mrs. Sparsit has long resented Bounderby's marriage to the young Louisa, as she hoped to marry him herself; so, she is very pleased by Louisa's apparent indiscretion. Through the staircase, Dickens reveals the manipulative and censorious side of Mrs. Sparsit's character. He also suggests that Mrs. Sparsit's self-interest causes her to misinterpret the situation. Rather than ending up in a pit of shame by having an affair with Harthouse, Louisa actually returns home to her father.

Pegasus

Mr. Sleary's circus entertainers stay at an inn called the Pegasus Arms. Inside this inn is a "theatrical" pegasus, a model of a flying horse with "golden stars stuck on all over him." The pegasus represents a world of fantasy and beauty from which the young Gradgrind

children are excluded. While Mr. Gradgrind informs the pupils at his school that wallpaper with horses on it is unrealistic simply because horses do not in fact live on walls, the circus folk live in a world in which horses dance the polka and flying horses can be imagined, even if they do not, in fact, exist. The very name of the inn reveals the contrast between the imaginative and joyful world of the circus and Mr. Gradgrind's belief in the importance of fact.

Smoke Serpents

At a literal level, the streams of smoke that fill the skies above Coketown are the effects of industrialization. However, these smoke serpents also represent the moral blindness of factory owners like Bounderby. Because he is so concerned with making as much profit as he possibly can, Bounderby interprets the serpents of smoke as a positive sign that the factories are producing goods and profit. Thus, he not only fails to see the smoke as a form of unhealthy pollution, but he also fails to recognize his own abuse of the Hands in his factories. The smoke becomes a moral smoke screen that prevents him from noticing his workers' miserable poverty. Through its associations with evil, the word "serpents" evokes the moral obscurity that the smoke creates.

Fire

When Louisa is first introduced, in Chapter 3 of Book the First, the narrator explains that inside her is a "fire with nothing to burn, a starved imagination keeping life in itself somehow." This description suggests that although Louisa seems coldly rational, she has not succumbed entirely to her father's prohibition against wondering and imagining. Her inner fire symbolizes the warmth created by her secret fancies in her otherwise lonely, mechanized existence. Consequently, it is significant that Louisa often gazes into the fireplace when she is alone, as if she sees things in the flames that others—like her rigid father and brother—cannot see. However, there is another kind of inner fire in *Hard Times*—the fires that keep the factories running, providing heat and power for the machines. Fire is thus both a destructive and a life-giving force. Even Louisa's inner fire, her imaginative tendencies, eventually becomes destructive: her repressed emotions eventually begin to burn "within her like an unwholesome fire." Through this symbol, Dickens evokes the importance of imagination as a force that can counteract the mechanization of human nature.

3.16 UNIT END QUESTIONS

A. Descriptive Type Questions

1. Critics have called *Hard Times* an allegory. Would you agree with this statement? Prove your response by making direct reference to passages in the novel.
2. Characterize Mrs. Gradgrind; in what ways does she show that, being incapable of comprehending her husband's philosophy, she has withdrawn from the world?
3. Louisa was descending the allegorical staircase of shame. Were there others descending with her? Support your answer.
4. What analogy is drawn between Coketown and the Gradgrindian philosophy?
5. What are Mrs. Sparsit's reasons for not calling Louisa Mrs. Bounderby?
6. Explain what Dickens means by "Bounderby's absolute power"?
7. Rachael and Stephen have been subjected to criticism by readers who say that they are almost too good to be true. At what points in the story do Rachael and Stephen refute this criticism?
8. What is Mrs. Sparsit's role in the novel?
9. Dickens, as we all know, is utilizing satire to agitate for better conditions in England. To what advantage does Kidderminster serve Dickens' purpose?
10. What motivated Louisa's visit to Stephen? What were the results of this visit?
11. What, according to Tom, was Louisa's method of escape?
12. Of what significance was the "Star Shining" to Stephen? What does this represent symbolically?
13. In the time of the Hebrew prophet Daniel, Belshazzar, last king of Babylon, saw the "handwriting on the wall," which foretold his destruction. How does Dickens utilize this analogy?
14. Why is it significant for the novel to open in the classroom of Facts and conclude in the circus of Fancy?

15. What hope does Dickens give concerning Gradgrind?
16. By clearing Stephen's name, Mr. Gradgrind realized that someone else would be implicated. Who was this person? How does Gradgrind react when he realizes the implications?
17. How does Bounderby's concept of smoke differ from that of the Hands?
18. What is the motive behind Mrs. Sparsit's spying on James Harthouse and Louisa Bounderby?
19. Bitzer states that the entire economic system is based on self-interest. Does his character prove his statement? What characters other than Bitzer would be examples of his statement?
20. How did Gradgrind react when he realized that his educational philosophy was a failure?

B. Multiple Choice Questions

1. Where is the story set?
 - a. Motown
 - b. Smoketown
 - c. Old Town
 - d. Coketown
2. What does Mr. Gradgrind say is the most important philosophy?
 - a. Fun
 - b. Facts
 - c. Pictures
 - d. Fiction

3. How does Stephen Blackpool die?
- He gets electrocuted
 - He gets shot
 - He falls down a disused mine shaft
 - He jumps off a bridge
4. Who stole from Mr. Bounderby's bank?
- Stephen Blackpool
 - Tom Gradgrind
 - Mr. Harthouse
 - Bitzer
5. What name was given to the workers at Bounderby's factory?
- The Hands
 - The Bodies
 - The Fingers
 - The Feet

Answers

1-d, 2-b, 3-c, 4-b, 5-a

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SECTION D – CHINUA ACHEBE AND AFRICAN ENGLISH LITERATURE

STRUCTURE

4.0 Learning Objectives

4.1 Introduction

4.2 Major Works by Achebe

4.3 Achebe's Achievements and Contributions as a Writer of the Post-Colonial Novel

4.4 What Makes Him a Postcolonial Writer

4.5 Summary

4.6 Keywords

4.7 Learning Activity

4.8 Unit End Questions

4.9 References

4.0 LEARNING OBJECTIVES

After studying this unit, student will be able to:

- Explain about the author and his background.
- Describe author's style of writing.
- Evaluate the author as a postcolonial writer.

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4.1 INTRODUCTION

Chinua Achebe (conceived Albert Chinualumogu Achebe, 16 November 1930 – 21 March 2013) was a Nigerian author, writer, teacher, and pundit. His first novel *Things Fall Apart* (1958), frequently thought about his work of art, is the most generally perused book in present day African writing. Brought by his folks up in the Igbo town of Ogidi in south eastern Nigeria, Achebe dominated at Government College Umuahia and won a grant to contemplate medication yet changed his investigations to English writing at University College (presently the University of Ibadan). He got captivated with world religions and conventional African societies and started composing stories as a college understudy. After graduation, he worked for the Nigerian Broadcasting Service (NBS) and before long moved to the city of Lagos. He acquired overall consideration for his novel *Things Fall Apart* in the last part of the 1950s; his later books incorporate *No Longer at Ease* (1960), *Arrow of God* (1964), *A Man of the People* (1966), and *Anthills of the Savannah* (1987). Achebe composed his books in English and safeguarded the utilization of English, a "language of colonizers," in African writing. In 1975, his talk "An Image of Africa: Racism in Conrad's *Heart of Darkness*" included an analysis of Joseph Conrad as "a thoroughgoing bigot;" it was subsequently distributed in *The Massachusetts Review* in the midst of contention.

At the point when the locale of Biafra split away from Nigeria in 1967, Achebe turned into an ally of Biafran freedom and went about as minister for individuals of the new nation.[citation needed] The common conflict that occurred over the region, regularly known as the Nigerian Civil War, desolated the general population, and as starvation and brutality caused significant damage, he spoke to individuals of Europe and the Americas for help. At the point when the Nigerian government retook the district in 1970, he included himself in ideological groups however before long surrendered because of disappointment over the debasement and elitism he witnessed.[citation needed] He lived in the United States for quite a while during the 1970s, and got back to the U.S. in 1990, after an auto collision left him incompletely handicapped.

A named Igbo boss himself, Achebe centre's his books around the customs of Igbo society, the impact of Christian impacts, and the conflict of Western and customary African qualities during and after the pioneer time. His style depends intensely on the Igbo oral custom, and joins direct portrayal with portrayals of people stories, axioms, and speech. He

additionally distributed countless short stories, youngsters' books, and paper assortments. Upon Achebe's re-visitation of the United States in 1990, he started an eighteen-year residency at Bard College as the Charles P. Stevenson Professor of Languages and Literature.[citation needed] From 2009 until his demise, he filled in as David and Marianna Fisher University Professor and Professor of Africana Studies at Brown University.

Early Life

Achebe was conceived Albert Chinualumogu Achebe in the Igbo town of Ogidi on 16 November 1930, to Isaiah Okafo Achebe, an instructor and evangelist, and Janet Anaenechi Iloegbunam, a pioneer among chapel ladies and vegetable rancher, girl of a metal forger from Awka. Isaiah Achebe was the nephew of Udoh Osinyi, a pioneer in Ogidi with a "notoriety for resilience"; stranded as a youngster, Isaiah was an early Ogidi convert to Christianity. Achebe's folks remained at a junction of conventional culture and Christian impact; this had a critical effect on the youngsters, particularly Chinualumogu. Achebe's folks were converts to the Protestant Church Mission Society (CMS) in Nigeria. Isaiah Achebe quit rehearsing the religion of his progenitors, however he regarded its practices. Achebe's unabbreviated name, Chinualumogu ("May God battle for my sake"), was a petition for divine insurance and dependability. The Achebe family had five other enduring youngsters, named in a comparable combination of customary words identifying with their new religion: Frank Okwuofu, John Chukwuemeka Ifeanyichukwu, Zinobia Uzoma, Augustine Ndubisi, and Grace Nwanneka. After the most youthful girl was conceived, the family moved to Isaiah Achebe's tribal town of Ogidi, in what is currently the territory of Anambra.

Guide of Nigeria's phonetic gatherings. Achebe's country, the Igbo district (antiquatedly spelt Ibo), lies in the focal south.

Narrating was a backbone of the Igbo custom and a fundamental piece of the local area. Achebe's mom and sister Zinobia Uzoma revealed to him numerous accounts as a kid, which he over and again mentioned. His schooling was assisted by the montages his dad held tight the dividers of their home, just as chronological registries and various books – including a composition transformation of *A Midsummer Night's Dream* (c. 1590) and an Igbo variant of *The Pilgrim's Progress* (1678). Chinua additionally energetically expected conventional town occasions, similar to the regular disguise functions, which he reproduced

later in his books and stories.

A Brief History of Nigeria

The historical backdrop of Nigeria is bound up with its topography. Around 33% bigger than the province of Texas, Nigeria is situated over the internal bend of the elbow on the west shoreline of Africa, only north of the equator and south of the Sahara Desert. In excess of 200 ethnic gatherings — each with its own language, convictions, and culture — live in present-day Nigeria. The biggest ethnic gatherings are the generally Protestant Yoruba in the west, the Catholic Igbo in the east, and the transcendently Muslim Hausa-Fulani in the north. This variety of people groups is the consequence of millennia of history; as merchants, migrants, and exiles from trespassers and climatic changes came to settle with the native populace, and as unfamiliar countries got mindful of the space's assets.

The occasions in *Things Fall Apart* happen toward the finish of the nineteenth century and in the early piece of the 20th century. Albeit the British didn't possess the greater part of Nigeria until 1904, they had a solid presence in West Africa since the mid nineteenth century. The British were a significant purchaser of African slaves in the seventeenth and eighteenth hundreds of years.

In 1807, notwithstanding, the British banned slave exchange inside their domain. At that point, they didn't yet control Nigeria, and inside wars ceaselessly expanded the accessible stockpile of caught slaves. In 1861, disappointed with the growing slave exchange, the British chose to possess Lagos, a significant slave-general store and the capital of present-day Nigeria. Gradually and reluctantly, the British involved the remainder of Nigeria.

At last, the British were provoked to involve Nigeria for more than the slave exchange. The British were in rivalry with different Europeans for control of the regular abundance of West Africa. At the Berlin Conference of 1884-85 — a gathering orchestrated to settle contentions among European forces — the British declared Nigeria to be their domain. They purchased palm oil, peanuts, elastic, cotton, and other horticultural items from the Nigerians. Undoubtedly, exchange these items made some Nigerian dealers affluent. In the mid-20th century, the British characterized the assortment of different ethnic gatherings as one nation, Nigeria, and announced it a settlement of the British Empire.

The British moved into Nigeria with a mix of government control, strict mission, and financial motivation. In the north, the British managed by implication, with the help of the neighbourhood Muslim pioneers, who gathered charges and controlled an administration

in the interest of the British. In the south, be that as it may, where networks (like Umuofia in *Things Fall Apart*) were regularly not under one focal power, the British needed to intercede straightforwardly and powerfully to control the nearby populace.

For instance, a genuine misfortune at the local area of Ahiara fills in as the verifiable model for the slaughter of the town of Abame in Chapter 15 of *Things Fall Apart*. On November 16, 1905, a white man rode his bike into Ahiara and was slaughtered by the locals. After a month, an endeavour of British powers looked through the towns nearby and killed numerous locals in retaliation.

The Ahiara episode prompted the Bende-Onitsha Hinterland Expedition, a power made to dispose of Igbo resistance. The British obliterated the amazing Awka Oracle and murdered all restricting Igbo gatherings. In 1912, the British established the Collective Punishment Ordinance, which specified discipline against a whole town or local area for violations submitted by at least one person against the white colonialists.

The British worked a productive managerial framework and presented a type of British culture to Nigeria. They likewise sent numerous fit youthful Nigerians to England for instruction. The experience of Nigerians who lived abroad in the years going before, during, and after World War II brought about a class of youthful, instructed patriots who upset for freedom from Great Britain. The British consented to the Nigerians' requests and, in 1947, organized a ten-year financial arrangement toward freedom. Nigeria turned into an autonomous country on October 1, 1960 and turned into a republic in 1963.

With the British a distant memory from Nigeria, debasement and an absence of initiative kept on hampering Nigeria's mission for genuine vote-based system. A progression of military upsets and fascisms during the 1970s, 1980s, and mid 1990s supplanted the delicate vote-based system that Nigeria delighted in the mid-1960s. In 1993, Nigeria held a majority rule official political race, which was trailed by one more bloodless upset. Thus, proceeds with the political example for the grieved, fierce, most crowded country in Africa.

Introduction

Chinua Achebe's *Things Fall Apart* is likely the most valid story at any point expounded on life in Nigeria at the turn of the 20th century. Albeit the novel was first distributed in 1958 — two years before Nigeria accomplished its autonomy — a huge number of duplicates are as yet sold each year in the United States alone. A large number of duplicates have been sold all throughout the planet in its numerous interpretations. The tale has been

adjusted for creations on the stage, on the radio, and on TV. Instructors in secondary schools, universities, and graduate schools utilize the novel as a course reading in numerous sorts of classes — from history and social examinations to similar writing and human sciences.

The tale takes its title from a section in the sonnet "The Second Coming" by W. B. Yeats, an Irish artist, writer, and playwright:

Turning and turning in the widening gyre
The falcon cannot hear the falconer. Things fall
apart; the centre cannot hold. Mere anarchy is loosed upon the world.

In this sonnet — incidentally, a result of European idea — Yeats portrays a whole-world destroying vision in which the world implodes into turmoil in light of an inward imperfection in humankind. In *Things Fall Apart*, Achebe outlines this vision by showing us what occurred in the Igbo society of Nigeria at the hour of its colonization by the British. Due to inside shortcomings inside the local design and the separated idea of Igbo society, the local area of Umuofia in this novel can't withstand the tsunami of unfamiliar religion, trade, innovation, and government. In "The Second Coming," Yeats summons the counter Christ driving an anarchic world to annihilation. This unfavourable tone continuously arises in *Things Fall Apart* as a meddling strict presence and an uncaring government together reason the customary Umuofian world to self-destruct.

Literary Purpose

When *Things Fall Apart* was first distributed, Achebe reported that one of his motivations was to introduce a perplexing, unique society to a Western crowd who saw African culture as crude, basic, and in reverse? Except if Africans could recount their side of their story, Achebe accepted that the African experience would always be "mistold," even by such good-natured creators as Joyce Cary in *Mister Johnson*. Cary worked in Nigeria as a pioneer executive and was thoughtful to the Nigerian public. However, Achebe feels that Cary, alongside other Western journalists like Joseph Conrad, misjudged Africa. Numerous European essayists have introduced the mainland as a dull spot possessed by individuals with invulnerable, crude personalities; Achebe thinks about this reductionist depiction of Africa bigot. He focuses to Conrad, who composed against dominion yet decreased Africans to baffling, carnal, and outlandish "others." In a meeting distributed in 1994, Achebe clarifies that his displeasure about the erroneous depiction of African culture by white provincial scholars doesn't suggest that understudies ought not peruse works by Conrad or Cary. Despite what might be expected, Achebe urges understudies to peruse

such works to all the more likely comprehend the bigotry of the pioneer period.

Achebe additionally remembered his own Nigerian individuals as a crowd of people. In 1964, he expressed his objective: to assist my general public with recovering confidence in itself and set aside the buildings of the long stretches of denigration and self-humbling I would be very fulfilled if my books .

. . did close to show my [African] perusers that their past — with every one of its blemishes — was not one difficult evening of brutality from which the main Europeans following up for God's sake conveyed them.

In *Things Fall Apart*, the Europeans' comprehension of Africa is especially exemplified in two characters: the Reverend James Smith and the anonymous District Commissioner. Mr. Smith sees no compelling reason to settle on irrefutable strict teaching or practices, in any event, during first experience with a general public altogether different from his own. He essentially doesn't perceive any advantage for permitting the Nigerians to hold components of their legacy. The District Commissioner, then again, values being an understudy of crude traditions and considers himself to be a kind-hearted pioneer who has simply the best goals for conciliating the crude clans and carrying them into the advanced time. The two men would communicate shock in the event that anybody proposed to them that their European qualities may not be completely suitable for these social orders. The Commissioner's arrangement for momentarily treating the account of Okonkwo outlines the tendency toward Western rearrangements and essentialization of African culture.

To counter this tendency, Achebe rejuvenates an African culture with a religion, an administration, an arrangement of cash, and an imaginative practice, just as a legal framework. While innovatively unsophisticated, the Igbo culture is uncovered to the peruser as astoundingly mind boggling. Moreover, *Things Fall Apart* amusingly switches the style of books by such scholars as Conrad and Cary, who made level and cliché African characters. All things considered, Achebe generalizations the white colonialists as unbending, most with imperialistic aims, though the Igbos are exceptionally individual, a significant number of them open to novel thoughts.

In any case, perusers should take note of that Achebe isn't introducing Igbo culture as flawless and ideal. Undoubtedly, Achebe would challenge a particularly heartfelt depiction of his local individuals. Indeed, numerous Western authors who expounded on expansionism (counting Joseph Conrad, George Orwell, Herman Melville, and Graham

Greene) were against dominion however were heartfelt in their depiction of respectable savages — crude and carnal, yet uncorrupted and guiltless. The resistance to government that such creators voiced regularly laid on the thought that a high-level Western culture ruins and annihilates the non-Western world. Achebe sees this idea as an unsatisfactory contention just as a fantasy. The Igbos were not respectable savages, and albeit the Igbo world was in the long run obliterated, the native culture was never an ideal safe house, even before the appearance of the white colonialists. In *Things Fall Apart*, Achebe portrays contrary just as sure components of Igbo culture, and he is now and again as condemning of his own kin as he is of the colonizers.

Achebe has been a significant power in the overall artistic development to characterize and portray this African experience. Other postcolonial journalists in this development incorporate Leopold Senghor, Wole Soyinka, Aime Cesaire, Derek Walcott, Ngugi wa Thiong'o, and Birago Diop. These authors not just go up against a multi-ethnic viewpoint of history and truth, however they likewise challenge perusers to reevaluate themselves in this complex and developing world.

As an African tale written in English and leaving altogether from more natural pilgrim composing, *Things Fall Apart* was a pivotal work. Achebe's job in making current African writing a piece of world writing can't be downplayed.

Nigerian Nobel laureate Wole Soyinka has described the work as "the first novel in English which spoke from the interior of the African character, rather than portraying the African as an exotic, as the white man would see him."

4.2 MAJOR WORKS BY ACHEBE

No Longer at Ease (1960)

No Longer at Ease is a 1960 novel which is the second work in what is some of the time alluded to as the "African set of three," following *Things Fall Apart* and going before *Arrow of God*, however *Arrow of God* sequentially goes before it in the fabulous story of the set of three. *Things Fall Apart* concerns the battle of Obi Okonkwo's granddad Okonkwo against the progressions brought by the English. It is the tale of Obi Okonkwo, who leaves his town for instruction in Britain and afterward a task in the Nigerian pilgrim common help however is clashed between his African culture and Western way of life and winds up accepting hush money.

The book's title comes from the end lines of T. S. Eliot's sonnet, *The Journey of the*

Magi: We returned to our places, these Kingdoms,
But no longer at ease here, With an alien people clutching their gods. I should be glad of
another death.

Plot Summary

The epic starts with the preliminary of Obi Okonkwo on the charge of taking hush-money. It at that point hops back on schedule to a point before his take-off for England and works its way forward to depict how Obi wound up being investigated.

The individuals from the Umuofia Progressive Union (UPU), a gathering of Umuofia locals who have left their towns to live in significant Nigerian urban communities, have asked for money to send Obi to England to contemplate Law, with the expectation that he will get back to help his kin by addressing them in the provincial general set of laws, especially regarding land cases. Notwithstanding, Obi changes his major to English and meets Clara Okeke, an understudy nurture, interestingly during a dance.

Obi gets back to Nigeria following four years of studies and lives in Lagos with his companion Joseph. He accepts a position with the Scholarship Board and is very quickly offered a pay off by a man who is attempting to acquire a grant for his sister. At the point when Obi angrily dismisses the offer, he is visited by the young lady herself, who infers that she will pay off him with sexual courtesies for the grant, another offer Obi rejects.

Simultaneously, Obi is building up a close connection with Clara who uncovers that she is an osu, an untouchable by her relatives, implying that Obi can't wed her under the customary methods of the Igbos. He stays goal on wedding Clara, however even his Christian dad goes against, yet hesitantly because of his longing to advance and shun the "pagan" traditions of pre- pilgrim Nigeria. His mom beseeches him on her deathbed not to wed Clara until after her demise, taking steps to commit suicide if her child rebels. At the point when Obi educates Clara regarding these occasions, Clara breaks the commitment and lingerie that she is pregnant. Obi orchestrates a foetus removal which Clara hesitantly goes through; however, she endures complexities and will not see Obi. Obi sinks further into monetary difficulty incompletely because of lack of foresight on his end, partially because of the need to reimburse his advance to the UPU and to pay for his kin's schooling, and to some extent because of the expense of the unlawful early termination.

In the wake of knowing about his mom's passing, Obi sinks into a profound misery and doesn't return home for the memorial service, this is on the grounds that he felt that the

cash he would have used to proceed to return would be better off in the memorial service and to assist across the house. At the point when he recuperates, he starts to take hush-money in a hesitant affirmation that it is the method of his reality.

The epic closes as Obi accepts kickbacks and discloses to himself that it is the last one, he will take, just to find that the payoff was essential for a sting activity. He is captured, bringing us up to the occasions that opened the story.

Themes

Despite the fact that set quite a few years after "Things Fall Apart", "No Longer at Ease" proceeds with a large number of the topics from Achebe's first novel. Here, the conflict between European culture and customary culture has gotten settled in during the significant stretch of frontier rule. Obi battles to adjust the requests of his family and town for money related help while at the same time staying aware of the realism of Western culture.

Besides, Achebe portrays a family progression between Ogbuefi Okonkwo in "Things Fall Apart" and his grandson Obi Okonkwo in "No Longer at Ease". The two men are angry, express their real thoughts, and have some reckless propensities. In any case, this forceful streak shows itself in an unexpected way. Where his granddad was a man of activity and brutality, Obi is aman of words and considerations to the prohibition of activity.

Arrow of God (1964)

Bolt of God, distributed in 1964, is the second novel by Chinua Achebe. Alongside Things Fall Apart and No Longer at Ease, it is viewed as a feature of The African Trilogy, having comparative settings and topics. The epic habitats on Ezeulu, the central minister of a few Igbo towns in provincial Nigeria, who faces pioneer forces and Christian evangelists during the 1920s. The epic was distributed as a component of the persuasive Heinemann African Writers Series.

The expression "Bolt of God" is drawn from an Igbo maxim in which an individual, or here and there an occasion, is said to address the desire of God. Bolt of God won the first since forever Jock Campbell/New Statesman Prize for African composition.

A Man of the People (1966)

A Man of the People (1966) is a novel composed as a mocking piece. A Man of the

People follows a story told by Odili, a youthful and taught storyteller, on his contention with Chief Nanga, his previous instructor who enters a profession in governmental issues in an anonymous anecdotal twentieth century African country. Odili addresses the changing more youthful age; Nanga addresses the conventional West African traditions, enlivened by that of Achebe's local Nigeria. The book closes with a military upset, like the genuine overthrow coordinated by Major Chukwuma Kaduna Nzeogwu, Major Adewale Ademoyega, Major Emmanuel Ifeajuna, Captain Chris Anuforo, Major Donatus Okafor, and Major Humphrey Chukwuka.

Anthills of the Savannah (1987)

A 1987 novel by Nigerian essayist Chinua Achebe, *Anthills of the Savannah* is viewed as quite possibly the hugest postcolonial books lately. This is his fifth novel and one of the noticeable attempts to have arisen in his ordinance. It was designated for the 1987 Booker Prize for Fiction, which perceives the best unique novel written in English and distributed in the United Kingdom.

Achebe's work was intensely adulated upon its delivery; it portrays the narrative of an official who has ascended to control because of a compelling upset. The political ethos in the anecdotal scene of Kangan is depicted by three companions: Chris Oriko, Beatrice Okoh, and Ikem Osodi.

4.3 ACHEBE'S ACHIEVEMENTS AND CONTRIBUTIONS AS A WRITER OF THE POST-COLONIAL NOVEL

Achebe has been called "the father of modern African writing" and Africa's greatest storyteller, and many books and essays have been written about his work over the past fifty years. In 1992 he turned into the main living author to be addressed in the Everyman's Library assortment distributed by Alfred A. Knopf. His 60th birthday celebration was praised at the University of Nigeria by "a global's Who in African Literature". One eyewitness noted: "Not at all like it had at any point occurred before in African writing anyplace on the landmass."

Achebe gave a "plan" for African authors of succeeding ages. In 1982, he was granted a privileged degree from the University of Kent. At the function, Professor Robert Gibson said that the Nigerian author "is presently worshipped as Master by the more youthful age of

African journalists and it is to him, they consistently turn for guidance and motivation." Even outside of Africa, his effect reverberates firmly in artistic circles. Author Margaret Atwood called him "a mysterious essayist – one of the best of the 20th century". Artist Maya Angelou praised *Things Fall Apart* as a book wherein "all perusers meet their siblings, sisters, guardians and companions and themselves along Nigerian streets". Nelson Mandela, reviewing his time as a political detainee, once alluded to Achebe as an essayist "in whose organization the jail dividers tumbled down", and that his work *Things Fall Apart* enlivened him to proceed with the battle to end politically-sanctioned racial segregation. Nobel laureate Toni Morrison has noticed that Achebe's work propelled her to turn into an author and "started her relationship with African writing".

Achebe was the beneficiary of more than 30 privileged degrees from colleges in England, Scotland, Canada, South Africa, Nigeria and the United States, including Dartmouth College, Harvard, and Brown University. He was granted the Commonwealth Poetry Prize, an Honorary Fellowship of the American Academy of Arts and Letters (1982), a Foreign Honorary Member of the American Academy of Arts and Sciences (2002), the Nigerian National Order of Merit (Nigeria's most elevated honour for scholastic work), the Peace Prize of the German Book Trade, [210] the Man Booker International Prize 2007 and the 2010 Dorothy and Lillian Gish Prize. He was selected Goodwill Ambassador to the United Nations Population Fund in 1999.

He twice denied the Nigerian honour Commander of the Federal Republic, in 2004 and 2011, saying:

I have observed especially the disarray in my own territory of Anambra where a little faction of mavericks, transparently flaunting its associations in high places, appears to be resolved to transform my country into a bankrupt and rebellious fiefdom. I'm dismayed by the audacity of this faction and the quietness, if not intrigue, of the Presidency.

Notwithstanding his academic accomplishments and the worldwide significance of his work, Achebe never got a Nobel Prize, which a few eyewitnesses saw as vile. At the point when Wole Soyinka was granted the 1986 Nobel Prize in Literature, Achebe joined the remainder of Nigeria in praising the primary African at any point to win the prize. He praised Soyinka's "marvellous presentation of energy and essentialness", and said he was "most prominently meriting any prize". In 1988 Achebe was asked by a journalist for *Quality Weekly* how he felt about always failing to win a Nobel Prize; he answered: "My position is that the Nobel Prize is significant. However, it is a European prize. It is

anything but an African prize ... Writing isn't a heavyweight title. Nigerians may think, you know, this man has been taken out. It's nothing to do with that."

In November 2015, the topic of the Pan African Writers' Association's 22nd International African Writers' Day and three-day meeting was "Praising the Life and Works of Chinua Achebe: The Coming of Age of African Literature?", with a social affair in Accra of in excess of 300 essayists and researchers, a feature address by Henri Lopès and introductions by James Currey, Margaret Busby and others out of appreciation for Achebe.

On Achebe's 86th birthday celebration in 2016, youthful authors in Anambra State, facilitated by Izunna Okafor, started a lot facilitating a yearly scholarly celebration in his honour, known as the Chinua Achebe Literary Festival.

On 16 November 2017, Google showed a Doodle in Nigeria and the U.S. for Chinua Achebe's 87th birthday celebration.

The 60th commemoration of the primary distribution of Achebe's *Things Fall Apart* was praised at the South Bank Centre in London, UK, on 15 April 2018 with live readings from the book by Femi Elufowoju Jr, Adesua Etomi, Yomi Sode, Lucian Msamati, Jennifer Nansubuga Makumbi, Chibundu Onuzo, Ellah Wakatama Allfrey, Ben Okri, and Margaret Busby.

In December 2019, a remembrance bust recognizing Achebe was disclosed at the University of Nigeria, Nsukka.

Chinua Achebe was regarded as Grand Prix de la Mémoire of the 2019 version of the Grand Prix of Literary Associations.

4.4 WHAT MAKES HIM A POSTCOLONIAL WRITER

The sort of style, subjects, language utilized by Achebe in his works and the issues tended to in them are a portion of the perspectives that arrange him as a postcolonial essayist. We should take a gander at some of them in detail.

The sort of style, subjects, language utilized by Achebe in his works and the issues tended to in them are a portion of the perspectives that arrange him as a postcolonial essayist. We should take a gander at some of them in detail.

Oral practice

The style of Achebe's fiction draws vigorously on the oral practice of the Igbo public. He

meshes cultural stories into the texture of his accounts, uncovering local area esteems in both the substance and the type of the narrating. The story about the Earth and Sky in *Things Fall Apart*, for instance, stresses the interdependency of the manly and the female. In spite of the fact that Nwoye appreciates hearing his mom tell the story, Okonkwo's abhorrence for it is proof of his awkwardness. Afterward, Nwoye dodges beatings from his dad by claiming to abhorrence such "ladies' accounts".

Another sign of Achebe's style is the utilization of adages, which regularly show the estimations of the country Igbo custom. He sprinkles them all through the accounts, rehashing focuses made in discussion. Pundit Anjali Gera takes note of that the utilization of maxims in *Arrow of God* "serves to make through a reverberation impact the judgment of a local area upon an individual infringement." The utilization of such reiteration in Achebe's metropolitan books, *No Longer at Ease* and *A Man of the People*, is less articulated.

For Achebe, in any case, adages and people stories are not the entirety of the oral Igbo custom. In consolidating philosophical idea and public execution into the utilization of rhetoric ("Okwu Oka" – "discourse masterfulness" – in the Igbo expression), his characters display what he called "a matter of individual greatness ... some portion of Igbo culture." In *Things Fall Apart*, Okonkwo's companion Obierika voices the most enthusiastic speech, solidifying the occasions and their importance for the town. Nwaka in *Arrow of God* additionally displays a dominance of speech, though for pernicious finishes.

Achebe much of the time incorporates people tunes and portrayals of moving in his work. Obi, the hero of *No Longer at Ease*, is at one point met by ladies singing a "Melody of the Heart", which Achebe gives in both Igbo and English: "Is everybody here? /(Hele ee he ee he)" In *Things Fall Apart*, stately moving and the singing of people melodies mirror the real factors of Igbo custom. The older Uchendu, endeavoring to shake Okonkwo out of his self-indulgence, alludes to a tune sung after the passing of a lady: "For whom is it well, for whom is it well? There is nobody for whom it is well." This melody appears differently in relation to the "gay and romping tunes of evangelism" sung later by the white preachers.

Achebe's short stories are not as broadly concentrated as his books, and Achebe himself didn't think of them as a significant piece of his work. In the prelude for *Girls at War and Other Stories*, he expresses: "twelve pieces in twenty years should be accounted a lovely lean reap by any retribution." Like his books, the short stories are intensely impacted by the

oral custom. Also, similar to the folktales they follow, the tales regularly have ethics underlining the significance of social customs. The style of Achebe's fiction draws vigorously on the oral practice of the Igbo public. He meshes cultural stories into the texture of his accounts, uncovering local area esteems in both the substance and the type of the narrating. The story about the Earth and Sky in *Things Fall Apart*, for instance, stresses the interdependency of the manly and the female. In spite of the fact that Nwoye appreciates hearing his mom tell the story, Okonkwo's abhorrence for it is proof of his awkwardness. Afterward, Nwoye dodges beatings from his dad by claiming to abhorrence such "ladies' accounts".

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Use of English

As the decolonisation cycle unfurled during the 1950s, a discussion about decision of language emitted and sought-after creators all throughout the planet; Achebe was no exemption. In fact, due to his topic and emphasis on a non-provincial story, he discovered his books and choices cross examined with outrageous investigation – especially as to his utilization of English. One way of thinking, advocated by Kenyan author Ngũgĩ wa Thiong'o, encouraged the utilization of native African dialects. English and other European dialects, he said in 1986, were "essential for the neo-pioneer structures that curb reformist thoughts".

Achebe decided to write in English. In his paper "The African Writer and the English Language", he examines how the cycle of imperialism – for every one of its ills – gave colonized individuals from shifting etymological foundations "a language with which to converse with each other". As his motivation is to speak with perusers across Nigeria, he utilizes "the one focal language appreciating cross country money". Utilizing English additionally permitted his books to be perused in the frontier administering countries.

All things considered; Achebe perceives the inadequacies of what Audre Lorde called "the expert's instruments". In another paper he notes:

For an African writing in English isn't without its genuine mishaps. He regularly ends up portraying circumstances or methods of thought which have no immediate identical in the English lifestyle. Trapped in that circumstance he can do one of two things. He can attempt to contain what he needs to say inside the constraints of regular English, or he can attempt to stretch back those boundaries to oblige his thoughts ... I present that the individuals who can accomplish crafted by broadening the boondocks of English in order to oblige African idea designs should do it through their authority of English and not out of blamelessness.

In another paper, he alludes to James Baldwin's battle to utilize the English language to precisely address his experience, and his acknowledgment that he expected to assume responsibility for the language and extend it. The Nigerian writer and author Gabriel

Okara compares the cycle of language-development to the advancement of jazz music in the United States.

Achebe's books laid an impressive basis for this cycle. By modifying linguistic structure, utilization, and expression, he changes the language into an unmistakably African style. In certain spots this appears as reiteration of an Igbo thought in standard English speech; somewhere else it shows up as story asides coordinated into expressive sentences.

Themes

Achebe's books approach an assortment of subjects. In his initial composition, a portrayal of the Igbo culture itself is principal. Pundit Nahem Yousaf features the significance of these portrayals: "Around the heart-breaking accounts of Okonkwo and Ezeulu, Achebe starts textualizing Igbo social personality". The depiction of native life isn't just an issue of abstract foundation, he adds: "Achebe looks to create the impact of a precolonial reality as an Igbo- driven reaction to an Eurocentrically developed supreme 'reality' ". Certain components of Achebe's portrayal of Igbo life in *Things Fall Apart* match those in Olaudah Equiano's personal Narrative. Reacting to charges that Equiano was not really brought into the world in Africa, Achebe wrote in 1975: "Equiano was an Igbo, I accept from the town of Iseke in the Orlu division of Nigeria".

Culture and Colonialism

A pervasive subject in Achebe's books is the crossing point of African practice (especially Igbo assortments) and innovation, particularly as encapsulated by European expansionism. The town of Umuofia in *Things Fall Apart*, for instance, is viciously shaken with inside divisions when the white Christian ministers show up. Nigerian English educator Ernest N. Emenyonu portrays the pilgrim experience in the novel as "the precise castration of the whole culture". Achebe later exemplified this pressure between African custom and Western impact in the figure of Sam Okoli, the leader of Kangan in *Anthills of the Savannah*. Separated from the fantasies and stories of the local area by his Westernized training, he doesn't have the limit with regards to reconnection appeared by the character Beatrice.

The provincial effect on the Igbo in Achebe's books is regularly influenced by people from Europe, however foundations and metropolitan workplaces often fill a comparative need. The personality of Obi in *No Longer at Ease* surrenders to pioneer time debasement in the city; the enticements of his position overpower his character and guts. The courts and the situation of District Commissioner in *Things Fall Apart* similarly conflict with the customs of the Igbo and eliminate their capacity to partake in constructions of dynamic.

The standard Achebean finishing brings about the obliteration of an individual and, by synecdoche, the ruin of the local area. Odili's drop into the advantage of debasement and indulgence in *A Man of the People*, for instance, is representative of the post-frontier emergency in Nigeria and somewhere else. Indeed, even with the accentuation on expansionism, nonetheless, Achebe's terrible endings encapsulate the conventional juncture of destiny, individual and society, as addressed by Sophocles and Shakespeare.

In any case, Achebe looks to depict neither good absolutes nor a fatalistic certainty. In 1972, he said: "I never will stand up that the Old should win or that the New should win. The fact is that no single truth fulfilled me—and this is very much established in the Igbo world view. No single man can be right constantly, no single thought can be thoroughly right." His viewpoint is reflected in the expressions of Ikem, a character in *Anthills of the Savannah*: "whatever you are is rarely enough; you should figure out how to acknowledge something, anyway little, from the other to make you entire and to save you from the human sin of uprightness and fanaticism." And in a 1996 meeting, Achebe said: "Confidence in one or the other radicalism or conventionality is too worked on a method of survey things ... Evil is rarely all shrewd; goodness then again is regularly spoiled with narrow-mindedness."

4.5 SUMMARY

- Chinua Achebe (conceived Albert Chinualumogu Achebe, 16 November 1930 – 21 March 2013) was a Nigerian writer, artist, educator, and pundit.
- Achebe has been classified "the dad of present-day African composition" and Africa's most noteworthy narrator, and numerous books and papers have been expounded on his work in the course of recent years.
- His first novel *Things Fall Apart* (1958), regularly thought about his show-stopper, is the most broadly perused book in present day African writing.
- At the point when the area of Biafra split away from Nigeria in 1967, Achebe turned into an ally of Biafran autonomy and went about as diplomat for individuals of the new country.
- A named Igbo boss himself, Achebe centre's his books around the customs of Igbo society, the impact of Christian impacts, and the conflict of Western and customary African qualities during and after the pioneer period.
- Chinua Achebe's *Things Fall Apart* is likely the most legitimate story at any point

expounded on life in Nigeria at the turn of the 20th century.

- No Longer at Ease is a 1960 novel which is the second work in what is now and again alluded to as the "African set of three," following Things Fall Apart and going before Arrow of God, however Arrow of God sequentially goes before it in the amazing story of the set of three.
- A Man of the People follows a story told by Odili, a youthful and taught storyteller, on his contention with Chief Nanga, his previous educator who enters a profession in governmental issues in an anonymous anecdotal twentieth century African country.
- A 1987 novel by Chinua Achebe, Anthills of the Savannah is viewed as quite possibly the hugest postcolonial books as of late.
- The sort of style, topics, language utilized by Achebe in his works and the issues tended to in them are a portion of the viewpoints that classify him as a postcolonial essayist.
- The style of Achebe's fiction draws vigorously on the oral practice of the Igbo public.
- Another sign of Achebe's style is the utilization of adages, which frequently show the estimations of the country Igbo custom.
- Achebe as often as possible incorporates people melodies and depictions of moving in his work.
- Achebe's short stories are not as generally concentrated as his books, and Achebe himself didn't think of them as a significant piece of his work.
- Because of his topic and emphasis on a non-provincial account, he discovered his books and choices examined with outrageous investigation – especially concerning his utilization of English.
- In his initial composition, a portrayal of the Igbo culture itself is principal.
- A common topic in Achebe's books is the convergence of African practice (especially Igbo assortments) and innovation, particularly as encapsulated by European imperialism.

4.6 KEYWORDS

- **Chinua Achebe:** A Nigerian novelist, poet, professor, and critic.
- **Author:** The creator or originator of any written work such as a book or play.
- **Postcolonial:** Occurring or existing after the end of colonial rule.
- **Africa:** The world's second largest and second-most populous continent.
- **Novel:** A fictitious prose narrative of book length, typically representing character and action with some degree of realism.

4.7 LEARNING ACTIVITY

1. Discuss the issue of the destruction of culture by the invasion of a foreign force.

2. How does the use of one's native tongue in an English novel become advantageous? Or is it really advantageous?

4.8 UNIT END QUESTIONS

A. Descriptive

Questions Short

Questions

1. How can you say that stories were an integral part of Achebe's childhood?

2. To what factors does Nigeria owe the diversity of its people?
3. Explain the meaning and origin of the title of Achebe's novel *Things Fall Apart*.
4. Give a brief description of the plot of *A Man of the People*.
5. Comment on Achebe's use of English in his novels.

Long Questions

1. How has Achebe's life shaped his literature?
2. Comment on Achebe's attributes as a postcolonial writer.
3. The novel *Things Fall Apart* serves a purpose greater than merely introducing a new culture and people to the world. Justify.
4. How did the political atmosphere in Nigeria contribute to the inception of *Things Fall Apart*?
5. Give a short introduction to what is called the African Trilogy.

B. Multiple Choice Questions

1. A real-life tragedy at the community of _____ serves as the historical model for the massacre of the village of Abame in Chapter 15 of *Things Fall Apart*.
 - a. Ahiara
 - b. Igbo
 - c. Egypt
 - d. Amazon
2. How many languages was *Things Fall Apart* translated into?
 - a. 50
 - b. 47

c. 57

d. 75

3. The title of the novel No Longer at Ease comes from a poem by_____.

a. William Wordsworth

b. T. S. Eliot

c. Wole Soyinka

d. Derek Walcott

4. The protagonist in Arrow of God is _____.

a. Ezeulu

b. Okonkwo

c. Ezenma

d. Obeirika

5. Which of the following is a satirical piece?

a. A Man of the People

b. Things Fall Apart

c. Arrow of God

d. No Longer at Ease

Answers

1-a, 2-c, 3-b, 4-a, 5-a

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**The Motto of Our University
(SEWA)**

SKILL ENHANCEMENT

EMPLOYABILITY

WISDOM

ACCESSIBILITY

**JAGAT GURU NANAK DEV
PUNJAB STATE OPEN UNIVERSITY, PATIALA**

(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)

**MASTER OF ARTS IN ENGLISH
(MA. ENGLISH)**

Semester-II

MAEM21204T

ENGLISH GRAMMER AND WRITING

Head Quarter: C/28, The Lower Mall, Patiala-147001

Website: www.psou.ac.in

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(Established by Act No. 19 of 2019 of the Legislature of State of Punjab)

PREFACE

Jagat Guru Nanak Dev Punjab State Open University, Patiala was established in December 2019 by Act 19 of the Legislature of State of Punjab. It is the first and only Open University of the State, entrusted with the responsibility of making higher education accessible to all, especially to those sections of society who do not have the means, time or opportunity to pursue regular education.

In keeping with the nature of an Open University, this University provides a flexible education system to suit every need. The time given to complete a programme is double the duration of a regular mode programme. Well-designed study material has been prepared in consultation with experts in their respective fields.

The University offers programmes which have been designed to provide relevant, skill-based and employability-enhancing education. The study material provided in this booklet is self-instructional, with self-assessment exercises, and recommendations for further readings. The syllabus has been divided in sections, and provided as units for simplification.

The Learner Support Centres/Study Centres are located in the Government and Government aided colleges of Punjab, to enable students to make use of reading facilities, and for curriculum-based counselling and practicals. We, at the University, welcome you to be a part of this institution of knowledge.

Prof. G. S. Batra
Dean Academic Affairs

M.A. (English)
Semester – II

MAEM21204T: ENGLISH GRAMMAR AND WRITING

MAX. MARKS: 100

EXTERNAL: 70

INTERNAL: 30

PASS: 35%

Credits: 4

Objective:

The primary objective of this course is to examine the features of language units at phonological, morphological and syntactic levels. Besides, the knowledge and understanding of how a language works and how we communicate, and the skills developed along the way, will give the learners a solid foundation for a wide range of careers.

INSTRUCTIONS FOR THE PAPER SETTER/EXAMINER:

1. The syllabus prescribed should be strictly adhered to.
2. The question paper will consist of three sections: A, B, and C. Sections A and B will have four questions from the respective sections of the syllabus and will carry 10 marks each. The candidates will attempt two questions from each section.
3. Section C will have fifteen short answer questions covering the entire syllabus. Each question will carry 3 marks. Candidates will attempt any ten questions from this section.
4. The examiner shall give a clear instruction to the candidates to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.
5. The duration of each paper will be three hours.

INSTRUCTIONS FOR THE CANDIDATES:

Candidates are required to attempt any two questions each from the sections A and B of the question paper and any ten short questions from Section C. They have to attempt questions only at one place and only once. Second or subsequent attempts, unless the earlier ones have been crossed out, shall not be evaluated.

Section - A

Words and Morphemes

Morphemes and affixes

Free and bound morphemes

Word formation processes in English

Section - B

Parts of speech

Form and Function

Verb and Verb phrase; Verbal forms, regular and irregular verbs

Auxiliaries: Tense and aspects

Noun and Noun Phrase

Determiners and sequence of determiners, Reference

Adjective: Attributive and predicative; Comparison and intensification

Adverb and adverbials, Place relation, time relation

Preposition and prepositional phrase

The Simple sentence: basic sentence patterns; concord

Section - C

Co-ordination; conjunctions

The complex sentence; subordination

Finite and non-finite clauses

Relative clauses; Apposition; restrictive and non-restrictive clauses,

Adverbial clauses and its types

Complement clauses and the complex noun phrases

Cohesion in text; Sentence / clause connectors, ellipsis, substitution,
discourse reference

Section - D

Applied Grammar and Composition

Basic Sentence Faults (Section 6-14)

Effective Sentences (Section 33-36)

The Whole Composition (Section 31)

Effective Paragraphs (Section 32)

Suggested Readings:

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MA ENGLISH

Semester – II

MAEM21204T: ENGLISH GRAMMAR AND WRITING

SECTION A

UNIT NO	UNIT NAME
UNIT-1	SENTENCE STRUCTURE AND ANALYSIS
UNIT-2	NOUNS
UNIT-3	PRONOUNS
UNIT-4	ADJECTIVES
UNIT-5	VERBS
UNIT-6	ADVERBS
UNIT-7	PREPOSITION
UNIT-8	ARTICLES
UNIT-9	DETERMINERS
UNIT-10	GERUND
UNIT-11	FIGURES OF SPEECH
UNIT-12	PUNCTUATION
UNIT-13	Synthesis of Sentences
UNIT-14	SYNONYMS, ANTONYMS, HOMONYMS
UNIT-15	Direct and Indirect Speech
UNIT-16	Phrases and Idioms
UNIT 17	CONJUNCTIONS

M.A(English)

Semester-II

MAEM21204T: ENGLISH GRAMMAR AND WRITING

UNIT – 1 (SENTENCE STRUCTURE AND ANALYSIS)

Learning Objectives:

- To understand sentence construction
- To be able to form meaningful sentences
- To be fluent in written and spoken English

Structure:

1.0 Introduction

1.2 Sentence

1.3 Parts of Sentence

1.4 Types of Sentences

1.5 Kinds of Sentences

1.6 Summing Up

1.7 Model Examination Questions

1.8 Suggested Readings

1.0 Introduction

English is a simple international language consisting of only twenty six alphabets. All words of English language are formed by combining just these twenty six alphabets. To improve proficiency in English, you should have:

- (i) A command over English grammar
- (ii) A good vocabulary
- (iii) Ability to form proper and meaningful sentences

Grammar is the basis or system through which a language functions. When we speak or write in English, we use sentences. Just using different words cannot help you communicate; you should use these words in a proper sequence and in correct tense to form a sentence. Only then you can form meaningful sentences to explain your thoughts and feelings. In order to gain proficiency in English language, we will dwell deep into English grammar starting from the basics.

1.2 Sentence

A sentence is a combination of different parts of speech phrased and placed appropriately to deliver the correct meaning you wish to convey.

Consider this example:

The boys are playing football in the field.

Every word in this sentence has a meaning of its own; rather each is a basic part of speech. All words are arranged in particular order to deliver perfect meaning. None of the words spoken alone can deliver the meaning of the sentence. Just imagine if words in this sentence were arranged like:

(i) *Playing field the in boys football the are*

(ii) *Boys the field playing in football are the*

Any other combination of these words does not form a sentence with proper meaning. Hence, it is important to understand each basic part of speech and its utility in forming a correct sentence. There are eight parts of speech in English. These include:

(i) Noun

(ii) Adjective

(iii) Pronoun

(iv) Verb

(v) Adverb

(vi) Preposition

(vii) Conjunction

(viii) Interjection

1.3 Parts of Sentence

Normally there are two parts of a sentence – **subject and predicate**. **Subject** refers to the main action- doer in a sentence. It is normally the main noun or pronoun of a sentence. **Predicate** contains the verb in a sentence. It explains the action in a sentence. The effect of subject's action is on the **object**, which is again a noun or pronoun. Object is contained within the predicate.

Consider this example:

Sheela goes to school.

Here 'Sheela' is the subject or noun, 'goes to school' is the predicate where the main verb is 'goes' and 'school' is the object. This is the simplest form of a sentence.

A few more examples to elucidate:

(i) ***Dogs are barking at the buffalo.***

(ii) ***Children are bathing in the pond.***

(iii) ***People are strolling on the beach.***

(iv) ***Birds are flying in the sky.***

(v) ***Stars are twinkling in the sky.***

(vi) ***Washer-men are washing clothes.***

(vii) ***Buses are plying on the roads.***

(viii) ***Students rushed into the examination hall.***

(ix) ***The plane will land in London in an hour.***

(x) ***The bird plunged into the river.***

S.L.	SUBJECT	PREDICATE	VERB	OBJECT
(i)	<i>Dogs</i>	<i>are barking at the buffalo</i>	<i>are barking</i>	<i>buffalo</i>
(ii)	<i>Children</i>	<i>are bathing in the pond</i>	<i>are bathing</i>	<i>pond</i>
(iii)	<i>People</i>	<i>are strolling on the beach</i>	<i>are strolling</i>	<i>beach</i>
(iv)	<i>Birds</i>	<i>are flying in the sky</i>	<i>are flying</i>	<i>Sky</i>
(v)	<i>Stars</i>	<i>are twinkling in the sky</i>	<i>are twinkling</i>	<i>Sky</i>
(vi)	<i>Washer-men</i>	<i>are washing clothes</i>	<i>are washing</i>	<i>clothes</i>
(vii)	<i>Buses</i>	<i>are plying on the roads</i>	<i>are plying</i>	<i>roads</i>
(viii)	<i>Students</i>	<i>rushed into the examination hall</i>	<i>rushed</i>	<i>examination hall</i>
(ix)	<i>plane</i>	<i>will land in London in an hour</i>	<i>will land</i>	<i>London</i>
(x)	<i>bird</i>	<i>plunged into the river</i>	<i>plunged</i>	<i>river</i>

1.4 Types of Sentence

There are four types of sentences. These are:

- i. Simple sentence
- ii. Compound sentence
- iii. Complex sentence
- iv. Mixed sentence

1.4.1 Simple Sentence

As the name suggests, this is the simplest type of sentence. A **simple sentence** contains subject and a finite verb. There is a single clause in a simple sentence. The sentence is complete and expresses comprehensive meaning.

For e.g.:

- i. *Ram won the gold medal in 100m race at his school sports meet.*
- ii. *Sandeep loves eating at a restaurant.*
- iii. *Geeta and Seema go to school together.*
- iv. *Pradeep goes to the club and plays football there.*

All these sentences are simple sentences. In the third sentence, there are two subjects, ‘*Geeta and Seema*’. These are compound subjects. In the fourth sentence, there are compound verbs, ‘*goes and plays*’. Hence, simple sentences could contain a single or compound subject and a single or compound verb. Sometimes a simple sentence can be as simple as a single word.

For e.g.:

Stop, Run, Sit, Go, etc.

It is not essential for a simple sentence to be short; it can be a long sentence yet a simple sentence.

For e.g.:

The scorching sun was relentlessly continuing to heat earth's atmosphere beyond bearable limits of all types of living beings across the globe.

1.4.2 Compound Sentence

A **compound sentence** is a sentence that has one or more principal or independent clauses. If there are many independent clauses, separate each by using a comma. Each of the clauses has independent and equal meaning and hence is called **principal clause or independent clause**.

For e.g.:

- i. The sun set **and** we started back.
- ii. The boys ran, **but** they could not catch the thief.
- iii. Snow started falling slowly, **yet** we continued walking.

There are two clauses in each of the above sentences:

In the first sentence, the two clauses are 'The sun set', 'we started back'.

In the second sentence, the two clauses are 'The boys ran' 'they could not catch the thief'

In the third sentence, the two clauses are 'Snow started falling slowly' 'we continued walking'

Compound sentences are most effective when they are used to express contrasts.

For e.g.:

Sharon is a beautiful white horse, but Tinkle is an absolute dark mare.

T-20 cricket is thrilling to watch, but Test cricket is the classy version.

1.4.3 Complex Sentence

To understand complex sentence, you should understand the meaning of a **subordinate or dependent clause**. As the name suggests, subordinate clause is not equal or same in meaning and effect as the principal clause. Rather, subordinate clause does not have an independent meaning. The meaning of subordinate clause depends on the principal clause. Hence, it is known as dependent clause.

For e.g.:

Sharon was sleeping when we left home.

In this sentence, '*Sharon was sleeping*' is the principal clause and '*when we left home*' is the subordinate clause. '*When we left home*' is incomplete in meaning and requires support of the principal clause '*Sharon was sleeping*' to become meaningful.

Coming back to complex sentence, a **complex sentence** is a sentence that has a principal or independent clause joined by one or more dependent or subordinate clauses. Complex sentence clearly expresses the main meaning of the sentence. It consists of various subordinators like *although, since, because, after, which, that*, etc.

For e.g.:

When we were walking towards the market, two youngsters on a bike swished past us.

Because it was dark, we felt scared and started walking fast.

Although the youngsters on the bike could have been harmless, we were paranoid.

We felt relieved only after we entered the crowded marketplace.

1.4.4 Mixed Sentence

A mixed sentence, as the name suggests, is a combination of different types of sentences. Two compound sentences joined by a conjunction, two complex sentences joined by a conjunction, or a compound and complex sentence joined by a conjunction can be a mixed sentence.

For e.g.:

The team reached the hotel early in the morning, but could not go for practice as it had rained heavily the night before.

Although the government has extended summer vacation due to an unprecedented heat wave, many private schools have reopened as scheduled and the children have to attend school in the sweltering heat.

In the above examples, you can notice that compound, complex, and simple sentences have been combined to form a meaningful mixed sentence.

1.5 Kinds of Sentence

Sentences are primarily of six kinds

(i) Affirmative sentence: A sentence that confirms something or offers a confirmatory reply to a question is an affirmative sentence.

For e.g.:

I shall attend the party this evening.

They are arriving tonight.

You will meet your new colleagues at office.

(ii) Negative Sentence: A sentence that is negative in nature and gives a negative reply to a question is a negative sentence. Common negative words included in such a sentence include *nothing, none, no, not, never*, etc.

For e.g.:

I cannot meet you today.

She does not have an answer to your question.

Boys are not allowed to visit this hostel.

(iii) Assertive Sentence: A sentence that asserts a fact or information is an assertive sentence.

For e.g.:

Give him the book.

Sit down and maintain silence.

Classes will be held at five in the evening.

(iv) Interrogative Sentence: A sentence that asks a question is an interrogative sentence.

For e.g.:

Where are you going?

What is happening here?

How will you reach home?

(v) Exclamatory Sentence: A sentence that expresses emotions like surprise, happiness, sorrow, disappointment, anger, etc. is an exclamatory sentence.

For e.g.:

What a beautiful flower!

What a surprise!

How sad he could not come!

(vi) Imperative Sentence: A sentence that is a command, order, or request is an imperative sentence.

For e.g.:

Please allow me to go.

Sit down.

March on

Any kind or type of sentence can be changed into the other form albeit without changing its meaning. This helps improve versatility of expression.

1.6 Summing Up

Sentence is a group of words that make complete sense or meaning. Each word in a sentence has a specific function to perform to convey the meaning. The work done by each word is identified as ‘**part of speech.**’ There are eight parts of speech. Sentence consists of two parts – Subject and Predicate. Subject is the action-doer and Predicate indicates the action. Predicate contains the verb and object of a sentence.

There are four types of sentences – Simple, Compound, Complex and Mixed. There are six kinds of sentences – Affirmative, Negative, Assertive, Interrogative, Exclamatory, and Imperative. Sentences can be changed into any type or kind without changing the meaning. This offers scope for better expression and improved usage of words.

1.7 Model Examination Questions

MCOs

Change the sentence into an affirmative sentence choosing from the given options:

There was hardly a young prince who did not desire to win her for his wife.

- a. Every young prince desired to win her for his wife.
- b. A young prince desired to win her for his wife.
- c. She was desired by all princes.
- d. All princes wanted her to be his wife.

2. Change the sentence into a simple sentence choosing from the given options:

He is notoriously mean in his treatment of his servants.

- a. He treats his servants very meanly.

- b. His treatment of his servants is very mean and notorious.
- c. He treats his servants very notoriously.
- d. His treatment of his servants is very mean.

3. Change the sentence into a complex sentence choosing from the given options:

He is notoriously mean in his treatment of his servants.

- a. When you see how meanly and notoriously he is in his treatment of his servants.
- b. He is both mean and notorious in treating his servants.
- c. When you see how he treats his servants, it is very mean and notorious.
- d. He is notorious and he is mean in treating his servants.

4. Separate subject (S) and predicate (P) choosing the correct option from the given choices:

The lazy dog jumped over the fence.

- a. The lazy dog jumped (S) over the fence. (P)
- b. The lazy (S) dog jumped over the fence. (P)
- c. The lazy dog jumped over (S) the fence. (P)
- d. The lazy dog (S) jumped over the fence. (P)

5. Separate subject (S) and predicate (P) choosing the correct option from the given choices:

The audience gave a standing ovation at the end of the performance.

- a. The audience gave a standing ovation (S) at the end of the performance. (P)
- b. The audience (S) gave a standing ovation at the end of the performance. (P)
- c. The audience gave a standing ovation at the end (S) of the performance. (P)
- d. The audience gave (S) a standing ovation at the end of the performance. (P)

Exercise 1

Form proper sentences with the given words:

- 1. girl letter cousin wrote her the a to
- 2. music fond boy of the is
- 3. east sun the rises the in
- 4. shot I arrow an air the in
- 5. city Hyderabad a is big

Exercise 2

Separate the Subject (S) and the Predicate (P) in the following sentences:

- 1. He has a good memory.
- 2. Nature is the best physician.
- 3. The earth revolves around the sun.
- 4. All roads lead to Rome.
- 5. Snow white and the seven dwarfs is a good story.
- 6. Many beautiful flowers bloom in my garden.

7. I plan to visit my grandparents this summer.
8. I was hiding in the attic.
9. Who is knocking on the door?
10. Today is Sunday.

Exercise 3

Identify each sentence as to whether it is simple, compound, or complex:

1. The moon was bright and we could see our way.
2. Take whatever you like.
3. Birds of a feather flock together.
4. Dishonesty never pays, yet many people fall prey to it.
5. After the rains abated, we tried to locate the home but in vain.
6. With festive season around the corner, companies are offering various sops to woo customers.
7. The sun having set, the birds returned to their nests, the children returned to their homes after play, but still many people were at work as offices had not yet closed for the day.

Exercise 4

Short Question/Answers

1. What is a sentence? Explain giving examples.
2. What are the different parts of speech? Name them.
3. What are the parts of a sentence? Explain with examples.

Exercise 5

Long Question/Answers

1. What are the different types of sentences? Explain each with examples.
2. What are the different kinds of sentences? Explain each with examples.

Answers

MCOs

- 1.** a
- 2.** b
- 3.** c
- 4.** d
- 5.** b

Exercise 1

1. The girl wrote a letter to her cousin.
2. The boy is fond of music.
3. The sun rises in the east.
4. I shot an arrow in the air.
5. Hyderabad is a big city.

Exercise 2

1. He (S) has a good memory (P).
2. Nature (S) is the best physician (P).
3. The earth (S) revolves around the sun (P).
4. All roads (S) lead to Rome (P).
5. Snow white and the seven dwarfs (S) is a good story (P).
6. Many beautiful flowers (S) bloom in my garden (P).
7. I (S) plan to visit my grandparents this summer (P).
8. I (S) was hiding in the attic (P).
9. Who (S) is knocking on the door? (P).
10. Today(S) is Sunday (P).

Exercise 3

1. Compound
2. Complex
3. Simple
4. Compound
5. Mixed
6. Compound
7. Mixed

1.8 Suggested Readings

1. Wren, P.C., & Martin. H., High School English Grammar & Composition
2. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

3. Huddleston, Rodney, Pullum, K., Geoffrey., A Student's Introduction to English

UNIT-2- NOUNS

Learning Objectives

To identify a noun, subject and object in a sentence

- To differentiate nouns
- To interchange and use different types of nouns

Structure:

2.0 Introduction

2.1 Nouns

2.2 Types of Nouns

2.3 Nouns- Countable and Uncountable

2.4 Noun - Number

2.5 Noun - Gender

2.6 Summing Up

2.7 Model Examination Questions

2.8 Suggested Readings

2.0 Introduction

Everything and everybody has a name and is rather identified by the name only. Anything nameless is indeed meaningless. Just think if you did not have a name, how your life or even existence would be. It would surely be meaningless. Communication would not only be difficult; rather, it would come to a standstill. Hence, a naming word holds a special category in English grammar. This is identified as a noun.

2.1 Nouns

Noun is a word that identifies name of a person, place, or thing.

For e.g.

Anil, Aman, Sanjay, Geeta, Teresa, cow, dog, lion, tiger, elephant, parrot, peacock, Taj Mahal, Mumbai, London, New Jersey, Monday, Sunday, Christmas, Diwali, Golf, Cricket, President, Chief Minister, pen, notebook, computer, table, etc.

In short, noun can be the name of just about anything.

2.2 Types of Nouns:

Proper Noun

Proper noun refers to name of specific or particular person, place, or thing. 'Proper' refers specifically to someone, some particular place or something. Proper nouns always begin with a capital letter.

For e.g.:

India, Susan, Godrej, etc.

India is my country.

Susan is talking on the phone.

Godrej has a collection of electronic goods.

Common Noun

Common noun refers to common name for person, place, or thing. Common refers to something shared by all.

For e.g.:

College, manager, pen, etc. are common nouns.

*Where is your **college**?*

*Who is the **manager** of this office?*

*This **pen** writes clearly.*

Think a While:

A girl is a common noun while Rita, Geeta, Sheela are names of girls and therefore they are proper nouns. Sometimes proper nouns are used as common nouns.

For e.g.:

Mumbai is the Manchester (Textile hub) of India.

Here Manchester, a proper noun, is used as a common noun.

Kashmir is paradise (heaven) on earth.

Here paradise, a proper noun, is used as a common noun.

The cars parked on the road include a Rolls Royce, Mercedes, and Fiat.

Here 'cars' indicate common noun while 'Rolls Royce, Mercedes, Fiat' indicate proper noun.

Collective Noun

Collective noun refers to a collection or the name given to a group of similar things. These things taken together are addressed as a single or whole using a common noun.

For e.g.:

*A **flock** of birds, a **group** of islands, a **herd** of elephants, a **fleet** of ships, etc.*

List of Collective Nouns

1. A herd of elephants/ deer/ cattle
2. A pack of wolves/ dogs/ cards
3. A fleet of ships
4. A flock of birds/ sheep
5. A swarm of bees/ flies,
6. A shoal/school of fish
7. A crowd/ group of people
8. A gang of thieves

9. A panel of experts
10. A bench of judges
11. A fall of snow
12. A board of directors
13. A troupe of actors/ dramatists/ acrobats
14. A bunch of grapes/ flowers/ keys
15. A series of events
16. A group of islands
17. A pile of rubbish
18. A set of rules
19. A parliament of owls
20. A murder of crows
21. A batch of students



Figure 2.1 – Collective Noun showing a murder of crows

(Source-<http://www.cartoonstock.com/newscartoons/cartoonists/mgo/lowres/mgon23l.jpg>)

In figure 2.1 the collective noun of a murder of crows is represented in a comical manner.

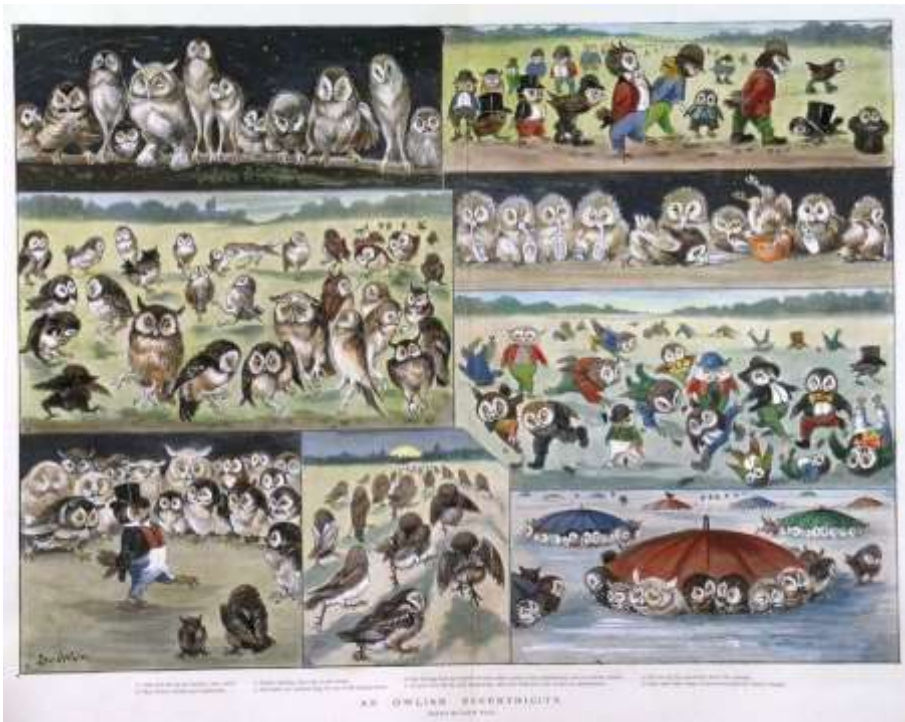


Figure 2.2 – Collective Noun showing parliament of owls(Source-
http://4.bp.blogspot.com/_tPVor1tro7k/TFymPdJ0hHI/AAAAAAAAADec/dwaWpWS0NQk/s1600/red_parka_kitchen_owls.jpg)



Figure 2.3 – Collective Noun showing parliament of owls(Source-
http://4.bp.blogspot.com/_tPVor1tro7k/TFymPdJ0hHI/AAAAAAAAADec/dwaWpWS0NQk/s1600/red_parka_kitchen_owls.jpg)

In figures 2.2, 2.3 collective nouns are artistically represented like owls holding a parliament session!

Abstract Noun

Abstract noun refers to specific quality, state, or action different from the object to which it belongs. Abstract means ‘drawn off’. We normally speak of ‘**a brave soldier**.’ But we can also speak of the **act of bravery** without mentioning the soldier. This is known as the abstract noun form.

For e.g.:

Kindness, beauty, bravery, wisdom, etc.

*The old man was full of **kindness**.*

*The scenic **beauty** of that place is enchanting.*

*Mythology recounts various stories of **bravery** of kings and queens.*

***Wisdom** is a virtue that all need to possess.*

Abstract nouns can be formed from:

(i) **Adjectives:**

honesty from honest, beauty from beautiful, kindness from kind

(ii) **Common nouns:**

adulthood from adult, friendship from friend, girlishness from girl

(iii) **Verbs:**

Growth from grow, construction from construct, development from develop

Material Noun

Nouns that indicate the material, ingredient, or substance the thing is made of are known as material nouns.

For e.g.:

silk, brass, cotton, silver, gold, copper, etc.

Compound Nouns

These are nouns when two separate words are placed together to form a new word. Often, these are linked with a hyphen.

For e.g.:

schoolteacher, sister-in-law, commander-in-chief, bandwagon, etc.

2.3 Nouns- Countable and Uncountable

As the name suggests, countable nouns are the nouns that can be counted. You can use numbers to count these nouns.

For e.g.:

Five people, two monkeys, six apples, ten eyes, etc.

Uncountable nouns are nouns that cannot be counted; rather, we use quantity to indicate these nouns.

For e.g.:

A little water, too much sugar, lot of milk

However, we use other countable nouns with these nouns to indicate their quantity.

For e.g.:

One glass of water, ten kilograms of sugar, two litres of milk, etc

But we do not indicate their quantity as ten waters, two sugars, five milks, etc.

2.4 Noun - Number

When a noun denotes a single person, place or thing, it is **singular form of noun**. When a noun denotes more than one or many persons, places, or things, it is **plural form of noun**. **Boy, man, cow, table** are singular form of nouns while **boys, men, cows, and tables** are plural form of respective nouns. It is

simple to use common rules to form plural noun forms from singular ones. However, each rule cannot be assumed as a blanket rule. Hence, there are exceptions to specific rules, which have been mentioned.

1. Add 's' to singular form:

Rules for forming plural noun forms

<u>Singular</u>	<u>Plural</u>
tree	trees
flower	flowers
pencil	pencils
station	stations
bottle	bottles
museum	museums

2. Add 'es' to singular form of nouns ending with '-s, -sh, -x, -ch':

class	classes
brush	brushes
branch	branches
tax	taxes
box	boxes

3. Add 'es' to most singular form of nouns ending in 'o':

mango	mangoes
volcano	volcanoes
potato	potatoes
echo	echoes
hero	heroes

Exceptions: For some words ending in 'o' like dynamo, piano, memento, ratio, photo, add 's' to form plural forms like dynamos, pianos, mementos, ratios, photos.

4. In singular forms ending in 'um', take away 'um' and add 'a' to form plural forms:

ovum	ova
dictum	dicta
agendum	agenda
stratum	strata
datum	data
memorandum	memoranda
medium	media/mediums

Exceptions: Normally agenda and data are used in singular and plural forms:

The agenda of today's meeting contains four items.

The given data should suffice your calculations.

5. In singular forms ending in 'us', take away 'us' and add 'i' to form plural forms:

syllabus	syllabi
radius	radii
genius	genii

6. In singular forms ending in 'f' or 'fe', take away 'f' or 'fe' and add 'ves' to form plural form:

thief	thieves
loaf	loaves
wife	wives
shelf	shelves

Exceptions: For some words like chief, brief, strife, belief add 's' to form plural like chiefs, briefs, strifes, beliefs. Some words like hoof, scarf, sheaf take up two forms in their plural like hoofs/hoves, scarfs/scarves, sheafs/sheaves.

7. Add 'en' to singular form to form plural form:

ox	oxen
child	children

8. Add 's' to a compound noun or word to form its plural:

son-in-law	sons-in-law
passer-by	passers-by
step-son	step-sons
looker-on	lookers-on
commander-in-chief	commanders-in-chief
daughter-in-law	daughters-in-law

9. Few foreign words with their plural forms include:

memorandum	memoranda
basis	bases
analysis	analyses
criterion	criteria
hypothesis	hypotheses

10. Add 'ies' to some singular nouns that end in a consonant followed by a 'y' to form the plural:

city	cities
lorry	lorries
army	armies

11. Add 's' to some singular nouns that end in a vowel followed by a 'y' to form the plural:

day	days
boy	boys
donkey	donkeys

12. Some nouns do not follow any rules and form their plurals differently:

tooth	teeth
child	children
mouse	mice
man	men

Think a While:

1. Nouns like **sheep, team, crew, jury, deer, salmon, trout, dozen, police, people, pair, hundred, thousand, gross** remain same in singular and plural forms.

For e.g.:

*I spent a few **thousand** rupees at the mall today. I spent **a thousand** rupees at the mall today.*

***Sheep** and **deer** are grazing in the field. Only **one sheep** is grazing in the field.*

*Get me **a pair** of socks. Get me **ten pair** of socks.*

***Crew** of five news channels was standing at the gate. **Crew** of 'Times Now' news channel was standing at the gate.*

*Buy **one dozen** apples. Buy **six dozen** apples.*

*One **hundred** boys are taking part in this competition. Five **hundred** boys are taking part in this competition.*

*Only **one team of boys** is playing football in this field. Both a **team of boys** and a **team of girls** are playing football on this field.*

2. Some nouns are used only in their plural forms like **scissors, tongs, pincers, trousers, assets, nuptials, proceeds of a sale, tidings**, etc.

For e.g.:

*This **scissors** is very sharp.*

*His **assets** include buildings and farmlands.*

*All **proceeds of this sale** will be given to charity.*

*The **tidings** of this event have been very pleasant.*

3. Some plural form of nouns is used in singular form only.

For e.g.:

*India won the match by **an innings**.*

*National **news** is aired every night at ten.*

4. Few collective nouns are always used in plural form.

For e.g.:

People thronged the street to catch a glimpse of the politician.

Cattle have ruined my garden.

5. Abstract nouns do not have any plural forms.

For e.g.:

An act of kindness or acts of kindness

Charity organization or charity organizations

6. Some words like **physics, news, diabetes, mechanics, statistics** end in 's' but remain singular in form. They do not have a plural form either.

Noun - Gender

Nouns can be **masculine, feminine, common, or neutral gender**. Masculine refers to the male, feminine refers to female, common refers to something that could be a male or a female while neutral refers to something that does not have life.

For e.g.:

*Boy, man, tiger, peacock, bullock, hunter, etc. are **masculine gender**.*

*Girl, woman, tigress, peahen, cow, huntress, etc. are **feminine gender**.*

*Child, friend, servant, baby, orphan, etc. are **common gender**.*

*Book, pencil, light, table, chair, etc. are **neutral gender**.*

Few Exceptions

Certain categories of neutral gender are assigned masculine or feminine gender. Although such exceptions are very common in poetry, yet, certain nouns are assigned specific gender even in normal written and colloquial English language use.

For e.g.:

Summer, winter, sun, death, time are masculine gender while things of beauty like *flower, spring, nature, moon, ship*, and similar more are feminine gender

Rules for forming Feminine noun forms :

1. The feminine form of given noun takes up a completely new form:

Masculine

Boy

Father

Brother

Dog

Drone

Uncle

Nephew

Feminine

Girl

Mother

Sister

Bitch

Bee

Aunt

Niece

Monk	Nun
Husband	Wife
Bachelor	Spinster
Bull/Ox	Cow
Hero	Heroine

2. Add 'ess' to the masculine form to form the feminine form:

Mayor	Mayoress
Author	Authoress
Host	Hostess
Patron	Patroness
Lion	Lioness
Shepherd	Shepherdess
Priest	Priestess

3. Add 'ess' after taking away vowel from end of masculine to form the feminine form:

Hunter	Huntress (Hunter-e=Huntr +ess= huntress)
Founder	Foundress
Tiger	Tigress
Prince	Princess
Songster	Songstress
Proprietor	Proprietress

4. Place a new word before or after the word to form the feminine form:

He-goat	She-goat
Man-servant	Maid-servant
Peacock	Peahen
Doctor	Lady-doctor
Washerman	Washerwoman
Landlord	Landlady

2.6 Summing Up

Noun is a word that identifies name of a person, place, or thing. The different types of nouns include Proper noun, Common noun, Collective noun, Abstract noun, Material noun, Countable noun, and Uncountable noun. Nouns can be classified as singular or plural according to the number. Singular nouns can be changed into plural following specific rules. However, there are exceptions to such rules. Nouns can be classified according to gender into masculine, feminine, common and neutral. There are specific rules to form feminine forms of masculine nouns.

2.7 Model Examination Question

MCQs

1. Mark Proper (P), Common (C), Collective (CL), and Abstract (A) nouns in the given sentence:

Students in the fourth class are studying grammar.

- a. Students (**P**) in the fourth class (**CL**) are studying grammar (**A**).
- b. Students (**C**) in the fourth class (**A**) are studying grammar (**P**).
- c. Students (**C**) in the fourth class (**C**) are studying grammar (**C**).
- d. Students (**C**) in the fourth class (**CL**) are studying grammar (**A**).

2. Write the collective noun of:

A _____ of soldiers

- a. A group of soldiers
- b. A contingent of soldiers
- c. A herd of soldiers
- d. A bunch of soldiers

3. Form abstract noun of 'please':

- a. pleasantness
- b. pleasely
- c. pleasure
- d. pleased

4. Correct the following sentence:

I need ten thousands rupees to buy a television.

- a. I need ten thousands rupees to buy a television.
- b. I need tens thousands rupees to buy televisions.
- c. I needs ten thousands rupees to buy a television.
- d. I need ten thousand rupees to buy a television.

5. Choose the correct option to fill the blank:

Have you been to _____?

- a. Mexico or the United States
- b. the Mexico or the United States
- c. Mexico or United States
- d. the Mexico or United States

Exercise 1

Find out Proper (P), Common (C), Collective (CL), and Abstract (A) nouns in the following sentences:

- 1. Julie was wearing a beautiful necklace.
- 2. Everest was first climbed in 1953.

3. If you are looking for a place to eat, I would recommend Waiter's Inn.
4. Our team is better than theirs.
5. The soldiers were rewarded for their bravery.
6. He bought me a bunch of grapes.
7. Honesty is the best virtue.
8. The committee will look into the problems.

Exercise 2

Write the collective nouns of:

1. A _____ of ships
2. A _____ of people
3. A _____ of players
4. A _____ of cattle
5. A _____ of students
6. A _____ of sailors

Exercise 3

Make Abstract nouns from the following:

1. Prudent
2. Decent
3. Expect
4. King
5. Punish
6. Infant
7. Pilgrim
8. Rogue
9. Conceal
10. Humble
11. Laugh
12. Protect
13. Starve
14. Depart
15. Bond

Exercise 4

Correct the following sentences:

1. He is not a nice person but they are nice persons.
2. You are wearing a blue jeans.
3. Please give me your scissor.
4. There are many news in this newspaper.

5. I saw five spotted deers in the park.
6. Buy five dozens oranges.
7. Betty has sold all her furnitures.
8. One of his daughter is a doctor.

Exercise 5

Write the gender of the following words:

1. Picture
2. Priest
3. Banner
4. Duchess
5. Hospital
6. Spaniard
7. Letter
8. Sailor
9. Queen
10. Captain
11. Curtain
12. Lioness
13. Nun
14. Widow
15. Wizard
16. Brother
17. Countess

Exercise 6

Short Question/Answers

1. Define noun giving examples.
2. Classify noun according to number with appropriate examples.
3. Classify noun according to gender with appropriate examples.

Exercise 7

Long Question/Answers

1. Explain the rules for changing singular nouns into plural citing suitable examples.
2. Explain the rules for forming feminine nouns citing suitable examples.

Answers

MCOs

1.c

2.b

3.a

4.d

5.a

Exercise 1

1. Julie (**P**) was wearing a beautiful necklace(**C**).
2. Everest (**P**) was first climbed in 1953.
3. If you are looking for a place (**C**) to eat, I would recommend Waiter's Inn (**P**).
4. Our team (**CL**) is better than theirs.
5. The soldiers (**C**) were rewarded for their bravery (**A**).
6. He bought me a bunch of grapes (**CL**).
7. Honesty (**A**) is the best virtue (**A**).
8. The committee (**CL**) will look into the problems(**C**).

Exercise 2

1. A fleet of ships
2. A crowd/mob of people
3. A team/group of players
4. A herd of cattle
5. A class/batch of students
6. A group of sailors

Exercise 3

- | | |
|-------------|---------------------|
| 1. Prudent | Prudence |
| 2. Decent | Decency |
| 3. Expect | Expectation |
| 4. King | Kinship |
| 5. Punish | Punishment |
| 6. Infant | Infancy |
| 7. Pilgrim | Pilgrimage |
| 8. Rogue | Rogueness |
| 9. Conceal | Concealment |
| 10. Humble | Humility/Humbleness |
| 11. Laugh | Laughter |
| 12. Protect | Protection |
| 13. Starve | Starvation |
| 14. Depart | Department |
| 15. Bond | Bondage |

Exercise 4

1. He is not a nice person but they are nice people.
2. You are wearing a pair of blue jeans.
3. Please give me your scissors.
4. There are many news items in this newspaper.
5. I saw five spotted deer in the park.
6. Buy five dozen oranges.
7. Betty has sold all her furniture.
8. One of his daughters is a doctor.

Exercise 5

1. Picture (Neutral)
2. Priest (Masculine)
3. Banner (Neutral)
4. Duchess (Feminine)
5. Hospital (Neutral)
6. Spaniard (Common)
7. Letter (Neutral)
8. Sailor (Common)
9. Queen (Feminine)
10. Captain (Common)
11. Curtain (Neutral)
12. Lioness (Feminine)
13. Nun (Feminine)
14. Widow (Feminine)
15. Wizard (Common)
16. Brother (Masculine)
17. Countess (Feminine)

2.8 Suggested Readings

1. Wren, P.C., & Martin. H., High School English Grammar & Composition

In-text reference: (Wren & Martin, Revised Edition)

2. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

In-text reference: (Louise Hashemi, with Raymond Murphy, 2012)

3. Huddleston, Rodney. , Pullum, K., Geoffrey., A Student's Introduction to English Grammar

In-text reference: (Rodney Huddleston, Geoffrey K. Pullum, 2005)

UNIT 3 - PRONOUNS

Learning Objectives:

- To understand need for pronoun
- To use different types of pronouns
- To identify a pronoun

Structure:

3.0 Introduction

3.1 Pronouns

3.2 Types of Pronouns

3.3 Summing Up

3.4 Model Examination Questions

3.0 Introduction

Repetition is commonly used in language, more so in poetry. This could be for emphasis, for asserting a fact, for alliteration or rhyme, or for various others. However, in such instances repetition holds a special significance. It adds to the beauty of the expression or improves on the meaning.

However, imagine if we repeat a naming word without any specific intention, the written piece or the talk would become boring. Rather, it would sound funny. Hence, in English grammar, the word that does away with unnecessary repetition is a pronoun. In simpler terms, it is the word that improves sentence construction and usage in a beautiful way.

3.1 Pronouns

Pronoun can be split as pro and noun, which in other words means 'in place of a noun'. This gives us the simplest definition of pronoun. Pronoun is the word used for or in place of a noun.

Now just look at the following groups of sentences:

(I)

Peter goes to school every day.

Peter studies in the eighth class.

After school, Peter plays football with his friends.

Peter has his dinner at eight each night.

Peter finishes his homework before going to bed at night.

(II)

Peter goes to school every day.

He studies in the eighth class.

After school, he plays football with his friends.

He has his dinner at eight each night.

He finishes his homework before going to bed at night.

Which group of sentences is correct, rather sounds better? (I) or (II)?

In (I), *Peter* is repeated. In (II), *Peter* is not repeated, instead, is replaced by '**he**'. This is pronoun. the word that comes in place of '*Peter*' (noun).

3.2 Types of Pronouns

(1) **Personal pronouns** come in place of proper or common nouns like *I, We, You, He, She, They, Him, Her, Them*, etc. They can be used as subjects or objects of verbs.

For e.g.:

Ronald is an Alsatian pet dog of the Renshaws. They take him for a walk every morning and evening. They even carry him along while they go on a vacation.

'They' replaces 'Renshaws' and 'him' replaces 'Ronald'.

'I, me, you, he, his, she, her, it' are singular while 'we, us, you, they, them' are plural.

Think a while

Personal pronouns like *my, your, our* are addressed as possessive adjectives as they do the work of an adjective although the word is a pronoun.

For e.g.:

This is my house.

Here '*house*' is a noun and '*my*' classifies the noun '*house*'. Hence it is an adjective. However, '*my*' is a personal pronoun. Therefore, such pronouns are called **possessive adjectives**.

(2) **Relative pronouns** are used in relation to another noun or pronoun and to link one with another.

They appear in sentences as *which, that, whom, where, who, what, whose*, etc.

For e.g.:

The man who is wearing a blue shirt is the teacher.

The girl who is carrying a book is my sister.

The children whose parents are working stay in a crèche.

The next village starts from where this road ends.

These words act as link words connecting a noun to another noun, phrase, or pronoun. So they are relative pronouns.

(3) **Possessive pronouns** are pronouns indicating possession or owning like *ours, yours, mine, his, its, their*, etc.

For e.g.:

These puppies are mine.

It is their garden.

(4) **Reflexive pronouns**, as the name suggests, reflects back on the subject, rather action done by subject is reflected back on the subject like *yourself, himself, herself, myself, itself*, etc. Normally in such sentences, subject and object are the same.

For e.g.:

If you run fast, you could hurt yourself.

I want to climb the peak myself.

The dog fell down the couch by itself.

(5) **Emphatic pronouns** are pronouns that are specifically used for emphasis. It combines a personal pronoun and ‘self or selves’. As for example myself (my + self), themselves (them + selves).

For e.g.:

I myself cooked this dish.

They themselves are trying to sort out all problems.

(6) **Demonstrative pronouns** are used to point objects they refer or indicate like **this, that, there, those, these**, etc.

For e.g.:

This act is unbelievable.

That was a beautiful gesture.

These are the places you must visit in New Zealand.

However, these same words act as demonstrative adjectives also when used in such context.

For e.g.:

This bag is made of jute.

That boy has broken his arm.

Interrogative pronouns are pronouns that are used for asking questions.

For e.g.:

Who is your brother?

Where are you going?

Which is the shortest way?

(7) **Indefinite Pronouns** are pronouns that do not refer to someone or something specific.

For e.g.:

None of the flowers are pink in color.

One must use one’s prudence to tackle tricky situations.

Few escaped unhurt.

He is loved by all.

Someone rushed past just now.

These underlined words do not indicate anybody in particular. They address things in a general tone. These are indefinite pronouns.

Usage of Pronouns ‘It’ and ‘This’

‘It’, as you know, is used to refer to inanimate objects like table, chair, air, pen, pencil, road, bottle, etc. Sometimes, ‘it’ is also used to refer to infants and young children when you do not specify the gender.

‘It’ is used as an emphatic pronoun to emphasize on the subject. Although animals are referred to as it, in some cases, animals are referred according to their gender. Then ‘it’ cannot be used.

Common usages of ‘it’ as a pronoun:

For e.g.:

It is a warm day.

Please take care of the baby. **It** is crying.

It rains heavily in the north-eastern states.

The table is broken. Please repair **it**.

It is because of you that the mishap occurred.

It was expected that she would top the exams.

Common usages of ‘this’ as a pronoun:

‘This’ is used as a pronoun in different ways. Normally ‘this’ indicates specific direction or thing. It acts as an indicator.

For e.g.:

This is the way to the hotel.

This boy will guide you to the hotel.

This is the place I was telling you about.

Also, ‘**This**’ indicates something close-by, rather not very far.

For e.g.:

This shop across the road remains open day and night.

I do not want **this** watch, I want that watch.

3.3 Summing Up

Pronoun can be split as pro and noun, which in other words means ‘in place of a noun’. Hence, the word that is used in place of a noun is a pronoun. Pronoun helps in improving the language and enhances the beauty of a written piece. It does away with repetition.

Pronouns are of eight kinds: - Personal, Relative, Possessive, Reflexive, Emphatic, Demonstrative, Indefinite, and Interrogative. Personal pronouns act as possessive adjectives while demonstrative pronouns act as demonstrative adjectives when used in specific contexts.

3.4 Model Examination Questions

MCQs

1. Correct the given sentence using suitable pronoun:

It was me who talked to you on the phone.

a. It was him who talked to you on the phone.

- b. It was me who talked to him on the phone.
- c. It was I who talked to you on the phone.
- d. It was you who talked to him on the phone.

2. Fill in the blank with appropriate pronoun:

You _____ can explain this clearly.

- a. You yourself can explain this clearly.
- b. You myself can explain this clearly.
- c. You herself explain this clearly.
- d. You himself can explain this clearly.

3. Fill in the blank with an indefinite pronoun:

_____ are enjoying the show.

- a. You are enjoying the show.
- b. They are enjoying the show.
- c. All are enjoying the show.
- d. We are enjoying the show.

4. Fill in the blank with a demonstrative pronoun:

_____ are the books I borrowed from the library.

- a. Such are the books I borrowed from the library.
- b. Those are the books I borrowed from the library.
- c. It are the books I borrowed from the library.
- d. Whose are the books I borrowed from the library.

5. Use an interrogative pronoun in the blank:

Did you hear _____ they said?

- a. Did you hear that they said?
- b. Did you hear what they said?
- c. Did you hear it they said?
- d. Did you hear his they said?

Exercise 1

Use pronouns in the following sentences:

1. Ram went to the market where Ram saw a big basket, full of mangoes. Ram wanted to buy all mangoes and Ram asked the shop-keeper to give Ram all the mangoes. Ram packed all the mangoes in a huge bag and Ram kept the bag in his car.
2. Sandra was playing badminton with her friends when Sandra sprained her ankle. Sandra started wailing in pain. Soon Sandra's friends took her to a doctor.

Exercise 2

Fill in the blanks with appropriate pronouns:

1. He and _____ are great friends.
2. Whom else to trust other than _____?
3. Could you find the cat? _____ has been missing since last morning.
4. I was sitting by _____ in the park.
5. What was _____ noise?
6. Is _____ your pen?
7. The children are enjoying _____.
8. Kim and Jack stood in front of the mirror and looked at _____.

Exercise 3

Correct the following sentences:

1. Every one of them was given their bags.
2. Neither of these flowers are in full bloom.
3. Let me take your leave.
4. Last winter it was very cold and it was lot of snow.
5. After teaching, it will be time to ask doubts.
6. I thought it would be somebody to pick me from the airport.

Exercise 4

Form answers for the following questions: (*The first one is done for you*)

Q. Who will answer the bell?

Nobody, **I myself**.

Q. Do you want me to buy milk for you?

A. No, _____

Q. Who told you that Sam will be away?

A. Sam _____.

Q. Can you run this errand for me?

A. Why can't _____?

Exercise 5

Read the first sentence and write the second sentence starting with 'There': (*The first one is done for you*)

1. The shops were very crowded. There were lots of people in the shop.
2. The roads were very busy. There _____.
3. The film is very violent. There _____.
4. Children's garments were offered at highly discounted prices. There _____.

Exercise 6

Fill in the blanks with who, what, whom, which, this or that:

1. The man _____ lives in _____ house is a doctor.
2. I won't be able to do much, but I'll do the best _____ I can.
3. Where is the money _____ was on the table?
4. The people _____ work in _____ hospital are very friendly.
5. Parents give their children all _____ they want.
6. We do not know _____ he intends to do.
7. He plays the game _____ he likes the best.
8. I know _____ you are searching for.
9. I know a man _____ has lived in forests.
10. The teacher sent for the boy _____ came at once.
11. This is the building _____ was built in a month.
12. Get me the book _____ is on the table.
13. People _____ live in glasshouses should not throw stones at others.
14. The boy _____ fell down from the bicycle hurt his leg.
15. By _____ was this book written?
16. _____ do you think is right?
17. With _____ were you talking?
18. _____ of these bats will you take? _____ or _____?
19. _____ did you find in the caves?

Exercise 7

Short Question/Answers

1. What is a pronoun? Explain with suitable examples.
2. Why should we use a pronoun?

Exercise 8

Long Question/Answers

1. Discuss kinds of pronouns giving two examples for each.
2. Explain the difference between reflexive pronoun and emphatic pronoun.

Answers

MCOs

1.c

2.a

3.c

4.b

5.b

Exercise 1

1. Ram went to the market where he saw a basket, full of mangoes. He wanted to buy all of them and he asked the shopkeeper to give him all. He packed them in a huge bag and kept it in his car.
 2. Sandra was playing badminton with her friends when she sprained her ankle. She started wailing in pain. Soon her friends took her to a doctor.

Exercise 2

1. He and I are great friends.
2. Whom else to trust other than you?
3. You yourself can explain this clearly.
4. Could you find the cat? It has been missing since last morning.
5. I was sitting by myself in the park.
6. What was that noise?
7. Is this your pen?
8. The children are enjoying themselves.
9. Kim and Jack stood in front of the mirror and looked at themselves.

Exercise 3

1. Every one of them was given his bags.
2. None of these flowers are in full bloom.
3. Let me take leave of you.
4. Last winter it was very cold and there was lot of snow.
5. After teaching there will be time to ask doubts.
6. I thought there would be somebody to pick me from the airport.

Exercise 4

- A. No, I will buy it myself.
- A. Sam himself.
- A. Why can't you yourself do it?

Exercise 5

1. There were lots of people in the shop.
2. There was a lot of traffic.
3. There was a lot of violence in the film.
4. There was a huge discount on children's garments.

Exercise 6

1. The man who lives in this/that house is a doctor.
2. Did you hear what they said?
3. I won't be able to do much, but I'll do the best that I can.

4. Where is the money **that** was on the table?
5. The people **who** work in **this** hospital are very friendly.
6. Parents give their children all **that** they want.
7. We do not know **what** he intends to do.
8. He plays the game **that** he likes the best.
9. I know **what** you are searching for.
10. I know a man **who** has lived in forests.
11. The teacher sent for the boy **who** came at once.
12. This is the building **that** was built in a month.
13. Get me the book **that** is on the table.
14. People **who** live in glasshouses should not throw stones at others.
15. The boy **who** fell down from the bicycle hurt his leg.
16. By **whom** was this book written?
17. **What** do you think is right?
18. With **whom** were you talking?
19. **Which** of these bats will you take? **This** or **that**?
20. **What** did you find in the caves?

3.5 Suggested Readings

1. Wren, P.C., & Martin. H., High School English Grammar & Composition
In-text reference: (Wren & Martin, Revised Edition)
2. Huddleston, Rodney. , Pullum, K.,Geoffrey., A Student's Introduction to English Grammar
In-text reference: (Rodney Huddleston, Geoffrey K. Pullum, 2005)
3. Murphy, Raymond., Murphy's English Grammar
In-text reference: (Murphy's English Grammar, 2012)

UNIT-4 ADJECTIVES

Learning Objectives:

- To use an adjective appropriately
- To express adjectives comparatively

Structure:

- 4.0 Introduction
- 4.1 Adjectives
- 4.2 Formation of Adjectives
- 4.3 Kinds of Adjectives
- 4.4 Comparison of Adjectives
- 4.5 Formation of different degrees of comparison (Regular)
- 4.6 Formation of different degrees of comparison (Irregular)
- 4.7 Few Comparisons Explained
- 4.8 Summing Up
- 4.9 Model Examination Questions

4.0 Introduction

If we want to improve upon a noun by giving additional information in the form of description, we cannot use more nouns. We need to use a different word that can focus on specific quality of the noun, elaborate the quantity or highlight any similar feature. These words not only improve on the meaning but also beautify the presentation. It is possible to include several attributes within a single sentence with the help of these words.

This different word is known as an adjective. The word adjective literally means 'added to'. An adjective adds to the meaning of a noun or pronoun by giving further information regarding its quality, quantity, description, or just about any feature. Hence, adjective is an important attribute of a sentence.

4.2 Adjective

The word that describes a noun or a pronoun and tells something more about the quantity or quality of the noun or pronoun is an adjective. Simple examples of adjectives include:

*He is a **lazy** boy.*

*She is a **beautiful** woman.*

*There are **five** apples.*

*In these sentences, '**lazy, beautiful, five**' give more information about the nouns '**boy, woman, and apples**' respectively.*

4.3 Formation of Adjectives

Adjectives are formed from nouns, verbs, or other adjectives. The following list depicts formation of adjectives:

<u>NOUN</u>	<u>VERB</u>	<u>ADJECTIVE</u>	<u>FORMED ADJECTIVE</u>
Gold			golden
Man			manly
King			kingly
Hope			hopeful
Care			careful
courage			Courageous
Laugh			Laughable
pardon			Pardonable
Storm			Stormy
	Move		Movable
	Play		Playful
	Cease		Ceaseless
	Talk		Talkative
	Write		Written
	Sleep		Sleepy
		sick	Sickly
		black	Blackish
		ten	ten-fold
		brave	Bravery

4.4 Kinds of Adjectives

Adjectives are of the following kinds:

(1) Descriptive Adjectives: These are **Adjectives of Quality**. As the name suggests, these adjectives describe qualities like goodness, beauty, laziness, wisdom, foolishness, etc. Descriptive adjectives answer the question ‘what kind?’

For e.g.:

*Rose is a **beautiful** flower.*

*He is an **honest** man.*

When we say ‘rose is a beautiful flower’, we describe a quality of the rose, i.e. beauty. We can ask the question ‘what kind of flower is rose?’ A beautiful flower. Hence, ‘beautiful’ is the adjective that describes ‘flower’ (noun). In the next sentence, we can ask the question ‘what kind of man is he.’ He is

an honest man. Hence, 'honest' is the quality that describes 'man' (noun).

(2) Adjectives of Quantity: These adjectives specify quantity of the noun like little, more, few, some, sufficient, etc. These are quantitative adjectives. Adjectives of Quantity answer the question 'how much?'

For e.g.:

*I drank **little** broth.*

*We ran for **some** distance.*

*There is **sufficient** water to wash all clothes.*

*When I say 'I drank little broth', I specify a certain quantity, although not the exact quantity. We can ask the question 'how much broth did I drink?'. **little** broth. Hence, 'little' is the adjective that describes the amount of broth I drank. In the next sentence, we can ask the question 'how much distance did we run?' '**some distance**'. Similarly, how much water is there? '**sufficient**.'*

(3) Numeral Adjectives: These are adjectives of number. They specify the amount numerically like five, two, ten, hundred, most, many, and so on. Numeral adjectives answer the question 'how many?'

For e.g.:

*There are **ten** pens on the table.*

***Most** girls play badminton.*

*There is not a **single** shop in sight.*

*Ten, most, single, specify or qualify a numerical. When we ask the question how many girls play badminton, we say '**most girls**'. Here 'most' specifies number of girls. Similarly '**single, ten**' specify a numerical.*

Accordingly numeral adjectives are of three kinds:

1. **Definite numeral adjectives** like one, three, fourth, second, and so on.
2. **Indefinite numeral adjectives** like few, some, all, any, several, and so on.
3. **Distributive numeral adjectives** like each, every, either, neither, and so on.

(4) Demonstrative Adjectives: As the name suggests, these adjectives display or pinpoint specific person or thing.

For e.g.:

***This** egg is bigger than others in the basket.*

***That** house has a red roof.*

***There** comes the bus you need to board.*

*I avoid eating **such** food.*

*In the first sentence '**this**' is a demonstrative adjective as it tells something more about the specific egg. It answers the question, 'Which egg is bigger than the others in the basket?' Similarly other sentences answer the question 'which':*

Which house has a red roof?

Which bus do you need to board?

Which food do you avoid eating?

Demonstrative adjectives include ‘**this**’ and ‘**that**’ for singular nouns and ‘**these**’ and ‘**those**’ for plural nouns. Normally ‘**this or these**’ indicate something close or nearby while ‘**that and those**’ indicate something at a distance or far away.

For e.g.:

These boys are wearing blue trousers while **those** boys are wearing green trousers.

Traffic signal at **that** corner is not functioning but the one at **this** road end is fine.

(5) Interrogative Adjectives: Interrogative words like ‘Who, What, Whose, Where’ when used with nouns are interrogative adjectives.

For e.g.:

Whose car is **this**?

Where are the boys?

What do you want?

Who are you?

(6) Exclamatory Adjectives: When you exclaim and express something more about a noun, it is an exclamatory adjective. Normally exclamatory sentences end with an exclamation mark (!).

For e.g.:

What an idea!

What a beauty!

How wonderful!

(7) Emphasizing Adjectives: Emphasizing means laying stress on or insisting on something specific to explain or get your idea or feelings across to others.

For e.g.:

I travelled on my **own**.

This is the **very** place where he was shot.

In the above sentences, ‘**own**’ and ‘**very**’ emphasize on specific person or place to convey meaning of the sentences in a much better manner.

(8) Possessive Adjectives: The adjectives that express the state of possession of nouns are possessive adjectives. They are placed before nouns and show possession.

Possessive adjectives include *my, your, his, her, or, its, their, etc.*

For e.g.:

My school is not far away from **your** house.

4.5 Comparison of Adjectives

Comparison is a self-explanatory word. When an adjective elaborates specific quality in a relative sense, rather in relation to same quality in similar noun, it is comparison of adjectives. The following example will elucidate it better:

*Shyam is a **bright** student of my class.*

*Shyam is **brighter** than Hari.*

*Shyam is the **brightest** student of my class.*

*In the above sentences, the adjective '**bright**' is described in relation to other students.*

In the first sentence, Shyam is acknowledged as a bright student.

In the second sentence, Shyam is compared to another student, Hari.

In the last sentence, Shyam is considered the brightest student, which means there is no other student who can equal Shyam.

Accordingly, there are three degrees of comparison of adjectives:

Positive Degree: Bright

Comparative Degree: Brighter

Superlative Degree: Brightest.

The positive degree of an adjective just describes the simple quality. There is no comparison. It is used for a single person or thing. The comparative degree compares the same quality amongst two while the superlative degree establishes supremacy amongst all. Hence superlative degree is used to compare more than two persons or things.

Adjectives are normally formed from the positive degree. These are **regular formations**. Normally you add 'er' or only 'r' to the adjective to form comparative degree and 'est' or only 'st' to form superlative degree. In y-ending adjectives, you change 'y' into 'i' and add 'er' or 'est'. If the adjective ends in a vowel and a consonant in the positive degree, you double the consonant and then add 'er' or 'est'. In some adjectives, you add 'more' to form comparative degree and 'most' to form superlative degree.

4.6 Formation of Different Degrees of Comparison

(Regular)

Positive	Comparative	Superlative
Brave	Braver	Bravest
Sweet	Sweeter	Sweetest
Strong	Stronger	Strongest
High	Higher	Highest
Bold	Bolder	Boldest
Short	Shorter	Shortest
Swift	Swifter	Swiftest
Slim	Slimmer	Slimmest
Wealthy	Wealthier	Wealthiest

Wet	Wetter	Wettest
Big	Bigger	Biggest
Staunch	Stauncher	Staunchest
Beautiful	More beautiful	Most beautiful
Proper	More proper	Most proper

Few adjectives are not formed from their positive degree.

4.7 Formation of Different Degrees of Comparison (Irregular) These are irregular formation

Positive	Comparative	Superlative
Many/Much	More	Most
Good/well	Better	Best
In	Inner	Innermost
Little	Less	Least
Old	Older/elder	Oldest/Eldest
Bad	Worse	Worst
Far	Farther	Farthest
Far	Further	Furthest
Late	Later/Latter	Latest/Last
In	Inner	Inmost, innermost
Up	Upper	Uppermost, Upmost
Out	Outer	Utmost, Uttermost
Fore	Former	Foremost

4.8 Few Comparisons Explained

It is easy to express comparative degree of most adjectives. Yet there are few adjectives whose usage is often confusing for most.

(1) Elder, eldest/ older, oldest

The adjective elder and eldest is normally used for expressing relationships in a family. It depicts seniority. Older/eldest is used for persons and things. It stresses on age. The following examples will elucidate this better:

For e.g.:

Reena is Shyam's elder sister.

Reena is the eldest child in their family.

This monument is older than Taj Mahal.

This is the oldest statue in this city.

Varun is older to Anurag by five years.

Varun is the oldest amongst all his friends.

(2) Farther, Farthest/ Further, Furthest

Further and Farther are adjectives to indicate distances. The only point of difference in their usage is that 'further, furthest' can be used with abstract nouns also.

For e.g.:

I cannot walk any further.

Simla is farther from Delhi than Chandigarh.

It is useless to proceed any further in this discussion. (Used with abstract noun 'discussion')

This is the farthest point on this mountain range.

(3) Less, Lesser, Few, Fewer

Less and lesser is normally used for uncountable nouns while few and fewer is used for countable nouns.

For e.g.:

She has few dresses.

There are fewer migrant birds this winter.

He eats lesser in the night than in the mornings.

We use less to indicate specific numerical distances like:

This place is less than two hundred kilometers away from Mumbai.

Less/lesser also indicate degree of importance of someone or something.

The first chapter is less important than the second chapter.

This meeting is of lesser importance than tomorrow's meeting.

(4) Much, Many

It is often confusing to understand where to use 'much' and where to use 'many'. Both are adjectives of number or quantity. The simplest way to be sure of your usage is to judge whether the noun is countable or uncountable. 'Much' is used before uncountable nouns while 'many' is used before countable nouns. Again 'much' is commonly used before abstract nouns like bravery, humility, and similar others.

For e.g.:

How much food is leftover?

We have used much water since this morning.

How many boys and girls are there in your class?

How many oranges are there in the basket?

He does not have much humility.

She does not believe much in charity.

(5) Later, Latter, Latest, Last

All these adjectives are used to express something more about time, specific moment, or even an era.

For e.g.:

The dignitaries entered much later than scheduled.

I was the last to board the train.

What is the latest update on the abduction?

The latter of the two suggestions seems to be the best option.

Although all describe time, yet, you can find a minute difference in their usage. 'Later' and 'Latter' specifically indicate time while 'Last' and 'Latest' indicate position in relation to time.

(6) Either-or, Neither-nor

These are adjective groups commonly used in comparison.

For e.g.:

Either you reach your office on time or return home.

Neither I nor your sister is going to support you.

(7) Little, a little, the little

The word little means less, few, or something meager. Look at the following usages:

For e.g.:

Add little salt to the soup.

Pour little water into the glass.

There is a little change in our program.

The little savings we have has to be used now.

Please do not quarrel in the little time you get to be together.

In the first two sentences, 'little' indicates very small quantity. In the third sentence, 'a little' also indicates something very small. In the last two sentences, 'the little' refers to something very less yet very useful.

(8) Each, Every

Both words are almost same in meaning except that 'each' is used for definite or countable nouns while 'every' is used for indefinite or uncountable nouns. Also, 'every' lays greater emphasis than each.

Sometimes both 'each' and 'every' are used together.

For e.g.:

She goes for a walk every morning.

Each boy of this class should submit his book by today.

Every day, we used to play in the garden.

Every evening the sun sets in the west.

Each pencil is of a different colour.

4.9 Summing Up

Adjective is the word that qualifies a noun or pronoun. They can be formed from nouns, verbs or adjectives. There are eight kinds of adjectives: Adjectives of Quality, Adjectives of Quantity, Numeral Adjectives, Demonstrative Adjectives, Interrogative Adjectives, Exclamatory Adjectives, and Possessive Adjectives.

When adjectives compare a quality relatively, it is comparison of adjectives. Accordingly, we have positive, comparative and superlative degrees of comparison. When adjectives are formed from their positive degree, it is regular formation and when it is not formed from the positive degree, it is irregular formation.

4.10 Model Examination Questions

MCOs

1. The adjective of gift is:

- a. gifting b. gifted c. gifts d. gifter

2. Correct the following sentence:

How much boys are there in your class?

- a. How much big boys are there in your class?
b. How many boys are there in your class?
c. How more boys are there in your class?
d. How little boys are there in your class?

3. Choose the correct answer from the given options:

Julie went shopping and spent _____ of money.

- (a) more (b) a lot of (c) many (d) much

4. Choose the correct answer from the given options:

Please sit with her _____.

- (a) a little (b) little (c) the little (d) little of

5. Choose the correct answer from the given options:

I am the elder but you are old than me.

- a. I am the older but you are old than me.
b. I am the elder but you are older than me.
c. I am the eldest but you are older than me.
d. I am the eldest but you are old than me.

Exercise 1

Pick out the adjectives in the following sentences:

1. The days are warm and nights are cool.
2. How many children are going for the excursion?
3. Please lend me some money.

4. What a beautiful painting!
5. Every boy has to be present at the assembly.
6. Please do not waste the little energy left in you.
7. The lazy fox jumped over the fence.

Exercise 2

Form correct adjectives from the following words:

1. Sense
2. Dirt
3. Hope
4. Fool
5. Gift
6. Trouble
7. Shame

Exercise 3

Express the following adjectives in different degrees of comparison. The first one is done for you:

- 1. This mango is sweet. (Positive)**

This mango is sweeter than other mangoes. (Comparative)

This mango is the sweetest of all mangoes. (Superlative)

2. My knife is sharp.
3. Switzerland is the coldest place in the world.
4. Which is the best way to reach your office in an hour?
5. Swimming is the best form of exercise.
6. Arun is healthier than others.

Exercise 4

Fill in the blanks with some, any, anyone, something, somebody, anything, anybody

1. I was too tired to do----- work.
2. Can I have -----more sugar?
3. I want to start early as I have -----important work to do.
4. The inclement weather has----- to do with the recent cloudburst.
5. Can ----- tell me where I kept my spectacles?
6. Does -----know the shortest route to reach Swiss Park?
7. Just do----- , but please keep out of my way!
8. I was not hungry, so I did not eat_____.
9. If -----phones when I am out, tell them I will call on return.
10. The girls are planning----- very special.
11. _____is knocking at the door.

Exercise 5

Fill in the blanks with much, many, lot, few, a lot of, lots of, plenty, little, a little, the little

1. Gopal is extremely busy with his work. He has ----- time for his family.
2. She does not mingle freely. So she has ----- friends.
3. There is no need to rush. You have _____ of time left.
4. How _____ time does it take to reach the station?
5. _____ birds migrate during the winter season.
6. _____ of the work is still undone.
7. I have _____ work to do.
8. Do you mind if I ask you _____ questions?
9. I need _____ time to think before taking a decision.
10. I am quite free today and do not have _____ to do.
11. She has been working on this project since _____ years.

Exercise 6

Fill in the following blanks with each or every:

1. _____ of the apartments in this block has a balcony.
2. There is a train to Ludhiana _____ hour.
3. The Olympic Games are held _____ four years.
4. This book is divided into seven parts and _____ part has five sections.
5. _____ car driver should wear seat belt while driving.
6. _____ side of a square is of the same length.
7. I try to visit my grandparents _____ other year.
8. _____ cricket team has eleven players.
9. We have _____ reason to believe that the operation has been a success.

Exercise 7

Fill in the following blanks with adjectives in correct degree and mention degree in bracket: (The first one is done for you)

1. The pen is **mightier** than the sword. (**Comparative**)
2. Public is the _____ judge.
3. Wordsworth is a _____ poet than most other poets of that time.
4. Economy is not as _____ as last year.
5. It is _____ to preach than to practice.
6. A soldier, _____ than his comrades scaled the wall fast.

Exercise 8

Fill in the blanks with later, latter, latest, last

1. The _____ part of the movie was a bore.
2. Have you read the _____ book of this writer?
3. When is the _____ train to Noida?
4. I got caught in a traffic jam and hence arrived _____ than others.
5. What is the _____ news of his condition?

Exercise 9

Correct the following sentences:

1. How much boys are there in your class?
2. Between gold and silver, the later is cheaper.
3. At latest, he accepted his guilt.
4. This is the eldest building in this complex.

Exercise 10: Test Your Learning

Choose the correct answer from the given options:

1. She's lazy. She never does _____ work.
(a) any (b) some (c) no
2. I asked two people the way to your home, but _____ of them could help me.
(a) either (b) both (c) none (d) neither
3. "What do you want to eat?" "_____, I don't mind, whatever is available."
(a) Nothing (b) Something (c) Anything
4. The metro service is excellent. There is a train _____ two minutes.
(a) each (b) every (c) all
5. _____ do not visit India in summer as they cannot bear the heat.
(a) The many tourists (b) Most tourists (c) Most of tourists
6. Jane likes walking. _____.
(a) Every morning she walks to work. (b) She walked to work every morning.
(c) She walks every morning to work. (d) She every morning walks to work.
7. The more distance you drive, _____.
(a) your petrol bill will be higher. (b) will be higher your petrol bill
(c) the higher your petrol bill will be (d) higher your petrol bill will be
8. The concert was really boring. It was _____ I have ever been.
(a) most boring concert (b) the more boring concert (c) the most boring concert
(d) the concert more boring
9. The English exam was fairly easy, _____ I expected.
(a) more easy than (b) easier as (c) easier than (d) more easy that
10. Belinda is the *more energetic* / *most energetic* / *energeticest* girl on the squad.
11. Brett is the *lesser artistic* / *less artistic* / *least artistic* one in the family.

12. This house is the *most* / *more* appealing one on the block.
13. It is *better* / *best* for you to go out now rather than later.
14. Teddy is *more funnier* / *more funny* / *funnier* than Stephen.
15. Lewis is arguably the *faster* / *fastest* / *most fast* runner in town.
16. The *cheaper* / *cheapest* telephone in the store is not likely to be the *better* / *best* / *most good* one.
17. Who is *shortest* / *shorter*, Ria or Betty?
18. *Journey to the Middle of the Earth* is my *most favorite* / *favorite* / *favoritest* book.
19. Spotty was the *fatter* / *fattest* / *most fat* of the two puppies.
- 20 We decided to discuss the issue *farther* / *further* in a private meeting.
21. He lives *farther* / *further* away from school than I do.
22. When she was training for the marathon, she ran *farther* / *further* than she did when she was running just for fitness.
23. If you need *farther* / *further* information on the parts of speech, you should use the resources in Section II.
24. She was anxious that she would fall *farther* / *further* behind in her studies if she skipped class.
25. Michael hit the ball *farther* / *further* than any other player.
26. If you pursue this issue any *farther* / *further*, you may get into trouble.
27. By attempting to climb Mt. Everest, Daniel pushed the limits of his endurance *farther* / *further* than he ever had before.
28. There are *fewer* / *less* women in my family than men.
29. Her SUV gets *less* / *fewer* miles per litre than my car.
30. I have *less* / *fewer* interest in gardening than he does.
31. There are *less* / *fewer* people in the meeting this year than there were last year.
32. You should try to use *less* / *fewer* energy by turning off the light when you leave the room.
33. Standard Stadium had *less* / *fewer* attendance than any other ballpark last year.
34. Jessy dumped me, but that doesn't mean I like her any *less* / *fewer*.
35. The blue line is only for shoppers with ten items or *less* / *fewer*.

Exercise 11

Short Question/Answers

1. What is an adjective? Explain with suitable examples.
2. Why is meant by comparison of adjectives? Why is it necessary?

Exercise 12

Long Question/Answers

1. Discuss kinds of adjectives giving two examples for each.
2. Explain the usage of 'much, many', giving examples to substantiate your explanation.

Answers

MCOs

1. b
2. b
3. b
4. a
5. c

Suggested Readings

1. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

In-text reference: (Louise Hashemi, with Raymond Murphy, 2012)

2. Wren, P.C., & Martin. H., High School English Grammar & Composition

In-text reference: (Wren & Martin, Revised Edition)

3. Murphy, Raymond., Murphy's English Grammar

In-text reference: (Murphy's English Grammar, 2012)

UNIT 5 - VERBS

Learning Objectives:

- To identify action word as verb
- To relate verb to time
- To relate verb to subject or action-doer

Structure:

5.0 Introduction

5.1 Verbs

5.2 Kinds of Verbs

5.3 Phrasal Verbs

5.4 Tenses of Verbs

5.5 Verbs – Voice

5.6 Participle

5.7 Agreement of Verb with Subject

5.8 Summing Up

5.9 Model Examination Question

5.10 Suggested Readings

5.0 Introduction

A sentence consists of two main parts – Subject and Predicate. A subject is either a noun or a pronoun. In a sentence, the subject does some action. Only then the sentence has a proper meaning. Without any action, a sentence is incomplete. The action done is recognized as a verb. Sometimes the subject does not do any action; instead, indicates presence of something. This is also identified as a verb.

In a sentence, predicate indicates any action being done or even the presence of something. Hence, predicate includes the verb within itself. Verb is an integral part of a sentence as a sentence is incomplete without a predicate.

5.1 Verb

Verb is a word in a sentence that signifies or denotes action or any work being done. It is not only an action word; it also denotes presence or existence of something.

For example:

*I **walk** to school.*

*Children **are playing** in the park.*

*Here ‘**walk**’, ‘**are playing**’ denote action.*

Now look at these sentences:

*It **is** a private company.*

*Birds **have** two legs.*

*Here ‘**is**’, ‘**have**’ denote existence of something. They do not denote any action or work being done. These are also verbs.*

5.2 Kinds of Verbs\

(1) Transitive and Intransitive Verb: As you already know, verb is an action word. Now consider the following examples:

(a) *The man is walking.*

(b) *Children are running.*

(c) *The man is walking on the road.*

(d) *Children are running to school.*

In (a) although the sentence is complete, yet, something more about the man can be said. In (c) you get more information about the man; rather, the action of walking is being transferred, ‘on the road’. Here road is the object of the sentence. When action is transferred from the doer to the object, it is a **transitive verb**. In (d), action is transferred from the doer to the object, ‘to school’; hence, it is a **transitive verb**.

When action does not get transferred from the subject to the object, it is an **intransitive verb**. In (a), ‘is walking’ is an intransitive verb. Similarly in (b) ‘are running’ does not indicate any transfer of action. It is therefore an **intransitive verb**.

Think a While

The same verb can be both transitive and intransitive. There is no separate class differentiation between verbs that are transitive and verbs that are intransitive. As in our examples, ‘running’ and ‘walking’ are both transitive and intransitive verbs. The difference lies only in the presence or absence of object.

Hence we cannot classify a specific verb as only transitive or only intransitive. It can only be expressed as **the verb is used transitively or the verb is used intransitively**.

S.L.No.	VERB USED TRANSITIVELY	VERB USED INTRANSITIVELY
1.	Soldiers are fighting a fierce war.	Soldiers are fighting.
2.	Birds are chirping on the trees.	Birds are chirping.
3.	Girls are dancing to the music.	Girls are dancing.
4.	The sun shines brightly in the sky.	The sun shines brightly.
5.	The cat sleeps on the couch.	The cat sleeps.
6.	Waves are rising across the ocean.	Waves are rising.

Transitive Verbs, Intransitive Verbs, and Objects

Normally transitive verbs take a single object. But some transitive verbs take two objects.

For e.g.:

The baby sleeps on the cot.

In this sentence, ‘cot’ is the single object. Now, look at this sentence:

The boy gave me a flower.

In this sentence there are two objects – ‘me’ and ‘flower.’ ‘Me’ is the indirect object while ‘flower’ is

the direct object. You can identify an indirect and direct object in a simple manner. Consider the same example. It can be also written as:

The boy gave a flower.

But if you write it as ‘the boy gave me’, it sounds incomplete. The object that gives complete meaning to the sentence is the **direct object** and the object that does not give complete meaning to the sentence is the **indirect object**.

Normally intransitive verbs do not have any object. Sometimes, intransitive verbs take an object that is almost same as the verb itself. Does this sound confusing? Consider the following example to make things clearer:

I yawned a huge yawn.

*Here ‘yawned’ is the intransitive verb and ‘yawn’ is the object. ‘Yawned’ and ‘yawn’ are almost same. Such an object is called a **cognate object**.*

Few examples of cognate objects include:

Last night I slept a disturbed sleep.

She sang a beautiful song.

I danced a fast dance.

(2) **Reflexive Verb:** When subject and object in a sentence refer to the same person or thing, it is a reflexive verb as the action of the verb reflects back. In some cases, when verb is used reflexively, object is not explicitly used in the sentence.

For e.g.:

The girl hurt herself.

Here the subject is ‘Girl’ and ‘herself’ is the object. But both refer to the girl only. This is a reflexive verb.

However, the same verb can be used as a transitive verb and as a reflexive verb. The difference lies in the usage and not in the verb form as such.

For e.g.:

She loves singing to herself. (Reflexive verb)

She loves singing songs. (Transitive Verb)

(3) **Causative Verb:** When an intransitive verb becomes a transitive verb due to specific cause, it is a causative verb.

For e.g.:

Consider the verb ‘fly’

Birds fly.

Strong winds help boys fly kites.

In the first sentence, ‘fly’ is an intransitive verb as there is no object. In the second sentence, ‘fly’ is a transitive verb since the object is ‘kites’. But here the subject ‘winds’ does not fly kites, ‘boys’ fly kites

(be)cause of strong winds. So, 'fly' is a causative verb.

Few more examples of causative verbs:

Her antics made me laugh.

I made her dance to my music.

I helped her complete the assignment.

In all the above sentences, the subject does not directly do the action. Instead, subject causes the action to be done.

Common causative verbs include keep, make, have, get, etc.

(4) **Helping Verb:** As the name suggests, this verb helps form another verb. These verbs do not have any meaning of their own but form perfect meaning when combined with other verbs. These are same as Auxiliary verbs. Such verbs include be, do, have, shall, can, may, ought, might, should, will, would, need, used, etc.

For e.g.:

I shall go tomorrow.

I might cancel my trip.

You should walk faster.

I used to drive.

(5) **Anomalous Verb:** These are special verbs as they can come before the subject when used in a question.

For e.g.:

Can you drive?

Will you dance?

Shall we start?

Should I jump?

(6) **Linking Verb:** Linking verb is the link between the subject and the rest of the sentence. It is always followed by a noun or an adjective. These are known as predicate nouns or predicate adjectives.

For e.g.:

I was happy to be the class topper.

In this sentence, 'was happy' is the linking verb while 'class topper' is the 'predicate noun'.

Few more examples include:

You seem fine at this place.

The water glistened when the sun shined brightly.

Who is hiding behind the door?

(7) **Weak Verb and Strong Verb:** Verbs that form their past tense by adding ‘ed’, ‘t’, or ‘d’ to their present tense are known as **Weak Verbs**. Verbs that form their past tense by adding only ‘ed’ to their present tense are known as **Regular Verbs**. Verbs that form their past tense by either changing the vowel in their present tense or taking up a new form are known as **Strong verbs or Irregular verbs**.

Weak Verbs	Strong Verbs
laugh – laughed	buy – bought
walk – walked	sell – sold
want – wanted	sit – sat
fix – fixed	catch – caught
Burn – burnt	Teach – taught

(8) **Finite Verb and Non-finite Verb:** Finite verb is bound by tense and must agree with number and person of the subject. Non-finite verb is not bound by tense and need not agree with number and person of the subject.

For e.g.:

Manav owns a scooty.

In this sentence, ‘owns’ is a singular verb, third person and present tense. ‘Manav’ is singular noun in third person.

David is learning to play tennis.

In the above sentence, ‘learning’ does not change with change in tense or number. Rather, if the subject becomes plural and first person, as in ‘we’, the verb ‘learning’ does not change. Such verbs are non-finite.

A sentence cannot have complete sense without a finite verb. A non-finite verb is just an extension of the sentence and at times can be left out. Yet, the sentence would be complete.

Kinds of Non-finite Verbs:

There are three kinds of non-finite verbs:

1. Infinitive
2. Participle
3. Gerund

Infinitive is a non-finite generally preceded by 'to'. It simply names an action and is used as a complement of the verb and sometimes of the subject.

For e.g.:

The prince loves **to hunt**.

Here, '**to hunt**' has no subject and is not bound by the number, person, or subject.

The Infinitive is used to join sentences and can be used as a substitute for 'so that'.

For e.g.:

I went to Simi's place. I wanted to meet her.

*I went to Simi's place **to meet** her.* (Infinitive is used to join sentences)

*This lesson is **so** difficult **that** I cannot understand it.*

*This lesson is too difficult **to understand**.* (Infinitive used as a substitute for 'so that')

(Participle and Gerund have been dealt with later.)

5.3 Phrasal Verbs

Phrasal verb is a combination of a phrase and a verb. Again the verb could be a transitive verb and hence have an object. Or the verb could also be intransitive. The verb is normally followed by a preposition. Phrasal verbs are commonly used without being specifically classified and identified as such. In simple terms, phrasal verbs are a combination of a verb and a group of words.

Phrasal verbs are commonly used with the following prepositions:

In, out, up, from, down, off, back, round, forward, away, through, about, along, forward, by, on, over, with, upon

<u>S.L.</u>	<u>PHRASAL VERB</u>	<u>MEANING</u>	<u>SENTENCE</u>
1.	Ask out	Ask for a date	Jack asked Sheela out for dinner. / Jack asked her out for dinner.
2.	Act on	Create an effect/worked on	I acted on his instructions. / Water acts on iron.
3.	Act upon	In accordance With	The police acted upon their clues timely to nab the miscreants.
4.	Act up	To misbehave	The presentation ceremony had to be cancelled since the students started acting up and created a ruckus.
5.	Bear up	To face Difficulties	Commuters had to bear up with traffic snarls due to renovation work.
6.	Bear with	To endure	Mothers can bear with the tantrums of their children.
7.	Bear down/Beat down	To crush down	The ruling party was successful in bearing down the opposition.
8.	Beat up	To beat	The poor boy was beaten up for no reason at all.
9.	Beat off	To drive away	The barking dog beat off predator birds to save the

			young ones.
10.	Back up	To go in reverse, to confirm facts, to create a copy	Back up your car and park properly. Administrative authorities backed up all information before submitting to higher-ups. Keep a back-up of all data as a safeguard measure.
11.	Back off/Back down	Not to follow a threat	The militants backed down on their attempt to blow up the building when they saw ladies and children trapped within.
12.	Blow up	Explode, inflate, to get angry Suddenly	Crackers blew up inside the factory. Samuel blew up when district authorities were lackadaisical in their approach despite his repeated requests.
13.	Break in	Enter by force	Thieves broke into their flat at midnight.
14.	Break down	Stop functioning/to be terribly upset	Grid failure led to complete breakdown of metro services. /She broke down on seeing her husband's body.
15.	Break up	To end an Relationship	They broke up after they had a terrible fight.
16.	Bring off	To accomplish something very Difficult	We were very apprehensive of his performance initially, but he really brought off a stellar presentation.
17.	Bring up	To rear/ to mention	The farmer brings up cattle and sheep on his ranch. She intentionally brought up the topic of pay-hike while talking with top management of the company.
18.	Burn up	To get angry	His audacious behavior burned me up.
19.	Burn down	To destroy through fire	Short circuit burned down the entire market in few minutes.
20.	Butter up	To praise excessively with ulterior motive	She butters up her seniors often with an eye for monetary favors.
21.	Butt in	To interrupt	He butts in to every conversation just to seek attention.
22.	Call off	To cancel	He called off all meetings to be with his ailing mother.
23.	Call on	To visit	Few relatives called on late last night.
24.	Catch on	To grasp fast	Although a newbie, Samvat has caught on with his lessons.
25.	Catch up	To stop being behind or left out	After a long vacation, she is now catching up with all news at the office.
26.	Check in	To move in	Aditya checked into the hotel this morning.
27.	Check out	To move out	Aditya checked out of the hotel this morning.
28.	Cheer up	To enliven Someone	The crowd cheered up when their favourite team started scoring runs.
29.	Chicken out	To lose	He was very upbeat about his preparations but just

		confidence at the last moment	chickened out in the examination hall.
30.	Chip in	To contribute	Please chip with your inputs to make this program a grand success.
31.	Come down with	To be ill	She has come down with a bout of measles.
32.	Clam up	To become quiet Suddenly	The trauma has clammed up her bubbly self.
33.	Come to	To regain consciousness/ to add up to	After the accident, it took more than four hours for her to come to and police were waiting to hear from her. Your total savings come up to ten lakhs.
34.	Come across	To meet suddenly	I came across my schoolmate after around three decades.
35.	Count on	To depend	I can count on his ability to deliver all projects on time.
36.	Cut back	To reduce	Cut back on all fatty foods to lose weight. Cut back on your expenditure to save more.
37.	Drag on / Draw out	To continue for longer hours Boringly	The meeting dragged on for more than six hours.
38.	Drop in/drop by	To visit	Our neighbours dropped in Sunday morning.
39.	Drop off	To deliver something/ to give a ride	Drop off these letters on your way to college. / I shall drop you off at your college on my way to office.
40.	Drop out	To stop attending	She dropped out of college in the first year itself.
41.	To egg on	To prod /encourage	His mother egged him to take up fine arts for a career.
42.	Eat out	To dine at a Restaurant	We normally eat out on Saturday nights.
43.	End up	To reach / to Complete	We lost our way and ended up at a dead end. If you overwork, you are sure to end up in hospital.
44.	Face up	To admit	You are trying to work hard but soon you will have to face up for negligence and laziness.
45.	Fall through	To fail	Despite extensive planning, everything fell through as the government did not sanction necessary funds.
46.	Figure out	To find out	I am trying to figure out the correct solution to this mathematical problem./ I am trying to figure out why he took this extreme step of killing himself.
47.	Fill in	To supply/ to take someone place	Please fill in all pots with drinking water./ I had to fill in for his classes as he is sick and cannot teach. /Please fill in detailed information as stated in the form.
48.	Fill out	To provide	I had filled out all columns on the application form

		information/to gain weight	last week. / Despite his gruelling exercise schedule, he looks filled out.
49.	Get along	Have friendly Relationship	I get along fine with all my neighbours.
50.	Get around	Move from place to place/ to avoid doing something	I get around my errands on my own vehicle./ I do not like doing the dishes but I need to get around doing it today.
51.	Get across	To understand	I tried sign language to get across my queries to the foreigner.
52.	Get by	To manage Financially	The meager income from his tuitions helps us get by with all expenses somehow or the other.
53.	Get on	To board/to manage	Susan had already got on the flight when she realized she had forgotten few files in office./ How are you able to get on with your imposing boss?
54.	Get off	To de-board/ to be excused	Please get off at the next crossing to reach your destination. /He could get off with all allegations due to his strong alibis.
55.	Get out of	To escape	Her failing health helped her get out of all legal tangles.
56.	Get over	To finish	She started early so that she could get over early and catch the train on time.
57.	Get rid of	To dispose/ to Forsake	Please get rid of all unwanted junk accumulated in the house.
58.	Get up	To leave bed	Get up early tomorrow morning.
59.	Give up	To quit/ to resign	He has given up smoking to appease her./ I tried solving the puzzle many times but at last I gave up.
60.	Go with	To look pleasing	Does this red blouse go with this skirt?
61.	Go out with	To date	Are you going out with Suman?
62.	Grow up	To grow in age/ to behave Responsibly	I grew up in a small village./ You are no longer a kid to cry over small issues. Grow up!
63.	Goof off	To be lazy	I want to just goof off during my vacations.
64.	Hand out	To distribute	The president handed out prizes to the students.
65.	Hand in	Submit	I handed in my resignation last week.
66.	Hang up	To retire/to complete a telephonic Conversation	This footballer hung up his boots at the end of the season./ She hung up after nearly a hour-long conversation with her mother.
67.	Hold up	To stop/to threaten/ to hold at a higher level	The processions held up traffic at various points across the city. / The dacoits were holding up guns at the children. / The winners held up their trophies when photographed.
68.	Iron out	To resolve	Both parties ironed out all their differences and

			started working.
69.	Keep up	To continue	Keep up with your efforts!
70.	Knock out	To make someone unconscious/ to sleep soundly	The boxer knocked out his opponent in the ring. / I was knocked out completely after swimming for two continuous sessions.
71.	Kick out	To expel	The unruly and ill- mannered students were kicked out of school by the principal.
72.	Knock oneself out	To work tirelessly	He knocked himself out to complete the book well within the deadline.
73.	Let down	To disappoint	She let us down when she did not turn up at the event as promised.
74.	Let up	To slow down	The rains have not let up even once since they started early in the morning.
75.	Leave out	To omit or forget	Do not leave out any questions in your examination.
76.	Lay off	To be dismissed from service	The company has laid off 700 employees this year.
77.	Look forward to	To anticipate	I am looking forward to my first overseas trip this summer.
78.	Look down on	To regard as Inferior	People of higher castes look down on others.
79.	Look back on	To reflect something of the Past	I often look back on the time spent during my schooling days at Dehradun.
80.	Look into	To investigate	The detectives are looking into all details of the murder.
81.	Look in on	To visit an ailing Person	She looks in on her mother daily on her way home.
82.	Look up	To locate something or someone/	I am trying to look up reference books for my project. / I shall look up your brother if he is in town. /
83.	Look up to	to respect	Everybody look up to him because of his noble deeds and humble nature.
84.	Look over	To check	Look over your report for any inadvertent mistakes.
85.	Make up	To reconcile/ to compensate/ to imagine	After our intervention, the old friends made up with each other and are back on good terms. / I have missed many classes due to my ailment; I am trying hard to make up for the absence. / Children make up many things as an excuse to avoid doing homework.
86.	Make out	To understand	I could make out the hidden threat in his sweet talks.
87.	Make for	To rush towards/	The children make for the fridge as soon as they come home from play.
88.	Make fun of	To joke unkindly	Almost everyone in the class makes fun of his short stature.

89.	Mix up	To confuse	It is difficult to decipher his talk as he normally mixes up many things while talking.
90.	Mark down	To reduce the Price	Shopkeepers often mark down on the printed price.
91.	Mark up	To increase price	All products are marked up during the festive season.
92.	Nod off	To sleep off in Boredom	The picture was very uninteresting and I soon nodded off.
93.	Pass out	To succeed/ to become unconscious	The cadets passed out in flying colours. / She passed out when she was informed of her unprecedented win.
94.	Pass away	To die	Her mother passed away last night.
95.	Pick up	To get a lift/ to buy/to take off the ground/ to start a fight	Her office cab picks her up at nine each morning. / please pick up few provisions on your way home./ Can you pick up these papers from the ground please?/ She often picks up fights with her neighbours.
96.	Pick out	To choose	Pick out the dresses you like!
97.	Pick on	To bully	Do not pick on your baby sister!
98.	Pull over	To park or stop	A vehicle pulled over by her side when she asked for a lift.
99.	Put off	To postpone	Sampat has put off all his meetings until tomorrow.
100.	Put away	To stack or Arrange	Please put away your dresses in the cupboard.
101.	Put on	To gain weight/ to Wear	She has put on many pounds since her last visit. / Put on the jacket, it is cold outside.
102.	Put out	To extinguish/ to inconvenience Someone	Please put out the candle. /Despite your grueling schedule, I had to put you in this job as you alone can do it perfectly.
103.	Put up	To tolerate/ to provide someone with a place	I had to put up with his incorrigible behavior for a week. / can you put him up for the night as he has to leave early tomorrow morning?
104.	Run into	To meet by Chance	I ran into my college mate at the market today.
105.	Run out of	To be exhausted Of	We ran out of gas on our way home.
106.	Rip off	To cheat, to take Away	The IOA ripped off his medals when he was tested positive for doping.
107.	Set off	To start	We set off early so that we could reach by noon.
108.	Stand out	Distinguishing	Your painting stands out among the rest.
109.	Stand for	Represent/tolerate	The sign stands for a bus-stop. She cannot stand for injustice across anyone.
110.	Set back	Delay	The sudden rains set back our schedule by a day.
111.	Show up	To arrive	The bosses showed up much later than expected.

112.	Take care of	To look after/to make arrangements	Please take care of these kids while I am away to the market. / You take care of refreshments for the meeting.
113.	Take up	To start	Take up a hobby in your spare time, it will be relaxing.
114.	Tick off	To irritate/ to Check	Her boisterous attitude ticked me off./ please tick these items from the checklist.
115.	Throw up	To vomit	The heat made her throw up.
116.	Throw out	To discard/ to force someone out	Do not throw out your garbage through the window. / He was thrown out of his job due to his dishonest behavior.
117.	Turn around	Make changes/ change direction	His planning and implementation turned around the company's profits. / Turn around and face the rising sun while doing yoga.
118.	Turn down	To refuse/ to lower volume	I turned down the offer as I cannot work in night shifts. / Please turn down the volume of television, the baby is asleep.
119.	Wear out	To be exhausted/ to be used up fully	The grueling schedule wore me out. / My shoes are worn out, I need a new pair.
120.	Watch out for	To be careful	Watch for dogs on the prowl.
121.	Wrap up	To complete/ to cover up	Finally I wrapped up all work for the day. / Wrap up a shawl on your shoulders, it is cold outside.

5.4 Tenses of Verbs

In a sentence, Tense dictates the form of a verb with respect to time. Tense is a grammatical concept and time means when the action is being done. Often you use verbs in correct tenses but may not know exact technicalities of their usage. Just read along and everything will be clear.

Consider the following example:

I write a letter.

This sentence indicates your action in the present time. This is **simple present tense**.

Next:

I wrote a letter.

This sentence indicates your action in the past (time or moment). This is **simple past tense**.

Next:

I shall write a letter.

This sentence indicates your action in the future (time or moment). This is **simple future tense**.

In the above examples, we used the subject 'I'. The verb form changes with the subject. Observe the following tables for verb '**walk**':

PRESENT TENSE

	SINGULAR	PLURAL
First Person	I walk	We walk
Second Person	You walk	You walk
Third Person	He/she walks	They walk

PAST TENSE

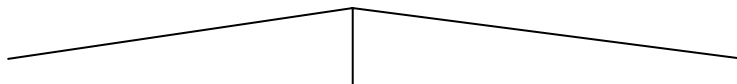
	SINGULAR	PLURAL
First Person	I walked	We walked
Second Person	You walked	You walked
Third Person	He/she walked	They walked

FUTURE TENSE

	SINGULAR	PLURAL
First Person	I shall walk	We shall walk
Second Person	You will walk	You will walk
Third Person	He/she will walk	They will walk

Now, present, past and future tenses have four forms each. These go to form the twelve tenses as shown in the table below. They are:

TENSES



SIMPLE PRESENT	SIMPLE PAST	SIMPLE FUTURE
PRESENT PROGRESSIVE	PAST PROGRESSIVE	FUTURE PROGRESSIVE
PRESENT PERFECT	PAST PERFECT	FUTURE PERFECT
PRESENT PERFECT PROGRESSIVE	PAST PERFECT PROGRESSIVE	FUTURE PERFECT PROGRESSIVE

We shall use the same verb ‘walk’ and explain the above table accordingly:

SIMPLE PRESENT I walk	SIMPLE PAST I walked	SIMPLE FUTURE I shall walk
PRESENT PROGRESSIVE I am walking	PAST PROGRESSIVE I was walking	FUTURE PROGRESSIVE I shall be walking
PRESENT PERFECT I have walked	PAST PERFECT I had walked	FUTURE PERFECT I shall have walked
PRESENT PERFECT PROGRESSIVE I have been walking	PAST PERFECT PROGRESSIVE I had been walking	FUTURE PERFECT PROGRESSIVE I shall have been walking

PRESENT TENSE

Simple Present

This is the form of verb which is used to denote an action or state of being at the moment of speaking. It is used:

1. To express a habitual action

For e.g.: I drink hot milk every morning.

2. To express universal truths

For e.g.: The sun rises in the east.

3. To express future action about which a decision has already been taken

For e.g.: My plane takes off in an hour's time.

4. To express surprise and wishes in sentences.

For e.g.: Here comes the brave soldier!

5. Sometimes as a substitute for simple past to explain or narrate vividly

For e.g.: Quickly, the emperor hurries to his kingdom.

Present Progressive (Continuous)Tense

The simple present tense of the verb 'to be' is used with present participle to form present Progressive/continuous tense. This tense shows the continuity of an action or the state of being. It is used:

1. To denote an action going on at the time of speaking

For e.g.: The bees are buzzing, the cows are grazing, the rain is falling

2. For a temporary action that may not be happening at the time of speaking

For e.g.: I am studying (but I am not studying at the moment)

3. For an action that has already been decided to take place in the near future

For e.g.: We are going to Surajkund this weekend.

Present Perfect Tense

In this tense the action spoken of is, has been, or will be entirely completed at the time denoted by the verb. It is used:

1. To indicate completed activities in the immediate past

For e.g.: The clock has just struck four.

2. To express past action whose time is not given and is not definite

For e.g.: My father has been to the USA.

3. To describe past events when we think more of their effect in the present than of the action itself.

For e.g.: I have done my work. (now I am free)

4. To express an action beginning at sometime in the past and continuing up to the present moment

For e.g.: My friend has lived in Nepal for four years.

Present Perfect Progressive (Continuous)Tense

This is used to denote an action which began sometime in the past and is still continuing.

For e.g.: Shalini has been dancing for one hour. (and is still dancing)

PAST TENSE

Simple Past

This is the form of verb which is used to denote an action or state of being in the past. It is used:

1. To indicate an action that is completed in the past.

For e.g.: We went to a musical concert last evening.

2. To denote past habits.

For e.g.: My father always carried a walking stick.

Past Progressive (Continuous) Tense

This tense shows the continuity of an action or the state of being in the past. It is used:

1. To denote an action going on at some time in the past. The time of action may or may not be indicated.

For e.g.: While I was walking, a thief snatched my mobile phone.

2. It is denoted with always, continually, etc for persistent habits in the past.

For e.g.: Mrs. Stephens was always muttering.

Past Perfect Tense

In this tense the action spoken of was or had been entirely completed at the time denoted by the verb. It is used:

1. To describe an action completed before a certain moment in the past.

For e.g.: Kitty had learnt to speak French before she came to France.

2. If two actions happened in the past, it may be necessary to show which action happened earlier than the other.

For e.g.: When the chairman arrived at the stadium, more than half of the spectators had left.

Past Perfect Progressive (Continuous) Tense

This tense describes what was happening at certain specific time in the past. It is used:

1. To express an action that began before a certain point in the past and continued up to that time.

For e.g.: When I entered the classroom, the teacher had already been teaching for over ten minutes.

FUTURE TENSE

Simple future

This is the form of verb which is used to denote an action or state of being in the future. It is used:

1. To express an indefinite supposed action or activity in the future time.

For e.g.: Vikas and Sonam will live on a houseboat.

2. To express determination, promise, order or command.

For e.g.: Ravi will run fast to win the race.

3. To express a natural phenomenon

For e.g.: The lava will come out of the volcano.

4. To express the expected or supposed main action

For e.g.: If it rains, Neeta will carry an umbrella.

Future Progressive (Continuous) Tense

This tense shows the continuity of an action in future. It is used:

1. To indicate predictions and probability of future activity

For e.g.: I am sure my friend will be waiting for me in the beach.

2. To denote future plans that have already been decided.

For e.g.: John will be marrying Miss Jill next week.

Future Perfect Tense

In this tense the action spoken of will be entirely completed at the time denoted by the verb. It is used:

1. To express the completion of an action supposed or expected to take place in the future.

For e.g.: Ruma will have arrived by the time you finish your breakfast.

2. To express an action which started earlier but is still expected to continue in the future

For e.g.: I shall have worked here for twenty years on my retirement next year.

Future Perfect Progressive (Continuous) Tense

This tense describes what will be happening at certain specific time in the future. It is used:

1. To express an action which will be in progress over a period of time that will end in the future

For e.g.: By the end of this month, we shall have been using this car for five years.

5.5 Verbs – Voice

Voice is that specific verb form which denotes whether subject acts or whether subject is acted upon. A transitive verb has two voices – Active voice and Passive voice. Normally voice of a verb exists only in transitive verbs as only such verbs carry an object. Intransitive verbs do not carry an object. A verb is in **Active voice** when subject is the action-doer. A verb is in **Passive voice** when subject is not the action-doer. Instead, subject is acted upon and something is done to subject by somebody or something else.

Look at the following examples:

The dog bit the man.

The man was bitten by the dog.

In the first sentence, ‘dog’ is the **subject** and ‘man’ is the **object**. In the first sentence, the subject does the action, in the sense, ‘dog’ as the subject bit the ‘man’ (**object**). This is **Active Voice**.

In the second sentence, ‘man’ is **the subject** and ‘dog’ is the **object**. *The subject and the object have interchanged.* In the second sentence, the subject does not do the action, in the sense, ‘man’ as the subject does not bite the ‘dog’. Instead, subject, ‘man’, is acted upon or rather bit by the object, ‘dog’. This is **Passive Voice**.

Active voice is used when there is a specific subject. Sentences in active voice are small, crisp, and direct. They are easy to understand. If subject is vague like somebody, somewhere, passive voice is used. Passive voice sentences are common in legal documents. The main purpose of presenting a sentence in passive voice is to highlight the object. Sometimes passive voice does away with the subject as it is irrelevant.

For e.g.:

The order has been delayed. (Passive Voice)

If the same is said in active voice, it would be as:

You have delayed the order.

The sentence in passive voice is more direct and emphatic.

Steps for changing from Active to Passive Voice

1. The object of the verb in active voice becomes the subject of the verb in passive voice.
2. The subject of the verb in active voice becomes the object of the verb in passive voice and the preposition ‘by’ is used before it.
3. An appropriate form of the verb is used.

For e.g.:

The police caught the thief. (This is in active voice)

(Subject) (Object)

Now, while changing it into passive voice, ‘police’ has to become the object and ‘thief’ has to become the subject:

The thief was caught by the police. (Passive voice)

(Preposition ‘by’ precedes the object)

Change of Pronouns from active to passive voice:

<u>Active Voice</u>	<u>Passive Voice</u>
I	Me
we	Us
you	You
he	him
she	her
they	them

Change of Tense in voice change

The third step for changing from active to passive voice mentions ‘An appropriate form of the verb is used’. The chart given below details this. Let us take the verb ‘give’

<u>Tense</u>	<u>Active Voice</u>	<u>Passive Voice</u>
Simple Present	give/gives	is/are given
Present Continuous	is/are giving	is/are being given
Present Perfect	has/have given	has/have been given
Simple Past	Gave	was/were given
Past Continuous	was/were giving	was/were being given
Past Perfect	had given	had been given
Simple Future	shall/will give	shall/will be given
Future Perfect	shall/will have given	shall/will have been given

Verbs in future continuous cannot be expressed in passive voice.

Steps for changing from Passive to Active Voice

1. The object of the verb in passive voice becomes the subject of the verb in active voice.
2. The subject of the verb in passive voice becomes the object of the verb in active voice and the preposition ‘by’ is removed.
3. An appropriate form of the verb is used.

For e.g.:

The mouse was chased by the cat. (Passive Voice)

(Subject) (Object)

The cat chased the mouse. (Active Voice)

(Subject) (Object) Preposition ‘by’ is removed.

It is to be clearly noted that while changing the voice, the meaning of the sentence should always remain the same. Also, the kind of sentence should also remain the same. You cannot change an interrogative into an assertive or into any other form.

5.6 Participle

Participle is a form of verb. It has characteristics and functions of both adjective and verb. It normally ends in ‘ing’, ‘ed’, or ‘en’. For e.g.: developed, knocked, called, waiting, broken, announced, headed, etc. Participles are of three kinds: **Present Participle, Perfect Participle, and Past Participle.**

Present participle is similar to present progressive tense. It represents some action that is going on at the moment, rather it is incomplete. These words normally end in ‘ing’.

For e.g.:

Walking, singing, standing, sitting, crying, bending, writing, baking, sleeping, and so on.

If the verb is transitive, the participle takes an object.

For e.g.:

I came across a woman washing clothes by the roadside.

Looking across the window, Shanta saw a dog chasing a cow.

As we passed through the village, we saw an old woman sleeping on the pavement.

Present Participle and Perfect Participle are quite similar. Rather, perfect participle develops from present participle.

Look at the following examples:

Seeing the bus approaching, I quickened my step to reach the bus-stop. (Present Participle)

Having seen the bus approaching, I quickened my step to reach the bus-stop. (Perfect Participle)

Tying my hair, I rushed towards the door. (Present Participle)

Having tied my hair, I rushed towards the door. (Perfect Participle)

Being in the service sector for so long, she was an expert at handling customer queries. (Present Participle)

Having been in the service sector for so long, she was an expert at handling customer queries. (Perfect Participle)

Past Participle is almost same as past tense of a word.

For e.g.:

Walked, cried, baked, booked, bored, believed, restored, snored, stared, etc.

The children, scared by the barking dog, ran down the road.

We walked for many miles before reaching a resort.

This act is to be seen to be believed.

Power supply was not restored until repair technicians arrived at ten in the morning.

The men stared in disbelief as the young children performed on the gymnastics floor.

Weak Verbs, Their Past Tense, and Past Participle

Some weak verbs do not form their past tense or participle by adding ‘d’ or ‘ed’. Such weak verbs include:

<u>Weak Verb</u>	<u>Past Tense</u>	<u>Participle</u>
Bleed	Bled	Bled
Burn	Burnt	Burnt
Dwell	Dwelt	Dwelt
Feed	Fed	Fed
Have	Had	Had
Learn	Learnt	Learnt
Lend	Lent	Lent
Make	Made	Made
Sell	Sold	Sold
Shed	Shed	Shed
Shut	Shut	Shut
Spread	Spread	Spread
Wed	Wed	Wed

Strong Verbs, Their Past Tense, and Past Participle

<u>Strong Verb</u>	<u>Past Tense</u>	<u>Participle</u>
Awake	Awoke	Awaken
Arise	Arose	Arisen
Beat	Beat	Beaten
Break	Broke	Broken
Begin	Began	Begun
Bend	Bent	Bent
Burst	Burst	Burst
Blow	Blew	Blown

Become	Became	Become
Come	Came	Come
Choose	Chose	Chosen
Cling	Clung	Clung
Dig	Dug	Dug
Do	Did	Done
Draw	Drew	Drawn
Drive	Drove	Driven
Drink	Drank	Drunk
Eat	Ate	Eaten
Fall	Fell	Fallen
Find	Found	Found
Forget	Forgot	Forgotten
Freeze	Froze	Frozen
Fly	Flew	Flown
Fight	Fought	Fought
Get	Got	Got
Go	Went	Gone
Give	Gave	Given
Grow	Grew	Grown
Hide	Hid	Hidden
Hurt	Hurt	Hurt
Hold	Held	Held
Lie	Lay	Lain
Ride	Rode	Ridden
Rise	Rose	Raised
Run	Ran	Run
Shine	Shone	Shone
See	Saw	Seen
Shoot	Shot	Shot
Sing	Sang	Sung
Sit	Sat	Sat
Speak	Spoke	Spoken
Stand	Stood	Stood
Swing	Swung	Swung
Strike	Struck	Struck
Swim	Swam	Swum
Take	Took	Taken

Throw	Threw	Thrown
Tear	Torn	Torn
Wear	Wore	Worn
Win	Won	Won
Write	Wrote	Written

5.7 Agreement of Verb with Subject

There are three categories of a subject. These are:

1. **First Person**
2. **Second Person**
3. **Third Person**

‘**I**’ refers to singular first person; ‘**we**’ refers to plural first person.

‘**you**’ refers to singular and plural second person.

‘**he/she/it**’ refers to singular third person while ‘**they**’ refers to plural third person.

In a sentence, verb should agree with the subject in both number and person. If subject is singular and in first person, verb should also be singular first person. This rule is known as **Concord**.

For e.g.:

<i>I sleep</i>	<i>We sleep</i>
<i>You sleep</i>	<i>You sleep</i>
<i>He/She sleeps</i>	<i>They sleep</i>

This is same for almost all verbs like ‘**stand, eat, drink, run, play, sit, etc.**’ There are few exceptions.

(1) The conjugation of verb ‘**be**’ is different:

<i>I am</i>	<i>We are</i>
<i>You are</i>	<i>You are</i>
<i>He/She/It is</i>	<i>They are</i>

(2) When you wish for something, verb normally takes the plural form:

For e.g.:

I wish I were in a spacecraft. (It is not ‘I wish I was in a spacecraft.’)

Here ‘**I**’ is first person singular and ‘**were**’ is plural.

Similar examples include:

*He ordered as if he **were** the boss. (It is not ‘He ordered as if he was the boss.’)*

*She exclaimed as if she **were** the princess. (It is not ‘She exclaimed as if she was the princess’)*

(3) Verbs ‘**dare**’ and ‘**need**’ are used as singular when used as an interrogative or negative:

For e.g.:

*Does she **need** go there at this hour? (It is not ‘Does she needs go there at this hour?’)*

Dare he not enter my room! (It is not ‘Dares he not enter my room!’)

(4) Verbs like *save, bless, live, help, etc.* when used to express good wishes or desires always take plural form.

For e.g.:

God bless you! (It is not ‘God blesses you!’)

May God save you! (It is not ‘May God saves you!’)

‘Long live the King!’ (It is not ‘Long lives the King!’)

Important Features of Agreement of Verb with Subject

(1) Nouns that are plural in form but singular in meaning take a singular verb.

For e.g.:

The news is correct.

‘News’ is a plural subject but its meaning is singular. So the verb is also singular.

Politics for him was the driving force of his life.

‘Politics’ although plural takes singular verb form ‘was’

(2) When two subjects are joined by ‘and’, verb is in plural.

For e.g.:

She and I are going to the market.

They and we are going to the market.

They and I are going to the market.

(3) When two or more singular subjects are joined by either-or, neither-nor, verb takes the singular form.

Neither she nor you can eat your dinner.

Either you or Reena is answerable.

(4) If two subjects are joined by either-or, neither-nor, where the first subject is singular and the second subject is plural, verb will take up the form closest to it, rather the plural form.

Either Nimish or his family have to attend the ceremony.

Neither Navin nor his parents have to attend the ceremony.

(5) If two subjects are joined by either-or, neither-nor, where the first subject is plural and the second subject is singular, verb will take up the form closest to it, rather the singular form.

Either his family or Nimish to attend the ceremony.

Neither his parents nor Navin has to attend the ceremony.

(6) A collective noun takes a singular verb when talked about as a whole and a plural verb when members of the collective noun are addressed.

For e.g.:

The cattle herd is grazing on the fields. (‘is’ the singular form)

Few cattle of the herd have gone deeper into the jungles. (‘Have’ is the plural form)

The crowd has been all through the meeting. (‘has’ is the singular form.)

Some people from the crowd are throwing stones. (‘are’ is the plural form.)

(7) A noun singular in form but plural in meaning takes a plural verb.

For e.g.:

Two dozen apples cost hundred rupees. ('dozen' is the singular collective noun but carries a plural meaning)

Three hundred rupee notes were lost. ('hundred' is the singular form but indicate plural form)

(8) Words like 'together with', 'with', 'as well as', 'in addition to', when joined with a singular subject do not affect the verb form.

For e.g.:

*The commander, **with** all his men, **is** marching towards the gate.*

*Ramesh, **together with** his friends, **has** gone to Allahabad.*

*Aryan, **as well as** Deepak and Arjun, **likes** to play football.*

(9) When two singular nouns refer to the same person or thing, verb is singular.

For e.g.:

*My 'friend and guide' **has** arrived.*

*By the death of Gandhiji, a patriot and able administrator, **was** lost to the nation.*

(10) When two subjects convey a single idea or meaning, verb takes the singular form.

For e.g.:

*Bread and butter **is** his staple diet.*

*Pen and paper **is** sufficient today.*

*Horse and carriage **is** waiting at the door.*

(11) Verb is normally singular when used with 'each' or 'every'.

For e.g.:

*Each boy and girl of this class should **bring** a pen.*

*Every man and woman on the road **is** carrying an umbrella.*

(12) Uncountable nouns like knowledge, advice, worship take singular verb.

For e.g.:

*Knowledge **is** worship.*

*Advice **is** helpful.*

(13) Words like 'many a', 'more than one' although sound plural in form take a singular verb.

For e.g.:

*More than one boy **was** present at the occasion.*

*Many a girl **was seen** going to college today.*

***Either** she **or** they **have** to attend the meeting.*

***Not only** he **but** we **also** **have** to play the match.*

(14) Nouns like a pair of socks, a pair of scissors, etc. are taken as singular and hence take a singular verb.

For e.g.:

*A pair of socks **was** missing from the clothesline.*

5.8 Summing Up

Verb is an action word. The kinds of verbs include transitive, intransitive, weak, strong, reflexive, causative, helping, anomalous, linking. Verbs in relation to time indicate tense of verb. Accordingly, we have twelve forms of tenses. These include simple present, present continuous, present perfect, present perfect continuous, simple past, past continuous, past perfect, past perfect continuous, simple future, future continuous, future perfect and future perfect continuous.

Voice is that specific verb form which denotes whether subject acts or whether subject is acted upon. Accordingly, we have active voice and passive voice. Interchange of voice is done according to specific rules. Verb form that has characteristics of verb and adjective is participle. Accordingly, we have present participle, past participle and perfect participle. Verb has always to be in tandem with subject. In a sentence, verb should agree with the subject in both number and person.

5.9 Model Examination Questions

MCOs

1. Correct the following sentence:

There are lots of sugar in the tin.

- (a) There are lot of sugar in the tin. (b) There is lots of sugar in the tin.
(c) There is lot of sugar in the tin. (d) There are lots of sugars in the tin.

2. Fill the blank choosing the correct answer from the given options:

Today's weather report _____ that there will be heavy rain tonight.

- (a) says (b) has been saying (c) is saying (d) said

3. Fill the blank choosing the correct answer from the given options:

That house facing the east appears to _____ recently.

- (a) was painted (b) have been painted (c) is painting (d) having had painted

4. Use the correct form of the verb choosing from the given options:

Oliver Twist is an _____ novel.

- (a) interested (b) interesting (c) interest (d) interestable

5. Choose the correct option:

Either Radha or her friend have won the prize.

- (a) Either Radha or her friend has won the prize.
(b) Either Radha or her friend both have won the prize.
(c) Either Radha or her friend were won the prize.
(d) Either Radha or her friend was won the prize.

Exercise 1

In the following sentences, pick out the verb and (a) tell if the verb is transitive (TV) or intransitive (ITV)(b) identify the object (O) if verb is transitive

1. A tiny bird drinks nectar from the flowers.
2. The plane takes off.
3. Time is an excellent healer.
4. The guard blew his whistle.
5. Horses trotted away.
6. The war ended last week.
7. Where is my book?
8. The paper is fluttering in the air.
9. A creeper grows along a support.
10. When does your school get over?

Exercise 2

Change verbs in the following sentences into transitive or intransitive as required:

1. Sheep graze in the fields.
2. The moon shines.
3. Children are playing.
4. Get up early.
5. Talk in a low voice.

Exercise 3

State and change the voice in the following sentences:

1. I want to finish this work.
2. We shall buy a car this year.
3. People will soon forget it.
4. He was questioned by the police.
5. We stopped writing as soon as the bell rang.
6. Can we ever forget those carefree days?
7. Promises are meant to be kept.
8. We can see the storm approaching.
9. Did you mail me a gift?
10. These apples taste sour.
11. English grammar should be learnt.
12. Who will guide the tourists?
13. A lie should not be told.
14. Who rang the bell?

Exercise 4

Change the following sentences into simple past tense (PT) and simple future tense (FT):

1. He is waiting for you in the garden
2. The farmers are cutting paddy that has ripened.
3. I have been living in this house for many years.
4. The boys are walking to their school.
5. Fetch me a glass of water.
6. I am planning to visit my lawyer today.
7. I am having a huge breakfast today.
8. Davis slipped down the stairs this morning.
9. I am watching television.

Exercise 5

Correct the following sentences:

1. We have been eating for two o'clock.
2. He pass all examinations successfully.
3. They goes to school every day.
4. I went to the doctor tomorrow.
5. People will loved watching these movies.
6. My father go for morning walk daily.

Exercise 6

Change into past tense:

1. Rahul goes to the market.
2. Sheela sleeps for seven hours.
3. Where are you going?
4. The principal will scold students if they are late.
5. There are four holidays this week.
6. Shall we walk down to your house?

Exercise 7

Fill in the blanks with the correct form of verb given in brackets:

1. We_____the parade yesterday. (see)
2. Can I have some milk before I_____to bed. (go)
3. He thanked me for what I_____done. (have)
4. We_____English since seven years. (study)
5. He_____asleep while driving. (fall)
6. He_____out just five minutes ago. (go)
7. Do not disturb me when I_____my homework. (do)
8. I am sure that I_____him at the mall last night. (see)
9. It was hard carrying the bags. They_____very heavy. (be)

10. The bed was very uncomfortable. I _____ very well. (sleep)
11. I was very tired. So I _____ the party early. (Leave)
12. It was warm, so I _____ off my coat. (Take)

Exercise 8

Complete the following sentences using given verbs in their correct tenses:

Catch, buy, fall, hurt, cost, teach, spend, throw, write, sell

1. Chaucer _____ many poems.
2. We could not afford to keep our car, so we _____ it.
3. 'How did you learn to cook?' 'My mother _____ me.'
4. Suman _____ a lot of money yesterday. She _____ a dress that _____ thousand rupees.
5. I _____ the ball to Priya who _____ it.
6. My sister _____ down the stairs this morning and _____ her leg.

Exercise 9

Use your imagination to complete the sentences using past progressive form of verbs. (The first one is done for you):

1. The doorbell rang while I *was taking a shower*.
2. Susan fell asleep while she _____.
3. The music was on, but nobody _____.
4. We saw an accident while we _____.
5. Samuel took a photograph of me when I _____.
6. When Rina arrived, we _____.

Exercise 10

Use present progressive or present perfect progressive forms of verbs to complete the following sentences:

1. Hello, Sam, _____ (I /look) for you. Where have you been?
2. Mitali is a teacher. _____ (She/teach) for over a decade.
3. 'Is Pawan on holiday this week?' 'No, _____ (he./work).
4. Ram _____ (Have/sell) computers for fifteen years.
5. The ground is wet. It _____ (have/rain) since morning.
6. The rescue workers _____ (have/search) for survivors since last night.

Exercise 11

Fill in the blanks with proper form of verb:

1. The formation of sentences _____ very important.
2. The horse and trap _____ been waiting for a long time.
3. Sixty rupees _____ too much for this dress.
4. Bread and butter _____ wholesome food.
5. The goat as well as the donkey _____ grass.

6. A good man and meticulous teacher _____ passed away.
7. The jury _____ divided in their opinions.
8. Three plus three _____ six.
9. Not less than a dozen _____ injured.
10. Geeta or her parents _____ abusing Seema.
11. Not only the students, but also the teachers' _____ on strike.

Exercise 12

Use the following words to fill in the blanks with phrasal verbs:

Get, go, fly, away, on, out, up, in, forward, through, to, at

1. We were trapped in the building. We couldn't _____.
2. A cat tried to catch the bird, but it _____.
3. House prices are very high. They have _____ a lot in the last few years.
4. Are you looking _____ to the party next week?
5. I love to look _____ the stars in the sky at night.
6. We went _____ the top floor of the building to admire the view.
7. I was sitting in the kitchen when suddenly a bird flew _____ the open window.

Exercise 13

Complete the sentences using following words with them/it/me:

Fill in, get out, give back, switch on, take off, wake up

1. I'm going to bed now. Can you _____ at 6.30?
2. I don't like it when people borrow things and don't _____.
3. My shoes are dirty. I'd better _____ before going into the house.
4. They gave me a form and told me to _____.
5. I've got something in my eye and I can't _____.
6. I want to use the kettle. How do I _____?

Exercise 14

Complete each sentence using a verb + out

1. Steve is very fit. He does a lot of sport and _____ regularly.
2. We didn't manage to discuss everything at the meeting. We _____ of time.
3. I phoned the station to _____ what time the train arrived.
4. I thought the two books were the same until a friend of mine _____ the difference.
5. There was a power cut and all the lights _____.
6. Sometimes it _____ cheaper to eat in a restaurant than to cook at home.
7. It took the fire brigade two hours to _____ the fire.
8. The company is _____ a new computer system at the moment.
9. The road will be closed for two days next week while building work is _____.
10. You have to _____ the problem yourself. I can't do it for you.
11. The new drug will be _____ on a small group of patients.
12. They got married a few years ago, but it didn't _____, and they separated.

13. We thought she was American at first, but she _____ to be Swedish.

14. I haven't applied for the job yet. I want to _____ more about the company first.

Exercise 15

Identify the infinitive in the following sentences:

1. She is willing to help us.
2. To exercise daily is a good habit.
3. It is easy to advise others.
4. To err is human.
5. He offered me a chair to sit.
6. The plane is about to take off.

Exercise 16

Combine the following sentences using infinitive:

1. He was too tired. He could not work.
2. I heard the news. I was shocked.
3. I speak the truth. I am not afraid of it.
4. Suhani collects old stamps. This is her hobby.
5. We go to a shopping mall. We buy things.

Exercise 17

Short Question/Answers

1. What is voice of a verb? What are the types of voice?
2. What is meant by agreement of verb with subject? What are the exceptions to concord?
3. Name the different tenses.
4. What are phrasal verbs?

Exercise 18

Long Question/Answers

1. What are the important features of agreement of subject and verb? Explain.
2. What are the steps for changing voice of a sentence?
3. Explain the different kinds of verbs with suitable examples.

Answers

MCOs

1. b
2. a
3. b
4. b
5. a

Exercise 1

1. A tiny bird drinks (*TV*) nectar from the flowers (*O*).
2. The plane takes off (*ITV*)

3. Time is (*TV*) an excellent healer (*O*).
4. The guard blew (*TV*) his whistle (*O*).
5. Horses trotted away (*ITV*)
6. The war ended (*TV*) last week (*O*).
7. Where is (*TV*) my book (*O*)?
8. The paper is fluttering (*TV*) in the air (*O*).
9. A creeper grows (*TV*) along a support (*O*).
10. When does (*TV*) your school (*O*) get over?

Exercise 2

1. Sheep graze.
2. The moon shines in the sky.
3. Children are playing in the ground.
4. Get up early in the morning.
5. Talk low.

Exercise 3

1. This work has to be finished by me. (Passive)
2. A car shall be bought by us this year. (Passive)
3. It will be soon forgotten by people. (Passive)
4. The police questioned him. (Active)
5. Writing was stopped by us as soon as the bell rang. (Passive)
6. Can those carefree days be ever forgotten by us? (Passive)
7. Keep your promises. (Active)
8. The approaching storm can be seen by us. (Passive)
9. Was a gift mailed to me by you? (Passive)
10. These apples are sour when tasted. (Passive)
11. Everyone should learn English grammar. (Active)
12. By whom will the tourists be guided? (Passive)
13. Never tell a lie. (Active)
14. By whom was the bell rung? (Passive)

Exercise 4

1. He was waiting for you in the garden. (PT)
He will be waiting for you in the garden. (FT)
2. The farmers were cutting paddy that had ripened. (PT)
The farmers will be cutting paddy that has ripened. (FT)
3. I had been living in this house for many years. (PT)
I would have been living in this house for many years. (FT)
4. The boys were walking to their school. (PT)

The boys will be walking to their school. **(FT)**

5. (You/he/she/they) fetched me a glass of water. **(PT)**

(You/he/she/they will) fetch me a glass of water. **(FT)**

6. I was planning to visit my lawyer yesterday. **(PT)**

I shall plan to visit my lawyer tomorrow. **(FT)**

7. I was having a huge breakfast yesterday. **(PT)**

I shall have a huge breakfast tomorrow. **(FT)**

8. Davis slipped down the stairs last morning. **(PT)**

Davis will slip down the stairs next morning. **(FT)**

9. I was watching television. **(PT)**

I shall be watching television. **(FT)**

Exercise 5

1. We have been eating since two o'clock.
2. He passed all examinations successfully.
3. They go to school every day.
4. I shall go to the doctor tomorrow.
5. People will love watching these movies.
6. My father goes for morning walk daily.

Exercise 6

1. Rahul went to the market.
2. Sheela slept for seven hours.
3. Where were you going?
4. The principal scolded students if they were late.
5. There were four holidays that week.
6. Had we walked down to your house?

Exercise 7

1. saw
2. go
3. had
4. are studying
5. fell
6. went
7. am doing
8. saw
9. were

10. did not sleep/ could not sleep

11. had to leave/ left

12. took

Exercise 8

1. wrote

2. sold

3. taught

4. spent, bought, cost

5. threw, caught

6. slipped, broke

Exercise 9 – To be done according to your imagination

Exercise 10

1. I have been looking

2. She has been teaching

3. he is working

4. has been selling

5. has been raining

6. have been searching

Exercise 11

1. is

2. has

3. is

4. is

5. eats

6. has

7. is

8. equals

9. were

10. are

11. were

Exercise 12

1. Get out

2. Flew away

3. Gone up

4. Forward to

5. Up at

6. Up to

7. In through

Exercise 13

1. wake me up
2. give them back
3. take them off
4. fill it in
5. get it out
6. switch it on

Exercise 14

1. Works out
2. Ran out
3. Find out
4. Pointed out
5. Went out
6. Works out
7. Put out
8. Trying out
9. Carried out
10. Sort out
11. Tried out
12. Work out
13. Turned out
14. Find out

Exercise 15

1. to help
2. To exercise
3. to advise
4. To err
5. to sit
6. to take off

Exercise 16

1. He was too tired to work.
2. I was shocked to hear the news.
3. I am not afraid to speak the truth.
4. Suhani's hobby is to collect old stamps.
5. We go to a shopping mall to buy things.

5.10 Suggested Readings

- 1.** Wren, P.C., & Martin. H., High School English Grammar & Composition

In-text reference: (Wren & Martin, Revised Edition)

- 2.** Murphy, Raymond., Murphy's English Grammar

In-text reference: (Murphy's English Grammar, 2012)

- 3.** Huddleston, Rodney., Pullum, K. Geoffrey, A Student's Introduction to English Grammar

In-text reference: (A Student's Introduction to English Grammar, 2005)

UNIT 6 - ADVERBS

Learning Objectives:

- To identify an adverb
- To use an adverb appropriately
- To use adverbs to enhance implications

Structure:

- 6.0 Introduction
- 6.1 Adverb
- 6.2 Types of Adverbs
- 6.3 Differentiation of Adverbs and Adjectives
- 6.4 Degrees of comparison of Adverbs
- 6.5 Formation Introduction of Adverbs
- 6.6 Placement of Adverbs
- 6.7 Summing Up
- 6.8 Model Examination Questions
- 6.9 Suggested Readings

6.0 Introduction

A verb indicates the action done by the subject in a sentence. However, if we want to express and detail the action done in an elaborate manner, we have to use words that amplify the meaning of a verb. It is not possible to use many verbs to deliver the meaning you want to express. Hence, we use additional words that increase and improve upon the meaning expressed through a verb. This is adverb.

Adverb, in simple terms, adds to the meaning of a verb. This provides an in-depth visualization and understanding of the action expressed in a sentence. It goes without saying that adverbs bring out the beauty of the language without any special effort to do so.

6.1 Adverb

The word that modifies or adds further meaning to a verb, adjective, or another adverb in a sentence is called an adverb.

For e.g.:

The boy ran quickly.

In this sentence, 'ran' is the verb and 'quickly' tells something more about the verb 'ran'. So 'quickly' is the adverb.

This egg is fully rotten.

In this sentence, 'rotten' is the adjective and 'fully' is the adverb as it tells something more about the adjective.

Benoy drives the car very carefully.

In this sentence, 'drives' is the verb, 'carefully' is an adverb and 'very' adds further meaning to the adverb 'carefully'.

In the above sentences, 'quickly', 'fully', 'carefully', and 'very' are adverbs.

Adverbs also modify phrases or an entire sentence. If used in the beginning of the sentence, it modifies entire sentence.

For e.g.:

*He sat **close** to her for the entire journey.*

***Fortunately**, none of them were injured in the mishap.*

In the first sentence, 'close' modifies entire phrase 'to her for the entire journey' and 'fortunately' modifies the entire second sentence.

Look at the following examples:

(a) *She draws beautifully. Here 'beautifully' adds meaning to verb 'draws'. Hence, 'beautifully' is an adverb.*

(b) *The lady is an exceptionally sharp manager. Here 'manager' is noun, 'sharp' is adjective, and 'exceptionally' is adverb. The word 'exceptionally' signifies the adjective 'sharp'.*

There can be many adverbs in a sentence wherein one adverb signifies the other adverb which in turn signifies the verb.

For example:

Young girls find it very difficult to tie their hair neatly.

Here 'very' is the first adverb that signifies adjective 'difficult'. Again, 'neatly' is an adverb that signifies the verb 'to tie'.

Adverbs add significance to prepositions and conjunctions.

(a) *The exit door is right behind you. Here 'behind' is a preposition and 'right' is the adverb signifying 'behind'.*

(b) *I advise you to go ahead with this project only because you are a great writer. Here 'only' is the adverb signifying the conjunction 'because'.*

6.2 Types of Adverbs

There are different types of adverbs. However, the line of distinction between adverb types is not very accurate. Some adverbs often overlap. An adverb of frequency can also be an adverb of time, adverb of place can also be an adverb of affirmation, and so on.

Adverb types include:

(1) **Adverbs of Place**: These adverbs specify location. Such adverbs include **here, there, away, upstairs, downstairs, abroad, nowhere, everywhere, out, up, etc.**

For e.g.:

Turn **right** to reach Marriott Garden.

On hearing the noise, Swaroop rushed **downstairs**.

I was **away** for a fortnight.

Her parents are settled **abroad**.

After the devastation, they had **nowhere** to go.

Please sit **out (outside)**.

(2) **Adverbs of Frequency**: These adverbs specify how often it occurs. Such adverbs include **always, sometimes, frequently, occasionally, repeatedly, periodically, never, ever, usually, again, seldom, etc.**

For e.g.:

He does the same mistake **repeatedly**.

We visit the museum **often**.

We have **never** been to a circus.

She **never** enters the kitchen.

You have been told **many times** not to meddle with the computer.

Seema **seldom** comes unprepared for the class.

Always close the door behind you.

He came home only **once** last year.

(3) **Adverbs of Time**: These adverbs specify the time or when it happens or occurs. Such adverbs include **once, twice, recently, lately, now, soon, daily, thereafter, eventually, today, since, tomorrow, afterwards, then, immediately, before, early, late, etc.**

For e.g.:

As **soon** as the flight landed, the tyre burst.

Tomorrow is the final examination.

Daily I reach home at eight.

Eventually the train chugged into the station.

Reach the station **early** to avoid missing your train.

I have been working on this project **since** two years.

(4) **Adverbs of Degree (Quantity)**: These adverbs specify quantity like how much, to what extent, or what degree. Such adverbs include enough, barely, extremely, absolutely, hardly, scarcely, nearly, entirely, well, altogether, partly, only, quite, rather, just, etc.

For e.g.:

It is extremely hot today.

There is absolutely no water to drink.

His knee is swollen; he can barely walk few steps.

He only wanted to speak to you.

I just have few ten-rupee notes in my wallet.

(5) **Adverbs of Manner:** These adverbs show the manner or in what way or how the verb functions. Such adverbs include *slowly, clearly, soundly, beautifully, quickly, carefully, astonishingly, surprisingly*, etc. Normally such adverbs are placed after the verb.

For e.g.:

He strode quickly into the room.

She sings beautifully.

She watched each move carefully.

He walked into the room most reluctantly.

The boys hastily denied having done any mischief.

(6) **Adverbs of Negation and Affirmation :** As the name suggests, such adverbs act as affirmatives or negatives.

For e.g.:

I certainly want to attend the convocation.

You do not know him.

You are surely mistaken.

Adverbs of Interrogation:

Adverbs that ask questions are called Adverbs of Interrogation. Such

(7) adverbs include where, when, how much/many, why, etc.

For e.g.:

Where are you?

How many times do I have to remind you?

Why are you shouting?

When will your train arrive?

6.3 Differentiation of Adverb and Adjective

You will notice some adverbs are same as adjectives in form. The difference lies only in their usage.

For e.g.:

There was a loud thunder before the rain started pouring.

Please do not talk so loud in the corridor.

Notice usage of the word '**loud**' in both the sentences. In the first sentence, '**loud**' describes '**thunder**' (**noun**). Hence, here '**loud**' is an **adjective**. In the second sentence, '**loud**' describes '**talk**' (**verb**). Hence, here '**loud**' is an **adverb**.

There is no golden rule to differentiate whether a word is an adjective or an adverb. You have to notice and understand its usage to decipher the correct part of speech.

Few examples to elucidate it further:

Adverbs

- (1) The sun shines **brightly** between the clouds.
- (2) Aim **high**
- (3) The child ate **little**.
- (4) He is **well-known** in India.
- (5) We started **late** in the evening.

Adjectives

- (1) **Bright** sunshine keeps smells away.
- (2) People were in **high** spirits after winning the match.
- (3) Every **little** boy has a tricycle.
- (4) This **well-known** dance troupe is in India.
- (5) He is a **late** riser.

6.4 Degrees of Comparison of Adverbs

Just like adjectives, adverbs are also compared. The degrees of comparison include positive, comparative, and superlative degrees. Just as in degrees of comparison of adjectives, you add 'er' to form comparative degree and 'est' to form superlative degree.

For e.g.:

<u>Positive</u>	<u>Comparative</u>	<u>Superlative</u>
<i>Fast</i>	<i>Faster</i>	<i>Fastest</i>
<i>Long</i>	<i>Longer</i>	<i>Longest</i>
<i>Soon</i>	<i>Sooner</i>	<i>Soonest</i>
<i>Hard</i>	<i>Harder</i>	<i>Hardest</i>
<i>Early</i>	<i>Earlier</i>	<i>Earliest</i>

Some adverbs form comparative and superlative degrees by adding 'more' and 'most' respectively.

For e.g.:

<u>Positive</u>	<u>Comparative</u>	<u>Superlative</u>
<i>Swiftly</i>	<i>More swiftly</i>	<i>Most swiftly</i>
<i>Sweetly</i>	<i>More sweetly</i>	<i>Most sweetly</i>
<i>Stunningly</i>	<i>More stunningly</i>	<i>Most stunningly</i>

<i>Beautifully</i>	<i>More beautifully</i>	<i>Most beautifully</i>
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Some adverbs are irregular and take up new words in comparative and superlative degrees.

For e.g.:

<u>Positive</u>	<u>Comparative</u>	<u>Superlative</u>
<i>Much</i>	<i>More</i>	<i>Most</i>
<i>Little</i>	<i>Less</i>	<i>Least</i>
<i>Ill</i>	<i>Worse</i>	<i>Worst</i>
<i>Near</i>	<i>Nearer</i>	<i>Nearest/ Next</i>
<i>Far</i>	<i>Farther</i>	<i>Farthest</i>
<i>Late</i>	<i>Later</i>	<i>Last</i>

6.5 Formation of Adverbs

(1) Normally, most adverbs are formed by adding 'ly' at the end of the adjective.

For e.g.:

<u>Word (Adjective)</u>	<u>Adverb</u>
<i>Clever</i>	<i>Cleverly</i>
<i>Bright</i>	<i>Brightly</i>
<i>Kind</i>	<i>Kindly</i>
<i>Quick</i>	<i>Quickly</i>
<i>Foolish</i>	<i>Foolishly</i>
<i>Wise</i>	<i>Wisely</i>

(2) For adjectives ending in 'le', change 'e' into 'y' to form adverb.

For e.g.:

<u>Word (Adjective)</u>	<u>Adverb</u>
<i>Single</i>	<i>Singly</i>
<i>Double</i>	<i>Doubly</i>
<i>Simple</i>	<i>Simply</i>
<i>Humble</i>	<i>Humbly</i>

(3) Some adverbs are formed by combining a preposition and an adverb such as *within* (*with* + *in*), *without* (*with* + *out*), *before* (*be* + *fore*), *behind* (*be* + *hind*), and so on.

(4) Some adverbs are formed as (a + word) like:

Asleep, afoot, aboard, aloud, ahead, away, etc.

(5) Some adverbs are formed by combining prepositions and nouns/adjectives.

For e.g.:

Along, abroad, anew, today, tomorrow, besides, overboard, etc.

(6) Some adverbs are formed by joining two words with a conjunction.

For e.g.:

- **Far and wide:** Slowly he became famous far and wide.
- **Again and again:** I had to repeat the same instructions again and again. (Repeatedly)
- **Now and then:** Now and then (occasionally) I drop in to visit my old grandmother.
- **First and foremost:** First and foremost (first of all) buy new clothes for yourself.
- **Once and again:** I phoned him once and again. (Repeatedly)
- **Through and through:** He reads the newspaper through and through. (Completely)
- **Over and above:** He is a thorough gentleman over and above (besides) being extremely hardworking.
- **Over and again:** You admonish him over and again (repeatedly) for being forgetful.
- **To and fro:** Children were running to and fro (up and down) during the festivities.
- **Out and out:** He is out and out (Undoubtedly) the first choice for team captain.
- **By and by:** By and by (after some time), they will return to their normal routine.
- **Off and on:** Off and on (intermittently), I glance through my child's school notebooks.

(7) Some adverbs are formed by combining prepositions and pronouns.

For e.g.:

Hitherto, henceforth, thereby, therefrom, hereupon, thereupon, herewith, therewith, henceforward, hitherto, wherein, whereto, thereto, etc.

(8) Some adverbs are formed by combining a noun and qualifying adjective.

For e.g.:

Yesterday, midway, otherwise, meanwhile, sometimes, etc.

6.6 Placement of Adverbs

When you form a sentence, specific parts of speech should be placed at specific places to convey correct meaning. Often, students are at a loss to understand how to create a complete and correct sentence. Here we shall discuss where to place adverbs in a sentence.

(1) Adverbs of time like **now, then, today, next day, yet, tomorrow** and adverbs of place like **here, there, everywhere**, etc. are normally placed after the verb. If the sentence has an object, then the adverb is placed after the object.

For e.g.:

It is too late to go **there**. ('Go' is the verb)

It is too late to go **now**. ('Go' is the verb)

I am not **yet** ready. ('Am' is the verb)

Please keep the book **here**. ('Keep' is the verb and 'book' is the object)

Boys and girls started running **everywhere**. ('Running' is the verb)

(2) If verb consists of one word, adverbs of frequency like *rarely, usually, often, generally, never, always*, etc. and other adverbs like *hardly, almost, just, quite, nearly*, etc. are normally placed between the subject and verb.

For e.g.:

She *rarely* goes out on Sundays.

It is *nearly* a month since I last met him.

He *often* goes on tour.

You *never* arrive on time.

(3) If there are many adverbs after a verb, adverbs are placed in specific order:

Adverb of manner followed by adverb of place followed by adverb of time

For e.g.:

He should reach *there* by *today*. ('There' is adverb of place and 'Today' is adverb of time)

She will perform *confidently* *this time*. ('Confidently' is adverb of manner and 'this time' is adverb of time)

(4) Adverbs of manner like *quickly, fastly, slowly*, are normally placed after the verb. If the sentence has an object, adverb is placed after the object.

For e.g.:

She drives *slowly*.

She drives her car *carefully*.

The cat lapped up all the milk *quickly*.

(5) Adverbs are placed in front of auxiliary verbs like 'used to', 'have to'.

For e.g.:

I *often* have to rush to reach office on time.

You *seldom* used to throw tantrums in your childhood.

(6) Adverb 'enough' is always placed after the word it qualifies or modifies.

For e.g.:

Is this space *enough* to accommodate all?

Please buy provisions *enough* to last entire fortnight.

(7) Adverb 'only' should be placed before the word it modifies.

For e.g.:

Buy *only* ten bananas.

Discuss *only* relevant matter.

6.7 Summing Up

Adverbs are words that add meaning to a verb, adjective or another adverb. There are eight kinds of adverbs: Adverbs of Place, Adverbs of Manner, Adverbs of Time, Adverbs of Quantity, Adverbs of Frequency, Adverbs of Affirmation and Negation, and Adverbs of Interrogation. The same word can be

used as an adverb and as an adjective. The difference lies in their usage and the meaning expressed. Normally, 'ly' ending words are adverbs. However, adverbs are formed through various other ways too. Adverbs need to be placed at specific place in a sentence to express the meaning correctly.

6.8 Model Examination Questions

MCOs

1. Place given adverb at the correct position:

The train has left (just)

- (a) The train has left just. (b) The train just has left.
(c) The train has just left. (d) Just the train has left.

2. Correct the following sentence:

Sweta was fortunately not present at the occasion.

- (a) Sweta was not present at the occasion fortunately.
(b) Sweta was not fortunately present at the occasion.
(c) Sweta fortunately was not present at the occasion.
(d) Fortunately, Sweta was not present at the occasion.

3. Correct the following sentence:

I go to his place often.

- (a) Often I go to his place. (b) I often go to his place.
(c) I go often to his place. (d) I go to his often place.

4. Correct the following sentence:

Will he be there still?

- (a) Will he still be there? (b) Will still he be there?
(c) Will he be still there? (d) Still will he be there?

5. Place given adverb at the correct position:

Seema danced (at the function, superbly)

- (a) Seema danced superbly at the function.
(b) Seema danced at the function superbly.
(c) At the function Seema danced superbly.
(d) Seema at the function danced superbly.

Exercise 1

Pick out adverbs in the following sentences:

1. Are you doubly sure of what you are telling?
2. Who is there?
3. He spoke hastily and left the room in a muff.
4. Are there enough boys to lift this heavy trunk?
5. We keep discussing on such matters off and on.
6. He humbly answered to all our questions.
7. Again and again, I warn him to be careful with his money.
8. How far is the market?
9. She has travelled extensively.
10. Over and above all expenses, you should carry a thousand dollars.

Exercise 2

Use the following words as an adjective (AJ) and as an adverb (AV) and thereby show the difference in their meaning:

Ill, late, fast, early, enough, only, clean,

Exercise 3

Express the following adverbs across different degrees of comparison and make sentences in respective usage:

Patiently, little, early, swiftly, loud, near, often, well.

Exercise 4

Place given adverbs at their correct position in the following sentences:

1. I reach home. (usually, by ten)
2. He has recovered from his trauma. (yet)
3. She goes out (seldom)
4. This is not good (enough)

Exercise 5

Correct the following sentences:

1. Roshan visited his aunt frequently.
2. He just returned last night.
3. I feel comparatively better today.
4. You must say such a thing never.
5. I shall meet you this evening in the park.

Exercise 6 (Test Your Learning)

Fill the blanks appropriately:

1. There was a _____ change in their program. (Sudden, suddenly)
2. Liz fell down and hurt herself quite _____. (badly, bad)
3. Everybody at the party was _____ dressed. (Colourful, colourfully)
4. Do you usually feel _____ before the examination? (Nervously, nervous,)
5. I think you behaved very _____. (Selfishly, selfish)
6. Nobody knew Sam was coming to see us. He arrived _____. (Unexpected, unexpectedly)
7. Our team lost the game because we played _____. (Badly, bad)

Exercise 7

Short Question/Answers

1. What is an adverb? Why do we need to use an adverb in a sentence?
2. Can the same word be used as an adjective and an adverb? Give examples
3. From what are adverbs formed? Explain

Exercise 8

Long Question/Answers

1. What are the kinds of adverbs? Explain with suitable examples.
2. Where should adverbs be placed in a sentence? Explain in detail.
3. Explain adverbs that are formed by using conjunctions to join them.

Answers

MCOs

1. c
2. d
3. b
4. a
5. a

Exercise 1

1. Doubly
2. There
3. Hastily
4. Enough
5. Off and on
6. Humbly

7. Again and again
8. Far
9. Extensively
10. Over and above

Exercise 2

The ill-mannered boy broke the glass. (AJ)

Are you ill? (AV)

Never go late to your class. (AV)

He is always a late comer. (AJ)

Can you run fast? (AV)

The fast train is at 5 o'clock. (AJ)

Please come home early. (AV)

He is an early riser. (AJ)

There is enough food in the refrigerator. (AJ)

He has slept enough for today. (AV)

Drop only shillings in this box. (AV)

He is their only child. (AJ)

Keep your surroundings clean. (AV)

The clean surface glistened. (AJ)

Exercise 3

1. Patiently, more patiently, most patiently
2. Little, less, least
3. Early, earlier, earliest
4. Swiftly, more swiftly, most swiftly
5. Loud, louder, loudest
6. Near, nearer, nearest
7. Often, more often, most often
8. Well, better, best

Exercise 4

1. I usually reach home by ten.
2. He has not yet recovered from his trauma.
3. She seldom goes out.
4. This is not good enough.

Exercise 5

1. Roshan frequently visited his aunt.
2. He returned just last night.
3. I feel much better today.
4. You must never say such a thing.
5. I shall meet you in the park this evening/ This evening, I shall meet you in the park.

Exercise 6 (Test Your Learning)

1. Sudden
2. Colourfully
3. Badly
4. Nervous
5. Selfishly
6. Unexpectedly
7. Badly

6.9 Suggested Readings

1. Huddleston, Rodney., and Geoffrey, Pullum., The Cambridge Grammar of the English Language

In-text reference: (The Cambridge Grammar of the English Language)

2. Aarts, Bas., Oxford Modern English Grammar

In-text reference: (*Oxford Modern English Grammar 2009*)

3. Wren, P.C., & Martin. H., High School English Grammar & Composition

In-text reference: (Wren & Martin, Revised Edition)

UNIT 7 PREPOSITION

Learning Objectives:

- To identify a preposition
- To understand need for a preposition
- To use preposition suitably

Structure:

7.0 Introduction

7.1 Preposition

7.2 Placement of Preposition

7.3 Types of Preposition

7.4 Usage of Different Preposition

7.5 Important Hints of Preposition

7.6 Summing Up

7.7 Model Examination Question

7.8 Suggested Readings

7.0 Introduction

Every sentence requires certain adjuncts to convey the meaning intended to be. In the absence of such an adjunct, the meaning of the sentence could be incomplete, irrelevant, misleading, or even ambiguous. Preposition is such an adjunct that helps convey the right meaning as exactly intended to be.

The simplest way to understand preposition lies in its spelling itself. 'Pre' means 'before' and 'position' means place. Therefore, preposition means the word that is placed before a certain part of speech for clear comprehension.

7.1 Preposition

Preposition is the word that is placed before a noun or pronoun to show its position in respect to place, time, or in a similar manner. It is basically a link word.

For e.g.:

(1) This book **belongs** to you.

'Belongs' is the preposition placed before pronoun 'you'.

(2) He threw a stone **on** the ground.

'On' is the preposition placed before noun 'ground'.

Prepositions include *beyond, from, about, with, for, at, behind, within, on, and similar more.*

7.2 Placement of Prepositions

In common usage, there is no hard and fast rule where preposition should be placed. It is only that the sentence should read and mean well. Often, usage defines placement of preposition in a sentence. However, a wrong preposition can change meaning of your sentence completely. Therefore, understand prepositions and use them accordingly. There are a few rules that can help you understand placement of prepositions.

(1) It is correct to end a sentence with a preposition. Normally interrogative sentences end in prepositions.

For e.g.:

Where are you coming from?

What are you thinking of?

What are you sitting on?

Which boy are you talking of?

Sometimes interrogative sentences start with a preposition.

For e.g.:

By which train are you arriving?

By when will you reach home?

With whom are you travelling?

From where are you coming?

For whom are you waiting here?

(2) Normally, a preposition cannot be followed by a verb. The verbs that come after prepositions are in 'ing' form. These are **gerund**.

For e.g.:

She prevented me from entering the room.

They are scared of breaking the glass.

She seemed wary of climbing the stairs.

(In the above sentences, the bold words are prepositions and underlined words are gerund.)

(3) Sometimes prepositions like *from, in, for, on* are omitted if placed before noun of time or

place.

For e.g.:

Wait (**for**) a minute.

I cannot walk (**for**) long distances.

What is it (**for**)?

(4) Normally preposition is placed before its object.

For e.g.:

Keep the plate **on** the table.

In this sentence, 'table' is the object and preposition 'on' is placed before it.

Similar examples include: (underlined bold words are prepositions and only bold words are objects)

Please sit **on** this chair.

This road winds **through** hills.

I went **to** Kashmir last year.

Please drop this letter **in** the box.

(5) Sometimes object is placed before preposition to emphasize.

For e.g.:

He is famous all the **worldover**.

He is famous all **over** the world.

Both the above sentences are correct. In the first sentence preposition 'over' is placed after the object 'world'. This delivers a greater emphasis. In the second sentence, preposition 'over' is placed before the object 'world'.

(6) Sometimes, preposition is attached to the verb.

For e.g.:

I dislike being **stared at**.

I like being **waited on**.

She hates being taken **for granted**.

(7) If in a sentence, relative pronoun 'that' is the object, then preposition is placed at the end of the sentence.

For e.g.:

This is the bus that you were waiting **for**.

*Here is the book that you were looking **for**.*

7.3 Types of Prepositions

The different types of prepositions include:

(1) Simple Prepositions: Common prepositions include *at, on, from, in, of, by, as, out, off, through, between, up, with, belong*, etc.

For e.g.:

*Look **at** that boy there!*

*Keep the plate **on** the table.*

***From** where are you returning?*

*Put **in** the cash.*

*The sides **of** a square are equal in length.*

*You pass **by** my house daily.*

*This dress has been stitched **as** you wanted.*

*Get **out**!*

*The meeting has been put **off**.*

*The mouse passed **through** the small hole.*

*His leg got stuck **between** the stones.*

*Get **up** early.*

***With** whom are you going?*

*This book **belongs** to me.*

(2) Phrase Prepositions: A group of words are used as a preposition. Such phrase prepositions include:

***Along with** his wallet, his mobile phone was also stolen.*

***According to** the rules, you cannot enter the premises after ten.*

*The young ones were taken **away from** their mother brutally.*

*They climbed the wall **by means of** ropes.*

*He has succeeded **by dint of** his perseverance.*

***For the sake of** their children, they entered into an agreement.*

***Because of** your adamant nature, you face various problems.*

***By virtue of** the power of attorney, I can let out your house for rent.*

*I have furnished all details **in compliance with** rules and regulations of the company.*

***In lieu of** my salary, I only take a small token amount each month.*

*This book is very exhaustive **in comparison to** other books.*

***As a consequence** of your efforts, the deal has been finalized.*

*Please cast your vote **in favour of** the youth.*

In order to avoid any further disputes, I am signing these legal papers.

With an eye to our future, I want settle down at this place.

Instead of arguing, please listen carefully.

Paste this notice **in place of** the earlier one.

In spite of my repeated warnings, you trespassed.

Owing to an acute shortage of essential supplies, people are organizing community kitchens.

Few more phrase prepositions include:

In addition to, in case of, in course of, on behalf of, in regard to, in reference to, on account of, conformably to, agreeably to, etc.

(3) Compound Prepositions: Such prepositions are formed by prefixing a preposition to an adjective, adverb, or a noun. These include:

Beneath: The owl was found beneath the bushes.

Beside: Lie down beside me.

Below: Given below is the list of nouns and adjectives.

Along: Carry along your passport wherever you go.

About: This story is about a young woman.

Above: Look above your head.

Across: The ship sailed across the seven seas.

Beyond: Look beyond the given details to locate any further information.

Amongst: Amongst all the performances, I liked this dance the best.

Outside: All the candidates were waiting outside the gate.

Inside: Please come inside.

Around: There was no one around to help me.

Amidst: Amidst all confusion, I lost my spectacles.

Within: I will reach the airport within an hour.

Without: I cannot prepare for my examinations without these books.

Between: Between the two, who is younger?

Before: Before coming to the office, I had been to his place.

Behind: A lone car was coming behind our caravan.

(4) Some words function as adverbs or prepositions. They are identified only by their usage.

For e.g.:

Off

The car sped off. (**Adverb**)

She jumped off the car. (Preposition)

On

Please put on the fan. (Adverb)

Place the cup on the table. (Preposition)

Since

I have not met him since. (Adverb)

Since last night, I have received numerous calls. (Preposition)

After

She arrived soon after. (Adverb)

After a month, the package was delivered. (Preposition)

(5) Few present participles of verbs like *considering, notwithstanding, barring, regarding, respecting, pending, etc.* are used and accepted as prepositions.

For e.g.:

Notwithstanding the late hour, she attended the meeting as scheduled.

Barring few episodes, the program was appreciated by all.

Regarding your appointment, the company has not yet finalized anything.

Pending further orders, you will continue as the class teacher.

7.4 Usage of Different Prepositions

At

*I will meet you **at** ten.*

*Please meet me **at** the station*

*Drop me **at** the bus stop.*

*Are you **at** home?*

*The train will arrive **at** four o'clock.*

*Shall I meet you **at** the club?*

*I reached office **at** nine in time for the meeting.*

*She starts her exercises **at** dawn.*

*Mom used to read us stories **at** bed-time.*

*We talk about everything **at** the dinner-table.*

*The sun is right above our head **at** noon.*

Across

The ship sailed across the choppy seas.

The school is across the road.

Along

We walked along the riverbank.

You will come across a small lane somewhere along the main road.

Above

The sky above is dark grey in colour.

People standing above in the galleries had a better view of the match.

Rise above your differences and settle your scores.

After

She returned home after a decade.

I could meet the minister only after waiting there for many hours.

After her husband's death, she left this place.

I slept like a log after working the whole day.

He drinks coffee after his breakfast.

Afterwards

They finished their homework and played afterwards.

We started on our forward journey soon afterwards.

Among

He is the best-dressed among all guests.

He left his wealth to be distributed among the poor.

Amongst

He is the eldest amongst all children.

She is the best singer amongst all entrants in the competition.

Below

The temperature has fallen below normal levels many times this winter.

The couple staying below our apartment have shifted.

Type the questions below the bar graph.

Rainfall has been below average.

Beneath

Keep the rose beneath the pillow

The books are placed beneath the shelf.

I could see his skinny structure beneath his shirt.

Between

Between you and him, who is elder?

They shared the booty between themselves.

His feet got stuck **between** the tracks.

But

Nothing **but** the best shirts is available at this shop.

No one **but** the strongest can survive this ordeal.

You cannot **but** reject this offer.

Besides

Besides me, there were few more ladies in the compartment.

Besides other musical programs, there was a program of classical music from the West.

Beside

She sat down **beside** me on the ground.

He slept **beside** his ailing mother every night.

By

By the end of the century, mobile technology was reigning in all countries.

She was extremely tired **by** the time she completed her chores.

She went **by** this place just now.

Reach the station **by** five.

During

During our conversation, we discussed many things.

During summer vacations, we plan to go to the hills.

People burst crackers and enjoy feasts **during** festivities.

He had not seen such a calamity **during** his lifetime.

Except

She works on all days **except** Sundays.

Except Thursdays, the priest closes the temple in the afternoon.

Except for a few stray incidents, the curfew period passed away peacefully.

For

Sleeping Beauty slept **for** hundred years.

The war waged **for** a month.

She will travel to the United States **for** medical treatment.

For how long should I suffer?

Boil water **for** an hour to kill all germs.

He has been with this company **for** a year.

It has been raining incessantly **for** more than two hours.

The car has been trailing along **for** quite some time.

She remained untraced **for** a long time after the earthquake.

From

Where is she **from**?

She hails **from** the tribal regions of the North-east.

From when does our summer holidays begin?

We could not understand **from** where this man suddenly emerged?

She called **from** the roof-top.

What is this dish made **from**?

This latter has been posted **from** a distant land.

In

She dropped **in** for a cup of tea.

He lives **in** a far-flung village.

People **in** Ladakh and Leh come to lower regions **in** winter and return to their villages **in** summer.

There have been many similar incidents **in** the past.

There are many butterflies **in** this garden.

She will meet you **in** the evening.

Last time I met her, she was **in** the same attire.

Why don't you bring her **in** your bike?

Mina is waiting for you **in** the car.

Into

I have been to a museum which takes us back **into** the earlier centuries.

The fox jumped **into** the well.

I have been **into** this type of work since many years.

We stepped **into** the platform.

Both he and his friend are **into** similar business.

He dug deep **into** his pockets to bring out small change.

The machine drilled deep **into** the ground to lay tunnels.

Put the letter **into** the envelope.

Nurses wheeled her **into** the operation room.

In front of

Who is standing **in front of** that building?

He parked his car right **in front of** our house.

Made from

This dish is **made from** vegetables from my kitchen garden.

Butter is **made from** cream of milk.

Silk is **made from** the cocoons of silkworms.

Made of

This bag is **made of** jute.

Now people should use bags **made of** paper only.

Onto

Children clambered **onto** the carriage.

The thief jumped **onto** the roof and escaped.

He lifted the young baby **onto** the huge table.

Of

This soup is made **of** lentils and water.

This film is **of** a longer duration.

She passed away in the middle **of** her career.

This child is **of** a different mould.

Birds were scared **of** noises.

I am a member **of** the winning team.

Off

She fell **off** the bridge.

He went **off** in a hurry.

The gunshot scared **off** the birds.

Where are you **off** to?

There is an island, **off** this coast.

Over

Over and above everything, her humility won her many friends.

The fox jumped **over** the fence.

Boys clambered **over** the railing.

Opposite

There is a school **opposite** our house.

Boys and girls sat **opposite** to each other at the feast.

On

I shall meet you **on** a Sunday.

Can you come **on** a weekday?

Her birthday falls **on** New Year's Day.

A lizard is creeping **on** the wall.

Knock **on** the door before entering.

There are many scratches **on** the table.

Books are piled **on** his desk.

There was not a speck of dirt **on** the floor.

The offer **on** the menu card was very tempting.

Children sit **on** the carpet during winter.

Snow is falling **on** the hills.

Paste this flower **on** your scrapbook.

Put the kettle **on** the gas.

Since

Since when are you standing here?

I have living here **since** my childhood.

He has been ailing **since** a year.

She has been missing **since** two months.

We are waiting for normal water supply to be restored **since** Monday.

Since this assignment will take you many months to complete, why don't you shift to my place?

The Ganges has been flowing down the Himalayas **since** time immemorial.

To

Address the letter **to** the undersigned.

Bring her **to** my chamber.

I prefer reading books **to** gossiping with others.

I am planning **to** travel abroad for further studies.

I have the same schedule from Monday **to** Friday.

Where are you planning **to** go for the vacations?

In order **to** complete our schedule, we had **to** work on weekends and holidays.

Bring the milk **to** a boil.

The mob handed over the culprits **to** the police.

Can you think of something **to** improve our efficiency?

These birds migrate **to** warmer lands in winter.

Towards

She ran **towards** her father.

Everybody assembled at the meeting suddenly turned **towards** me.

Through

Pass the thread **through** the needle hole.

She has been **through** a lot of difficulties in her lifetime.

He sailed **through** the examinations with ease.

Under

I rested **under** the shade of a tree.

The children played **under** the watchful gaze of their coach.

The kitten came **under** the wheels of a truck.

She works **under** me.

With

*I plan to travel **with** fewer luggage.*

*She is going **with** her sister.*

***With** whom will you have your dinner?*

*The master hit the horse **with** a whip.*

*You can scale huge heights **with** your caliber and perseverance.*

*He attends to you **with** a smile on his face.*

*She agreed to my suggestions **with** a nod of her head.*

*The program ended **with** a vote of thanks.*

Within

***Within** an hour, she had completed her exam.*

***Within** the span of a day, he had attended meetings across ten villages.*

*The mechanic set right the car **within** two hours.*

*What is the stuffing **within** the layers of this burger?*

7.5 Important Hints of Prepositions

1. The following words normally take the preposition ‘**with**’ after them:

busy, charged, acquainted, contented, satisfied, touched, covered, gifted, delighted, overcome, infected, overwhelmed, blessed, etc.

2. The following words normally take the preposition ‘**for**’ after them:

responsible, need, taste, opportunity, ambition, affection, famous, eager, good, grateful, fit, sorry, useful, blame, taste, etc

3. The following words normally take the preposition ‘**off**’ after them:

pass, come, send, fall, etc

4. The following words normally take the preposition ‘**from**’ after them:

**rescued, free, safe, freed,
saved, differ, prevent,
protect, escape, recover,**

7.6 Summing Up

Preposition is ideally pre-position. It is the word placed before a noun or pronoun. Different types of prepositions include, simple preposition, compound preposition, phrase preposition, etc. Although there is no definite position of a preposition in a sentence, misplacement of preposition could change the meaning of the sentence completely.

There are certain words which clearly take definite prepositions after them. Hence, prepositions are an integral part of any sentence. A sentence without an preposition could prove meaningless or at times

funny too.

7.7 Model Examination Questions

MCOs

1. Fill in the blank with appropriate preposition:

I don't like an office job. I cannot spend the whole day sitting_____a desk.

- (a) I don't like an office job. I cannot spend the whole day sitting on a desk.
- (b) I don't like an office job. I cannot spend the whole day sitting in a desk.
- (c) I don't like an office job. I cannot spend the whole day sitting at a desk.
- (d) I don't like an office job. I cannot spend the whole day sitting under a desk.

2. Fill in the blank with appropriate preposition:

He travelled sixteen miles_____ten hours.

- (a) He travelled sixteen miles in ten hours.
- (b) He travelled sixteen miles on ten hours.
- (c) He travelled sixteen miles of ten hours.
- (d) He travelled sixteen miles for ten hours.

3. Fill in the blank with appropriate preposition:

_____rice, they had lentils.

- (a) For rice, they had lentils.
- (b) With rice, they had lentils.
- (c) In rice, they had lentils.
- (d) Of rice, they had lentils.

4. Fill in the blank with appropriate preposition:

The couple has been missing_____two months.

- (a) The couple has been missing since two months.
- (b) The couple has been missing about two months.
- (c) The couple has been missing in two months.
- (d) The couple has been missing before two months.

5. Fill in the blank with appropriate preposition:

I prefer tea_____coffee.

- (a) I prefer tea and coffee.
- (b) I prefer tea for coffee.
- (c) I prefer tea with coffee.
- (d) I prefer tea to coffee.

Exercise 1

Fill in the blanks with appropriate prepositions:

1. She rushed_____to my room and dropped_____the floor.
2. This painting is the creation_____a famous artist.
3. She was born_____a small village_____India_____affluent parents.
4. I must start_____dawn_____reach_____time.
5. Come and sit_____me.
6. He was killed_____the wild animal.
7. _____to a car, he has five bikes.
8. The work was done_____haste.
9. The river flows_____the bridge.
10. I have known him_____a long time.
11. He has not yet fully recovered_____his illness.
12. I am sorry_____have kept you waiting.
13. You might spill_____the milk.
14. I am obliged_____you_____your help.
15. He abstains_____smoking.
16. His colleagues disagreed_____him_____the proposal.
17. The judge was convinced_____the evidence presented_____the lawyer.
18. Who is the better_____the two?
19. She insisted_____going ahead_____the preparations.
20. I acceded_____her requests.
21. I prefer reading books_____watching television.

Exercise 2

Fill in the blanks with appropriate prepositions:

1. I do not concur_____you_____that decision.
2. We should rely_____our own efforts.
3. I enquired_____the servant whether his master was_____home.
4. I insisted_____going ahead_____the proposal.
5. His salary was reduced_____a thousand rupees after deductions_____various amounts.
6. Mr. James will take_____as the new Principal of our school_____tomorrow.
7. She died_____injuries sustained_____the accident.
8. He succumbed_____his injuries_____a fortnight.
9. The shopkeeper does not have the books I am looking_____.
10. Divide these apples_____all boys.
11. After working hard_____the day, I like_____relax_____the evening.
12. Its difficult_____understand when everybody is talking_____the same time.
13. I'm busy right now_____I shall be_____you_____an hour.

14. The course starts_____Monday.
15. The courses will begin_____next month.
16. We shall get married_____six months' time.

Exercise 3

Fill in the blanks with at, in, or on:

1. She was wearing a silver ring_____her finger.
2. The headquarters of the company are_____Geneva.
3. I was not sure whether I had come to the right office or not. There was no name_____the door.
4. There are some beautiful trees and flowers_____the garden.
5. I like the picture hanging_____the wall_____the kitchen.

Exercise 4

Fill in the blanks with appropriate prepositions:

1. A strange thing happened_____me a few days ago.
2. I was amazed when Simon walked_____the room. I couldn't believe_____.
3. Somebody broke_____my car_____night and stole the radio.
4. I hope you succeed_____getting what you want.
5. She decided_____give up sports so that she could concentrate_____her studies.
6. I filled the tank,_____unfortunately I filled it_____the wrong kind_____petrol.
7. As I was coming out_____the room, I collided_____somebody I knew.
8. Some words are difficult_____translate_____one language_____another.

Exercise 5

Short Question/Answer

1. What is meant by preposition? Explain with examples.
2. Cite few examples of using 'since' as a preposition.

Exercise 6

Long Question/Answer

1. What are the different kinds of prepositions? Explain with examples.
2. Elaborate on the important hints of using prepositions.

Answers

MCOs

1. c
2. a
3. b
4. a
5. d

Exercise 1

1. To, on
2. Of
3. In, of, to
4. At, to, on
5. With
6. By
7. In addition
8. In
9. Under
10. For
11. From
12. To
13. Over
14. To, for
15. From
16. With, on
17. With, by
18. Of
19. On, with
20. To
21. To

Exercise 2

1. With, on
2. On
3. With, at
4. On, with
5. To, of
6. Over, from
7. Of, in
8. To, after
9. For
10. Among
11. During, to, in
12. To, at
13. But, with, in
14. On

15. From

16. In

Exercise 3

1. On

2. At

3. On

4. In

5. On, in

Exercise 4

1. To

2. Into, it

3. Into, at

4. In

5. To, on

6. But, with, of

7. Of, with

8. To, from, to

7.8 Suggested Readings

1. Huddleston, Rodney., and Geoffrey, Pullum., The Cambridge Grammar of the English Language

In-text reference: (The Cambridge Grammar of the English Language)

2. Aarts, Bas., Oxford Modern English Grammar

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3. Swan, Michael., Practical English Usage

In-text reference: (Practical English Usage, 3rd edition)

UNIT 8 ARTICLES

Learning Objectives:

- To classify an article
- To understand use of article
- To use article appropriately

Structure:

- Introduction
- Articles
- Types of Articles
- Use of Indefinite Article 'a'
- When to use 'a' and when to use 'an'
- Use of Definite Article 'the'
- When to omit articles
- When to repeat articles
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

We have already done adjectives as words that qualify nouns or pronouns. We shall isolate specific adjectives and categorize them into a special ambit. This is because they perform an explicit function that simplifies their usage.

Such adjectives double up both as adjective and article. Their dual function details qualifying a noun or pronoun and identifying specific quantity or quality. This improves the meaning conveyed and simplifies understanding.

Articles

Articles are simple words used before nouns to indicate quantity or specify exactly as to how many, whose, or which one. As they are used before nouns and also qualify them, they are identified as adjectives. Only three specific adjectives '*a*', '*an*', and '*the*' come under the ambit of articles.

For e.g.:

*Once **a** fox invited **an** ostrich for dinner.*

I went to **the** mall near my house.

In the above sentences, 'a', 'an', 'the' are articles.

Types of Articles

There are two types of articles:

1. Definite article
2. Indefinite article

Definite article indicates something or someone specific or unique. '**The**' is a definite article.

For e.g.:

The Himalayas

The man with a limp

Indefinite article is a generalized term and does not refer to anything or anybody specifically.

Indefinite articles include 'a' and 'an'. Both are used before singular nouns

For e.g.:

A boy

An eagle

A stick

When you refer to just someone or somebody, similar to a common noun, we use indefinite article. But when we refer to a specific person or thing, similar to proper noun, we use definite article.

For e.g.:

(1) She is a doctor at Army Hospital.

(2) She is the doctor who treated me during my recent illness.

In (1) sentence, 'doctor' refers to the many doctors at Army Hospital.

In (2) sentence, 'doctor' is specifically identified as 'who treated me during my recent illness.'

Hence, in (1) sentence, indefinite article 'a' is used before doctor and in (2) sentence, definite article 'the' is used before doctor.

Use of Indefinite

Article 'A'

(1) The simplest meaning of 'a' is in the numerical sense of 'one'.

For e.g.:

Get me a glass of water.

Buy a book and a pencil.

Pull a chair and sit next to me.

(2) When any single unit, person, or thing represents an entire class, 'a' is used.

For e.g.:

A dog is a faithful animal.

A student should study for his examinations.

A bird is chirping.

(3) In a vague sense of a specific person.

For e.g.:

They are searching for a Ram Singh.

This is the house of a Satpal Sharma.

(4) When a proper noun is used as a common noun.

For e.g.:

He is a Harischandra even in today's world. (*King Harischandra was an epitome of truth.*)

Bring in a Chanakya to deliver perfect judgment. (*Chanakya was very perfect and correct in judgments.*)

When to use 'A' and

When to use 'An'

It is common for students to get confused when to use 'a' and when to use 'an'. The major point of difference in usage of 'a' and 'an' is determined by the sound of pronunciation of the word. The spelling of the word, whether it starts with vowels 'a,e,i,o,u' does not determine usage of 'a' or 'an'. An example can illustrate this better.

For e.g.:

(1) An hour

(2) A useful process

In (1) the word 'hour' starts with alphabet 'h' which is not a vowel. Hence you feel it should be 'a hour'. This is incorrect. When you pronounce 'hour', the alphabet 'h' is silent, in the sense, it is not pronounced at all. 'Hour' is pronounced as 'our' with the sound of a vowel. So 'an' is used before 'hour'.

In (2) the word 'useful' starts with vowel 'u'. But again pronunciation of 'useful' is as 'yseful'. So 'a' is used before 'useful'. Similar words include 'a university', 'a unison', 'a union', etc.

The article 'a' is used before measurements of things like a kilogram of sugar, a litre of milk, a one-rupee coin, a dollar, etc.

Few examples of correct use of articles 'a' and 'an'

<u>A</u>	<u>An</u>
A hotel	An ass
A university	An orange
A historical monument	An inkstand
A union	An island
A forest officer	An enemy
A worker	An hour
A uniform	An heir
A year	An honest person
A eulogy	An umbrella
A young man	An honour
A one rupee	An M.A.
A ewe	An IAS
A useful thing	An IPS
A humble man	An honorable man
A one-eyed bird	An epitome

Use of Definite Article

'The'

(1) 'The' is used in front of names of oceans, mountains, gulfs, islands, buildings, and the like.

For e.g.:

The *Persian Gulf*

The *Himalayas*

The *Alps*

The *Arabian Sea*

The *Aravallis*

The *Andaman and Nicobar Islands*

The *Taj Mahal*

The *Red Fort*

(2) 'The' is used when a singular noun represents an entire class.

For e.g.:

The mango tree provides shade in summer. (Here 'the mango tree' represents all mango trees.)

The elephant is a gentle animal.

The rose is a beautiful flower.

The lotus is our National flower.

The only exception here is '**man**' and '**woman**'. No article is used before these two words when they represent the whole class.

(3) 'The' is used in front of common nouns that are unique.

For e.g.:

The sun shines brightly.

The moon is hidden behind the clouds.

The earth rotates on its axis.

The sky is overcast, it could rain anytime.

The stars are twinkling in the sky.

The ocean is very vast and deep.

Ships are sailing on **the** sea.

However, we do not always use 'the' before 'sea'. In some usage like:

The sailors are at sea. (**We do not say 'The sailors are at the sea'.**)

Christopher reached America while on a sea voyage. (**It is not 'on the sea voyage'.**)

(4) 'The' is used before names of specific books.

For e.g.:

The Koran, the Bible, the Vedas, the Upanishads, the Puranas, etc.

However when we address these books with the name of their author, it is Valmiki's Ramayana, Kalidasa's 'Shakuntalam', etc.

(5) 'The' is used before superlatives. It is also used before comparatives when used for selection.

For e.g.:

The best boy in this class is Samit.

Which is **the** farthest corner of this field?

Bring **the** biggest bag to accommodate all these things.

Give directions for **the** shortest route to reach your place.

He is **the stronger** of the two.

The more the better

The less the quieter

(6) 'The' is used before some specified thing or person.

For e.g.:

This is **the** house you were searching.

This is **the** girl who saved the children.

Show me **the** stadium where Commonwealth Games are to be held.

That is **the** car I want to buy.

(7) 'The' is used before names of inventions and musical instruments.

For e.g.:

He plays **the** flute.

She is excellent on **the** piano.

Who invented **the** computer?

Edison invented **the** telephone.

(8) 'The' is used before directions.

For e.g.:

Sun sets in **the** west.

There are many mountain ranges in **the** north.

There are many small islands in **the** West Indies.

(9) 'The' is used before names of newspapers, magazines, political parties, designations, communities, names of families, ships, trains, planes, committees, and foundations.

For e.g.:

The Times of India is the most widely read newspaper.

The Outlook is a good magazine.

The Congress party is organizing a meeting today.

The Managing Director will conduct all interviews.

The Sikhs tie a turban on their head.

The INS Vikrant is at the dock.

The Rajdhani is running late by five hours.

The jet planes are used in military exercises.

The *Tatas are the pioneers in iron and steel industry in India.*

The *RWA of this block is very active.*

(10) 'The' is used before adjectives when the adjective does the work of a common noun.

For e.g.:

The rich *give alms during festivities.*

The young *are a motivated lot.*

'Rich', 'young' are adjectives. In the above sentences, these adjectives are used as a common noun representing a group.

(11) 'The' is used to refer to ordinals like (first, second, third, fourth, etc).

For e.g.:

*Please go through **the** seventh chapter of this book.*

*Give this to **the** first boy in the queue.*

(12) 'The' is used to before a common noun to give the meaning of an abstract noun.

For e.g.:

The child *in the man was awakened while building sand castles on the beach.*

The righteousness *within him could not stand the injustice being meted out on the poor.*

(13) 'The' is used for emphasis.

For e.g.:

*This tunnel is **the** connector between these two cities.*

*The headgear is **the** identification of this particular tribe.*

When to Omit

Articles

Sometimes we do not use articles in a sentence. Common instances of omission of article include:

(1) Before abstract nouns representing specific state, quality, actions, or feelings:

For e.g.:

*Honesty is the best policy. (***It is not 'The honesty is the best policy'***)*

Beauty lies in the eyes of beholder.

(2) Before a proper noun:

For e.g.:

New Delhi is the capital of India. (It is not ‘The New Delhi is the capital of India.’)

I want to visit Europe this summer. (It is not ‘I want to visit the Europe this summer.’)

(3) When common nouns are used in a wide sense:

For e.g.:

What kind of animal is this? (It is not ‘What kind of an animal is this?’)

Children are innocent.

(4) Before material nouns like:

For e.g.:

Copper is a good conductor of electricity.

Silk is reared from silkworms.

(5) Before names of relations:

For e.g.:

Mother is watering plants in the garden.

Grandfather is resting on the couch.

(6) Before plural nouns representing a class or specific professions:

For e.g.:

Teachers are embodiments of knowledge.

Nurses offer a noble service to humanity.

Most students prefer engineering to medicine.

(7) Before names of colours, languages, seasons, or specific meals:

For e.g.:

Blue is a bright colour.

English is a simple language.

French is an international language.

Breakfast is heavy while lunch and dinner are light meals.

I enjoy rainy season.

We go for outings during winter afternoons.

(8) Before places like hospitals, schools, places of worship, markets, colleges, universities, and similar others when used to refer in a general sense:

For e.g.:

I go to temple on Tuesdays.

We formed social groups at college.

Markets are crowded on weekends.

(9) Before specific nouns that denote something unique:

For e.g.:

He was elected President for the second time.

Kashmir is Switzerland of India.

(10) In certain phrases like:

To set sail: *He set sail this morning*

To lay siege: *Army is planning to lay siege by tonight.*

To lose heart: *Do not lose heart over small matters.*

In hand: *Be happy with what you have in hand.*

At home: *I will be at home this weekend.*

Above ground: *Plants grow above ground.*

At dinner: *I talked about my busy schedule at dinner.*

In jest: *He always talks in jest.*

At sunset: *Birds return to their nests at sunset.*

At sunrise: *We shall start at sunrise.*

On demand: *On demand pay him ten thousand rupees.*

To give ear: *Give ear to what she has been advising ever since.*

To catch fire: *It does not take more than five seconds for inflammable articles to catch fire.*

To take breath: *Pause, take breath, and then continue.*

To set foot: *It has been ten months since we set foot on land.*

To take offence: *Do not take offence to what he says when he is angry.*

To leave home: *You shall leave home at eight o'clock sharp.*

By train: *He reached his destination by train.*

By car: *They plan to go to Nainital by car.*

By road: *Enjoy sceneries across hills when travelling by road.*

At noon: *The thieves struck at noon.*

At daybreak: *Birds start chirping at daybreak.*

By river: *You can go to Rishikesh from Haridwar by river.*

By water: *It will take ten days to reach by water.*

On earth: *Life subsists on earth.*

On land: *After many days at sea, sailors set foot on land.*

Similar phrases include:

To cast anchor, to bring word, to send word, to strike root, in debt, by night, by day, at interest, at sight, by name, at ease, on horseback, on deck

**When to Repeat
Articles**

It is common to repeat articles across different usages. Repetitions can change meaning of a sentence.

Observe the following situations:

(1) When two nouns refer to the same person or thing and a comparison is expressed:

For e.g.:

Rahul is a better teacher than author.

In this sentence, 'Rahul' is a teacher and author. But when his abilities as a teacher and as an author are compared, his teaching ability is better. So article is used only before the first noun.

Now consider this sentence:

Rahul is a better teacher than an author.

In this sentence, Rahul is only a teacher. The meaning of this sentence is that Rahul can teach better than an author can teach. So here teacher and author indicate two different people whereas in the first sentence, teacher and author were indicated in a single person, Rahul. Hence, article is repeated before both nouns in the second sentence.

(2) When two or more connected nouns refer to the same person, article is used only before the first noun. But when connected nouns refer to different people, article is repeated before each noun.

For e.g.:

The Secretary and Principal of the college presided over the meeting.

The Secretary and the Principal of the college presided over the meeting.

In the first sentence, secretary and principal posts are held by a single person while in the second sentence, secretary and principal posts are held by two different persons.

Similar sentences include:

The captain and coach of the cricket team attended the press conference.

The captain and the coach of the cricket team attended the press conference.

The priest and bishop of this church conducted the marriage ceremony.

The priest and the bishop of this church conducted the marriage ceremony.

(3) When two or more adjectives qualify the same noun, article is used only before the first adjective. But when they qualify different nouns, article is repeated before each adjective.

For e.g.:

She has a blue and green frock. (Here it means the same frock is partly blue and partly green in colour.)

She has a blue and a green frock. (Here it means she has two frocks, one blue in colour and the other green in colour.)

Hence, article 'a' is repeated before each adjective in the second sentence whereas it is used only once in the first sentence.

Summing Up

Adjectives that act both as an adjective and as an article are defined as articles. There are two types of articles – Definite and Indefinite. Definite article is 'the' and Indefinite article is 'a' and 'an'. Definite article is used when we speak of something or someone specific. Indefinite article is used when it is not specific.

Usage of 'a' or 'an' is primarily determined by the sound of the noun following it. Only presence or absence of a vowel at the beginning of the word is not the determinant. Sometimes articles are omitted while at other times, articles are intentionally repeated. Repetition of articles can change the meaning of a sentence.

Model Examination Questions

MCOs

1. Insert article appropriately:

How beautiful rose looks!

- (a) How the beautiful rose looks!
- (b) How beautiful the rose looks!
- (c) How beautiful rose the looks!
- (d) How beautiful rose the looks!

2. Fill in the blank with appropriate article:

She reached after _____ hour.

- (a) She reached after an hour.
- (b) She reached after a hour.
- (c) She reached after the hour.
- (d) She reached after one hour.

3. Insert articles appropriately:

Someone had once said that safest place in England was first class carriage in express train.

- (a) Someone had once said that a safest place in the England was a first class carriage in express train.
- (b) Someone had once said that an safest place in the England was an first class carriage in express train.
- (c) Someone had once said that safest place in the England was a first class carriage in the express train.
- (d) Someone had once said that the safest place in England was the first class carriage in an express train.

4. Insert 'a/ an/ the' only where necessary. Put 'x' if nothing is needed.

Where's _____ nearest shop? There's one at _____ end of this road.

- (a) Where's the nearest shop? There's one at the end of this road.
- (b) Where's a nearest shop? There's one at the end of this road.
- (c) Where's an nearest shop? There's one at the end of this road.
- (d) Where's the nearest shop? There's one at an end of this road.

5. Insert 'a/ an/ the' only where necessary. Put 'x' if nothing is needed.

Where did you have _____ lunch? We went to _____ restaurant.

- (a) Where did you have a lunch? We went to the restaurant.
- (b) Where did you have an lunch? We went to the restaurant.
- (c) Where did you have x lunch? We went to the restaurant.
- (d) Where did you have the lunch? We went to an restaurant.

Exercise 1

Fill in the blanks with appropriate articles:

1. French is _____ easy language.
2. Do you see _____ blue sky?
3. She reached after _____ hour.
4. The pizzas were delivered by _____ delivery-boy in _____ hour.
5. If you meet him, give him _____ box.
6. Varanasi is _____ holy city.
7. _____ rhinoceros is found in Kaziranga wildlife sanctuary.
8. Sumit has been holding _____ same position in his team.
9. Samvat is not _____ honourable person.
10. We first met _____ year ago.
11. Greenland is _____ island.
12. _____ owl is _____ wise bird.

13. There are two cars parked outside _____ gate; _____ red one and _____ orange one. _____ orange one is mine; I do not know _____ owner of _____ red car.

Exercise 2

Insert articles wherever necessary:

1. Where did you buy frock?
2. Sun rises in east.
3. Have you informed him of accident?
4. What kind of flower is this?
5. Draw map of your state.
6. You must take care.
7. I have not seen him since he was child.
8. She had already left home.
9. Britishers ruled India for many years.
10. When I reached home, she was starting.

Exercise 3

Which of the given options is correct? Tick on your choice.

1. This is a nice room/nice room. Did you decorate it yourself?
2. A light/Light comes from the sun.
3. Did you have nice weather/a nice weather when you were away?
4. Would you like a/an apple?
5. My brother has got an/a job in a/the bank in Mumbai.
6. Belinda works three days in an/a week.
7. We dined in the/a best restaurant in town.
8. Can you suggest the/a good place to eat?

Exercise 4 (Test Your Learning)

Insert 'a/ an/ the' only where necessary. Put 'x' if nothing is needed.

1. Would you like to travel in _____ space? Yes, I'd love to go to _____ moon.
2. Can you tell me where is _____ room 25, please? It's on _____ second floor.
3. Did you have _____ nice holiday? Yes, it was _____ best holiday I have ever had.
4. Do you often listen to _____ radio? No, in fact I do not have _____ radio.
5. We spent all out money because we stayed at _____ most expensive hotel in town. Why did you not stay at _____ cheaper hotel?
6. What did you have for _____ breakfast this morning? Nothing, I never eat _____ breakfast.
7. Yesterday was _____ nice day. We went for _____ walk by _____ sea.
8. Do you go to _____ cinema often? No, I watch _____ lot of films on _____ television.
9. Could you close _____ door, please?

10. Have you finished with_____book I lent you?
11. There's _____supermarket at _____end of _____street I live in.
12. I have _____problem. Can you help me?
13. Excuse me, where's _____bus station, please?
14. How often do you go to _____dentist?
15. I am just going to _____post office. I won't be long.
16. There were no chairs, so we sat on _____floor.
17. We live in _____small flat at _____centre point.
18. What is _____usual speed limit in towns of your country?
19. We're staying in _____hostel in France.
20. Einstein is _____elementary school teacher.
21. She is paid on _____hourly basis.
22. Joby is working toward _____MBA.
23. I start every day with _____apple.
24. She received _____yellow rose at the ceremony.
25. A spider is _____arachnid.
26. The lifeguard used _____life ring to save the child

Exercise 5

Short Question/Answers

1. What are articles? Explain with examples.
2. What are definite articles? Explain with examples.
3. What are indefinite articles? Explain with examples.

Exercise 6

Long Question/Answers

1. Do we omit articles any time? Explain with examples.
2. Do we repeat articles any time? Explain with examples.

Answers

MCOs

1. b
2. a
3. d
4. a
5. c

Exercise 1

1. An
2. The

3. An
4. The, an
5. The
6. A
7. The
8. The
9. An
10. A
11. An
12. An or the, a
13. The, a, an, the, the, the

Exercise 2

1. Where did you buy the frock?
2. The Sun rises in the east.
3. Have you informed him of the accident?
4. What kind of a flower is this?
5. Draw the map of your state.
6. You must take care. **(No change)**
7. I have not seen him since he was a child.
8. She had already left home. **(No change)**
9. The Britishers ruled India for many years.
10. When I reached home, she was starting. **(No change)**

Exercise 3

1. A nice room
2. Light
3. Nice weather
4. An apple
5. A job a bank
6. A week
7. The
8. A

Exercise 4 (Test Your Learning)

1. X, the
2. X, the
3. A, the
4. The, a

5. The, a
6. X, x
7. A, a, the
8. the, a, x
9. The
10. The
11. A, the, the
12. A
13. The
14. The
15. The
16. The
17. A, the
18. The
19. A
20. An
21. An
22. An
23. An
24. A
25. An
26. A

Suggested Readings

1. Huddleston, Rodney., and Geoffrey, Pullum., The Cambridge Grammar of the English Language

In-text reference: (The Cambridge Grammar of the English Language)

2. Wren, P.C., & Martin. H., High School English Grammar & Composition

In-text reference: (Wren & Martin, Revised Edition)

3. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

In-text reference: (Louise Hashemi, with Raymond Murphy, 2012)

UNIT 9 - DETERMINERS

Learning Objectives:

- To classify determiners
- To understand use of determiner
- To use determiner appropriately

Structure:

- Introduction
- Determiners
- Types of determiners
- Where to use determiners
- Difference in usage of little, a little, few, a few
- Usage of quantifiers
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

Certain words identify or specify a noun in some way. These words do not describe the noun and hence cannot be termed as an adjective. Instead, they only indicate or point out the noun. Such words determine a noun and are hence appropriately named as determiners.

Since determiners show a noun, they precede the noun and modify it. They also simplify meaning of the sentence as then it is easier to understand the total implication of a sentence. In the absence of a determiner, a sentence could prove very ambiguous.

Determiners

Determiners are words that precede nouns or noun phrases and modify them. Consider the following:

Those boys, **that** boy, **a pinch of** salt, **a bit of** pepper, **whichever** book, **whatever** way, **lots of** people, **a major** confusion, etc.

Those, that, a pinch of, a bit of, whichever, whatever are determiners as they determine a noun and specify it in some manner.

Types of determiners

Determiners could be:

- **Possessive nouns** (Ram's, Rahul's, my brother's)
- **Possessives** (your, his, their, mine)
- **Demonstratives** (this, that, these, those)
- **Distributives** (either, neither, each, every)
- **Interrogatives** (what, which, whose)
- **Quantifiers** (some, any, many, several, much)

Where to use determiners

Selecting which specific determiner should you use where depends largely on whether it is a countable noun, an uncountable or abstract noun. Simple examples will help you understand them better:

Countable Nouns

There are many trees in the orchard.

Few trees have been felled.

None of the trees in the orchard have started bearing fruits.

Many (several) trees in the orchard have started bearing flowers.

Only a couple of trees are left.

Uncountable or Abstract Nouns

He has a lot of humility.

He has very little humility.

He does not have any humility.

Much of his humility comes to the fore now.

Difference in usage of 'Little' and 'A little', 'Few' and 'A few'

Consider the following examples:

Pawan has a little experience in handling legal issues.

Pawan has little experience in handling legal issues.

From the first sentence, you understand that Pawan is not very experienced in handling legal issues. Yet his little experience is sufficient to meet your requirements. The second sentence means that Pawan does

not have enough experience of handling legal issues. The first sentence carries an undertone of an affirmation of Pawan's abilities. However the second sentence carries a negative connotation.

Similarly, look at the following examples:

Sheila has few friends.

Sheila has a few friends.

The first sentence refers that Sheila has hardly any friends. The second sentence tells that Sheila does have friends. Although they are very small in number but are very close friends.

Usage of quantifiers

Usage of quantifiers like much, much of the, most, most of the

'Much' is normally used in negative or interrogative sentences. If combined with of, the connotation assumes different meaning altogether.

"How much rain fell yesterday?"

"Not much"

"How are you feeling today?"

"Much better!!"

Much of the progress is due to her diligent care.

Similarly:

Most of the debris has already been cleared.

Most educational institutions are participating in the protests.

Summing Up

Determiners are words that identify or specify a noun in some way. They do not describe the noun. They only indicate the noun.

Determiners precede the noun and modify it. They simplify meaning of the sentence. Without a determiner, meaning of a sentence remains incomplete and insignificant.

Model Examination

Questions

MCOs

1. Use appropriate determiner in the blank:

_____ is the best news I have heard.

- (a) Those is the best news I have heard.
- (b) These is the best news I have heard.
- (c) This is the best news I have heard.
- (d) Any is the best news I have heard.

2. Fill appropriate determiner in the blank:

When a snake is angry, it raises _____ hood.

- (a) When a snake is angry, it raises either hood.
- (b) When a snake is angry, it raises its hood.
- (c) When a snake is angry, it raises each hood.
- (d) When a snake is angry, it raises every hood.

3. Fill in the blanks with suitable determiners:

_____ dress is better than _____.

- (a) Your dress is better than mine.
- (b) Either dress is better than my.
- (c) Either dress is better than much.
- (d) Any dress is better than much.

4. Fill appropriate determiner in the blank:

Rakesh has invited _____ friends for dinner.

- (a) Rakesh has invited much friends for dinner.
- (b) Rakesh has invited any friends for dinner.
- (c) Rakesh has invited its friends for dinner.
- (d) Rakesh has invited many friends for dinner.

5. Fill appropriate determiner in the blank:

Simran has read _____ books of Ruskin Bond.

- (a) Simran has read all books of Ruskin Bond.
- (b) Simran has read any books of Ruskin Bond.
- (c) Simran has read much books of Ruskin Bond.
- (d) Simran has read either books of Ruskin Bond.

Exercise 1

Fill in the blanks with suitable determiners:

- 1. Hussain was too tired to do _____ work.
- 2. _____ trees were uprooted during the storm.

3. Do you need _____ help in this project?
4. _____ cans are not for sale.
5. Take care of _____ guest.
6. _____ child needs love and protection.

Exercise 2

Fill the blanks with 'neither' or 'either':

Peter has two vintage cars. But (1) _____ of them is in running condition. A few years back, he could ride (2) _____ of them. He even took part in the vintage rally where (3) _____ of them won a prize. Thus, he was so disheartened that he has stopped driving (4) _____ of them.

Exercise 3

Short Question/Answers

1. What are determiners?
2. What are the types of determiners?

Exercise 4

Long Question/Answers

1. Differentiate the usage of 'a little', 'little', 'a few', 'few' with suitable examples.
2. Differentiate the usage of 'much', 'much of the', 'most', 'most of the' with suitable examples.

Answers

MCOs

1. c
2. b
3. a
4. d
5. a

Exercise 1

1. any
2. Many
3. some
4. These
5. your
6. Every

Exercise 2

1. neither
2. either
3. neither

4. either

Suggested Readings

1. Huddleston, Rodney., and Geoffrey, Pullum., The Cambridge Grammar of the English Language

In-text reference: (The Cambridge Grammar of the English Language)

2. Swan, Michael., Practical English Usage

In-text reference: (Practical English Usage, 3rd edition)

3. Murphy, Raymond., Murphy's English Grammar

In-text reference: (Murphy's English Grammar, 2012)

UNIT 10 - GERUND

Learning Objectives:

- To identify a gerund
- To use a gerund appropriately
- To use gerund to enhance implications

Structure:

- Introduction
- Gerund
- Gerund and Infinitive
- Compound Gerund
- Gerund and Present Participle
- Characteristics of Gerunds
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

Sometimes a word functions as two different parts of speech at the same time. In the sense, the word shows characteristics of both parts of speech and hence cannot be categorized under any single part of speech. Therefore, the word that functions as a verb and as a noun is a gerund.

Gerund helps in presenting thoughts and expressions in an artistic manner. They beautify written pieces and bring out the intricacies of the language.

Gerund

Gerund is defined as a verb-noun as it functions both as a verb and as a noun. It is the 'ing' form of a verb.

For e.g.:

Walking is a good form of exercise.

In the above sentence, 'walking' is the subject and hence it is a noun. 'Walking' is formed from the verb, walk, by adding 'ing'. Again, 'walking' takes up an object- 'exercise'. This is a characteristic of a verb. So, 'walking' is both a verb and a noun. This is gerund.

Few more examples:

Kings indulged in hunting as a pastime.

Do you enjoy reading poetry?

Breeding dogs is his vocation.

We insisted on him having dinner at our place.

His further education depends on his clearing this examination.

Gerund and Infinitive

Both gerund and infinitive are verbs that function as nouns. Both take up objects in a sentence.

In simple terms, you can differentiate between the two as:

Gerund = Verb + ing

Infinitive = to + verb

For e.g.:

<u>Verb</u>	<u>Infinitive</u>	<u>Gerund</u>
Play	To play	Playing
Speak	To speak	Speaking
See	To see	Seeing
Stand	To stand	Standing
Take	To take	Taking
Spend	To spend	Spending
Wait	To wait	Waiting

Observe the following sentences:

Playing the piano is her hobby. **(Gerund)**

Her hobby is to play the piano. **(Infinitive)**

Speaking the truth is her forte. **(Gerund)**

Her forte is to speak the truth. **(Infinitive)**

Seeing is to believe. **(Gerund)seeing is believing**

To see is to believe. **(Infinitive)**

Standing up for her rights is commendable. **(Gerund)**

To stand up for her rights is commendable. **(Infinitive)**

I prefer taking a flight. **(Gerund)**

I prefer to take a flight. (Infinitive)

Spending time with kids is enjoyable. (Gerund)

It is enjoyable to spend time with kids. (Infinitive)

Waiting at the transit lounge is boring. (Gerund)

It is boring to wait at the transit lounge. (Infinitive)

You can use the gerund or the infinitive with the following verbs:

Allow

Agree

Advise

Love

Sorry

Cease

Afraid

Start

Continue

Be

Permit

Stop

Intend

Like

Regret

Propose

Want

Recommend

Need

Can

Compound Gerund

Compound Gerund is formed by placing a past participle after gerunds of 'be' and 'have'.

For e.g.:

I am happy for him having secured the first prize.

We were relieved for being absolved of all charges.

They wanted her to give a speech for having participated in the summit.

In the above sentences, ‘*having*’ and ‘*being*’ are gerunds. However, they are followed by past participles like ‘*secured*’, ‘*absolved*’, and ‘*participated*’. Together they form **compound gerunds**.

Gerund and Present Participle

You would have noticed that both gerunds and present participles end in ‘ing’. Then how can you differentiate between the two? It’s very simple.

Gerund is a **verb-noun or verbal noun**, in the sense it functions both as a verb and as a noun.

Present Participle is a **verb-adjective** or verbal adjective, in the sense it functions both as an adjective and as a verb.

For e.g.:

Gerund

Present Participle

- | | |
|--------------------------------------------------------|------------------------------------------------------|
| 1. He loves playing football. | Playing football, he has gained many friends. |
| 2. He enjoys painting sceneries. | Painting sceneries, he has learnt to respect nature. |
| 3. I learnt to be disciplined planning daily routines. | Planning daily routines, I learnt to be disciplined. |

In the first sentence of gerund, ‘*playing*’ functions both as a verb and as a noun. In the first sentence of present participle, ‘*playing*’ signifies the game of football (noun) and hence is an adjective. But at the same time, it is also a verb. So present participle does the job of an adjective and a verb.

Characteristics of Gerunds

1. If you use a verb after a preposition, it has to be a gerund. There are no exceptions to this.

For e.g.:

We can reach tonight by walking.

She is scared of losing.

He is an expert in debating.

I have a penchant for writing.

Notice the prepositions ‘by’, ‘of’, ‘in’, ‘for’ are followed by gerunds ‘walking’, ‘losing’, ‘debating’, ‘writing’.

2. Some verbs followed by prepositions or adverbs take up the gerund form. Such verbs include:

➤ Give up

- Care for
- Leave off
- Put off
- Look forward
- Take to
- Keep on

For e.g.:

I have given up reading for want of time.

They do not care for instilling discipline in their wards.

The teachers left off fuming.

We cannot put off visiting our friends.

I look forward to working with you.

She has taken to painting like her father.

He keeps on pestering for money.

3. The following verbs are always followed by gerund:

Avoid: *I avoid meeting him.*

Admit: *I admit meeting him.*

Appreciate: *I appreciate meeting him.*

Keep: *I keep meeting him.*

Detest: *I detest meeting him.*

Consider: *I consider meeting him.*

Risk: *I risk meeting him.*

Deny: *I deny meeting him.*

Imagine: *I imagine meeting him.*

Defer: *I defer meeting him.*

Anticipate: *I anticipate meeting him.*

Postpone: *I postpone meeting him.*

Enjoy: *I enjoy meeting him.*

Escape: *I escaped meeting him.*

Similar verbs include save, finish, involve, understand, dread, remember, and dislike. Try forming sentences with these verbs.

4. Some verbs like *pardon, excuse, forgive, prevent* do not take up gerund form immediately after the verb. They take up either pronoun, adjective, or preposition after the verb and then follow it with gerund.

For e.g.:

The judge pardoned him for misbehaving in public.

Verb 'pardoned' is followed by pronoun 'him' and then by gerund 'misbehaving'.

She forgave his audacity of demeaning her.

Verb 'forgave' is followed by pronoun 'his', preposition 'of' and then gerund 'demeaning'.

Please excuse me for coming late!

Verb 'excuse' is followed by pronoun 'me', preposition 'for' and then gerund 'coming'.

Summing Up

Gerund is a verbal noun. It differs from infinitive as infinitive takes up 'to' before the verb form while gerund ends in 'ing'. Although both gerund and present participle end in 'ing', gerund functions both as a verb and as a noun while present participle functions as an adjective and as a verb.

Compound Gerund is formed by placing a past participle after gerunds of 'be' and 'have'.

Verb after a preposition is a gerund. But some verbs do not take up gerund form immediately after the verb. They either take up pronoun, adjective, or preposition after the verb and then follow it with gerund.

Model Examination Questions

MCOs

1. Correct the following sentences:

She is scared to lose her child.

- (a) She is scared to losing her child.
- (b) She is scared of losing her child.
- (c) She is scared to lost her child.
- (d) She is scared her child is lost.

2. Choose the correct option:

Do not forget _____ the letter.

- (a) Do not forget to post the letter.
- (b) Do not forget posting the letter.
- (c) Do not forget posted the letter.
- (d) Do not forget post the letter.

3. Choose the correct option:

I can't take a decision, I change keep.

- (a) I can't take a decision, I keep change.

- (b) I can't take a decision, I keep changes.
- (c) I can't take a decision, I keep to change.
- (d) I can't take a decision, I keep changing.

4. Choose the correct option for the blank:

I have a friend who claims _____(be) able to speak in ten languages.

- (a) I have a friend who claims able to speak in ten languages.
- (b) I have a friend who claims ably to speak in ten languages.
- (c) I have a friend who claims to be able to speak in ten languages.
- (d) I have a friend who claims to speak in ten languages.

5. Correct the following sentences:

Are you plan to visit your parents this vacation?

- (a) Are you to visit plan your parents this vacation?
- (b) Are you planning to visit your parents this vacation?
- (c) Are you plan your parents to visit this vacation?
- (d) Are to visit you plan your parents this vacation?

Exercise 1

Correct the following sentences:

1. I enjoy to read books.
2. When are you planned to visit the hills?
3. Would you mind to come to my place?
4. Sheela just finished to do her work.
5. She is not good to sing.

Exercise 2

Use the correct form from the brackets to complete the following sentences:

1. We were all afraid to speak, nobody dared _____(to say/said) anything.
2. We have got a new laptop at home. I have not learnt _____(using/to use/ used) it yet.
3. James has decided not _____(to purchase/ purchasing/purchased) a car.
4. My English seems _____(to be/ being) getting better.

Exercise 3 (Test Your Learning)

Complete the sentences using words given in brackets correctly:

1. I don't mind _____(walk) home, but I'd rather _____(get) a taxi.
2. He had made his decision and refused _____(change) his mind.
3. It was really a good holiday, I enjoyed _____(be) by the sea.
4. Why did you change your decision? What made you _____(change) your mind?
5. The water here is not good. I would avoid _____(to drink) if I were you.
6. Did I really tell you I was unhappy? I don't remember _____(say) that.

7. After _____(stop) by the police, the man admitted _____(steal) the car but denied _____(drive) at high speed.
8. Sam used _____(be) a footballer but had to stop _____(play) because of injury.

Exercise 4

Short Questions/Answers

1. What is gerund? Explain with examples.
2. How does gerund classify to be a verbal noun? Explain with examples.

Exercise 5

Long Questions/Answers

1. What is compound gerund? Explain with examples.
2. Elaborate on characteristics of gerund.

Answers

MCOs

1. b
2. a
3. d
4. c
5. b

Exercise 1

1. I enjoy reading books.
2. When are you planning to visit the hills?
3. Would you mind coming to my place?
4. Sheela just finished doing her work.
5. She is not good at singing.

Exercise 2

1. We were all afraid to speak, nobody dared to say anything.
2. We have got a new laptop at home. I have not learnt to use it yet.
3. James has decided not to purchase a car.
4. My English seems to be getting better.

Exercise 3 (Test Your Learning)

1. I don't mind walking home, but I'd rather get a taxi.
2. He had made his decision and refused to change his mind.
3. It was really a good holiday, I enjoyed being by the sea.
4. Why did you change your decision? What made you change your mind?
5. The water here is not good. I would avoid drinking if I were you.
6. Did I really tell you I was unhappy? I don't remember saying that.

7. After being stopped by the police, the man admitted stealing the car but denied driving at high speed.
8. Sam used to be a footballer but had to stop playing because of injury.

Suggested Readings

1. Murphy, Raymond., Murphy's English Grammar
In-text reference: (Murphy's English Grammar, 2012)
2. Wren, P.C., & Martin. H., High School English Grammar & Composition
In-text reference: (Wren & Martin, Revised Edition)
3. Huddleston, Rodney., Pullum, K. Geoffrey, A Student's Introduction to English Grammar
In-text reference: (A Student's Introduction to English Grammar, 2005)

UNIT 11 - FIGURES OF SPEECH

Learning Objectives:

- To identify figure of speech
- To understand figure of speech
- To use figure of speech appropriately

Structure:

- Introduction
- Figures of speech
- Different figures of speech
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

So far, we have elaborated on different parts of speech and learnt their usage. There are certain features of the language which help create and produce a different perception of the written piece altogether. These help you create a mystic meaning to the written piece.

The reader enjoys the way in which different words are used to express thoughts. Overall, such words weave a different meaning to improve and beautify the writing.

Figures of Speech

A figure of speech is a specific form of expression that lends greater effect to the language used. Use figures of speech to improve your vocabulary and command over the language.

Different figures of speech

Simile: When two things of different kinds but having at least one thing in common are compared, it is a simile. Normally words used in simile include ‘*as, like, so*’.

For e.g.:

As proud as peacock, as tough as leather, as good as gold, as old as the hills, as cool as a cucumber, as clear as crystal, etc,

Although she is short-tempered, her heart is as good as gold.

Even in the scorching heat, he looks as cool as a cucumber.

The water in the springs is as clear as crystal.

Despite his small frame, his heart is as tough as leather.

Metaphor: Metaphor is little different from a simile in the sense, it is not expressed ‘asas’. It is not stated as ‘like’ another thing or fact. It is stated as the fact or thing itself.

For e.g.:

‘as hard as a rock’ is a simile but in a metaphor it is expressed as:

He is the rock of the family. *(In a simile, it would have been as ‘He is as hard as a rock in his family’.)*

Often, metaphor is addressed as an implied simile. Every simile can be compressed into a metaphor and every metaphor can be expanded into a simile.

Hyperbole: When a statement is exaggerated for greater emphasis, it is a hyperbole.

For e.g.:

Even the waters of all the sacred oceans and seas cannot wash away his sins.

She cried so much that her tears could have filled up the rivers and oceans.

Personification: Inanimate objects and things are spoken as if they are living beings.

For e.g.:

The first rays of sunlight tiptoed into the room.

The tornado ripped through the town.

Don’t let go the opportunity knocking on your door.

As water levels continued to rise, the river was swallowing villages and towns.

The beautiful flowers in my garden waltzed in the gentle evening breeze.

Euphemism: These words are used to soften the effect of the original words:

For e.g.:

Departed or passed away is used instead of died

Differently-abled is used instead of handicapped

On the streets is used instead of homeless

Rest room is used instead of go to the bathroom

Between jobs is used instead of unemployed

Antithesis: This brings about a striking contrast between sentiments or words within a single sentence to emphasize.

For e.g.:

To err is human, to forgive is God.

Man proposes, God disposes

Speech is sliver but silence is golden.

Oxymoron: When two contradictory facts about a single thing is expressed within a single sentence, it is oxymoron. These phrases increase reader's interest, sometimes even stop and ponder over the meaning.

For e.g.:

Act naturally

Clearly confused

Deafening noise

Pretty ugly

Beautifully painful

Short wait

Naturally strange

True myth

Epigram: It presents a brief but interesting contrast and often has a satirical effect.

For e.g.:

Fools rush in where angels fear to tread.

The child is the father of man.

In the midst of life, we are in death.

The only thing worse than being talked about is not being talked about.

Climax: This figure of speech rises in steps from simple to more important facts or features. ***For e.g.:***

He came, he saw, he conquered.

He ran fast; he came first in the race; he was awarded a prize.

Anticlimax: This is arrangement of words in order of decreasing importance. Often, it is used to ridicule.

For e.g.:

The soldier fights for glory, and a shilling a day.

She lost her husband, her children and her purse.

Irony: Irony is when one thing is said which means the exact opposite. With irony the words used suggest the opposite of their literal meaning. The effect of irony depend upon the tone of voice and the context. It is humorous or lightly sarcastic mode of speech.

For e.g.:

He was suspended for his little mishap.

The homeless survived in their cardboard palaces. Apostrophe, Metonym and Synecdoh are not explained

Summing Up

Figures of speech are expressions that add greater life and meaning to the language. They beautify the language and make reading more interesting.

Different figures of speech include simile, metaphor, hyperbole, personification, euphemism, antithesis, irony, oxymoron, climax, anticlimax, and epigram.

Model Examination Questions

MCOs

1. The camel is the ship of the desert.

a) Metaphor b) Simile c) Oxymoron d) Epigram

2. Death lays its icy hands on Kings.

a) Epigram b) Antithesis c) Metaphor d) Personification

3. Here is the smell of blood still; all the perfumes of Arabia will not sweeten this little hand.

a) Hyperbole b) Antithesis c) Personification d) Metaphor

4. Many are called, few are chosen.

a) Oxymoron b) Antithesis c) Hyperbole d) Personification

5. He was condemned to a living death.

a) Oxymoron b) Antithesis c) Hyperbole d) Personification

Exercise 1

Select the correct alternative:

1. When the Almighty scattered the kings in the land, it was like snow fallen on Zalmon.

a) Metaphor b) Hyperbole c) Personification d) Simile

2. Speech is silver, silence is golden.

a) Metaphor b) Personification c) Antithesis d) Irony

3. Let the rivers clap their hands, let the mountains sing together for joy; let them sing before the Lord, for he comes to judge the earth.....

a) Metaphor b) Personification c) Apostrophe d) Simile

4. I am so hungry, I could eat a horse.

a) Metaphor b) Irony c) Climax d) Hyperbole

5. Lost, broken, wrecked and dead within an hour.

a) Metaphor b) Irony c) Climax d) Anticlimax

6. Life is bitter sweet.

a) Metaphor b) Oxymoron c) Climax d) Hyperbole

7. We look for light, but all is darkness.

a) Metaphor b) Oxymoron c) Climax d) Antithesis

Exercise 2

Short Question/Answers

1. What is a figure of speech? Explain with examples.

2. Why do we use figures of speech? Give reasons.

Exercise 3

Long Question/Answers

1. Elaborate on simile and metaphor bringing out the difference between the two. Support your answer with suitable examples.

2. Discuss any different figures of speech of your choice giving suitable examples for each.

Answers

MCOs

1. b

2. d

3. a

4. b

5. a

Exercise 1

1. d

2. b

3. b

4. a

5. c

6. b

7. d

Suggested Readings

1. Walker, Elaine., Steve Elsworth Grammar Practice for Upper Intermediate Students (with Key) In-text reference: (Elaine Walker, 2008)

2. Huddleston, Rodney. , Pullum, K.,Geoffrey., A Student's Introduction to English Grammar In-text reference: (Rodney Huddleston, Geoffrey K. Pullum, 2005)

3. Murphy, Raymond., Murphy's English Grammar In-text reference: (Murphy's English Grammar, 2012)

UNIT 12 - PUNCTUATION

Learning Objectives:

- To understand punctuation
- To differentiate punctuations
- To use punctuation appropriately

Structure:

- Introduction
- Punctuation
- Different punctuations
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

When we talk, we use pauses, modulate our voice, use gestures, and various other attributes to deliver intended message. In any written piece, these expressions and thoughts have to be presented through words only. Hence, here we take help of certain identification marks to deliver the meaning suitably. Such identification marks come under the purview of punctuation. We should use proper punctuation at correct places to deliver the exact meaning.

Punctuation

Punctuation refers to the commas and stops in writing. It is derived from the Latin word 'Punctum', which means 'a point'. When you write sentences, you should use commas and full-stops at the correct places to convey the right meaning. Incorrect usage can change the meaning expressed.

Different

Punctuations

(1) Full Stop: This is denoted by (.). You normally put a full stop at the end of a sentence. It indicates the end of a sentence. It is also used after abbreviations and initials.

For e.g.:

The bird is resting on the branch of a tree.

Approx., Addl., M.D., Dr.,

(2) Comma: This is denoted by (,). It represents the shortest pause in a sentence. It is normally used to

separate a series of words, clauses, groups of words within a sentence to set them off, to indicate omission of a word, etc.

For e.g.:

Brazil, Russia, India, China and South Africa form BRICS.

Ram received a watch and Hari, a cycle.

When Ram fell down and got hurt, there was no one to help him.

Ram, having finished his homework, went off to play.

(3) Semicolon: This is denoted by (;). It represents a pause of greater importance than that represented by a comma. It is normally used to separate clauses that contain a comma or to separate many clauses.

For e.g.:

He was an epitome of honesty, efficiency, sincerity, perseverance; and we all respected him.

The team won the toss, went in to bat first, scored more than two hundred runs; yet, could not win the match.

(4) Colon: This is denoted by (:). It represents a much greater pause than a semicolon or comma. It is commonly used for enumeration.

For e.g.:

The main parts of a human body are:-

Face

Arms

Legs

Head

Body

Feet

(5) Question Mark: This is denoted by (?). It is also known as the note of interrogation. It is used at the end of interrogative sentences.

For e.g.:

Where are you going?

What is the time?

How are you?

(6) Exclamatory Mark: This is denoted by (!). It is used at the end of exclamatory sentences or after exclamatory words and expressions.

For e.g.:

What a waste of money!

Oh my God! I lost my wallet.

Dear! Please fetch me my spectacles.

(7) Dash: This is denoted by (-). It is used to indicate an abrupt end or change of thought.

For e.g.:

Had it not been for him – But why are you asking all this?

(8) Hyphen: This is a shorter line than the dash and is used in between words to make them a single word.

For e.g.:

Slip-on, in-between, mid-August, pre-independence, all-inclusive, low-budget,

(9) Parentheses: This is denoted by (). It is expressed as within brackets.

For e.g.:

An unprecedented show of courage (call it daring) helped save her life.

(10) Inverted Comma: This is denoted by (“ ”). This indicates exact wordings of speaker. It is normally used in direct speech.

For e.g.:

She asked, “When do we plan to start?”

I answered, “In an hour”.

(11) Apostrophe: This is denoted by (‘). It is used to form plural of figures and letters, to represent omission of a letter, and in genitive case of nouns.

For e.g.:

Add your 9’s and 8’s

Don’t (for do not)

Sheela’s, Ram’s

(12) Use of Capital alphabets: Capital alphabets are used at start of a proper noun and adjectives derived from these nouns, start of a sentence, for pronoun ‘I’, and interjection ‘O’.

For e.g.:

India, Indian

We are learning English grammar.

Whether you arrive at time or not, I will not go late.

The boy exclaimed, "O! My master is no more!"

Summing Up

Punctuation is used to enhance expressive writing. In a way, punctuation helps us overcome verbal expressions and modulations while writing.

Different punctuations include comma, full-stop, colon, dash, hyphen, apostrophe, inverted comma, and use of capital letters.

Model Examination Questions

MCOs

1. Use appropriate punctuations in the following sentence:

kumar who is quite shy has become one of my best friends.

- (a) Kumar who is quite shy has become one of my best friends.
- (b) Kumar who is quite Shy, has become one of my Best Friends.
- (c) Kumar who, is quite shy, has become one of my Best Friends.
- (d) Kumar, who is quite shy, has become one of my best friends.

2. Punctuate the following correctly:

perhaps cried he there may be such monsters as you describe

- (a) Perhaps cried he "there may be such monsters as you describe."
- (b) "perhaps cried he there may be such monsters as you describe"
- (c) "Perhaps" cried he "there may be such monsters as you describe
- (d) "Perhaps!" cried he, "There may be such monsters as you describe."

3. Use the correct punctuations:

the shepherd finding his flock destroyed exclaimed i have been rightly served why did i trust my sheep to a wolf

- (a) the shepherd finding his flock destroyed exclaimed, "I have been rightly served, Why did I trust my sheep to a wolf?"
- (b) The shepherd, finding his flock destroyed exclaimed, "I have been rightly served ! Why did I trust my sheep to a wolf?"
- (c) The shepherd finding his flock destroyed exclaimed "I have been rightly served Why did I trust my sheep to a wolf?"
- (d) The shepherd, finding his flock destroyed exclaimed, "I have been rightly served Why did I trust my sheep to a wolf"

4. Punctuate appropriately:

elated the winner hugged her coach.

- (a) Elated, the winner hugged her coach.
- (b) elated, the winner hugged her coach.

- (c) Elated the winner hugged her coach.
- (d) Elated, The winner hugged her coach.

5. Punctuate correctly:

we have three choices for vacation destinations Kashmir goa and coorg.

- (a) we have three choices for vacation destinations Kashmir Goa and Coorg.
- (b) We have three choices for vacation destinations: Kashmir, Goa, and Coorg.
- (c) We have three choices for vacation destinations Kashmir, Goa, and Coorg.
- (d) We have Three choices for vacation destinations: Kashmir, Goa, and Coorg.

Exercise 1

Use appropriate punctuations in the following sentences:

1. they had played together in infancy they had worked together in manhood they were now tottering about and gossiping away in the evening of their life and in a short time they will probably be buried together in the neighbouring churchyard
2. the human mind is never stationary it advances or it retrogrades
3. there is a slavery that no legislation can abolish the slavery of caste
4. if you read ten pages of a good book letter by letter that is to say with real accuracy you are for evermore in some measure an educated person
5. as far as I know that room is empty.
6. concerned about her health mary made an appointment to see her doctor.
7. since we hired a new office manager our workload has eased.
8. i am friends with the arora twins and i am friends with ryan.
9. after running we stretched for ten minutes.
10. those shoes are available in black tan red and white.
11. aaron was one of the most popular boys therefore he had several invitations to the party.
12. there are four girls on the relay team usha anne sheela and priya.
13. one activity helped me to increase my vocabulary reading more.
14. i went to the library on my lunch breaks samir never took a lunch break.
15. alice liked to eat apples james hated them.

Exercise 2

Short Question/Answers

1. What is punctuation?
2. Where do you use a full-stop?

Exercise 3

Long Question/Answers

1. Explain the different types of punctuation.
2. Explain the difference between colon and semi-colon with the help of examples.

Answers

MCOs

1. (d)
2. (d)
3. (b)
4. (a)
5. (b)

Exercise 1

1. They had played together in infancy, they had worked together in manhood, they were now tottering about and gossiping away in the evening of their life, and in a short time, they will probably be buried together in the neighbouring churchyard.
2. The human mind is never stationary; it advances or it retrogrades.
3. There is a slavery that no legislation can abolish: - the slavery of caste.
4. If you read ten pages of a good book letter by letter, i.e.:- to say, with real accuracy, you are for evermore in some measure, an educated person.
5. As far as I know, that room is empty.
6. Concerned about her health, Mary made an appointment to see her doctor.
7. Since we hired a new office manager, our workload has eased.
8. I am friends with the Arora twins, and I am friends with Ryan.
9. After running, we stretched for ten minutes.
10. Those shoes are available in black, tan, red, and white.
11. Aaron was one of the most popular boys; therefore he had several invitations to the party.
12. There are four girls on the relay team: Usha, Anne, Sheela, and Priya.
13. One activity helped me to increase my vocabulary: reading more.
14. I went to the library on my lunch breaks; Samir never took a lunch break.
15. Alice liked to eat apples; James hated them.

Suggested Readings

1. Wren, P.C., & Martin. H., High School English Grammar & Composition
In-text reference: (Wren & Martin, Revised Edition)

2. Aarts, Bas., Oxford Modern English Grammar

In-text reference: (*Oxford Modern English Grammar 2009*)

3. Huddleston, Rodney., and Geoffrey, Pullum., The Cambridge Grammar of the English

Language

In-text reference: (The Cambridge Grammar of the English Language)

UNIT 13 - Synthesis of Sentences

Learning Objectives:

- To be able to combine sentences
- To use appropriate joining words
- To form meaningful sentences

Structure:

- Introduction
- Synthesis of Sentences
- Different Ways of Combining Sentences
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

Often while speaking or writing, communication takes place by combining many sentences to deliver the exact meaning. Such combination has to be appropriate and meaningful. Only then the message reaches out clear. Choice and usage of words have to be accurate.

If joining words are inappropriate or incorrect, meaning of the sentence would change and sometimes could prove opposite to what was intended. Hence, choice of joining words is of paramount importance.

Synthesis of Sentences

Small simple sentences can be joined to form a single sentence. Such combination presents the meaning in a progressive manner. Synthesis of sentences refers to combining many simple sentences to form a single simple, compound or complex sentence.

There are different ways of combining sentences. These include:

1. By using a phrase or a noun:

For e.g.:

This is my classmate. Her name is Sushma.

This is my classmate, Sushma.

This city was once the capital of Gupta kingdom. It is now a modern city.

This city, once the capital of Gupta kingdom, is now a modern city.

2. By using a participle:

For e.g.:

He ate his dinner. He went off to sleep.

Having eaten his dinner, he went off to sleep.

She heard the knock. She opened the door.

Hearing the knock, she opened the door.

3. Using continuous tense:

For e.g.:

The hunter fired a shot. The birds flew away.
The hunter having fired a shot the birds flew away.

The teacher entered the class. The children sat down
The teacher having entered the class the children sat down.

4. Using preposition with gerund or noun:

For e.g.:

I went to Mumbai. I wished to be an actor.
I went to Mumbai since I wished to be an actor.

The bugle sounded. The weary soldiers leapt to their feet.
On hearing the sound of the bugle, the weary soldiers leapt to their feet.

5. Using an infinitive:

For e.g.:

He had no money. He could not give any away.
He had no money to give away.

I speak the truth. I am not afraid of it.
I am not afraid to speak the truth.

6. Using an Adverbial Clause or Adverb:

For e.g.:

The door was open. It looked rather suspicious.
The door was suspiciously open.
He was obstinate. He refused to listen to advice.
He obstinately refused to listen to advice.

7. Using different conjunctions:

For e.g.:

(i) Using 'and':

The sun rose. We started our trek.
The sun rose and we started our trek.

The show ended. They started for home.
The show ended and they started for home.

(ii) Using 'as well as':

He is intelligent. He is hardworking.
He is intelligent as well as hardworking.

Sushma is going to school. Rama is going to school.
Sushma as well as Rama is going to school.

(iii) Using 'both..... and':

He is intelligent. He is hardworking.
He is both intelligent and hardworking.

She is a painter. She is a dancer.
She is both a painter and a dancer.

(iv) Using 'not only but also':

She is a painter. She is a dancer.
She is not only a painter but also a dancer.

He is intelligent. He is hardworking.
He is not only intelligent but also hardworking.

(v) Using ‘still’ or ‘yet’:

She got hurt. She continued to run.
She got hurt still she continued to run.

She ate less. She did not lose weight.
She ate less yet she did not lose weight.

(vi) Using ‘but’:

She tried her best. She could not reach the top.
She tried her best but she could not reach the top.

He drank a bottle of water. His thirst did not quench.
He drank a bottle of water but his thirst did not quench.

(vii) Using ‘nevertheless’:

He has a happy family. He is not contented.
He has a happy family nevertheless he is not contented.

She came first in school. She is not happy.
She came first in school nevertheless she is not happy

(ix) Using ‘however’:

Your work is unfinished. You may go.
Your work is unfinished however you may go.

You are young. You may participate.
You are young however you may participate.

(x) Using ‘while’ and ‘whereas’:

He jumped in glee. She just smiled.
He jumped in glee while she just smiled.
He jumped in glee whereas she just smiled.

The boys were playing. The girls were singling.
The boys were playing while the girls were singling.
The boys were playing whereas the girls were singling.

(xi) Using ‘only’:

Do whatever you want to do. Stay at home.
Do whatever you want to do, only stay at home.

Go anywhere you like. Return by six in the evening.
Go anywhere you like, only return by six in the evening.

(xii) Using ‘therefore’:

He told a lie. He was punished.
He told a lie therefore he was punished.

She won the first prize. She was felicitated.
She won the first prize therefore she was felicitated.

(xiii) Using ‘either...or’ ‘neither ... nor’:

She returns the book. She pays fine.

Either she returns the book or she pays fine.

*She does not sit at home. She does not spend money.
Neither does she sit at home nor does she spend money.*

(xiv) Using ‘or.. else’:

*Run to the station. You will miss the train.
Run to the station or else you will miss the train.
Tell the truth. You will be jailed.
Tell the truth or else you will be jailed.*

(xv) Using ‘hence’:

*She went out in the hot sun. She got sunstroke.
She went out in the hot sun hence she got sunstroke.*

*She has high fever. She is shivering.
She has high fever hence she is shivering.*

(xvi) Using when, who, where, which:

*She went out with the boy. He is her brother.
She went out with the boy who is her brother.*

*She called for help. It was midnight.
When she called for help, it was midnight.*

*She selected a ring. It was made of gold.
She selected a ring which was made of gold.*

*She called me to Park’s Inn. We met there first.
She called me to Park’s Inn where we met first.*

Summing Up

Synthesis of sentences helps in forming meaningful and interesting sentences using joining words, clauses and phrases. It is essential to use appropriate joining words or phrases in order to convey the intended meaning. Incorrect words could convey wrong meaning and hamper the perception.

Sentences can be joined using conjunctions, participles, clauses, infinitives, prepositions, or phrases. Also, such combination improves presentation of sentence and progresses towards a compact and impressive sentence.

Model Examination Questions

MCOs

Synthesize the simple sentences into a single complex sentence:

1. He was returning from school. He was caught in a shower.

- (a) He was returning from school when he was caught in a shower.
- (b) Returning from school he was, when he was caught in a shower.
- (c) When he was caught in a shower, returning from school he was.
- (d) He was caught in a shower when returning from school he was.

2. The man talks most. The man does least. This very often happens.

- (a) The man who talks the most does the least, this happens very often.
- (b) The man who does the least happens very often talks the most.
- (c) It very often happens that the man who talks the most does the least.
- (d) The man who talks the most does the least is very often happens.

3. He will succeed. We expect him to.

- (a) We expect him to succeed.
- (b) His success is what we expect.
- (c) He will succeed is what we expect him to do.
- (d) We expect him that to succeed.

4. The theft was committed last night. The man has been caught.

- (a) The man has been caught committing the theft last night.
- (b) The theft last night was committed by the man.
- (c) The man who committed the theft last night has been caught.
- (d) The man has been caught by the theft last night.

5. The wolf is larger. The jackal is smaller.

- (a) The wolf is larger whereas the jackal is smaller.
- (b) The wolf larger than the jackal.
- (c) The jackal smaller than the wolf.
- (d) The wolf is larger so the jackal is smaller.

Exercise 1

Synthesize the simple sentences into a single complex sentence:

1. That is the man. He gave me a dog. It went mad.
2. The horse has killed a man. I wished to sell it to you. The man was trying to steal it.
3. He took the medicine. He then felt better. It cured his headache.
4. He played exceedingly well in the match. His team won in consequence. The match was played yesterday.
5. He lost a large sum of money. He gave up speculation.
6. He forsook his dishonest ways. No one would give him work. His dishonest ways had brought him to the depths of poverty.
7. A certain number of the enemy escaped. We do not know the number.
8. The time was six o'clock. The accident happened then.
9. What have you done? Tell me.
10. We have been deceived. That is the truth.
11. He discovered the print of a foot on the sand. He was puzzled.
12. Life lasts a certain time. Let us be honest during that time.
13. He may slay me. I will trust him.

14. Why do you keep your eye on me like this? Have you turned detective?

15. The speed of the boat was remarkable. I was going against the current. It was going against the wind. These facts should be kept in mind.

Exercise 2

Short Question/Answers

1. What is meant by synthesis of sentences?
2. Why is synthesis of sentences necessary?

Exercise 3

Long Question/Answers

1. Explain synthesis of sentences using conjunctions citing suitable examples.
2. Explain synthesis of sentences using 'when, who, where' which citing suitable examples.

Answers

MCOs

1. a

2. c

3. a

4. c

5. a

Exercise 1

1. That is the man who gave me a dog which went mad.
2. I wished to sell this horse which has killed a man who tried to steal it to you.
3. He took the medicine which cured his headache and he then felt better.
4. He played exceedingly well in the match played yesterday and his team won in consequence.
5. Having lost a large sum of money, he gave up speculation
6. He forsook his dishonest ways which had brought him to the depths of poverty as no one would give him work.
7. We do not know the certain number of the enemy who escaped.
8. The accident happened when it was six o'clock.
9. Tell me what you have done.
10. The truth is that we have been deceived.
11. He was puzzled to discover the print of a foot on the sand.
12. Let us be honest during the certain time that life lasts.
13. I will trust him although he may slay me.
14. Have you turned detective to keep your eye on me like this?
15. It should be kept in mind that the speed of the boat was remarkable both when going against the current and against the wind.

Suggested Readings

1. Wren, P.C., & Martin. H., High School English Grammar & Composition

In-text reference: (Wren & Martin, Revised Edition)

2. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

In-text reference: (Louise Hashemi, with Raymond Murphy, 2012)

3. Huddleston, Rodney. , Pullum, K., Geoffrey., A Student's Introduction to English Grammar

In-text reference: (Rodney Huddleston, Geoffrey K. Pullum, 2005)

UNIT 14 - Synonyms, Antonyms, Homonyms

Learning Objectives:

- To comprehend synonyms, antonyms, homonyms
- To differentiate synonyms, antonyms, homonyms
- To use synonyms, antonyms, homonyms appropriately

Structure:

- Introduction
- Synonyms
- List of Synonyms
- Antonyms
- List of Antonyms
- Homonyms
- List of Homonyms
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

Synonyms, antonyms, and homonyms help improve vocabulary. A word has different meanings according to the usage. Also, similar meaning can be expressed through various words. Hence it is essential to use appropriate words to convey intended meaning.

Further, words pronounced almost same have different meanings and usage. Just interchanging positions of alphabets in a word could change the meaning totally. Accurate spellings and pronunciations are of paramount importance.

Synonyms

Synonyms are words with almost similar meaning. For example, let us analyze usage of the word 'Begin'. The dictionary meaning of the word 'Begin' is to start doing something. It is same as start, initiate, or commence, rather these are synonyms of begin. But can you use any of these words in any sentence? **No**. You use 'begin' in the most common usage, 'start' refers to setting out for a journey or work, 'initiate' is to take up necessary steps to proceed ahead, 'commence' is used in specific proceedings like court, military operations, religious functions, etc. Although all these words are similar in meaning, they cannot be used as substitutes for the word 'begin'.

Synonyms have very slight difference in meaning. Hence, you cannot interchange these words and use them as required. A clear idea and knowledge of usage of different words increases and improves your

vocabulary. You can then choose which word to use in what context to convey the correct meaning.

List of Synonyms

WORD

SYNOYNM

able	capable, competent
adequate	satisfactory, sufficient
abandon	forsake, leave
abstain	withhold, refrain
adept	skilled, proficient
brisk	agile, lively
cold	indifferent, unresponsive
candid	frank, sincere
cordial	polite, gracious
confusion	chaos, disorder
deficient	inadequate, lacking
definitive	explicit, conclusive
extravagant	wasteful, excessive
forbid	ban, prohibit
fatal	disastrous, deadly
inadvertent	unintentional, careless
insidious	cunning, astute
judicious	wise, prudent, sensible
negligent	careless, lax
obtuse	blunt, stupid,
penury	poverty
relevant	appropriate, related,
reticent	restrained, uncommunicative
scandal	malign, slander
tedious	drudging, wearisome
urbane	sauvé, cultured, cosmopolitan
violation	transgression, breach

Antonyms

Antonyms are words that are opposite in meaning. Antonyms are almost the same as ‘opposites’ although not exactly the same. As discussed in synonyms, there are no words that mean exactly the same. Words and their meanings differ according to usage. Similarly, antonyms are also words that have opposite meanings but depend mostly on their usage.

For e.g.:

*The antonyms of **slender** are different in different contexts:*

*Antonym of a **slender** chance would be a **bright** chance.*

*Antonym of a **slender** cane would be a **thick** cane.*

*Antonym of a lady with a **slender** figure would be a lady with a **stout** figure.*

List of Antonyms

WORD	ANTONYNM
able	unable
above	below
absent	present
abundance	scarcity, insufficiency
accept	reject
action	inaction
agree	disagree
accurate	inaccurate
bankrupt	solvent
beginning	end
bright	dull
cheap	expensive
curiosity	indifference
care	neglect
difficult	easy
diligent	lazy
decrease	increase
economical	extravagant
early	late
explicit	implicit
fact	fiction
fair	unfair
flexible	rigid
flattery	criticism
failure	success
gain	loss
genuine	spurious
growth	stagnation, decline
guilty	innocent
hasty	slow

heavy	light
humble	proud
hope	despair
high	low
import	export
inferior	superior
input	output
incomplete	complete, thorough
justice	injustice
junior	senior
long	short
loud	soft, quiet
major	minor
meager	plentiful
minimum	maximum
many	few
merit	demerit
native	foreign
narrow	broad
natural	artificial
new	old
omission	inclusion, addition
original	duplicate
oral	written
permanent	temporary
possible	impossible
positive	negative
quiet	noisy
receive	give
rear	front
safe	vulnerable, risky
smart	stupid, dull
strong	weak
tense	relax
thick	thin
vertical	horizontal

visible	invisible
wealth	deprivation
wrong	right
warm	cool
wrong	right
zeal	apathy, indifference
zenith	nadir, abyss

Homonyms

Often, words sound similar; rather, pronunciation is almost the same. However, they are completely different in meaning. These are Homonyms. It is very important to use the correct spelling of these words while writing as otherwise, meaning of the sentence changes completely.

For e.g.:

Weak/Week: *This **week** was extremely tiring.*

Instead, if it is written as:

*This **weak** was extremely tiring. (This sentence has no meaning.)*

*After a bout of viral fever, Shymala is feeling very **weak**.*

It cannot be written as ‘After a bout of viral fever, Shymala is feeling very **week**’.

(This is incorrect)

List of Homonyms

Advise/Advice:

I advise you to work hard. (*Advise is verb*)

My advice is to work hard. (*Advice is noun*)

Access/ Excess:

Executives can access (*approach*) their seniors anytime.

Output is in excess (*more than*) of target.

Accident/ Incident:

We met by accident (*by chance*).

The boy has had a serious accident (*mishap*).

The incident (*occurrence*) left a deep scar on his mind.

This is an incidental (*in connection with*) expenditure.

Affect/Effect:

The robbery has affected (*distressed*) him adversely.

Education has had a deep effect (*impact*) on his behavior.

Manager effected (*brought about*) numerous changes in company policies.

Berth/Birth:

Please book a lower berth (*bench-like place*) in the train.

His place of birth (*being born*) is New Delhi.

Bare/Bear:

He can buy only bare (*most essential*) necessities with his meager salary.

She is walking with bare (*uncovered*) feet.

I cannot bear (*put up with*) the heat.

The bear ran fast. (*Bear is a fluffy-haired animal. It is a noun*).

Bore/Bore:

She bore (*gave birth to*) two children. (*Bore is the past tense of bear*).

The picture is a bore (*uninteresting*). (*Bore is a noun here*).

Check/Cheque:

Please check (*confirm*) the time of your examination.

Pay salary by cheque (*A financial instrument*).

Cite/Sight/Site:

Cite (*tell*) a single reason for your inordinate delay.

The monument at night is a superb sight (*view*).

This is the site (*place, location*) for your upcoming factory.

Device/Devise:

This is an excellent device (*gadget, tool*) to locate small objects. (*Device is a noun*)

Devise (*think, plan*) a way to get out of this mess. (*Devise is a verb*)

Decease/Disease:

His father's untimely decease (*death*) has affected him.

He is suffering from an incurable disease (*ailment*).

Dependent/Dependant:

Here the meaning of both words is same: - relying on someone. However, usage differs.

Many third world countries are dependent on the World Bank for financial aid. (*Dependent is an adjective*).

Ram, the sole earning member of his family, has many dependants. (*Dependant is a noun*).

Elicit/Illicit:

His polite behavior elicits (*educes*) prompt action.

All illicit (*illegal*) shops were shut down.

Human/Humane

It is human (*feature of mankind*) to err.

His humane (*compassionate*) act saved many lives.

Lose/Loose

You will lose (*go down*) the game if you do not score any goals.

The shirt is very loose (*not fitting properly*).

Momentary/Momentous/Memento

Her anger was momentary (*for the moment*).

The win was momentous (*exemplary*).

The trophy is a memento (*in memory of*) of my school performance.

Negligent/Negligible

He is very negligent (*careless*) in his chores.

There is very negligible (*insignificant*) difference in rates across all shops.

Persecute/Prosecute

In some places people are persecuted (*constantly harassed*) for their religious beliefs.

He has been prosecuted (*legal action taken*) for rash driving.

Plain/Plane

The design is very plain (*simple*). His plain (*frank*) opinions often cause him lot of trouble.

His gentle manners place him on the same plane (*level*) as a saint.

Practice/Practise

Practice makes man perfect. (*Here practice is a noun*).

He practises law in his home town. (*Here practise is a verb*).

Route/Root/Rout

This is the shortest route (*way*).

Ascertain the root (*main*) cause of the problem.

The army was completely routed (*defeated*).

Stationary/Stationery

The car collided into a stationary (*standstill*) bus.

Purchase all essential stationery (*pen, pencils, paper, etc.*).

Summing Up

Synonyms are words that have similar meaning but not the same meaning. They have to be used appropriately. Antonyms are words that are opposite in meaning to the given word. Homonyms are words that sound similar but have different meanings. Synonyms, antonyms and homonyms improve vocabulary and project different perceptions.

Small differences in spellings, meanings and pronunciations can bring out a huge difference in usage of words. Sentences can be formed and written in a better manner. Synonyms, antonyms and homonyms offer a wider range of words to use and experiment.

Model Examination
Questions

MCOs

1. Select the word or group of words that is most similar to the word in capital and bold letters.

DAINTY

(a) carefree (b) feminine and happy (c) rich and famous (d) small and graceful

2. Select the word or group of words that is most similar to the word in capital bold letters.

DEFT

(a) dangerous and swift (b) defiant (c) skilful and quick (d) slow and steady

3. Choose a word/group of words to substitute the word/group of words in bold without changing meaning of the sentence.

The police arrested the thief but his **accomplice** escaped.

(a) partner (b) leader (c) friend (d) rival

4. Choose a word/group of words nearest to the opposite of the word/group of words in bold.

The coach was too **lax** about the training of the team.

(a) stern (b) strict (c) firm (d) steadfast

5. Select the word or group of words that is opposite in meaning to the word in capital letters.

GALLANT

(a) fine (b) bold (c) coward (d) frolic

Exercise 1

Fill in the blanks choosing the correct word from words given in bracket:

1. The _____ to the mountain is not an easy task. (ascent/assent)
2. She achieved this distinction by _____ hard work and determination. (sheer/shear)
3. You cannot _____ my opinion about her. (altar/alter)
4. He was kind enough to _____ to my request. (accede/exceed)
5. Everyone should be given _____ to this temple. (access/excess)
6. He refused to _____ the gift. (accept/except)
7. Please keep _____. (quiet/quite)
8. What is the name of the _____ of this college? (principal/principle)
9. This world is nothing but an _____. (allusion/illusion)
10. You can show your _____ by fighting against injustice. (mettle/metal)
11. An _____ man always plans cleverly. (ingenious/ ingenuous)
12. He has _____ to be the chairman of the society. (ceased/seized)
13. The bill has already been passed by the legislative _____. (council/counsel)
14. He has an excellent _____ ahead of him. (career/carrier)

15. The ship was _____ at sea. (wrecked/ wreaked)
16. He is on _____ leave. (casual/causal)
17. Please convey my best _____ to your parents. (compliments/complements)
18. Iron is extracted from its _____. (oar/ore)
19. The drought has _____ major part of the state. (affected/effectuated)
20. A good write has _____ at appropriate places. (commas/ coma)

Exercise 2

Each of the following consists of a word in capital bold letters followed by four words or group of words. Choose the synonym of the given word.

1. GARISH

- a. Beautifully decorated
- b. Boldly arranged
- c. Unpleasantly gaudy
- d. Carefully prepared

2. EQUANIMITY

- a. Calm
- b. Indifference
- c. Silence
- d. Satisfaction

3. DISDAINFUL

- a. Discriminatory
- b. Discursive
- c. Dispassionate
- d. Dismissive

4. APPRAISAL

- a. Estimation
- b. Enlightenment
- c. Appropriation
- d. Application

5. RIFE

- a. Restive

- b. Shake
- c. Troublesome
- d. Widespread

6. BROACHED

- a. Admonished
- b. Advised
- c. Discussed
- d. Raised

7. GHASTLY

- a. Painful
- b. Exciting
- c. Dreadful
- d. Unforgettable

8. DETRIMENTAL

- a. damaging
- b. Injurious
- c. Diligent
- d. Diminutive

9. DOWNLOAD

- a. Copy from Internet
- b. Copy
- c. Entail
- d. Avail

10. EPOCH

- a. Turning point
- b. Time point
- c. Neutral
- d. Ancient

11. FORTHRIGHT

- a. Straightforward

- b. open
- c. Frank
- d. Typical

12. IOTA

- a. Little
- b. Small amount
- c. Uncountable
- d. Dole

13. LANGUISH

- a. destroy
- b. decay
- c. suffer
- d. imprisonment

14. MONOTONOUS

- a. Uniform
- b. Equal
- c. Same
- d. Dull

15. PAPARAZZI

- a. Actor
- b. Director
- c. Dancer
- d. Photographer

16. SURREAL

- a. Dream
- b. Reality
- c. Bizarre
- d. Precise

17. TRESPASS

- a. walk across without permission

- b. Treachery
- c. Overrule
- D. Offend

18. VINDICATE

- a. Try
- b. Justify
- c. Ignore
- d. Persuade

Exercise 3

In each of the sentences, a word/group of words is given in **bold**. Below each sentence, four/five words/groups of words are given. Choose a word/group of words to substitute the word/group of words in bold without changing meaning of the sentence.

1. He selected the books for the library **judiciously**.

- a. legally
- b. impartially
- c. lawfully
- d. justifiably
- e. reasonably

2. They discussed for almost four hours but could not arrive at a **consensus**.

- a. unanimous agreement
- b. settlement
- c. end
- d. unity
- e. harmony

3. Ambition is **subdued** by poverty

- a. won
- b. modified
- c. challenged
- d. effected
- e. suppressed

4. The Five Year Plan **aimed at** a total production of 210 million kg. of coffee.

- a. triggered

- b. proposed
- c. insisted
- d. delivered
- e. concluded

5. He could not **give a good explanation** for his changed behavior.

- a. account for
- b. be satisfied with
- c. provide evidence for
- d. count on
- e. readily dispense with

6. **Those who pass through this gate without permission** will be prosecuted.

- a. By passers
- b. Absconders
- c. Thoroughfares
- d. Trespassers
- e. Culprits

7. **A careful preservation and protection** of forest life is the need of the hour.

- a. Management
- b. Embankment
- c. Enhancement
- d. Promotion
- e. Conservation

8. He could achieve success through **conscious efforts**.

- a. efforts done with critical awareness
- b. tremendous efforts
- c. efforts done after gaining consciousness
- d. efforts done after being awakened
- e. efforts done without any desire

9. We are **looking forward** to good rains this year.

- a. predicting
- b. getting

- c. expecting
- d. visualizing
- e. encouraging

10. He was so **annoyed** that his face turned red.

- a. irritated
- b. sad
- c. pleased
- d. desperate
- e. delighted

11. Thought this toothbrush looks ordinary, it is **expensive**.

- a. cheap
- b. superior
- c. durable
- d. smooth
- e. costly

12. His visit to the U.S.A proved to be a **damp squib**.

- a. a great success
- b. a curtain raiser
- c. an utter failure
- d. a thaw

13. He is an old worshipper of **bacchus**.

- a. the goddess of happiness
- b. The god of wine
- c. The god of beauty
- d. The god of love

14. His **penchant** for investigative work has earned him the pride of place in international journalism.

- a. strong liking
- b. ability
- c. achievement
- d. efforts

15. He **declined** our offer for help.

- a. suspected
- b. misunderstood
- c. consented to
- d. refused
- e. was annoyed by

16. He tried to **avert** the accident.

- a. describe
- b. prevent
- c. forget
- d. make light of
- e. pay for

17. They discovered that the doctor was **an impostor**.

- a. an inventor
- b. a pretender
- c. a foreigner
- d. a specialist
- e. a magician

18. The knight came upon his **adversary** in the forest.

- a. enemy
- b. sweetheart
- c. relative
- d. leader
- e. servant

19. He was not present at the **inception** of the hospital.

- a. discussion
- b. conclusion
- c. rejection
- d. beginning
- e. finale

Exercise 4

Each of the following consists of a word in capital bold letters followed by four/five words or group of

words. Select the word or group of words that is opposite in meaning to the word in capital letters.

1. PROFUSION

- a. Aspersions
- b. Scarcity
- c. Aversion
- d. Confusion

2. REPULSIVE

- a. Alluring
- b. Refulgent
- c. Effulgent
- d. Meek

3. AMBIGUOUS

- a. Auxiliary
- b. Responsible
- c. Salvageable
- d. Clear

4. RIGID

- a. Merciful
- b. Generous
- c. Lenient
- d. Tolerant
- e. None

5. TRIVIAL

- a. Serious
- b. Intricate
- c. Calm
- d. Dainty

6. COMMISSIONED

- a. Started
- b. Closed

- c. Finished
- d. Terminated
- e. Unlocked

7. EXTRICATE

- a. Manifest
- b. Palpable
- c. Release
- d. Entangle

8. REFLECT

- a. Darken
- b. Return
- c. Refuse
- d. Refract
- e. Camouflage

9. QUISCENT

- a. Indifferent
- b. Troublesome
- c. Weak
- d. Unconcerned

10. ONEROUS

- a. Easy
- b. Complex
- c. Plain
- d. Straightforward

11. MODICUM

- a. Immodesty
- b. A large amount
- c. Brazenness
- d. Simplicity

12. VIVIDLY

- a. Unintentionally
- b. Unimpressively
- c. Unscrupulously
- d. Unwillingly

13. ACUMEN

- a. Intelligence
- b. Imbecility
- c. Potentiality
- d. Unfamiliarity
- e. Superficiality

14. RATIFY

- a. Disapprove
- b. Discredit
- c. Depreciate
- d. Denounce
- e. Dislocate

15. DISPARAGE

- a. Criticize
- b. Ensure
- c. Cajole
- d. Justify
- e. Honor

16. HORTATORY

- a. Inquiring
- b. Denying
- c. Killing
- d. Frantic
- e. Dissuading

17. PROPINQUITY

- a. Remoteness
- b. Uniqueness

- c. Health
- d. Virtue
- e. Simplicity

18. EPHEMERAL

- a. Evergreen
- b. Deciduous
- c. Biennial
- d. Everlasting
- e. Tactile

19. OBSEQUIOUS

- a. Sincere
- b. Successful
- c. Democratic
- d. Ambitious
- e. Lamentable

Exercise 5

In each of the sentences, a word/group of words is given in **bold**. Below each sentence, words/groups of words are given. Choose a word/group of words nearest to the opposite of the word/group of words in bold.

1. The proposal was **denounced** by one and all.

- a. announced
- b. pronounced
- c. appraised
- d. commended

2. Where **ignorance** is sometimes bliss, illiteracy is always considered a curse.

- a. erudition
- b. experience
- c. education
- d. information

3. The news brought by the maidservant was **authentic**.

- a. authoritative

- b. baseless
- c. ridiculous
- d. vacuous

4. The doctor said that there is no **improvement** in the condition of the patient

- a. depression
- b. deterioration
- c. change
- d. degradation

5. He plunged into the **turbid** waters of the stream.

- a. deep
- b. muddy
- c. clear
- d. fresh

6. His **repulsive** behavior could not be ignored by the members of the jury.

- a. lovely
- b. mild
- c. admirable
- d. attractive

7. He is an **amateur** photographer.

- a. average
- b. experienced
- c. professional
- d. skilled

8. The witness **affirmed** on oath that he was an eyewitness to the crime under study.

- a. contradicted
- b. opposed
- c. disputed
- d. denied

9. On the hillside, he could see the **vague** shapes of sheep coming through the mist.

- a. clear

- b. transparent
- c. plain
- d. apparent

10. His **casual** remarks were taken note of by all members of the board.

- a. careful
- b. sincere
- c. precise
- d. flawless

11. If you **pamper** the child, you will regret it.

- a. scold
- b. scorn
- c. discourage
- d. neglect

12. These rules are meant to **prevent** further appointments.

- a. facilitate
- b. accelerate
- c. expedite
- d. aggravate

13. The artist led a very **austere** life.

- a. luxurious
- b. boisterous
- c. exciting
- d. eventful

14. The new boss is well-known for his **rigid** approach to all problems.

- a. swift
- b. logical
- c. sympathetic
- d. flexible

15. **Adversity** is the cause for numerous vices.

- a. Wealth

- b. Prosperity
- c. Luxury
- d. Money

16. My brother is very **sensitive** about hurting animals.

- a. callous
- b. senseless
- c. indifferent
- d. unconcerned

17. He did it **purposely**.

- a. half-heartedly
- b. timidly
- c. unintentionally
- d. hesitatingly

18. He **yielded to** temptation.

- a. succumbed
- b. rescinded
- c. skirted
- d. resisted

19. The **disheveled** appearance of the two men on the road made everyone take notice of them.

- a. composed
- b. tidy
- c. confident
- d. complacent

ANSWERS

Exercise 6

Short Question/Answers

1. What is synonym?
2. What is antonym?
3. What is homonym?

Exercise 7

Long Question/Answers

1. Explain synonyms citing five examples.
2. Explain antonyms citing five examples.
3. Explain homonyms citing five examples.

Answers

MCOs

1.d

2. c

3.a

4. b

5.c

Exercise 1

1. ascent
2. sheer
3. alter
4. accede
5. access
6. accept
7. quiet
8. principal
9. illusion
10. mettle
11. ingenious
12. ceased
13. council
14. career
15. wrecked
16. casual
17. compliments
18. ore
19. affected
20. commas

Exercise 2

- 1 (c) 2 (a) 3 (d) 4 (a) 5 (d) 6 (d) 7 (c) 8 (b) 9 (a) 10 (b) 11 (a) 12 (b) 13 (c) 14 (d) 15 (d) 16 (c) 17 (a) 18 (b)

Exercise 3

1(e) 2 (a) 3 (e) 4 (b) 5 (a) 6 (d) 7 (e) 8 (a) 9 (c) 10 (a) 11 (e) 12 (c) 13 (b) 14 (a) 15 (d) 16 (b) 17 (b) 18 (a) 19 (d)

Exercise 4

1 (b) 2 (a) 3 (d) 4 (c) 5 (a) 6 (b) 7 (d) 8 (d) 9 (b) 10 (a) 11 (b) 12 (b) 13 (b) 14 (d) 15 (e) 16 (e) 17 (a) 18 (d) 19 (a)

Exercise 5

1 (d) 2 (a) 3 (b) 4 (b) 5 (c) 6 (d) 7 (c) 8 (a) 9 (a) 10 (b) 11 (d) 12 (c) 13 (d) 14 (d) 15 (b) 16 (c) 17 (c) 18 (d) 19 (b)

Suggested Readings

1. Wren, P.C., & Martin. H., High School English Grammar & Composition

In-text reference: (Wren & Martin, Revised Edition)

2. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

In-text reference: (Louise Hashemi, with Raymond Murphy, 2012)

3. Huddleston, Rodney., Pullum, K.,Geoffrey., A Student's Introduction to English Grammar

In-text reference: (Rodney Huddleston, Geoffrey K. Pullum, 2005)

UNIT 15 - Direct and Indirect Speech

Learning Objectives:

- To comprehend direct and indirect speech
- To differentiate direct and indirect speech
- To use direct and indirect speech appropriately

Structure:

- Introduction
- Direct and Indirect speech
- Rules for changing from Direct to Indirect Speech
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

Speech can be expressed either in the same way as the person speaks or has spoken or in a different way without changing the meaning expressed. This necessitates the speech to be formulated accordingly. Sometimes in fiction pieces, the dialogues are expressed in the words of the speaker. Again at times, within fictional pieces, there are no dialogues and the story is expressed according to the imagination and creativity of the writer.

Such differentiations in speech and their expressions require little modulations. This can be brought about by expressing them in the form of direct or indirect speech. It is also essential to know how to change the speech form to express desired meaning.

Direct and Indirect Speech

It is said to be in **direct speech** when the spoken word is expressed in the same way as the person speaks or has spoken. It is said to be in **indirect speech** when the spoken word is expressed in a different way without changing the meaning expressed. Normally direct speech is expressed within inverted commas whereas indirect speech is not reported within inverted commas.

For e.g.:

She said, "My head is aching." (**Direct Speech**)

She said that her head was aching. (Indirect Speech)

In the above sentences, 'she' is the speaker or reporter and 'said' is the **reporting or principal verb**. When direct speech is changed into indirect speech, certain changes are done.

**Rules for Changing
Direct Speech into
Indirect Speech**

(1) If reporting verb is in present or future tense, the tense remains same although the form may change:

<u>Direct Speech</u>	<u>Indirect Speech</u>
Said	Said
Said to	Told/ asked
Say	Say
Says	Says
Say to	tell
Says to	tells
Will say	will say
Will say to	will tell

(2) If reporting verb is in past tense, changes include:

<u>Direct Speech</u>	<u>Indirect Speech</u>
Simple present	Simple past
Present continuous	Past continuous
Present perfect continuous	Past perfect continuous
Past continuous	Past perfect continuous
Past perfect	Past perfect
Past perfect continuous	Past perfect continuous

(3) If reporting verb is in future tense, changes include:

<u>Direct Speech</u>	<u>Indirect Speech</u>
Can	Could
Could	Could
Might	Might
Should	Should
Will/shall	Would/should
May	Might

Would

Would

(4) If reported speech contains any specific facts, historical aspects, mathematical facts, proverbs, or any universal truths, tense of reported speech remains unchanged.

For e.g.:

The teacher said, "A bird in hand is better than two in the bush." (**Direct Speech**)

The teacher said that a bird in hand is better than two in the bush. (**Indirect Speech**)

The teacher said, "India became independent on 15th August, 1947." (**Direct Speech**)

The teacher said that India became independent on 15th August, 1947. (**Indirect Speech**)

(5) If reporting verb is in past tense, words that indicate place or time change as follows:

Direct Speech

Indirect Speech

Here

There

Hence

Thence

Now

Then

This

That

These

Those

Ago

Before

Yesterday

Day before

Today

That day

Tomorrow

The next day

Last week/fortnight/month/year

The previous week/ fortnight/month/year

Thus

So

(6) Personal pronouns in direct speech are changed to indirect speech as:

First person pronoun like 'I, we,' changes according to subject.

Second person pronoun like 'you' changes according to object.

Third person pronoun like 'he, she, and it' does not change.

(7) In indirect speech of interrogative sentences, verbs used include 'asked, enquired, etc.' and are followed by 'if' or 'whether'.

For e.g.:

The boy said, "Do I have to go to school today?" (**Direct Speech**)

The boy asked whether he had to go to school that day. (**Indirect Speech**)

She said, "Are you fine?" **(Direct Speech)**

She enquired whether I was fine. **(Indirect Speech)**

(8) If direct speech is in imperative tone, verb in indirect speech is expressed as order, command, request, etc.

For e.g.:

Binoy said to Vimal, "Run." **(Direct Speech)**

Binoy ordered Vimal to run. **(Indirect Speech)**

Binoy said to Vimal, "May I come in?" **(Direct Speech)**

Binoy requested Vimal if he could come in. **(Indirect Speech)**

(9) If direct speech is in exclamatory tone, indirect speech uses exclamatory verbs like appreciated, applauded, exclaimed, etc.

For e.g.:

Peter cried, "Alas! My father is no more." **(Direct Speech)**

Peter exclaimed that his father was no more. **(Indirect Speech)**

She said, "Excellent! You performed very well." **(Direct Speech)**

She applauded her performance. **(Indirect Speech)**

(10) Changing from indirect speech to direct speech is pretty simple.

For e.g.:

He said that he would come the next day. **(Indirect Speech)**

He said, "I shall come tomorrow." **(Direct Speech)**

She asked me whether I could teach her English. **(Indirect Speech)**

She said to me, "Can you teach me English?" **(Direct Speech)**

Summing Up

Direct and Indirect speeches are two forms of speech. When words are expressed as spoken by the speaker, it is direct speech. When words are not expressed as spoken by the speaker but the meaning remains the same, it is indirect speech. Both the types of speech are used commonly.

There are specific rules for changing direct into indirect speech and for changing indirect into direct speech. Certain words undergo simple changes in their form to be used in direct or indirect speech

accordingly.

Model Examination Questions

MCOs

1. Choose the correct option to change the following sentence into indirect speech:

“Do you really come from Heaven?” asked the little girl.

- (a) The little girl enquired whether we were really from Heaven.
- (b) The little girl told we were really from Heaven.
- (c) The little girl was asking if we were really from Heaven.
- (d) The little girl said we were really from Heaven.

2. Choose the correct option to change the following sentence into direct speech:

I wrote that I would visit him the next day.

- (a) I wrote, “I shall visit you today.”
- (b) I wrote, “I shall visit you day after.”
- (c) I wrote, “I shall visit you tomorrow.”
- (d) I wrote, “I visited you tomorrow.”

3. Choose the correct option to change the following sentence into indirect speech:

“Bring me a glass of milk,” said the mistress to the maid.

- (a) The mistress told the maid to get her a glass of milk.
- (b) The mistress ordered the maid to get her a glass of milk.
- (c) The mistress requested the maid to get her a glass of milk.
- (d) The mistress wanted the maid to get her a glass of milk.

4. Choose the correct option to change the following sentence into direct speech:

He ordered him to leave the room and forbade him to return.

- (a) He told him, “Leave the room.”
- (b) He told him, “Do not return.”
- (c) He told him, “Go away from the room and do not return.”
- (d) He told him, “Leave the room and do not return.”

5. Choose the correct option to change the following sentence into indirect speech:

Sushil told Prasad, “Congratulations! I am so glad you received the young scientist’s award.”

- (a) Sushil congratulated Prasad on receiving the young scientist’s award.
- (b) Sushil told Prasad that he had received the young scientist’s award.
- (c) Sushil informed Prasad of receiving the young scientist’s award.
- (d) Sushil congratulated Prasad that he had received the young scientist’s award.

Exercise 1

Change the following into indirect speech:

1. He said, "My God! I am ruined."
2. "What do you want?" he said to her.
3. "Dear bird," she said, stroking its feathers, "have you come to comfort me in my sorrow?"
4. The teacher said to him, "Do not read so fast."
5. The traveller said, "Can you tell me the way to the nearest inn?" "Yes," said the peasant, "do you want one in which you can spend the night?" "No," replied the traveller, "I only want a meal."
6. Anil to Ajay, "Why don't you join us for a party on Saturday?"
7. Mrs. Nair to Mrs. Shah, "Good Morning! There is a small problem I want to speak to you about."
8. Jack to Parimala, "How was your trip to the National Park?"
9. Mr. Patil to the cashier, "Do you have change for five hundred rupees?"

Exercise 2

Change the following into direct speech:

1. The boy said that he would go with us.
2. The speaker said that it gave him great pleasure to be there that evening.
3. The general told his mutinous troops that they had brought disgrace upon a famous regiment.

Exercise 3

Short Question/Answers

1. What is direct speech?
2. What is indirect speech?

Exercise 4

Long Question/Answers

1. What are the rules for changing from direct to indirect speech?
2. If reporting verb is in past tense, what are the rules for changing from direct to indirect speech?

Answers

MCOs

- 1.** a
- 2.** c
- 3.** b
- 4.** d
- 5.** a

Exercise 1

1. He exclaimed that he was ruined.

2. He asked her what she wanted.
3. She stroked the birds' feathers and asked whether it had come to comfort her in her sorrow.
4. The teacher ordered him not to read so fast.
5. The traveller asked the peasant if he could tell the way to the nearest inn. The peasant replied that he could and asked whether the traveller wanted an inn where he could spend the night. The traveller answered in the negative and said that he only wanted a meal.
6. Anil asked Ajay if he could join them for a party on Saturday
7. Mrs. Nair wished Mrs. Shah in the morning and said that she wanted to talk about a small problem.
8. Jack enquired Parimala about her trip to the National Park.
9. Mr. Patil asked the cashier if he had change for five hundred rupees.

Exercise 2

1. The boy said, "I shall go with you."
2. The speaker said, "It gives me great pleasure to be here this evening."
3. The general, addressing his mutinous troops, said "You have brought disgrace upon a famous regiment."

Suggested Readings

1. Huddleston, Rodney., Pullum, K.,Geoffrey., A Student's Introduction to English

Grammar

In-text reference: (Rodney Huddleston, Geoffrey K. Pullum, 2005)

2. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

In-text reference: (Louise Hashemi, with Raymond Murphy, 2012)

3. Walker, Elaine., Steve Elsworth Grammar Practice for Upper Intermediate Students (with Key)

In-text reference: (Elaine Walker, 2008)

UNIT 16 - Phrases and Idioms

Learning Objectives:

- To understand phrases and idioms
- To use phrases and idioms appropriately
- To differentiate between phrases and idioms

Structure:

- Introduction
- Idioms and Idiomatic Phrases
- Idioms and their usage
- Idiomatic Phrases and their usage
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

Sometimes certain words or phrases are used in such a context that they carry double meanings. They are used to indicate meanings or inferences such that they point to a hidden meaning. At times, such phrases also seem funny.

However, idioms and idiomatic phrases add an extra zing to the written word. They help reader appreciate and enjoy the written piece. Also, humour is highlighted. Overall, idioms are the beautifying extensions of a language.

Idioms and Idiomatic Phrases

Idioms are expressions that carry a meaning that is different from the words forming the expression. The expression is a combination of different parts of speech like verb, adverb, preposition, etc. Overall, an idiom beautifies a language and hence, plays an important part in delivering intended meaning.

Idiomatic Phrases are idioms within a phrase, in the sense, phrases carry out the function of an idiom.

Few Idioms and Their Usage

ABC (something very simple): She does not know the ABC of cooking.

An iron hand (very strong): India needs an iron hand to destroy corruption.

A wolf in sheep's clothing (dangerous person pretending to be harmless): In Hindu mythology, Ravan was a wolf in sheep's clothing.

At odds (in dispute): Different political parties are at odds to select their presidential candidate.

Bag and baggage (with all belongings): Sumanth had to change his residence everytwo years with bag and baggage.

By leaps and bounds (very fast): Global population is increasing by leaps and bounds.

Black and white (in writing): It is essential to maintain all legal documents in black and white.

Beaten black and blue (bruised very badly): The thief was beaten black and blue by passers-by.

Cats and dogs (heavy rain): It has been pouring cats and dogs since early morning.

Call a spade a spade (very forthright): Sushil does not fear calling a spade a spade.

Cock and bull story (false facts): The girl told a cock and bull story to evade punishment.

Cut and dried (readymade method): There is no cut and dried way to learn driving.

Egg on (to urge on): The coach egged on the athletes to reach the finish line.

Few and far between (very rare): Joint family structures are few and far between in today's world.

Fabian policy (Delaying matters): Today's politicians follow only the Fabian policy.

Flesh and blood (alive): I was standing there in flesh and blood and yet they marked me absent.

Fair and square (honest): It is a fair and square deal.

Get off (escape): You are lucky to have got off his clutches.

Give in (surrender): When police had surrounded the terrorists from all sides, they finally gave in.

Hard and fast (certain, strict): The school follows all rules hard and fast.

Heart and soul (sincerely): She put her heart and soul in preparing for the examination.

Hand and gloves (very close): Police and intelligence departments work hand and gloves to nab the

culprits.

Herculean (very difficult): Clearing the competitive examination is a Herculean task.

Hue and cry (serious objections): There was lot of hue and cry when prices spiralled excessively.

Hornet's nest (start a controversy): The numerous changes introduced by the new government have stirred a hornet's nest.

Ivory tower (imaginary world): Trusting everyone in the present day world is nothing short of an ivory tower.

Kith and kin (family members): The army informed the kith and kin of war martyrs.

Loaves and fish (material interests): People are more interested in their loaves and fish than tackling the problem with a humane attitude.

Lock and key (safe place): Keep all valuables and important documents under lock and key.

Leave no stone unturned (put in all efforts): Rescuers left no stone unturned while searching for survivors of the natural disaster.

Latin and Greek (not able to understand): Whatever the teacher taught in class seemed Latin and Greek to me since I had missed many classes.

Milk and water (weak): The country cannot tackle emergencies with such milk and water policies.

Need of the hour (necessity of the time): The need of the hour is to deal strictly with all insurgencies.

Now and then (occasionally): I visit the park now and then.

Null and void (no longer applicable): This tenancy law is null and void.

Over head and ears (excessively): He is over head and ears in debt.

Pros and cons (merits and demerits): Read and understand all pros and cons of the agreement before signing it.

Pins and needles (something small): Why use so much force when pins and needles can solve the problem.

Rhyme or reason (rational cause): He left the house without any rhyme or reason.

Root and branch (totally): Illiteracy is the root and branch of ignorance and superstition.

Thick and thin (across all circumstances): They remained friends through thick and thin.

Tooth and nail (with all force): The striking students resisted police lathi charge tooth and nail.

Warp and woof (essential parts or aspects): Food, clothing, and shelter are warp and woof of every human being.

Yellow Press (newspapers publishing sensational news): Yellow press is rampant across the globe.

Few Commonly Used Idiomatic Phrases and Their Usage

To be at large (free): The culprits convicted of murder are still at large.

To burn the midnight oil (to study/work until late hours): Students preparing for various examinations often burn the midnight oil.

To add a new feather in your cap (achieve more success): His recent success at the college presentation has added a new feather in his cap.

To be on tenter hooks (to be nervous /anxious): On the day before announcement of results, students were on tenter hooks.

To blow one's own trumpet (to boast about self): Most of her friends avoid talking to her as she is constantly blowing her own trumpet.

To bury the hatchet (to forget past enemy): It is always in your best interests to bury the hatchet and look ahead in life.

To be at the helm of (to be in control of): Ever since he took over the family business, he has been at the helm of affairs concerning all business dealings.

To be nipped in the bud (to be curbed in the beginning): Bad habits should be nipped in the bud.

To cross your t's and dot your i's (to do minor changes): His presentation is almost complete. He just has to cross his t's and dot his i's.

To kick the bucket (to die): He kicked the bucket after suffering a terminal ailment.

To move heaven and earth (to put in all possible efforts): Pranab moved heaven and earth to secure the building contract.

To break the ice (start a conversation): After so many years, the two neighbouring countries have been able to break the ice.

To catch at a straw (to try to stabilize during difficulty): Rohan is trying his best to catch at a straw by visiting the dean.

To come to light (to get to know): The reality about the incident has come to light only now.

To cut the Gordian knot (to remove obstacles through unusually bold measures): Security officials cut the Gordian knot to carry out rescue operations.

To get wind of (to get a clue of): The children got wind of the surprise party by noticing the bustling activity going on at home.

To have your hands full (to be very busy): Once the new semester starts, students have their hands full with assignments and examinations.

To have no backbone (to lack support or a person lacking firm decision making power): The movement does not have a backbone as it is against the public.

To keep open house (always willing to entertain guests): Despite being an important minister, he keeps his house open for the public at anytime of the day or night.

To keep the wolf from the door (to keep away starvation or death due to poverty): He works very hard to keep the wolf from the door.

To lie in wait (to hide and wait): The kidnappers were lying in wait for the opportune time to take away the child.

To make peace (to agree to peace proposal): The two warring parties agreed to make peace keeping in mind the huge casualties on both sides.

To make a clean breast (to disclose everything): The convict made a clean breast to the priest at the church.

To make cat's paw of someone (to use someone as a tool): Rahul's friends make cat's paw of him to get their dirty work done.

To play truant (to stay idle): Officials no longer play truant as cameras monitor their movements.

To put the cart before the horse (to begin at the wrong end): You have put the cart before the horse as you have started writing your book without collecting required information.

To put one's oar in (to meddle in other's affairs): Why do you want to put your oar in their personal matters?

To set the Thames on fire (to do something brilliant): His exceptional performance on the field set the Thames on fire.

To set one's teeth (to endure hardship): Mountaineers while embarking on their conquest are ready to set their teeth.

To take to one's bed (to be very ill): The crippling sickness has forced the once agile man to take to bed.

To take a leaf out of another's book (to take hint from another's mode of action): Sheela took a leaf from Shiva's book of perseverance and is now doing very well.

To leap in the dark (to do something dangerous without knowing of its consequences): His acute poverty was the cause behind his leaping in the dark.

To take the bull by its horns (to courageously handle difficulties): Seema has always taken the bull by its horns and has been successful in most cases.

To throw cold water upon (to discourage): His superiors threw cold water on his suggestions.

Summing Up

Idioms and Idiomatic phrases are words or phrases that are used to beautify the language. Sometimes, the meaning of these words and phrases seem funny and can tickle the funny bone. However, they add zing across the written piece and make it an interesting read.

Normally, reading across writing sometimes seems monotonous. Introducing few idioms and idiomatic phrases in the article peps up reader's interest. Overall, it definitely beautifies what has been written.

Model Examination

Questions

MCOs

1. Complete the sentence using suitable idiomatic phrase in the blank:

“Stop_____,” said Judy, “I don’t think this is very funny.”

- (a) “Stop pulling my leg,” said Judy, “I don’t think this is very funny.”
- (b) “Stop dragging my leg,” said Judy, “I don’t think this is very funny.”
- (c) “Stop hurting my leg,” said Judy, “I don’t think this is very funny.”
- (d) “Stop tugging my leg,” said Judy, “I don’t think this is very funny.”

2. Complete the sentence using suitable idiomatic phrase in the blank:

“I can’t afford to pay the rent this week because I’m so _____,” said the man.

- (a) “I can’t afford to pay the rent this week because I’m so hung up,” said the man.
- (b) “I can’t afford to pay the rent this week because I’m so hurt up,” said the man.
- (c) “I can’t afford to pay the rent this week because I’m so hard up,” said the man.
- (d) “I can’t afford to pay the rent this week because I’m so howled up,” said the man.

3. Complete the sentence using suitable idiomatic phrase in the blank:

“I’m really going to try much harder to pass my exams this time, I’m going _____,” said Henry.

- (a) “I’m really going to try much harder to pass my exams this time, I’m going to pull over a new leaf,” said Henry.
- (b) “I’m really going to try much harder to pass my exams this time, I’m going to bring over a new leaf,” said Henry.
- (c) “I’m really going to try much harder to pass my exams this time, I’m going to eat a new leaf,” said Henry.
- (d) “I’m really going to try much harder to pass my exams this time, I’m going to turn over a new leaf,” said Henry.

4. Complete the sentence using suitable idiomatic phrase in the blank:

“You’ve ruined my dress, you’re completely useless; you’re _____,” shouted Anna.

- (a) “You’ve ruined my dress, you’re completely useless; you’re a good for nothing,” shouted Anna.
- (b) “You’ve ruined my dress, you’re completely useless; you’re a penny for nothing,” shouted Anna.
- (c) “You’ve ruined my dress, you’re completely useless; you’re a good for everything,” shouted Anna.
- (d) “You’ve ruined my dress, you’re completely useless; you’re a beauty for nothing,” shouted Anna.

5. Complete the sentence using suitable idiomatic phrase in the blank:

“Could you repeat that please, I didn’t hear you, I’m a little bit _____,” said the old man.

- (a) “Could you repeat that please, I didn’t hear you, I’m a little bit start of hearing,” said the old man.
- (b) “Could you repeat that please, I didn’t hear you, I’m a little bit interested of hearing,” said the old man.
- (c) “Could you repeat that please, I didn’t hear you, I’m a little bit hard of hearing,” said the old man.
- (d) “Could you repeat that please, I didn’t hear you, I’m a little bit hard of speaking,” said the old man.

Exercise 1

Use suitable phrases to fill the blanks:

1. Denim jeans are always_____.
2. All his _____were present on his birthday.
3. The construction of the house is going on_____.
4. Buddha wandered from place to place_____of peace.
5. Raphael and Sophia are _____in the theft.
6. Kapil got his visa_____.

Exercise 2

Use suitable idioms to fill the blanks:

1. As Navin did not study further like his brothers, he is considered to be_____.
2. Everybody in the neighborhood is scared to Mrs. D'souza, as her_____.
3. When Devika wants attention she cries and we all know they are_____.
4. When Sumanth's younger sister is in difficulty, he reached out to her_____.
5. To do well in her exams, Sheela started preparing months before as she believes_____.
6. The girl was_____and everyone was eyeing her.

Exercise 3

Short Question/Answers

1. What is an idiom?
2. What is an idiomatic phrase?

Exercise 4

Long Question/Answers

1. Explain idioms with suitable examples.
2. Explain idiomatic phrases with suitable examples.

Answers

MCOs

1. a

2. c

3.d

4.a

5.c

Exercise 1

1. in vogue
2. kith and kin
3. in full swing
4. in quest of
5. hand in glove
6. at the drop of the hat

Exercise 2

1. the black sheep of the family
2. bark is worse than her bite
3. crocodile tears
4. at the drop of the hat
5. the early bird catches the worm
6. dressed to kill

Suggested Readings

1. Wren, P.C., & Martin. H., High School English Grammar & Composition
2. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

3. Huddleston, Rodney, Pullum, K., Geoffrey., A Student's Introduction to English
- Section – C**

Part I - Conjunctions

- Co-ordination; conjunctions
- The complex sentence; subordination Finite and non-finite clauses

Part II - Clauses

- Relative clauses; Apposition; restrictive and non-restrictive clauses, Adverbial clauses and its types
- Complement clauses and the complex noun phrases
- Cohesion in text; Sentence / clause connectors, ellipsis, substitution, discourse reference

UNIT 17 - CONJUNCTIONS

Learning Objectives:

- To identify a conjunction
- To understand need for a conjunction
- To use conjunction appropriately

Structure:

- Introduction
- Conjunction
- Kinds of Conjunctions
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

We often need words that can join other words or sentences such that the entire sentence or paragraph makes sensible reading. Such words do away with repetition of sentences. They help in formation of concise paragraphs and written pieces. These words are conjunctions.

Without conjunctions, sentences could be very long and at times, even difficult to comprehend. Conjunctions help in easy assimilation. Moreover, these words support interesting reading and continuity of thoughts.

Conjunction

Conjunction is a joining word. It joins words, clauses, phrases, or sentences. Hence, conjunction is also known as *a joiner, sentence linker, or connector*. In a way, conjunction makes sentences more compact.

For example:

(1) *We received your letter. We received your invitation. We regret our inability to attend the function.*

Instead if the sentence reads like:

(2) *We received your letter and invitation but regret our inability to attend the function.*

In (2), 'and' and 'but' join all sentences to deliver a single compact sentence. So 'and' and 'but' are conjunctions.

Few more examples include:

Arun is a good batsman and Varun is also a good batsman.

Instead:

Arun and Varun are good batsmen.

Ram is sick. Ram cannot attend school.

Instead:

Ram cannot attend school as he is sick.

He was in great pain. He continued to run.

Instead:

He was in great pain but continued to run.

Kinds of Conjunctions

Conjunctions are of different kinds:

(1) Coordinating Conjunctions: Such conjunctions join sentences, words, phrases, or clauses of similar kind and status or importance.

For e.g.:

Boys run and girls swim.

In this example, 'boys run', 'girls swim' are two independent sentences. The conjunction 'and' joins these two sentences. This is coordinating conjunction.

Similar examples include:

Birds chirp but squirrels squeak.

This boy is short yet can jump high.

You eat broth or go hungry.

I toil hard for your betterment.

This is not what I wanted nor are you able to understand my preference.

She is scared of ghosts, so she avoids watching such serials even on television.

Walk quickly; else you will be left far behind others.

(2) Subordinating Conjunctions: This conjunction joins a clause to another such that meaning of the sentence is comprehensible. The specific clause becomes the most important part of the sentence without which sentence has no meaning. Subordinating conjunctions include *unless, until, because, before, even though, after, although, now that, as though, rather than, since, whenever, wherever, whereas, so that, till, lest, etc.*

For e.g.:

Unless you complete your homework, you cannot go to play.

'Unless you complete your homework,' is the most important clause as without this condition, the sentence has no meaning.

Similar examples include:

I cannot understand until I go there and see.

The cat ran away because of the noise.

Reach your abode **before** sunset.

Check your wallet **before** you step out of home.

Even though he started late, he reached his school on time.

We shall take an inventory **after** I return from my trip.

Although the rain had stopped, water continued to gush down the hills.

Now that you know the truth, do not scold anyone.

You talk **as though** you are aware of everything.

Rather than brooding over the happenings, go and meet your friends.

Since there is no one at home, I cannot start right now.

Whenever there is a cyclone, these villages are affected the most.

Wherever you are, call me once a day.

I work during the day **whereas** you sleep during the day.

Shyam took up a job **so that** he could educate his kid sister.

Wait **till** I return.

I did not shout in pain **lest** they hear my cries.

(3) **Correlative Conjunctions:** Few conjunctions are used in pairs. These are **Correlative Conjunctions**. These include neither-nor, either-or, whether-or, not only-but also, both-and, and similar more.

For e.g.:

Either come with me right now **or** go by yourself tomorrow.

Neither I nor my mother can visit the hospital.

Whether you study **or** not, you have to appear for your examinations.

Not only the parents, **but also** their children play the violin.

Both you **and** your friend should complete the work today.

(4) **Compound Conjunctions:** Few expressions are used as conjunctions to complete meaning of the sentence. These are compound conjunctions.

For e.g.:

Even if: **Even if** you had reached on time, you could not have boarded the overcrowded bus

Provided that: You may attend the party **provided that** you return before ten.

In order that: The notice was circulated **in order that** all get to know actual facts of the incident.

So that: He is saving some amount each month **so that** he can pay his college fees.

As well as: She, **as well as** her siblings, are national champions.

As if: Ram is limping **as if** his bone is broken.

As soon as: **As soon as** he saw Preeti, he started crying.

As though: He jumped **as though** he had stepped on some creature.

On condition that: I allow you to drive my car **on condition that** you shall not over speed.

Summing Up

Conjunction is a joining word that joins words, clauses, phrases, and sentences. It helps in better presentation of a written piece. Without conjunction, sentences would not be longer but also difficult to understand.

There are different kinds of conjunctions like coordinating conjunction, subordinating conjunction, correlative conjunction and compound conjunction. Coordinating conjunctions join sentences, words, phrases, or clauses of similar kind and status or importance. Subordinating conjunction joins clauses to make the sentence easy to comprehend. Correlative conjunctions are used in pairs. Compound conjunctions help complete meaning of a sentence.

Model Examination Questions

MCOs

1. Choose correct conjunction to fill the blank:

He worked day and night_____his son whiled away his time.

- (a) He worked day and night for his son whiled away his time.
- (b) He worked day and night while his son whiled away his time.
- (c) He worked day and night since his son whiled away his time.
- (d) He worked day and night because his son whiled away his time.

2. Pick out conjunction from the following sentence:

Give me water to drink; else I will die of thirst.

- (a) will (b) of (c) to (d) else

3. Join both sentences using a suitable conjunction. Make changes as necessary.

My brother was not there. My sister was not there.

- (a) My brother was not there and my sister was not there.
- (b) My brother was not there but my sister was not there.
- (c) My brother was not there or my sister was not there.
- (d) Neither my brother nor my sister was there.

4. Correct the following sentence:

There was lot of disturbance both in Delhi and as well as in Chandigarh.

- (a) There was lot of disturbance both in Delhi as well as in Chandigarh.
- (b) There was lot of disturbance both in Delhi and in Chandigarh.
- (c) There was lot of disturbance in Delhi as well as in Chandigarh.
- (d) There was lot of disturbance in Delhi in Chandigarh.

5. Use given conjunction to form correct sentence:

It was pitch dark. We could clearly see a lady walking. (Although)

- (a) It was pitch dark although we could clearly see a lady walking.
- (b) It was although pitch dark we could clearly see a lady walking.

(c) Although it was pitch dark, we could clearly see a lady walking.

(d) It was pitch dark we could although clearly see a lady walking.

Exercise 1

Pick out conjunctions from the following sentences:

1. She neither reads nor writes anything.
2. Do not go before I come
3. You will win the competition if you deserve it.
4. My father left before I returned.
5. Is that incident true or false?
6. I did not know because you had not informed me.
7. Either you come home early or reach the station directly.
8. He is faster than I am.
9. I shall visit the museum, whether you come or not.

Exercise 2

Use given conjunctions to form correct sentences:

1. He is poor. He is honest. (Yet)
2. She is intelligent. She is beautiful. (not only, but also)
3. The children were crying. They stopped on seeing Santa Claus. (No sooner than)
4. It is very hot. We cannot go out in the afternoon. (Since)
5. He was tired. He joined the party. (Nevertheless)
6. She is the Mayor. She is the principal of this school. (Besides)

Exercise 3

Choose correct conjunctions from within brackets and fill in the blanks:

1. She waited for four hours_____could not meet the lawyer. (although, yet, since)
2. We must stop now_____it is getting dark. (since, and, before)
3. She worked very hard_____could not score high marks. (because, but, since)
4. I was fast asleep_____the doorbell rang. (as soon as, when, because)

Exercise 4

Join both sentences using a suitable conjunction. Make changes as necessary.

1. Meera may be in the house. Meera may be in the garden.
2. We went early to the concert. We could not get a seat.
3. The old man fell down the stairs. He broke his leg.
4. Mother is at home. Father is at office.
5. He must start at once. He will be late.
6. Sachin scored a century. He was bowled out.
7. You must keep quiet. You must leave the room.
8. I did not win the prize. I tried a lot.
9. He ran into the station. The train puffed away.

Exercise 5

Correct the following sentences:

1. I could neither read the book nor could I sleep.
2. I do not know that when she will go.
3. The reason is because she is not well.
4. It is not doubtful whether she will attend the party.
5. It is a year since I have met her.
6. She orders as though she would be the mistress.

Exercise 6

Complete the sentences using because/ although/ in spite of/because of/during/for:

1. _____ it rained a lot, we enjoyed our holiday.
2. I went home early _____ I was feeling unwell.
3. _____ of all our careful plans, a lot of things went wrong.
4. I managed to sleep _____ there was lot of noise.
5. She accepted the job only _____ the salary, it was very high.
6. I went to work the next day _____ I was still feeling unwell.
7. I fell asleep _____ the film.
8. We went out _____ the biting cold.
9. I could recognise her _____ she spoke just like her mother.
10. We watched television _____ two hours.

Exercise 7

Short Question/Answers

1. What are conjunctions?
2. Why should we use conjunctions?

Exercise 8

Long Question/Answers

1. What are the different kinds of conjunctions? Explain giving examples.
2. Can conjunctions be used in pairs? Elucidate.

Answers

MCOs

1. b
2. d
3. d
4. b
5. c

Exercise 1

1. Neither nor
2. Before
3. If

4. Before
5. Or
6. Because
7. Either or
8. Than
9. Whether

Exercise 2

1. He is poor yet honest.
2. She is not only intelligent but also beautiful.
3. No sooner than the children saw Santa Claus, they stopped crying.
4. Since it is very hot, we cannot go out in the afternoon.
5. He was tired, nevertheless he joined the party.
6. Besides being the Mayor, she is the principal of this school.

Exercise 3

1. Yet
2. Since
3. But
4. When

Exercise 4

1. Meera may be in the house or in the garden.
2. Although we went early to the concert, we could not get a seat.
3. The old man fell down the stairs and broke his leg.
4. Mother is at home while father is at office.
5. He must start at once else he will be late.
6. Sachin scored a century before being bowled out.
7. You must keep quiet, otherwise, leave the room. (You must keep quiet, or else leave the room.)
8. Although I tried a lot, I did not win the prize.
9. Just as he ran into the station, the train puffed away.

Exercise 5

1. I could neither read the book nor sleep.
2. I do not know when she will go.
3. The reason is that she is not well.
4. It is doubtful whether she will attend the party.
5. It is a year since I met her.
6. She orders as though she is the mistress.

Exercise 6

1. Although
2. Because

3. In spite of
4. Although
5. Because of
6. Although
7. During
8. In spite of
9. Because
10. For

Suggested Readings

1. Swan, Michael., Practical English Usage
In-text reference: (Practical English Usage, 3rd edition)
2. Aarts, Bas., Oxford Modern English Grammar
In-text reference: (*Oxford Modern English Grammar 2009*)
3. Huddleston, Rodney., and Geoffrey, Pullum., The Cambridge Grammar of the English Language
In-text reference: (The Cambridge Grammar of the English Language)

Part II - CLAUSES

Learning Objectives:

- To identify a phrase, a clause
- To differentiate phrase and clause
- To use phrase and clause appropriately

Structure:

- Introduction
- Phrase
- Types of Phrases
- Clause
- Types of Clauses
- Summing Up
- Model Examination Questions
- Suggested Readings

Introduction

Early on, we learnt about subject and predicate. Subject is the noun part of a sentence or the action-doer while predicate is the verb part of a sentence representing the action. There are certain parts of a sentence that add to the meaning of the sentence considerably. However, left alone, they have no meaning at all.

Such parts are categorized into phrases and clauses. This group of words accentuates the meaning of the sentence but left alone does not carry much weightage. Yet, such groups cannot be done away with.

Phrases and Clauses

Phrases and clauses constitute a group of words which primarily add to the meaning of a sentence. This group of words is often a part of the predicate of the sentence.

Look at the following examples:

(1)

The sun sets in the west.

In this sentence, '**the sun**' is the subject (S) while '**sets in the west**' is the predicate (P).

(2) *She is sleeping in the corner.*

In this sentence, '**she**' is the subject while '**is sleeping in the corner**' is the predicate.

To be more precise, observe the words forming a predicate.

In the first sentence, '**sets in the west**' is the predicate where 'sets' is formed from the verb 'to set' and 'in the west' tells something more about the verb 'set' and subject 'the sun'. The group of words '**in the west**' does not have any meaning by itself. However, when the group is joined by the other part of sentence, 'the sun sets', the entire sentence becomes meaningful. Such a group of words that do not have any meaning of its own but join a sentence to make it more meaningful and complete is called a **phrase**.

Similarly, analyzing the second sentence, '**is sleeping in the corner**' is the predicate where 'is sleeping' is the verb while '**in the corner**' is the **phrase**. **A phrase is a group of words that does not contain a subject but forms a part of a sentence and is within the predicate.**

Observe the following sentences:

1. The boy (S) stood on the burning deck (P).
2. A sick room (S) should be well aired (P).
3. We (S) cannot pump the ocean dry (P).
4. Bad habits (S) grow unconsciously (P).
5. All roads (S) lead to Rome (P).

In the above sentences, we can segregate the phrase from the verb in the predicate.

In the first sentence, '*stood on the burning deck*' is the predicate where '*stood*' is the verb and '***on the burning deck***' is the phrase.

In the second sentence, '*should be well aired*' is the predicate where '*should be*' is the verb and '***well aired***' is the phrase.

In the third sentence, '*cannot pump the ocean dry*' is the predicate where '*cannot pump*' is the verb and '***the ocean dry***' is the phrase.

In the fourth sentence, '*grow unconsciously*' is the predicate where '*grow*' is the verb and '***unconsciously***' is the phrase.

In the fifth sentence, '*lead to Rome*' is the predicate where '*lead*' is the verb and '***to Rome***' is the

phrase.

Now look at the following examples:

He was sitting on a wooden table.

He was sitting on a table which was made of wood.

In the first sentence, you can pick out the phrase. It is 'wooden table'. In the second sentence, 'wooden table' is replaced by 'which was made of wood'. This group of words is termed a **clause**.

A clause is a group of words that contain a subject and predicate but forms only a part of a sentence as it does not have complete meaning.

Coming back to our example, 'which was made of wood' is the clause where 'which' is the subject and 'was made of wood' is the predicate. All together 'which was made of wood' is a part of the sentence, 'He was sitting on a table'.

Observe the following sentences:

Players who have long legs can hit the ball far.

The water that is supplied in the evening contains sediments.

Visit us at the place where the girls are playing.

I feel that you are mistaken.

The underlined words are the clauses of the sentences. In the above sentences, each clause has a subject and predicate but does not have complete meaning.

Types of Phrases

Phrases are of different kinds or types. The group of words constituting a phrase could be an adverb, an adjective, or a noun. Accordingly, we classify them as:-

1. Noun Phrases
2. Adjective Phrases
3. Adverbial Phrases

Observe the following:

The man is searching for a shelter.

In this sentence, you already know that 'is searching' is verb and 'for a shelter' is phrase. In the words constituting the phrase, 'shelter' is a noun. Hence the phrase, 'for a shelter' is a **noun phrase**.

He is a wealthy man.

In this sentence, 'is' is verb and 'a wealthy man' is phrase where 'wealthy' describes the noun 'man'.

Hence, 'wealthy' is an adjective and the phrase is an **adjective phrase**.

Despite her age, she walks steadily.

In this sentence, 'walks' is verb and 'steadily' is phrase where 'steadily' describes the verb 'walks'. Hence 'steadily' is the adverb and the phrase is an 'adverb or adverbial phrase'. Just like an adverb, an adverbial phrase can also describe an adjective.

Now, look at the following sentences:

I normally go to Mumbai by train. (Noun phrase)

This is the Mumbai train I travel. (Adjective phrase)

This is the train I take to go to Mumbai. (Adverbial phrase)

In the above three sentences, the same meaning is conveyed but the type of phrase differs. Hence, you should understand the meaning expressed in a sentence and only thereafter identify the type of phrase.

Types of Clauses

Just like phrases, clauses are also of three different types. These include:

1. Noun clause
2. Adjective clause
3. Adverb clause

Observe the following sentence:

I feel that I can win the race.

In the above sentence, 'that I can win the race' is the clause. The clause is the object of the verb 'feel'. The subject of the clause is 'I' and predicate is 'can win the race' where 'race' is a noun. Hence this clause is a noun clause.

Examples of noun clauses include:

I fear that I shall fail.

He begged that his life might be spared.

I earn whatever I can.

It is uncertain whether he will come.

Observe the following sentence:

The boy who is wearing a green shirt is my student.

In the above sentence, 'who is wearing a green shirt' is the clause. It describes the noun 'boy'. Hence, this is an adjective clause.

Examples of adjective clauses include:

Mary had a little lamb whose fur was white and fluffy.

He tells a tale that sound untrue.

The dog that barks does not bite.

The umbrella which has a broken handle is yours.

Observe the following sentence:

They finished their task when sun set.

In the above sentence, 'when sun set' is the clause. It describes the verb 'finished'. Hence, this is an **adverb clause**.

Examples of adverb clauses include:

If you eat too much, *you will be ill*.

Because you have done this, I shall punish you.

If I make a promise, I keep it.

Will you wait *till I return*?

They went *where living was affordable*.

Summing Up

Phrases and clauses are group of words that add to the meaning of a sentence. This group of words is often a part of the predicate of the sentence. However, they do not carry any meaning of their own. Phrases and clauses are of three types depending on the part of speech they classify: noun phrase, noun clause, adjective phrase, adjective clause, adverb phrase and adverb clause.

Model Examination Questions

MCOs

1. Pick out the noun phrase from the following sentence:

I tried to get the equation right.

- (a) I tried to (b) to get the equation right (c) to get the (d) the equation right

2. Pick out the adjective phrase from the following sentence:

Gardens with cool shady trees surround the village.

- (a) surround the village (b) with cool shady trees
(c) Gardens with cool (d) trees surround the village

3. Pick out the noun clause from the following sentence:

Can you guess what I want?

- (a) Can you guess (b) guess what I (c) you guess what I (d) what I want

4. Pick out the adverb clause from the following sentence:

The robbers fled when the police left.

- (a) when the police left (b) robbers fled (c) the police left (d) robbers fled when

5. Pick out the adverbial phrase from the following sentence:

The gun went off with a loud noise.

- (a) The gun went off (b) off with a loud noise

(c) gun went off with a (d) with a loud noise

Exercise 1

Pick out the noun phrases from the following sentences:

1. We enjoy playing cricket.
2. The poor debtor intended to pay back every penny of the money.
3. He refuses to answer the question.
4. To write such rubbish is disgraceful.
5. Standing about in a cold wet wind did me no good.

Exercise 2

Fill in the blanks with a noun phrase:

1. I want to _____.
2. _____ gives me no pleasure.
3. _____ is my ambition.
4. My father hates _____.
5. She gives _____.

Exercise 3

Pick out the adjective phrases from the following sentences:

1. A man in great difficulties came to me for help.
2. He was a lad of great promise.
3. A man without an enemy is a man with few friends.
4. He lived in a house made of mud.
5. The old man was carrying a load of great weight.

Exercise 4

Fill in the blanks with an adjective phrase:

1. He wore a turban _____.
2. They came to a path _____.
3. Nobody like a person _____.
4. I admit that he is a man _____.
5. He is a man _____.
6. It is _____.

Exercise 5

Pick out the adverbial phrases from the following sentences:

1. Much water has run under the bridge since then.
2. The soldiers faced the bullets in a brave manner.
3. Once upon a time, kings ruled India.
4. Not very long ago, there were many sparrows.

5. The shoe is pressing on my toe.

Exercise 6

Fill in the blanks with an adverbial phrase:

1. Do not answer_____.
2. He does his homework_____.
3. A house_____was washed away.
4. Does this train go_____?
5. When are you planning_____?
6. He behaves_____.

Exercise 7

Pick out the noun clause from the following sentences:

1. He saw that the clock had stopped.
2. I don't see how you can get out of this mess.
3. Do you deny that you stole the watch?
4. Where we were to lodge that night was the problem.
5. That you should say this is very strange.

Exercise 8

Fill noun clauses in the blanks:

1. I cannot understand_____.
2. _____is a well-known fact.
3. Have you heard_____?
4. It grieved me to hear_____.
5. There were no complaints except_____.

Exercise 9

Pick out the adjective clauses from the following sentences:

1. He never does anything that is silly.
2. People who live in glass houses should not throw stones at others.
3. God helps those who help themselves.
4. He laughs best who laughs last.
5. He died in the village where he was born.

Exercise 10

Fill adjective clauses in the blanks:

1. A man_____is sure to succeed.
2. I have a box_____.
3. He told us_____.
4. The people_____could not hear.

5. We are in awe of the men_____.

Exercise 11

Pick out the adverb clauses from the following sentences:

1. Please sit wherever you like.
2. If you do not rush, you will miss your flight.
3. Wherever I go, I hear the same story.
4. Since you have already decided, why do you ask my opinion?

Exercise 12

Fill adverb clauses in the blanks:

1. She sings exactly_____.
2. We shall miss the train_____.
3. His father died_____.
4. He is so busy_____.
5. Nobody likes him_____.

Exercise 13

Short Question/Answers

1. What is a phrase? Explain with examples.
2. What is a clause? Explain with examples.

Exercise 14

Long Question/Answers

1. Explain the different types of phrases giving three examples of each.
2. Explain the different types of clauses giving three examples of each.

Answers

MCOs

1. d
2. b
3. d
4. a
5. d

Exercise 1

1. playing cricket
2. every penny of the money
3. the question
4. such rubbish
5. Standing about in a cold wet wind

Exercise 2

1. Go home
2. Reading
3. To win a prize
4. to go shopping
5. harsh orders

Exercise 3

1. in great difficulties
2. of great promise
3. without an enemy
4. made of mud
5. of great weight

Exercise 4

1. made of silk
2. covered with mud
3. with a bad temper
4. of sense
5. without a friend
6. of no use

Exercise 5

1. under the bridge
2. in a brave manner
3. Once upon a time
4. Not very long ago
5. on my toe

Exercise 6

1. In a haughty tone
2. with great care
3. on an island
4. to Lahore
5. to return
6. very cordially

Exercise 7

1. that the clock had stopped
2. how you can get out of this mess
3. that you stole the watch

4. Where we were to lodge
5. That you should say this

Exercise 8

1. where he could have gone
2. He is a great musician
3. that were five blasts last night
4. that she was ill
5. that the day was too hot

Exercise 9

1. that is silly
2. who live in glass houses
3. who help themselves
4. who laughs last
5. where he was born

Exercise 10

1. Who is industrious
2. That is filled with nuts
3. the time he would arrive
4. who were in the gallery
5. who conquered Everest

Exercise 11

1. wherever you like.
2. If you do not rush
3. Wherever I go
4. Since you have already decided

Exercise 12

1. like her mother used to sing.
2. if we stay back for the programme
3. when he was just an infant
4. that he skips his breakfast
5. since he bosses over too much

Suggested Readings

1. Huddleston, Rodney. , Pullum, K., Geoffrey., A Student's Introduction to English

Grammar

In-text reference: (Rodney Huddleston, Geoffrey K. Pullum, 2005)

2. Hashemi, Louise., Murphy, Raymond., English Grammar in Use Supplementary

Exercises with Answers

In-text reference: (Louise Hashemi, with Raymond Murphy, 2012)

3. Walker, Elaine., Steve Elsworth Grammar Practice for Upper Intermediate Students (with Key)

In-text reference: (Elaine Walker, 2008)

Section - D

- **Applied Grammar and Composition**
- **Basic Sentence Faults (Section 6-14)**
- **Effective Sentences (Section 33-36)**
- **The Whole Composition (Section 31)**
- **Effective Paragraphs (Section 32)**

GRAMMAR

STRUCTURE

Learning Objectives

Introduction

Grammar from birth

Real world Uses of Grammar

Parts of Speech Variation

Same words as different parts of speech

Parts of Speech examples

Sentences

Transformation of sentences

Compound and complex and simple sentences

Subject –verb agreement

Comparison of Adjectives

Tenses

Clauses

Narration

Summary

Keywords

Learning Activity

Unit End Questions

References

LEARNING OBJECTIVES

After studying this unit, you will be able to:

- Describe nature of grammar and vocabulary
- Identify scope of grammar and its uses
- State the need and importance of tenses, phrases, clauses.
- List the functions of each parts of speech

INTRODUCTION

Grammar is the way in which words are put together to form proper sentences. In linguistics, grammar is the set of structural rules governing the composition of clauses, phrases and words in a natural language. The term refers also to the study of such rules and this field includes phonology, morphology and syntax, often complemented by phonetics, semantics and pragmatics. Grammar is defined as the whole system and structure of a language or of languages in general, usually taken as consisting of syntax and morphology (including inflections) and sometimes also phonology and semantics.

The grammar of a language includes basic axioms such as verb tenses, articles and adjectives (and their proper order), how questions are phrased, and much more. Language cannot function without grammar. It would simply make no sense—people require grammar to communicate effectively.

Speakers and listeners, authors and their audiences must function in like systems in order to understand one another. In other words, a language without grammar is like a pile of bricks without mortar to hold them together. While the basic components are present, they are, for all intents and purposes, useless.

GRAMMAR FROM BIRTH

British linguist, academic, and author David Crystal tells us that "grammar is the study of all the contrasts of meaning that it is possible to make within sentences. The 'rules' of grammar tell us how. By one count, there are some 3,500 such rules in English."

Intimidating, to be sure, but native speakers don't have to worry about studying each and every rule. Even if you don't know all the lexicographical terms and pedantic minutiae involved in the study of grammar, take it from noted novelist and essayist Joan Didion: "What I know about grammar is its infinite power. To shift the structure of a sentence alters the meaning of that sentence."

Grammar is actually something all of us begin to learn in our first days and weeks of life, through interaction with others. From the moment we're born, language—and the grammar that

makes up that language—is all around us. We start learning it as soon as we hear it spoken around us, even if we don't fully comprehend its meaning yet.

Although a baby wouldn't have a clue about the terminology, they do begin to pick up and assimilate how sentences are put together (syntax), as well as figure out the pieces that go into making up those sentences work (morphology).

"A pre-schooler's tacit knowledge of grammar is more sophisticated than the thickest style manual," explains cognitive psychologist, linguist, and popular science author Steven Pinker. "[Grammar should not] be confused with the guidelines for how one 'ought' to speak."

REAL-WORLD USES OF GRAMMAR

Of course, anyone who wants to be an effective speaker or writer must have at least a basic grasp of grammar. The further beyond the basics you go, the more effectively and clearly you'll be able to communicate in almost any situation.

"There are several applications of grammatical study:

- (1) A recognition of grammatical structures is often essential for punctuation
- (2) A study of one's native grammar is helpful when one studies the grammar of a foreign language
- (3) A knowledge of grammar is a help in the interpretation of literary as well as non-literary texts, since the interpretation of a passage sometimes depends crucially on grammatical analysis
- (4) A study of the grammatical resources of English is useful in composition: in particular, it can help you to evaluate the choices available to you when you come to revise an earlier written draft."—From an Introduction to English Grammar by Sidney Greenbaum and Gerald Nelson

In a professional setting, having advanced knowledge of grammar can help you interact efficiently and easily with your colleagues, subordinates, and superiors. Whether you're giving directions, getting feedback from your boss, discussing the goals of a particular project, or creating marketing materials, the ability to communicate effectively is extremely important.

PART OF SPEECH VARIATIONS

The wording in a definition depends on the part of speech of the word being defined. Nouns, especially proper nouns, are considered the easiest, followed by adjectives, and verbs. The most difficult words are included in the other parts of speech, especially those with purely grammatical functions like prepositions, conjunctions, determiners, articles, and particles.

Proper nouns

If a proper noun meets our standards for inclusion (WT: CFI), its definition should be relatively easy. If it seems to be difficult, insert a link to Wikipedia, follow the link to an article of that title if one exists or

search for the term in other Wikipedia articles.

Other nouns

Concrete nouns are the next relatively easy class. Wikipedia may have an article. Wikicommons may have photographs or drawings. The insertion of photographs or drawings may reduce the need for users to rely on the words of a definition for the basics, allowing the definition to address questions of the boundaries of the term instead.

Abstract nouns are more challenging. Within this class the most challenging are core abstractions such as "time", basic emotions, etc. The easiest abstract nouns are those that are definable in terms of the most basic ones. Fortunately, few people will rely on a dictionary for the core abstractions. Definitions can be used to define the scope of the term, its boundaries, rather than attempting to define its essence.

Grammatical parts of speech

Grammatical parts of speech include all conjunctions, pronouns, determiners, prepositions, articles and particles, and most of the most common adverbs. Such words are often very hard to define in the same way as nouns, verbs, adjectives, and most adverbs derived from adjectives. If a particular word of this type cannot readily be defined, for example, by a synonym, consider a "non-gloss definition". Such a definition would typically begin with words such as "Used to indicate " Such a definition needs usage examples or citations even

more than other definitions do. To facilitate review of such challenging definitions, please put the definition inside { { non-gloss definition } } .

Interjections

Interjections are not grammatical parts of speech, but also may not be easy to define. If a particular word of this type cannot readily be defined, for example, by a well-known synonym, consider a "non-gloss definition". Such a definition would typically begin with words such as "Used to express..." followed by a noun or noun phrase suggesting an emotion. Such a definition may need usage examples or citations even more than other definitions do. To

facilitate review of such challenging definitions, please put the definition inside { { non-gloss definition } } .

THE SAME WORD AS DIFFERENT PARTS OF SPEECH:

The meaning of a word in the sentence determines to what part of speech it belongs. The same word may be sometimes one part of speech, sometimes another. Words of entirely separate origin, meaning and use some times look and sound alike such as in... The minstrel sang a plaintive lay. He lay on the ground.

But the following examples show that the same word may have more than one kind of grammatical office (or function). It is the meaning which we give to a word in the sentence that determines its classification as a part of speech.

The chief classes of words thus variously used are

- (1) nouns and adjectives
- (2) nouns and verbs
- (3) adjectives and adverbs
- (4) adjectives and pronouns
- (5) adverbs and prepositions

1. Nouns and Adjectives

the same word can be used as noun as well as adjective. Noun:

Rubber comes from South America.

Adjective: This wheel has a rubber tire. Noun:

That brick is yellow.

Adjective: Here is a brick house.

Noun: The rich have a grave responsibility.

Adjective: A rich merchant lives here.

The first two examples show how words that are commonly nouns may be used as adjectives. The third shows how words that are commonly adjectives.

2. Nouns and Verbs

the same word can be used as noun as well as verb. Noun:

Hear the wash of the tide.

Verb: Wash those windows. Noun:

Give me a stamp.

Verb: Stamp this envelope. Noun: It is

the call of the sea. Verb: Ye call me chief.

Other examples are: act, address, ally, answer, boast, care, cause, close, defeat, doubt, drop, heap, hope, mark, offer, pile, place, rest, rule, sail, shape, sleep, spur, and test, watch, wound.

3. Adjectives and Adverbs

the same word can be used as adjective as well as adverb. Adjective: That is a fast boat.

Adverb: The snow is melting fast.

Adjective: Draw a straight line.

Adverb: The arrow flew straight. Adjective:

Early comers get good seats. Adverb: Tom awoke early.

Some adverbs have the same form as the corresponding adjectives. You have guessed right.

How fast the tide ebbs! The horse
was sold cheap. Tired men sleep
sound.

Other examples are wrong, straight, early, late, quick, hard, far, near, slow, high, low, loud, ill, well, deep, close, just, very, much, little.

4. Adjectives and Pronouns

the same word can be used as adjective as well as pronoun.

Adjective: This man looks unhappy.

Pronoun: This is the sergeant. Adjective: That
book is a dictionary. Pronoun: That is a
kangaroo.

Adjective: Each day brings its opportunity. Pronoun:
I received a dollar from each.

5. Adverbs and Prepositions

the same word can be used as adverb as well as preposition. Adverb:

Jill came tumbling after.

Preposition: He returned after the accident. Adverb:

We went below.

Preposition: Below us lay the valley. Adverb:

The weeds sprang up.

Preposition: We walked up the hill.

Other examples are aboard, before, beyond, down, inside, underneath. Miscellaneous
examples of variation are the following.

Noun: The calm lasted for three days. Adjective:

Calm words show quiet minds. Verb: Calm your
angry friend.

Other examples are iron, stone, paper, sugar, salt, bark, quiet, black, light, head, wet, round, square,
winter, spring.

Noun....Wrong seldom prospers. Adjective....You
have taken the wrong road. Adverb....Edward often
spells words wrong. Verb....You wrong me by your
suspicions.

Noun....The outside of the castle is gloomy.

Adjective....We have an outside stateroom.

Adverb....The messenger is waiting outside.

Preposition....I shall ride outside the coach.

Adjective.....That boat is a sloop.

Pronoun.....That is my uncle.

Conjunction....You said that you would help me.

Adjective.....Neither road leads to Utica. Pronoun.....Neither of us arrived in time. Conjunction.....Neither Tom nor I was late.

Preposition.....I am waiting for the train. Conjunction.....You have plenty of time, for the train is late. Interjection.....Hurrah! The battle is won.

Noun....I heard a loud hurrah. Verb....The enemy flees. Our men hurrah.

PARTS OF

SPEECH TABLE

part of speech	function or "job"	example words	example sentences
Verb	action or state	(to) be, have, do, like, work, sing, can, must	English Club is a web site. I like English Club.
Noun	thing or person	pen, dog, work, music, town, London, teacher, John	This is my dog . He lives in my house . We live in London .
Adjective	describes a noun	good, big, red, well, interesting	My dogs are big . I like big dogs.

Determiner	limits or "determines" a noun	a/an, the, 2, some, many	I have two dogs and some rabbits.
Adverb	describes a verb, adjective or adverb	quickly, silently, well, badly, very, really	My dog eats quickly . When he is very hungry, he eats really quickly.
part of speech	function or "job"	example words	example sentences
Pronoun	replaces a noun	I, you, he, she, some	Tara is Indian. She is beautiful.
Preposition	links a noun to another word	to, at, after, on, but	We went to school on Monday.
Conjunction	joins clauses or sentences or words	and, but, when	I like dogs and I like cats. I like cats and dogs. I like dogs but I don't like cats.
Interjection	short exclamation, sometimes inserted into a sentence	oh!, ouch!, hi!, well	Ouch! That hurts! Hi! How are you? Well , I don't know.

* Some grammar sources traditionally categorize English into **8** parts of speech. Others say **10**. At English Club, we use the more recent categorization of **9** parts of speech. Examples of other categorizations are:

- Verbs may be treated as two different parts of speech:
 - **lexical Verbs** (work, like, run)
 - **auxiliary Verbs** (be, have, must)

- **Determiners** may be treated as adjectives, instead of being a separate part of speech.

PARTS OF SPEECH EXAMPLES

Here are some examples of sentences made with different English parts of speech:

verb			
Stop!			
noun		verb	
John		Works.	
noun	verb		verb
John	is		Working.
pronoun		verb	noun
She		loves	Animals.
noun	verb	noun	adverb
Tara	speaks	English	Well.
noun	verb	adjective	noun

Tara		speaks		good			English.		
pronoun		verb	preposition		determiner		noun		adverb
She		ran	to		the		station		Quickly.
pron.	verb	adj.	noun	conjunction		pron.	verb	pron.	
She	likes	big	snakes	but		I	hate	Them.	

SENTENCES

What Are the Four Types of Sentences?

Declarative sentence

Imperative sentence

Interrogative sentence

Exclamatory sentence

And there are only three punctuation marks with which to end a sentence:

Period Question mark

Exclamation point

Using different types of sentences and punctuation, students can vary the tone of their writing assignments and express a variety of thoughts and emotions.

What is a declarative sentence?

A **declarative sentence** simply makes a statement or expresses an opinion. In other words, it makes a declaration. This kind of sentence ends with a period.

Examples of this sentence type:

“I want to be a good writer.” (Makes a statement)

“My friend is a really good writer.” (Expresses an opinion) What is

an imperative sentence?

An **imperative sentence** gives a command or makes a request. It usually ends with a period but can, under

certain circumstances, end with an exclamation point.

Examples of this sentence type:

“Please sit down.”

“I need you to sit down now!” What is an

interrogative sentence?

An **interrogative sentence** asks a question. This type of sentence often begins with who, what, where, when, why, how, or do, and it ends with a question mark.

Examples of this sentence type:

“When are you going to turn in your writing assignment?” “Do you

know what the weather will be tomorrow?” What is an

exclamatory sentence?

An **exclamatory sentence** is a sentence that expresses great emotion such as excitement, surprise, happiness and anger, and ends with an exclamation point.

Examples of this sentence type:

“It is too dangerous to climb that mountain!” “I got an

A on my book report!”

Learning about the different types of sentences and punctuation will help students become better writers by enabling them to convey various types of information and emotion in their writing.

TRANSFORMATION OF SENTENCE

Transformation of a Sentence means changing its form without altering its sense. Knowledge of Sentence Transformation helps us to expand our usage skills by testing various ways of presenting a sentence in multiple ways but without changing its actual meaning.

There are several ways in which a sentence can be transformed. Below mentioned are Sentence Transformations Exercises:

I. Transformation of a Simple Sentence into a Compound Sentences

Besides being thrown into jail, he was heavily fined. He was not only thrown into jail but also heavily fined.

The old men sat near the fire, smoking. The old man sat near the fire and smoke.

II. Transformation of a Simple Sentence into a Complex Sentences

He liked my suggestion. He liked what I suggested.

His money was not useful to me.

The money which he gave me was not useful to me.

III. Changing an Exclamatory Sentence into an Assertive Sentence

beautiful she is! – **Exclamatory**.

She is very beautiful – **Assertive**.

How chivalrous of you to help her like that! - **Exclamatory**. It is very chivalrous of you to help her like that - **Assertive**.

What a beautiful view! – **Exclamatory**. It is a beautiful view - **Assertive**.

What a great pleasure it is! - **Exclamatory**. This is indeed a great pleasure – **Assertive**.

IV. Changing an Interrogative Sentence into an Assertive Sentence

Did I ever ask you to run? – **Interrogative**. I never asked you to run - **Assertive**.

Is there any fun in doing that? – **Interrogative**. There is no fun in doing that - **Assertive**.

Is not health better than wealth? - **Interrogative**. Health is better than wealth – **Assertive**.

Why worry about what people say? – **Interrogative**. It is foolish to worry about what people say - **Assertive**.

V. Changing an Imperative Sentence into an Interrogative Sentence

Get away from the pool - **Imperative**.

Will you get away from the pool or not? – **Interrogative**.

Please, don't disturb me - **Imperative**.

Will you, please, stop disturbing me? – **Interrogative**.

Stop staring her – **Imperative**.

Will you stop staring at her? – **Interrogative**.

Shut the door - **Imperative**.

Will you shut the door? – **Interrogative**.

VI. Transforming or Interchanging the Degrees of Comparison Blue Whale is larger than all the other mammals in the world – **Comparative**. No other mammal in the world is as large as the Blue Whale – **Positive**.

Blue Whale is the largest mammal in the world – **Superlative**.

Kim Kardashian is one of the beautiful models in USA – **Superlative**.

Very few models in USA are beautiful than Kim Kardashian - **Comparative**. Most models in USA are not as beautiful as Kim Kardashian – **Positive**.

No other spa is as good as the Golden Spa – **Positive**. Golden Spa is better than other spas – **Comparative**. Golden Spa is the best spa of all the spas - **Superlative**.

Nothing else travels as fast as light – **Positive**.

Light travels faster than anything else – **Comparative**.

Of all things in the world light travels fastest – **Superlative**.

VII. Transformation of sentences beginning with 'no sooner'

Transformation of sentences rules

It can be done in two ways - using the expressions:

- i) **As soon as**.
- ii) **Scarcely (hardly) had ... when**.

No sooner had I reached the bus-stop than the bus left. As soon as I reached the bus-stop, the bus left.

Scarcely (or hardly) had I reached the bus-stop when the bus left?

No sooner had the thief run out of the jail than the guard fired at him. As soon as the thief ran out of the jail, the guard fired at him.

Scarcely had the thief run out of the jail when the guard fired at him.

VIII. Transformation of sentences containing too ...

Transformation of sentences rules

- (a) Use '**that**' in place of '**to**'.
- (b) Use '**so**' in place of '**too**'.
- (c) If the sentence is in the past tense, '**could**' is used in the subordinate clause.

- (a) The girl was too clever to be taught.

The girl was so clever that she could not be taught.

- (b) He is too poor to give money.

He is so poor that he cannot give money.

COMPOUND, COMPLEX AND SIMPLE SENTENCES

A common weakness in writing is the lack of varied sentences. Becoming aware of three general types of sentences--simple, compound, and complex--can help you vary the sentences in your writing.

The most effective writing uses a variety of the sentence types explained below.

1. Simple Sentences

A simple sentence has the most basic elements that make it a sentence: a subject, a verb, and a completed thought.

Examples of simple sentences include the following:

1. Joe waited for the train.
"Joe" = subject, "waited" = verb
2. The train was late.
"The train" = subject, "was" = verb
3. Mary and Samantha took the bus.
"Mary and Samantha" = compound subject, "took" = verb
4. I looked for Mary and Samantha at the bus station. "I" = subject, "looked" = verb
5. Mary and Samantha arrived at the bus station early but waited until noon for the bus. "Mary and Samantha" = compound subject, "arrived" and "waited" = compound verb

The use of compound subjects, compound verbs, prepositional phrases (such as "at the bus station"), and other elements help lengthen simple sentences, but simple sentences often are short. The use of too many simple sentences can make writing "choppy" and can prevent the writing from flowing smoothly.

A simple sentence can also be referred to as an **independent clause**. It is referred to as "independent" because, while it might be part of a compound or complex sentence, it can also stand by itself as a complete sentence.

2. Compound Sentences

A **compound sentence** refers to a sentence made up of two independent clauses (or complete sentences) connected to one another with a **coordinating conjunction**. Coordinating conjunctions are easy to remember if you think of the words "FAN BOYS":

- **F**or
- **A**nd
- **N**or
- **B**ut
- **O**r
- **Y**et
- **S**o

Examples of compound sentences include the following:

1. Joe waited for the train, **but** the train was late.
2. I looked for Mary and Samantha at the bus station, **but** they arrived at the station before noon and left on the bus before I arrived.

3. Mary and Samantha arrived at the bus station before noon, **and** they left on the bus before I arrived.

4. Mary and Samantha left on the bus before I arrived, **so** I did not see them at the bus station.

Coordinating conjunctions are useful for connecting sentences, but compound sentences often are overused. While coordinating conjunctions can indicate some type of relationship between the two independent clauses in the sentence, they sometimes do not indicate much of a relationship. The word "and," for example, only adds one independent clause to another, without indicating how the two parts of a sentence are logically related. Too many compound sentences that use "and" can weaken writing.

Clearer and more specific relationships can be established through the use of complex sentences.

3. Complex Sentences

A **complex sentence** is made up of an independent clause and one or more **dependent clauses** connected to it. A dependent clause is similar to an independent clause, or complete sentence, but it lacks one of the elements that would make it a complete sentence.

Examples of **dependent clauses** include the following:

- because Mary and Samantha arrived at the bus station before noon
- while he waited at the train station
- after they left on the bus

Dependent clauses such as those above **cannot** stand alone as a sentence, but they can be added to an independent clause to form a complex sentence.

Dependent clauses begin with **subordinating conjunctions**. Below are some of the most common subordinating conjunctions:

- after
- although
- as
- because
- before
- even though
- if
- since
- though
- unless
- until
- when
- whenever

- whereas
- wherever
- while

A complex sentence joins an independent clause with one or more dependent clauses.

The dependent clauses can go first in the sentence, followed by the independent clause, as in the following:

1. Because Mary and Samantha arrived at the bus station before noon, I did not see them at the station.
2. While he waited at the train station, Joe realized that the train was late.
3. After they left on the bus, Mary and Samantha realized that Joe was waiting at the train station.

Conversely, the independent clauses can go first in the sentence, followed by the dependent clause, as in the following:

1. I did not see them at the station because Mary and Samantha arrived at the bus station before noon.
2. Joe realized that the train was late while he waited at the train station.
3. Mary and Samantha realized that Joe was waiting at the train station after they left on the bus.

Complex sentences are often more effective than compound sentences because a complex sentence indicates clearer and more specific relationships between the main parts of the sentence. The word "before," for instance, tells readers that one thing occurs before another. A word such as "although" conveys a more complex relationship than a word such as "and" conveys.

The term **periodic sentence** is used to refer to a complex sentence beginning with a dependent clause and ending with an independent clause, as in "While he waited at the train station, Joe realized that the train was late."

Periodic sentences can be especially effective because the completed thought occurs at the end of it, so the first part of the sentence can build up to the meaning that comes at the end.

Beginning Sentences with "And" or "Because"

Should you begin a sentence with "and" or "but" (or one of the other coordinating conjunctions)?

The short answer is "no." You should avoid beginning a sentence with "and," "or," "but," or the other coordinating conjunctions. These words generally are used to join together parts of a sentence, not to begin a new sentence.

However, such sentences can be used effectively. Because sentences beginning with these words stand out, they are sometimes used for emphasis. If you use sentences beginning with one of the coordinating conjunctions, you should use these sentences sparingly and carefully.

Should you begin a sentence with "because"?

There is nothing wrong with beginning a sentence with "because."

Perhaps some students are told not to begin a sentence with "because" to avoid sentence fragments (something like "Because Mary and Samantha arrived at the bus station before noon" is a sentence fragment), but it is perfectly acceptable to begin a sentence with "because" as long as the sentence is complete (as in "Because Mary and Samantha arrived at the bus station before noon, I did not see them at the station.")

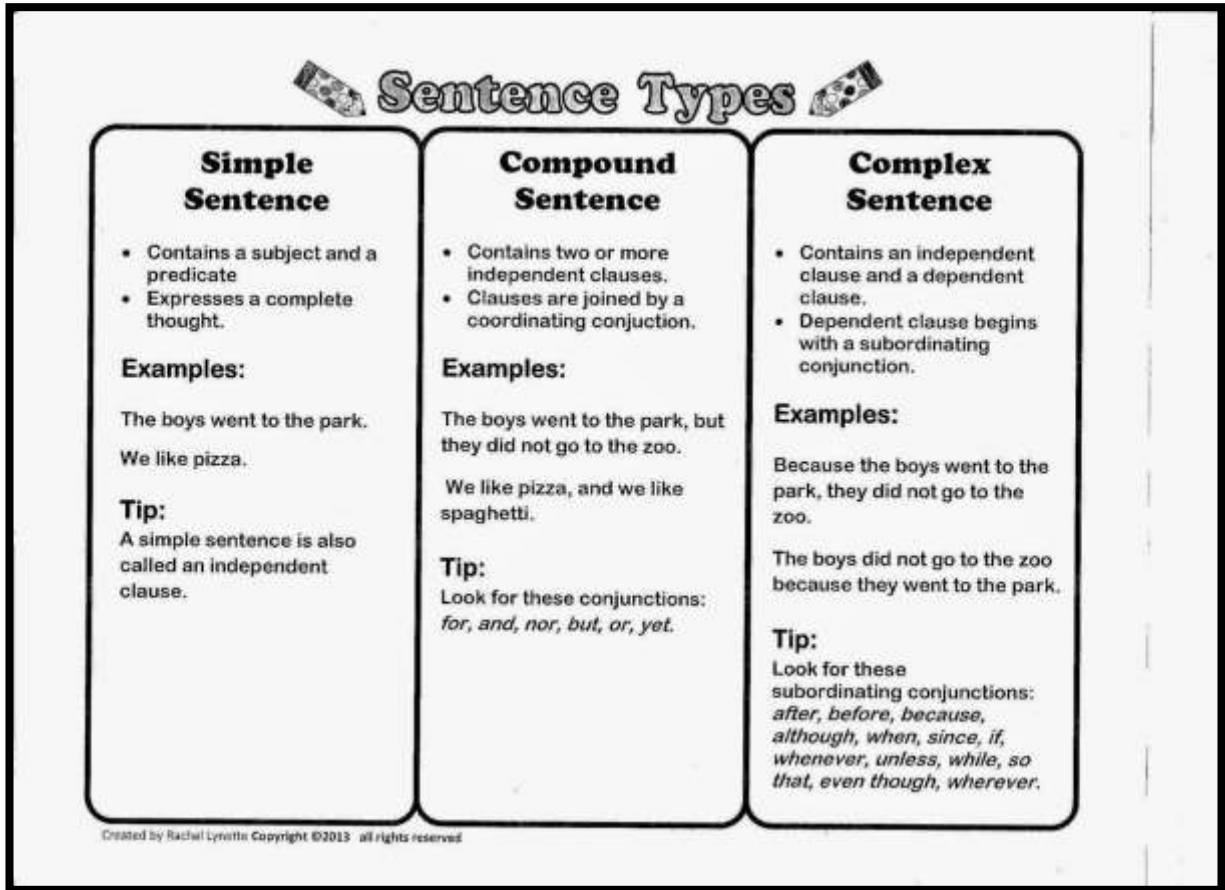


Fig 1.1 Sentence Types

SUBJECT-VERB AGREEMENT

Being able to find the right subject and verb will help you correct errors of subject-verb agreement.

Basic Rule. A singular subject (she, Bill, car) takes a singular verb (is, goes, shines), whereas a plural subject takes a plural verb.

Example: The list of items is/are on the desk. If you know that list is the subject, then you will choose is for the verb.

Exceptions to the Basic rule:

- The first person pronoun I takes a plural verb (I go, I drive).
- The basic form of the verb is used after certain main verbs such as watch, see, hear, feel, help,

let, and make. (He watched Ronaldo score the winning goal).

Rule 1. A subject will come before a phrase beginning with of. This is a key rule for understanding subjects. The word of is the culprit in many, perhaps most, subject-verb mistakes.

Hasty writers, speakers, readers, and listeners might miss the all-too-common mistake in the following sentence:

Incorrect: A bouquet of yellow roses lend color and fragrance to the room.

Correct: A bouquet of yellow roses lends . . . (bouquet lends, not roses lend)

Rule 2. Two singular subjects connected by or, either/or, or neither/nor require a singular verb.

Examples:

My aunt or my uncle **is** arriving by train today. Neither Juan nor Carmen **is** available.

Either Kiana or Casey **is** helping today with stage decorations.

Rule 3. The verb in an or, either/or, or neither/nor sentence agrees with the noun or pronoun closest to it.

Examples:

Neither the plates nor the serving bowl goes on that shelf. Neither the serving bowl nor the plates go on that shelf.

This rule can lead to bumps in the road. For example, if I is one of two (or more) subjects, it could lead to this odd sentence:

Awkward: Neither she, my friends, nor I am going to the festival.

If possible, it's best to reword such grammatically correct but awkward sentences.

Better:

Neither she, I, nor my friends are going to the festival.

OR

She, my friends, and I are not going to the festival.

Rule 4. As a general rule, use a plural verb with two or more subjects when they are connected by and.

Example: A car and a bike are my means of transportation.

But note these exceptions:

Exceptions:

breaking and entering is against the law. The bed and breakfast was charming.

In those sentences, breaking and entering and bed and breakfast are compound nouns.

NOTE

Some think it is incorrect to place a personal pronoun first in a multi-subject sentence.

Examples:

I, my dad, and my step-mom are going to the movies. She and Orville bought a dog.

While not grammatically incorrect per se, it is a courtesy to place the pronoun last, except when awkward to do so as shown under **Rule 3** above.

Rule 5a. Sometimes the subject is separated from the verb by such words as along with, as well as, besides, not, etc. These words and phrases are not part of the subject. Ignore them and use a singular verb when the subject is singular.

Examples:

The politician, along with the newsmen, is expected shortly. Excitement, as well as nervousness, is the cause of her shaking.

Rule 5b. Parentheses are not part of the subject.

Example: Joe (and his trusty mutt) **was** always welcome. If this seems awkward, try rewriting the sentence.

Rule 6. In sentences beginning with here or there, the true subject follows the verb.

Examples:

There are four hurdles to jump. There is a high hurdle to jump. Here are the keys.

NOTE:

The word there's, a contraction of there is, leads to bad habits in informal sentences

like there's a lot of people here today, because it's easier to say "there's" than "there are." Take care never to use there's with a plural subject.

Rule 7. Use a singular verb with distances, periods of time, sums of money, etc., when considered as a unit.

Three miles **is** too far to walk.

Examples:

Five years **is** the maximum sentence for that offense. Ten dollars **is** a high price to pay.

BUT

Ten dollars (i.e., dollar bills) **were** scattered on the floor.

Rule 8a. With words that indicate portions—e.g., a lot, a majority, some, all—Rule 1 given earlier in this section is reversed, and we are guided by the noun after of. If the noun after of is singular, use a singular verb. If it is plural, use a plural verb.

Examples:

A lot of the **pie** has disappeared. A lot of the **pies** have disappeared.

Fifty percent of the **pie** has disappeared. Fifty percent of the **pies** have disappeared. A third of the **city** is unemployed.

A third of the **people** are unemployed. All of the **pie** is gone.

All of the **pies** are gone. Some of the **pie** is missing. Some of the **pies** are missing.

NOTE

Some teachers, editors, and the SAT testing service, perhaps for convenience, have considered none to be strictly singular. However, authorities agree that none has been both singular and plural since Old English and still is. If in context it seems like a singular to you, use a singular verb; if it seems like a plural, use a plural verb. When none is clearly intended to mean "not one," it is followed by a singular verb.

Rule 8b. With **collective nouns** such as group, jury, family, audience, population, the verb might be singular or plural, depending on the writer's intent.

Examples:

All of my **family** has arrived OR have arrived. Most of the **jury** is here OR are here.

A third of the **population** was not in favor OR were not in favor of the bill.

NOTE

Anyone who uses a plural verb with a collective noun must take care to be accurate—and also consistent. It must not be done carelessly. The following is the sort of flawed sentence one sees and

hears a lot these days:

The staff is deciding how they want to vote.

Careful speakers and writers would avoid assigning the singular *is* and the plural *they* to staff in the same sentence.

Consistent: The staff **are** deciding how **they** want to vote.

Rewriting such sentences is recommended whenever possible. The preceding sentence would read even better as:

The staff members are deciding how they want to vote.

Rule 9. The word *were* replaces *was* in sentences that express a wish or are contrary to fact:

Example: If Joe **were** here, you'd be sorry.

Shouldn't Joe be followed by *was*, not *were*, given that Joe is singular? But Joe isn't actually here, so we say *were*, not *was*. The sentence demonstrates the **subjunctive mood**, which is used to express a hypothetical, wishful, imaginary, or factually contradictory thought. The subjunctive mood pairs singular subjects with what we usually think of as plural verbs.

Examples:

I wish it **were** Friday.

She requested that he **raise** his hand.

The foreman demanded that Joe **wear** safety goggles.

In the first example, a wishful statement, not a fact, is being expressed; therefore, *were*, which we usually think of as a plural verb, is used with the singular *it*. (Technically, it is the singular subject of the object clause in the subjunctive mood: *it were Friday*.)

Normally, *he raise* would sound terrible to us. However, in the second example, where a request is being expressed, the subjunctive mood is correct.

COMPARISON OF ADJECTIVES

DEFINITION

What are Degrees of Comparison?

When adjectives change in form to show comparison, they are called the degrees of comparison.

The degrees of comparison are classified into **positive, comparative and superlative** degrees of comparison.

DEFINITION

Positive Degree of Comparison

The positive degree of an adjective is the adjective in its simple form. It is used to denote the mere

existence of some quality.

He is as tall as his father.

In the above-mentioned sentence, the adjective is 'tall', the form 'tall' is said to be in the positive degree of comparison.

DEFINITION

Comparative Degree of Comparison

The comparative degree of an adjective is used when two things or two sets of things are compared.

Sam is taller than his father.

In the above-mentioned sentence, the form 'taller' is said to be in the comparative degree of comparison as we are comparing Sam's height to his father's height.

DEFINITION

Superlative Degree of Comparison

The superlative degree of an adjective denotes the highest degree of the quality. It is used when more than two things or sets of things are compared.

Sam is the tallest in the class.

In the above-mentioned sentence, the adjective, 'tallest' is said to be in the superlative degree as Sam's height is being compared to everyone's height in the class.

EXAMPLE

Formation of the Comparative Degree by adding -er

We can form the comparative degree by adding -er to the adjective in the positive form. Let's look at a few examples to understand how it's done:

Positive - **sweet**; Comparative - **sweeter**

Positive - **kind**; Comparative - **kinder**

Positive - **great**; Comparative - **greater**

EXAMPLE

Formation of Superlative Degree by adding -EST

The superlative degree of an adjective may be formed by adding -EST to the end of the positive form of the adjective.

Let's take a look at the given examples to understand how it's done:

Positive - **sweet**; Comparative - **sweeter**; Superlative - **sweetest**

Positive - **kind**; Comparative - **kinder**; Superlative - **kindest**

Positive - **great**; Comparative - **greater**; Superlative - **greatest**

EXAMPLE

Formation of Comparatives/Superlatives when the Positive Ends in -e

When the positive form ends in -e, only -r and -st are added to form comparatives and superlatives respectively.

Let's take a look at these examples to understand how it's done: Positive

- **fine**; Comparative - **finer**; Superlative - **finest**

Positive - **humble**; Comparative - **humbler**; Superlative - **humblest**

DEFINITION

Form Comparatives/Superlatives when the Positive ends in -y

When the positive form ends in -y, preceded by a consonant, the 'y' is changed into 'i' before the endings -er and -EST are added.

Let's take a look at the examples to understand how it's done:

Positive - **happy**; comparative - **happier**; Superlative - **happiest**

Positive - **wealthy**; comparative - **wealthier**; Superlative - **wealthiest**

Note: In the word, 'happy', 'y' is the last letter of the word. It is preceded by a consonant i.e. 'p'.

Consonants are letters that are not vowel letters. Vowel letters are a, e, i, o, and u. All the other letters in the English alphabet are consonant letters.

DEFINITION

Formation of Comparative/Superlative When the Positive Ends in a Consonant

When the positive ends in a single consonant preceded by a short vowel, the consonant is doubled before adding er and EST.

Let's take a look at the examples to understand how it's done:

Positive - **red**; Comparative - **redder**; Superlative - **reddest**

Positive - **thin**; Comparative - **thinner**; Superlative - **thinnest**

Note: To form the comparative and superlative of the word 'red', the consonant 'd' is doubled and then we add -er and -est after the second 'd' to form comparatives and superlatives respectively. The short vowel refers to the 'e' before the consonant 'd'.

DEFINITION

Formation of Comparative/Superlative when the Adjective has More Than Two Syllables When the adjective has more than two syllables, the comparative and superlative degrees are formed by putting 'more' and 'most' before the positive form respectively.

Let's understand how it's done with the help of these examples:

Positive - **beautiful**; Comparative - **more beautiful**; Superlative - **most beautiful**

Positive - **difficult**; Comparative - **more difficult**; Superlative - **most difficult**

Note: A syllable is a single unit of pronunciation having one vowel sound.

The number of vowel sounds in a word = the number of syllables in the word

DEFINITION

Comparatives - Within Same Person or Thing

When we compare qualities in the same person or thing, we do not use the -er form of comparative degree but use the form of 'more'.

In order to understand this rule better, let's take a look at these examples: Jane is

wiser than Tom. (We are comparing two persons - Jane and Tom)

In the above sentence, the comparison takes place between two people; therefore, the -er form of the adjective is used.

Jane is more wise than humble. (We are comparing two qualities within the same person) In the above sentence, the comparison takes place within the same person; therefore, the 'more' form of the adjective is used.

EXAMPLE

Irregular Forms of Comparison

Some adjectives are compared irregularly, that is, their comparatives and superlatives are not formed from their positive adjectives.

To understand this rule, let's take a look at the given examples:

Positive - **good**; Comparative - **better**; Superlative - **best** Positive -

bad; Comparative - **worse**; Superlative - **worst** Positive - **much**;

Comparative - **more**; Superlative - **most** Positive - **far**;

Comparative - **farther**; Superlative - **farthest**

Positive - **late**; Comparative - **later**, latter; Superlative - **latest**, **last**

The above-given adjectives form their comparative and superlative forms irregularly and do not follow the regular rules of forming comparatives and superlatives.

DEFINITION

Interchanging Degrees of Comparison

It is possible to change the degree of comparison without changing the meaning of a sentence.

There are three degrees of comparison:

Positive (big) Comparative

(bigger) Superlative (biggest)

Let's take a look at these examples to understand how we can interchange the degrees of comparison without changing its meaning:

Positive - No other city in India is so **big** as Calcutta. **Comparative** -

Calcutta is **bigger** than any other city in India. **Superlative** - Calcutta

is the **biggest** city in India.

DEFINITION

Comparison of Logical Things

To understand the comparison between logical things, let's take a look at the given examples:

The forests in Norway are greener than England.

Do you think the above-mentioned sentence is correct?

The sentence is incorrect since the forests in Norway are not being compared to England but to the forests in England. This sentence does not compare things that are logical.

In order to compare logical things, we need to construct the sentence in the following way:

The forests in Norway are greener than those in England.

In the above-mentioned sentence, 'those' refers to the forests in England. Therefore, it's logical since we are comparing forests in Norway to the forests in England.

DEFINITION

Parallel Structure in Comparisons and Lists

When comparisons between objects, people or activities are being made, the form of things being compared should be the same.

Let's take this example:

James prefers to read than dancing.

This sentence is incorrect since the form of the things being compared is different - to read and dancing.

Instead, the sentence should be correctly phrased with parallel structures as -James prefers to read than to dance. (To read and to dance)

or

James prefers reading to dancing. (Dancing and reading)

EXAMPLE

Common Mistakes - Degrees of Comparison

To understand the common mistakes in degrees of comparison, let's take a look at a couple of examples.

Let's take a look at the given example:

Of all the students on the team, Liz is the taller one.

This sentence is incorrect because Liz is described as the taller one in comparison to many students. In such cases, the superlative is used and the correct form of the sentence would be -

Of all the students on the team, Liz is the tallest one. Let's take a look at another example:

Between Harry and Leo, Harry is the tallest.

This sentence is incorrect because the superlative is used when there is a comparison between one and many. In a comparison between two persons or things, the comparative degree is used. Therefore the correct form of the sentence would be -

Between Harry and Leo, Harry is taller.

EXAMPLE

Examples of Degrees of Comparison

To understand the degrees of comparison, let's take a look at these sentences. John is tall.

Peter is taller than John.

Harry is the tallest of the three.

In sentence 1, the adjective tall merely says something about John's height. It doesn't state how tall John is.

In sentence 2, the adjective taller is used to compare John's height with Peter's height.

In sentence 3, the adjective tallest is used to compare Harry's height with the height of John and Peter.

We have thus seen that adjectives change in form to show comparison. These different forms of the adjective are called the degrees of comparison.

TENSES

Definition and Examples

Tense in English Grammar is a form of verb that defines or indicates the actual occurrence of the verb i.e. when the verb/incident actually happened. Tenses are very important for they help us identify whether the incident occurred in past, present or future. There are three types of tenses in Grammar- past tense, present tense and future tense. Let us understand with help of a simple example. Read the below given sentences-

I am going to school.

In the given sentence the speaker is talking about the present moment i.e. he is going to school right now. Now consider the sentence-

I went to the school.

In this the speaker is talking about some time in the past when he went to the school. Similarly the sentence-

I will go to the school.

Talks about the future when the speaker has planned to go to the school.

Identify the verb 'go' and its tenses i.e. 'go' for the future, 'went' for the past and 'going' for the present.

All are different form of verb that determine the time of occurrence.

Types of Tenses

Apart from the three main types of tenses- present, past and future; there are different subtypes also which we will understand further.

Present Tense

Present tense is that form of verb which speaks of the action which is currently going on at the moment or is being performed continuously. Like- She is singing, it is raining, and the theatre is showing a Hindi movie etc. are some examples of sentences using present tense. i.e. - singing, raining and showing. Present Tense is further divided into four types as given below.

1) Simple Present Tense

A Simple Present Tense is the simplest way to say something about an incident, people or yourself at the moment happening in real time or around the time. The basic Formula of Simple Present Tense is- (subject verb) for Ex- I work for the Bank of America, Tom eats bread everyday, you look tired etc. We will further understand simple Present Tense with examples

2) Present Continuous or Present Progressive Tense

Present Continuous or Present Progressive Tense is used to describe incidents those are happening at the moment in real time. Simple Formula of Present continuous Tense is (subject +verb to be in 'ing' pattern) usually the verbs in the present continuous ends with -ing. E.g. - singing, writing, laughing etc. To better understand Present Continuous or Present Progressive Tense read further.....

3) Present Perfect Tense

Present Perfect Tense is used to share something which happened in the past but is still relevant in the present scenario. The Formula of Present Perfect Tense is (subject have/has main verb past form) For Ex- I have worked there for five years, I have eaten burger, but never chicken. We will further get into details of this type of tense.....

4) Present Perfect Continuous Tense

Present Perfect continuous Tense expresses the events that we have been doing and are still going on at the moment. The Formula of Present Perfect Tense is (subject + have/has been + ing verb form) ex- I have been doing this for whole day, he has been sleeping since morning. We will better understand in the following exercise.....

Past Tense

Past tense is that form of verb which speaks about the incident which had already occurred in the past. For ex- I ate a burger yesterday, Sally wrote a letter to the Chairman, I had gone to the doctor etc. All the sentences talk about the incidents of the past using past tenses of the verbs i.e. ate, wrote and gone. Past tense has great flexibility with regard to time and can talk about something which happened just

five minutes back or even five years back. Past Tense is further classified into the following subtypes.....

1) Simple Past Tense

A simple Past Tense is the simplest way to share something about a past incident which has happened anytime in the past. The basic Formula of Simple Past Tense is (subject + past verb). For Ex- I ate a pizza yesterday, Sally went to the doctor, He sang really well etc. We will further understand better with the help of some more examples and exercises....

2) Past Continuous or Past Progressive Tense

Past Continuous or Past Progressive Tense is used to specify the events those have happened continuously in the past. The basic Formula of Past continuous is (subject + was/were + verb with 'ing') For Ex- Sally was writing a letter, I was dancing, Rony was swimming, they were singing etc. We will further understand the subject with help of suitable examples and exercises.....

3) Past Perfect Tense

The Past Perfect Tense is used to describe something which happened in the past but is also relevant in the present. Formula of Past Perfect Tense is (subject + had + past form of main verb) For Ex- I had eaten a lot and went to bed immediately, He did well and was confident. We will further get into the details with following examples and exercises.....

4) Past Perfect Continuous Tense

Past Perfect Continuous Tense expresses events which have been going on in the past but are not going on anymore. Basic Formula of Past Perfect Continuous is (subject + had been + ing form of verb). For Ex- I had been singing, Jane had been dancing when the lights went out etc. We will further understand the Past Perfect Continuous Tense with suitable examples and exercises.....

Future Tense

Future Tense speaks about the incidents that have not happened yet but could happen any time in the future. It could refer to any point of time in the future- from the next second to the next decade. For Ex- I will swim, Jane will meet Sally, Jane will be meeting Sally etc. The Future Tense is further classified into four subtypes as described below.....

1) Simple Future Tense

Simple Future Tense is the simplest way of expressing future incidents. The very basic Formula of simple Future Tense is - (Subject + auxiliary verb or modal + verb) a modal is a word which expresses the probability of occurrence of the event. Some modals (auxiliary verbs) are – will, might, may etc. For Ex- Jane might go to New York, Ricky might go to college tomorrow etc. We will further in the chapter go through the exercises and different types of modals.....

2) Future Continuous or Future Progressive Tense

Future Continuous Tense talks about the incidents those will be happening in the future continuously. Formula of Future continuous Tense is - (subject + modal or auxiliary verbs with be + ing form of verb)

For Ex- I will be dancing, Sally will be singing etc. Go through the following explanation and exercises to better understand Future continuous Tense....

3) Future Perfect Tense

Future Perfect Tense talks about an incident that will have happened up to a particular time or incident in the future. Formula of Future Perfect Tense is - (subject + will + have + main verb past form) For Ex- By the time you reach I will have gone already, She will have worked for ten years from coming Saturday. Further go through the following Exercises and Examples....

4) Future Perfect continuous Tense

Future Perfect Continuous tense describe an event which will be occurring up to a certain point of time in the future. Basic Formula of Future Perfect Continuous Tense is -(subject + modal + have been + ing form of verb) For Ex- I will have been driving for 15 hours so I don't think that I will like to work, She will have been working for almost a year from next week.

CLAUSES: DEFINITION, TYPES & EXAMPLES

A **clause** is comprised of a group of words which includes a subject and a finite verb. A clause contains only one subject and one verb. The subject of a clause can be mentioned or hidden, but the verb must be apparent and distinguishable.

A **clause** "a group of words containing a subject and predicate and functioning as a member of a complex or compound sentence." – Merriam-Webster

Example:

I graduated last year. (One clause sentence)

When I came here, I saw him. (Two clause sentence)

When I came here, I saw him, and he greeted me. (Three clause sentence)

Types of Clause

Clauses are mainly of two types:

Independent Clause

Dependent Clause

Independent Clause

An **independent clause** functions on its own to make a meaningful sentence and looks much like a regular sentence.

In a sentence two independent clauses can be connected by the **coordinators: and, but, so, or, nor,**

for*, yet*.

Example:

He is a wise man.

I like him. Can you do

it?

Do it please? (Subject **you** is hidden) I read the whole story.

I want to buy a phone, **but** I don't have enough money. (Two independent clauses)

He went to London **and** visited the Lords. (Subject of the second clause is 'he,' so "he visited the Lords" is an independent clause.)

Alex smiles whenever he sees her. (One independent clause)

Dependent Clause

A **dependent clause** cannot function on its own because it leaves an idea or thought unfinished. It is also called subordinate clause. Dependent clauses help the independent clauses complete the sentence. A dependent clause alone cannot form a complete sentence.

The **subordinators** do the work of connecting the dependent clause to another clause to complete the sentence. In each of the dependent clause, the first word is a subordinator. Subordinators include relative pronouns, subordinating conjunctions, and noun clause markers.

Example:

When I was dating Daina, I had an accident. I know the man who stole the watch.

He bought a car which was too expensive. I know that he cannot do it.

He does not know where he was born. If you don't eat, I won't go.

He is a very talented player though he is out of form.

NARRATION

When we express someone's words in our own words, it is called – "**Indirect Speech**" and when we express someone's words as it is, it is called – "**Direct Speech**".

Example: They said, "We will be partying tonight." (Direct Speech)

They said that they would be partying that night. (Indirect Speech) Some of the rules for changing “Direct Speech” into “Indirect Speech” are:

Reporting verb is changed according to the form and sense of the sentence. Inverted commas are removed in the indirect-speech.

Nominative	Possessive	Objective	Reflexive
I	My	Me	Myself
We	Our	Us	Ourselves
You	Yours	You	Yourself
He	His	Him	Himself
She	Her	Her	Herself
They	Their	Them	Themselves

Connective word is used in the beginning of the reported speech.

Verb of the reported speech is changed according to the form and sense of the sentence. Persons & Helping Verbs of the reported speech are changed.

Rules of change of Pronouns

Pronouns are changed as per the SON **rule where SON refers to:**

S stands for **Subject**

O stands for **Object**

N stands for **No change.**

Here, First person changes to subject of Reporting Verb
Second person changes to Object of Reporting Verb

There is no change if it is a Third person.

Rule No 1.

1st Person of pronoun of Reported speech is changed according to the Subject of Reporting verb of the sentence.

Direct: He says, "I am in ninth class."

Indirect: He says that she is in ninth class.

Rule No 2.

2nd Person of pronoun of Reported speech is changed according to Object of Reporting verb in the sentence.

Direct: He says to me, "you have done your work"

Indirect: He tells me that I have done my work.

Rule No 3.

3rd Person of Pronoun of Reported speech is not changed.

Direct: She says, "He does not work hard"

Indirect: She says that he does not work hard. Rules of

change of verb or Tense

Rule No.1

When reporting verb is given in **Present or Future** tense then there will be **no change** in the verb or tense of Reported speech in the sentence.

Direct: The teacher says, "Ram performs on the stage"

Indirect: The teacher says that Ram performs on the stage.

Direct: The teacher is saying, "Ram performs on the stage"

Indirect: The teacher is saying that Ram performs on the stage.

Rule No.2

When the reporting verb is given in **Past** tense then the tense of the verb of Reported Speech will change into corresponding **Past tense**.

Direct: The teacher said, "I am suffering from cancer."

Indirect: The teacher said that she was suffering from cancer.

Changes from past form in **an indirect speech** from the **verb in Reported speech**.

Simple present changes to **Simple Past**

Present Continuous changes to **Past Continuous**

Present Perfect changes to **Past Perfect**

Present Perfect Continuous changes to **Past Perfect Continuous**
Simple

Past changes to **Past Perfect**

Past Continuous changes to **Past Perfect Continuous**
In

Future Tense will/Shall changes to **would**

Can changes to **Could**
May

changes to **Might**

Exceptional cases of Rule 2 Exception 1:

When the Reporting speech has **Universal Truth** or **Habitual fact** then there is no change in the Tense.

Direct: Our teacher said, “The Mars is round”

Indirect: Our teacher said that the mars is round. (Universal Truth)

Exception 2:

When the reporting speech has **Past Historical Fact** then there is no change in the Tense.

Exception 3:

When the Reporting speech has **two actions to be happening at a time when** there is no change in the Tense.

Direct: He said “My sister was making lunch when I was studying”

Indirect: He said that his sister was making lunch when she was studying.

Exception 4:

When Reporting speech has some **Imagined Condition** then there is no change in the Tense.

Direct: He said, “If I were rich, I would help him.”

Indirect: He said that if he were rich he would help him.

Some other changes that take place when we change Direct Speech to Indirect Speech.

Here	Changes to	There
Now	Changes to	Then
This	Changes to	That

These	Changes to	Those
Today	Changes to	That day
To-night	Changes to	That night
Yesterday	Changes to	The previous day
Last night	Changes to	The previous night
Last week	Changes to	The previous week
Tomorrow	Changes to	The next day
Next Week	Changes to	The following week
Ago	Changes to	Before
Thus	Changes to	so
Hence	Changes to	Thence
Hither	Changes to	Thither
Come	Changes to	Go

Note:-In an indirect speech we talk about such incidents that have happened after the time of reporting and had happened away from the place of reporting therefore the words that show nearness has to be replaced by the words that show distance.

Exception in these changes

1. **Come** is changed to **go** if there is some word given after **come** that shows nearness.
2. When this, **here** and **now** points to such a thing, place or time that is in front of the speaker then no change takes place in Indirect Narration.

Rules for Change in Narration of different type of sentences Assertive Sentences

Rule 1

When there is no object in the subject after Reporting verb there it should not be changed.

When there is some object in a sentence after Reporting verb then **say** is changed to **tell**, **says** to **tell** and **said** to **tell**.

As per the context **said to** can be replaced by replied, informed, stated, added, remarked, asserted, assured, pleaded, reminded, reported or complained etc.

Rule 2

We put conjunction that in place of “”.

We generally Change the pronouns of the Reported speech as enlisted earlier.

Examples –

Direct: He said to me, “I shall sleep now”

Indirect: He told me that he would play then.

Also Read,

How to Increase Calculation Speed to Crack Bank Exams? English

Grammar Rules that Can Get You Confused **Interrogative**

Sentences

Rule 1

When an interrogative sentence is meant to ask questions, then reporting verb **said/said to** be changed to **asked**.

We change Said to into enquired or demanded

Rule 2

When a question is formed with the help of any of the helping verbs like is/are/am, was/were, has/have, do/does, will/would etc. then “ ” are to be replaced by **if** or **whether**

When the question is formed with the help of words starting with “Wh” like who, whose, what, whom, when etc. (also known as W family) or How then to replace “ ” **no conjunction** is used.

Rule 3

In such sentences **question form** of the sentence is removed and **full-stop** is put at the end of the sentence.

The Helping verb is /are/am, was/were etc. should be put after the subject in a sentence.

When the interrogative sentence is expressing positive feeling then do/does of the Direct speech is removed while converting it into indirect speech in a sentence.

When the interrogative sentence is expressing negative feeling then do/does of the Direct speech is changed into did while converting it into Indirect speech in a sentence.

SUMMARY

- Vocabulary development is a process by which people acquire words. Babbling shifts towards meaningful speech as infants grow and produce their first words around the age of one year. In early word learning, infants build their vocabulary slowly. By the age of 18 months, infants can typically produce about 50 words and begin to make word combinations.
- In order to build their vocabularies, infants must learn about the meanings that words carry. The mapping problem asks how infants correctly learn to attach words to referents. Constraints theories, domain-general views, social-pragmatic accounts, and an emergentist coalition model have been proposed to account for the mapping problem.
- From an early age, infants use language to communicate. Caregivers and other family members use language to teach children how to act in society. In their interactions with peers, children have the opportunity to learn about unique conversational roles. Through pragmatic directions, adults often offer children cues for understanding the meaning of words.
- Throughout their school years, children continue to build their vocabulary. In particular, children begin to learn abstract words. Beginning around age 3–5, word learning takes place both in conversation and through reading. Word learning often involves physical context, builds on prior knowledge, takes place in social context, and includes semantic support. The phonological loop and serial order short-term memory may both play an important role in vocabulary development.

KEYWORD

- **Parts of speech** — a category to which a word is assigned in accordance with its syntactic functions. In English the main parts of speech are noun, pronoun, adjective, determiner, verb, adverb, preposition, conjunction, and interjection.
- **Narration** - the action or process of narrating a story.

‘LEARNING ACTIVITY

1. Define narration.
2. Define parts of speech.

UNIT END QUESTIONS

A. Descriptive Questions Short

Questions

1. What are the ways to improve writing?
2. How is grammar important for writing?
3. What are the important aspects of writing a definition?
4. Write the different parts of speech and explain with examples.
5. Make a list of parts of speech variation

Long Questions

1. What is a package tour? Explain the various types of Tour packages?
2. Describe the evolution of travel agency and package tours.
3. What are the components of Tour Package?
4. Describe about the history of Thomas cook and travel company.
5. Explain the rules for comparison of adjectives.

B. Multiple Choice Questions

1. The soldiers fought bravely. The word 'bravely' is which noun
 - a. Abstract noun
 - b. Proper noun
 - c. Collective noun
 - d. Compound noun
2. The elephants_____surrounded by the farmers in the village
 - a. was
 - b. were
 - c. is
 - d. had
3. The people in the town had been waiting for the trucks to come and rescue them. (Identify the tense)
 - a. Past tense
 - b. Past participle
 - c. Present participle

d. Past perfect continuous tense

4. An----- functions on its own to make a meaningful sentence and looks much like a regular sentence.

- a. Verb
- b. phrasal verb
- c. independent clause**
- d. dependent clause

5. A **clause** is comprised of a group of words which includes a subject and a finite verb

- a. agreement
- b. phrasal verb
- c. phrase
- d. Clauses

Answers

1-a, 2-b, 3-d. 4-c, 5-d

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