

**DIRECTORATE OF DISTANCE EDUCATION
UNIVERSITY OF JAMMU
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**SELF LEARNING MATERIAL
B.A./B.COM.
SEMESTER - V**

Subject : General English

Course Code : AA - 501

Unit : I -IV

Lesson : 1 - 12

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GENERAL ENGLISH

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GENERAL ENGLISH

SEMESTER - V

Syllabus for the examinations to be held in Dec. 2019 and 2020

Course No. AA 501 (Theory)

Title : General English

Duration of Exams : 3 hrs.

Max Marks = 100

Semester End Examination = 80

Internal Assessment = 20

Objectives: The objective of the course is to develop reading and comprehension skills of the students by a study of selected texts. This course is designed to familiarize the students with some basics of literature and language to equip them to appreciate various genres of literature and nuances of language.

UNIT-I: Novel : Ernest Hemingway : *The Old Man and the Sea* (non detailed)

UNIT- II: Poetry : The following poems are prescribed

- a) William Blake: The Tyger
- b) Alfred, Lord Tennyson : The Lady of Shalott
- c) Robert Browning : The Last Ride Together
- d) Nissim Ezekiel : Poet, Lover and Birdwatcher
- e) William Shakespeare : The Poet, The Lover and The Lunatic

UNIT-III: Report Writing

UNIT — IV: Grammar / Language Skills

- a) Intonation
- b) Subject - Verb Agreement
- c) Eponyms
- d) Homophones
- e) Homonyms
- f) Corrections

MODE OF EXAMINATION

- Q. No.1 will be a reference to the context type question from Unit -2. The candidates will attempt any three out of five sections. (5x3=15 marks)
- Q.No.2 will have two long answer type question with internal choice from Unit - 1 (Word Limit 250 words each) (7x2=14 marks)
- Q.No.3 will have one long answer type question with internal choice from Unit - 2 (Word Limit 350 words) (10x1=10 marks)
- Q.No.4 will be based on report writing. The examiner shall provide internal choice to the students (Word Limit 250 words) (10x1=10 marks)
- Q.No.5 shall be divided as :
- a) Intonation : five sentences will be set to locate tone and the associated meaning with that intonation. (5x1=5 marks)
 - b) Subject - verb agreement : A running paragraph of ten blanks will be set by the examiner. The examiner shall be required to reproduce it with the appropriate form of verbs provided in the brackets. (5x1=5 marks)
 - c) Eponym : Five problems of multiple choice nature shall be set. The candidates shall rewrite all of them with appropriate illustration in the answer sheet. (5x1=5 marks)
 - d) Homophones : The candidates shall use all the five pairs of homophones in sentences to bring out the difference in their meaning. (5x1=5 marks)
 - e) Homonyms : The candidates shall use all the five parts of homonyms in sentences to bring out the difference in their meaning. The same form of words given needs to be used in the sentences. (5x1=5 marks)
 - f) Corrections : Six sentences will be set. The candidates will attempt all by rewriting the incorrect and correct version. (6x1=6 marks)

Internal Assessment : Total marks 20

Two Written Assignments : 10 marks each

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THE OLD MAN AND THE SEA: ERNEST HEMINGWAY

STRUCTURE

- 1.1 Introduction
- 1.2 Objectives
- 1.3 Introduction to the Novelist
- 1.4 Famous works of the Novelist
- 1.5 Let Us Sum Up
- 1.6 Glossary
- 1.7 Short Answer Questions
- 1.8 Answer Key (SAQs)
- 1.9 Suggested Reading
- 1.10 References

1.1 INTRODUCTION

Dear learners, Welcome! This is Unit 1 Lesson 1. You will learn about the novelist Ernest Hemingway and also about his famous works in this lesson. Look for the meaning of difficult words in the glossary and also consult the dictionary. After learning about the novelist and his works solve SAQ to check your progress.

1.2 OBJECTIVES

The objectives of this lesson are:-

- a) to acquaint you with the author's life.
- b) to acquaint you with literary contributions made by Ernest Hemingway.

1.3 INTRODUCTION TO THE NOVELIST

Ernest Hemingway was one of the most celebrated and influential literary stylists of the twentieth century. He was born in Oak Park, Illinois, on July 21, 1898. His father was a country physician who taught his son hunting and fishing; his mother was a religious woman, active in church affairs, who led her son to play the cello and sing in the choir. Most of his early years were spent in fighting the feminine influence of his mother. His summers were spent with his family in the woods of northern Michigan, where he often accompanied his father on professional calls.

He derived pleasure from outside life and was a popular high school scholar and athlete. Despite all this, he ran away from his house twice. His first real chance for escape came in 1917, when United States entered World War I. He volunteered for active service in the infantry but was rejected because of eye trouble. He then enlisted in the Red Cross Medical Service driving an ambulance on the Italian front. Despite of badly wounded in the knee, he still carried a wounded man in his back a considerable distance. He was then enlisted in Italian infantry, served there and was decorated for bravery by the Italian Government. He was hailed as a hero when he returned home.

After serving in army Hemingway worked as a foreign correspondent in the Near East for the Toronto State. By the time he returned to Michigan he had already decided to commit himself to fiction writing. Hemingway published his first book, *Three Stories and Ten Poems*.

Hemingway produced most of his works from mid 1920s and mid 1950s and won Nobel Prize in Literature in 1954. He published seven novels, six short stories collections and two non-fiction works.

1.4 FAMOUS WORKS OF THE NOVELIST

His famous works are:

For Whom the Bell Tolls

Hemingway's greatest novel, *For Whom the Bell Tolls*, is another war-story about

an American, Robert Jordan, and is again based on Hemingway's real-life experiences during the Spanish Civil War, where he was a journalist and war reporter. Robert Jordan is an experienced explosives expert in the International Brigade, fighting for republican guerillas against the fascists, and is assigned the task of destroying a strategically-important bridge before an attack on the city of Segovia. But it is also a love story between Robert and Maria, as well as an ode to Spain and Spanish culture (especially bullfighting), which Hemingway clearly loved. *For Whom the Bell Tolls* explores themes of honor, death, duty, love, nature, camaraderie, innocence, war, modernity, salvation, the value of human life and man's motivation. The juxtaposition of themes of death and suicide against camaraderie and sacrifice is of major importance in this novel, giving it a huge literary significance. It is widely agreed to be one of Hemingway's best works.

The Garden of Eden

This uncompleted novel was published in 1986 about 25 years after Hemingway's death and follows an American writer named David Bourne and his wife, Catherine, during their time in France and Spain. During their honeymoon the Bournes meet a young woman named Marita with whom they both fall in love, causing the deterioration of their relationship. This book deals with the exploration of gender-roles and androgyny as well as the contempt and hatred that is felt between the newly-wed couple.

A Farewell to Arms

The title to Hemingway's third book, *A Farewell to Arms*, is taken from the poem by George Peele, a 16th century poet and dramatist. *A Farewell to Arms* follows the first-person account of an American lieutenant in the ambulance corps of the Italian Army, during the First World War. Henry's fictional experiences in this story are similar to those that Hemingway himself experienced during the conflict, including being wounded by a mortar shell and falling in love. Hemingway provides insight on the pains caused by a war-ravaged world and challenges perceptions of war.

The Sun Also Rises

The publication of *The Sun Also Rises* (published under the title *Fiesta* in the UK) saw Hemingway's fame and standing as author grow considerably. The story follows a group of American and British men and women who travel from Paris to Pamplona to

watch the running of the bulls (*encierro*) and bullfighting at the festival of San Fermin. It particularly explores the relationship between Jake Barnes, the narrator and central character, and the unpredictable Lady Brett Ashley, who love one another but cannot be together as a war-wound has left Jake impotent. Hemingway invites you to enter the hedonistic lives of the post-First World War European elite, a world of parties, sex and drama. The descriptions of bullfighting and matadors are particularly eloquent and powerful, and you can feel Hemingway's love for and admiration of this sport, which he considers an art form.

To Have and Have Not

To Have and Have Not is Hemingway's fourth published novel. The story's protagonist, Harry Morgan, is a fishing boat captain, who runs illegal importation and exportation between Cuba and Florida. Between the anguish of the Great Depression, and after being swindled by one of his customers, Morgan is forced to make ends meet by taking jobs on the wrong side of the law. While struggling through this tough line of work, Morgan's luck turns against him and things start going badly. *To Have and Have Not* is a great example of Hemingway's simple yet effective prose, his classic strong character development, and his magnificent story-telling ability.

The Old Man and The Sea

The Old Man and The Sea is a novella and was the last literary work published by Hemingway. It depicts a story of Santiago, an old and experienced fisherman whose unlucky 84-day streak of failing to catch a fish comes to an end when he snags an enormous marlin and starts a three-day long battle with his gigantic prize. *The Old Man and The Sea* is known for its multi-layered and multi-textural meanings, themes and motifs, as it explores pride, honor, glory, life, death, redemption, martyrdom and Christ's struggle. It won the Pulitzer Prize for Fiction in 1953 and contributed to Hemingway's Nobel Prize for Literature in 1954.

Hemingway lived in Key-West, Florida and later in Cuba and his years of experience fishing the Gulf stream and the Caribbean provided an essential background for the fisherman's craft in *The Old Man and The Sea*. In 1936, he wrote a piece of esquire about a Cuban fisherman who was dragged out to sea by a great marlin, a fish that weighed

hundreds of pounds. Sharks had destroyed the fisherman's catch by the time he was found half-delirious by other fishermen. The story became a seed for Hemingway's *The Old Man and The Sea*.

The Old Man and The Sea was published in 1952, a novella about an extra-ordinary battle between a tired old Cuban fisherman and a giant marlin. It was hailed masterpiece and was awarded Pulitzer Prize in 1953. In 1954, Hemingway won the Nobel Prize for Literature.

Hemingway's literary output reduced in last years of his life because of declining physical condition and severe mental problems. Hemingway suffered severe mental problems and internal injuries in a plane crash over Belgian Congo. He never fully recovered. He was treated for hypertension and depression. He had to be given electric current which made him bitter and humiliated. He committed suicide on 2nd July, 1961. Many of his unpublished works were published after his death.

1.5 LET US SUM UP

- a) Ernest Hemingway was born in Oak Park, Illinois, in 1898.
- b) Served in Red Cross Medical Service on Italian front.
- c) Decorated for bravery by Italian Government.
- d) *The Old Man and The Sea* was published in 1952.
- e) He was awarded Pulitzer Prize in 1952 and Nobel Prize for Literature in 1953.

1.6 GLOSSARY

- a. **Choir:** group of singers specially one's who take part in Church services.
- b. **Infantry:** soldiers fighting on foot.
- c. **Guerillas:** rebels or revolutionaries.
- d. **Explore:** travel through.
- e. **Camaraderie:** friendship.
- f. **Eloquent:** fluent.

- g. Swindle:** to deprive someone of money.
- h. Marlin:** deep sea bill fishes.
- i. Masthead:** the top part of a ship's mast.
- j. Allegory:** short story or poem that has a hidden meaning typically a moral one.

1.7 SHORT ANSWER QUESTIONS

- a) Where was Ernest Hemingway born?
- b) Discuss the professions other than writing taken by Ernest Hemingway.
- c) Name a few works of Ernest Hemingway.
- d) List the awards conferred upon Ernest Hemingway.
- e) When was *The Old Man and The Sea* published?

1.8 ANSWER KEY (SAQs)

- a) Ernest Hemingway was born in Oak Park, Illinois, in 1898.
- b) He worked as an ambulance driver in Red Cross Medical Service on the Italian front. He also served on Italian Infantry. Also, he worked as Collier's correspondent during World War II.
- c) Few prominent works of Ernest Hemingway are – *A Farewell to Arms* (1929), *Death in the Afternoon* (1932), *The Green Hills of Africa* (1935), *For Whom the Bell Tolls* (1940), and *The Old Man and The Sea* (1952).
- d) He was awarded Pulitzer Prize in 1953 and Nobel Prize for Literature in 1954.
- e) *The Old Man and The Sea* was Ernest Hemingway's last literary work and was published in 1952.

1.9 SUGGESTED READING

- 1. *The Old Man and The Sea* by Ernest Hemingway.
- 2. 20th century interpretations of *The Old Man and The Sea* by Katherine T. Jobs.

1.10 REFERENCES

1. Online Wikipedia
2. Oxford Advance Learners Dictionary of Current English

THE OLD MAN AND THE SEA: ERNEST HEMINGWAY

STRUCTURE

- 2.1 Introduction
- 2.2 Objectives
- 2.3 Introduction to the Novel
 - 2.3.1 Summary
 - 2.3.2 Themes
- 2.4 Let Us Sum Up
- 2.5 Glossary
- 2.6 Short Answer Questions
- 2.7 Answer Key (SAQs)
- 2.8 Examination Oriented Questions
- 2.9 Suggested Reading
- 2.10 References

2.1 INTRODUCTION

Welcome to Lesson 2! In Lesson 1 you learnt about the Novelist and his famous works. Now in Lesson 2 you will get to learn about the story of the Novel *The Old Man and The Sea*. The story will be followed by the different themes this novel is enriched with.

Look for the meanings of difficult words in the glossary and also consult the dictionary. Then try to solve the SAQs to check your performance.

2.2 OBJECTIVES

The objectives of this lesson are:-

- a) to give an outline summary of the novel.
- b) to familiarize the learner with the novel from examination point of view.

2.3 INTRODUCTION TO THE NOVEL

The Old Man and The Sea tells the story of a battle between an aging, experienced fisherman, Santiago, and a large marlin. The story opens with Santiago having gone 84 days without catching a fish, and now being seen as “Salao”, the worst form of unluckiness. He is so unlucky that his young apprentice, Manolin, has been forbidden by his parents to sail with him and has been told instead to fish with successful fishermen. The boy visits Santiago’s shack each night, hauling his fishing gear, preparing food, talking about American baseball and his favorite player, Joe DiMaggio. Santiago tells Manolin that on the next day, he will venture far out into the Gulf Stream, north of Cuba in the Straits of Florida to fish, confident that his unlucky streak is near its end.

On the eighty-fifth day of his unlucky streak, Santiago takes his skiff into the Gulf Stream, sets his lines and, by noon, has his bait taken by a big fish that he is sure is a marlin. Unable to haul in the great marlin, Santiago is instead pulled by the marlin, and two days and night pass with Santiago holding onto the line. Though wounded by the struggle and in pain, Santiago expresses a compassionate appreciation for his adversary, often referring to him as a brother. He also determines that, because of the fish’s great dignity, no one shall deserve to eat the marlin.

On the third day, the fish begins to circle the skiff. Santiago, worn out and almost delirious, uses all his remaining strength to pull the fish onto its side and stab the marlin with a harpoon. Santiago straps the marlin to the side of his skiff and heads home, thinking about the high price the fish will bring him at the market and how many people he will feed.

A big cut in marlin’s flesh allows the fish’s blood into the water, attracting packs of

shovel nosed sharks. With limited equipment on board, Santiago repeatedly fights off the packs of these scavengers enduring exhaustion and physical pain. By nightfall, the sharks had almost devoured the marlin's entire carcass leaving behind a skeleton. Santiago reaches the shore before the dawn in the next day and struggles to his shoulders. Reaching home, he slumped into his bed and fell asleep.

2.3.1 Summary

On the coast of Cuba near Havana, an old widowed fisherman named Santiago has been unable to catch a fish for 84 days. His apprentice, Manolin, has been forced by his parents to seek another "luckier" employer, although Manolin continues to help Santiago launch and retrieve his boat from the ocean each day. Manolin cares for the aging Santiago, bringing him food and clothing, and in return Santiago tells Manolin stories about baseball legends and his younger days fishing in a boat off of Africa. Every night, Santiago dreams of lions on the beaches of Africa. Early each morning, Santiago walks up the road to Manolin's family's home to wake him up for work.

On the morning of the 85th day, Manolin helps Santiago launch his boat into the sea. Santiago rows over the deep well where he has been trying to catch fish for the past week and decides to try his luck farther out. Finally, in the early afternoon, he catches a ten-pound tuna, which he decides will be his meal for the day. Not long afterward, Santiago feels a hard pull on his line and realizes that a huge marlin has caught his hook.

Because the marlin is so big, however, Santiago cannot pull it in. The marlin pulls Santiago's skiff farther and farther from land. As the sun goes down, Santiago begins to feel a kind of companionship with the marlin. He pities the fish, even loves it, but is still determined to kill it. He decides to cut all his other lines so that nothing will interfere with his great catch.

As the sun comes up on Santiago's second day at sea, the marlin suddenly surges, pulling the line and cutting Santiago's hand. As he nurses his hand, the marlin jumps up out of the water, and Santiago can see the fish is bigger than any marlin he has ever seen, much less caught on his own. He has to hold onto the line with all his might so that the marlin does not break free from the boat. He prays that he will be able to kill the marlin, and wonders what his hero Joe DiMaggio would do if he were in Santiago's situation.

As it grows dark on Santiago's second day at sea, he lets out a small line and catches a dolphin to eat. He rests for a few hours, but is woken by the marlin jumping frantically. Santiago continues holding the line, although it has been cutting into his hand for some time. The marlin tires and begins circling the boat as Santiago grows weaker from lack of sleep and exhaustion. Finally, Santiago uses all his strength to harpoon and kill the marlin.

Santiago ties the marlin to the side of his boat and begins sailing back toward Cuba. During the homeward journey, however—his third day at sea—sharks attack the boat, tearing the flesh from the marlin. Santiago fights desperately, killing or driving off most of the sharks, but eventually the sharks eat all the flesh off the marlin. When Santiago pulls into the harbor, everyone is sleeping, and Santiago struggles to carry his mast back to his shack, leaving the marlin's skeleton still tied to his boat in the harbor.

The next day, Manolin finds Santiago asleep in his shack. Manolin is overjoyed to see him but cries when he sees the cuts in Santiago's hands. He brings Santiago coffee, passing the crowd of fisherman who are marveling at the marlin's giant skeleton. When Santiago wakes up, Manolin tells him he doesn't care what his parents say—he's going to start fishing with Santiago again. Meanwhile, as a party of tourists watches the marlin's skeleton and mistakes it for a shark, Santiago drifts back to sleep under Manolin's watchful gaze and dreams of lions.

Detailed summary

Day 1

Santiago is an elderly fisherman who has gone 84 days without catching a fish. For the first 40 days, a boy named Manolin worked with Santiago. But Manolin's parents forced him to leave Santiago and start working on a "luckier" boat. Even so, at the end of every day Manolin still helps Santiago carry his empty skiff (boat) in from the water.

Santiago's face and hands are deeply scarred from so many years of handling fishing gear and heavy fish. Everything about him is old, except his eyes, which are the same color as the sea and are "cheerful and undefeated."

After Santiago's 84th unsuccessful day, Manolin once again helps him to bring in his skiff and gear. Manolin tells Santiago that he has made a bit of money working on the

“luckier” boat, and offers to rejoin Santiago. He says that his father lacks faith, which is why he forced Manolin to switch to the other boat. Santiago advises him to stay with the luckier boat, but the two agree that they have faith that Santiago will catch something soon.

Manolin offers to buy Santiago a beer on the Terrace, a restaurant near the docks. The other fishermen at the restaurant make fun of Santiago’s troubles, but Manolin disregards them. He reminisces with Santiago about the time they first started fishing together, when Manolin was five years old. Manolin says he still wants to help Santiago and offers to get Santiago fresh sardines for bait. Santiago initially refuses, but then finally agrees to accept two pieces of bait.

Over their beers, Santiago tells Manolin that he will be fishing far out in the sea the next day. Manolin says he will try to get the man he is fishing with to go far out as well since the man has bad vision and will follow the boy’s recommendations. Manolin wonders how Santiago’s vision can be so good after so many years of fishing. Santiago replies, “I am a strange old man.”

After they finish the beer, Manolin helps Santiago carry his equipment up the road to Santiago’s sparsely furnished shack. On the wall are two paintings: one of the Sacred Heart of Jesus, which belonged to Santiago’s wife, and another of the patron saint of Cuba. Santiago has taken down a photograph of his wife that used to hang on the wall because it made him too lonely to see it.

After going through the same dinner ritual they follow every night: Santiago offers Manolin some food, which Manolin declines because Santiago doesn’t really have any food at all.

They then sit on the porch and read about baseball in the newspaper. Santiago tells Manolin he will have a good catch the next day, his 85th day without luck, and Manolin jokingly asks why he isn’t holding out for 87 days, to break his longest unlucky streak. Santiago replies that such an unlucky streak could not happen twice.

Manolin leaves to get the sardines he promised Santiago. When he returns, it is dark and Santiago is asleep on the porch. Manolin covers him with a blanket, noticing that with the old man’s eyes closed there is no life in his face. Soon Santiago wakes, and Manolin

gives him some food that Martin, the owner of the Terrace, has provided as a gift. Santiago asks if Martin has given them food before, and Manolin says he has. Santiago sleepily says he must thank the owner by giving him the belly meat of a big fish.

Manolin reminds himself to bring Santiago water, soap, and a towel, as well as a new shirt, jacket and shoes.

Santiago then reminisces about his time as a youth on a ship that sailed to Africa, and about the lions he saw on the beaches there.

But Manolin wants to talk more about baseball. They talk about Joe DiMaggio, who is Santiago's favorite player and whose father was a fisherman. They then debate the best manager in baseball.

Manolin breaks in to say that he thinks Santiago is the best fisherman. Santiago humbly disagrees, but acknowledges that although he is no longer strong he has "tricks" and "resolution."

When Manolin leaves, Santiago wraps himself in the blanket and lies down on the newspapers that cover the springs of his bed. He no longer dreams of storms, women, fish, fights, or his wife. He dreams only "of places now and of the lions on the beach" in Africa.

Day 2

When Santiago wakes the next morning, he goes up the road to Manolin's house to wake him, as he does every morning. Santiago apologizes for disturbing Manolin's sleep, but Manolin responds, "It is what a man must do."

Santiago drinks his coffee, thinking how he will not eat all day because eating has bored him for a long time. Manolin helps Santiago load his boat, and they wish each other luck. As he rows into the water, Santiago hears the splashes in the dark of other boats nearby, but no voices. Fishermen rarely speak to each other in their boats.

Santiago rows over "the great well," where the ocean suddenly drops to 700 fathoms and where many fish congregate. He hears flying fish flapping around him. He thinks of these fish as his friends. He feels sorry for the birds trying to catch the fish and failing,

knowing how hard these birds must work to survive.

Santiago thinks of the sea as “la mar,” as a woman who can give or withhold great favors and changes with the moon. He doesn’t understand the younger fishermen. They use motorboats instead of skiffs and call the sea “el mar,” using the masculine noun as if the sea is their enemy.

Santiago decides to fish past the deep wells, because he caught nothing in the wells the previous week. By the time the sun comes out, he has found a good spot and has his bait in the water, on lines pre-measured to fall to different specific depths. He is proud that he keeps his lines straighter than any other fisherman and does not let them drift with the current. As the sun rises, he marvels at how his eyes are still good despite years of strong sun.

Santiago sees a sea bird diving into the sea in the distance. He rows toward it, farther out into the ocean, knowing the dipping means the bird has seen fish. He sees a school of dolphins chasing flying fish nearby, another sign of fish, but arrives too late. He knows his big fish is out there somewhere.

In the late morning, one of Santiago’s lines suddenly tightens and Santiago pulls in a silver, 10-pound tuna. He observes out loud that the tuna will make a beautiful piece of bait, then wonders when he began talking to himself. He concludes that it must have been when Manolin left, and thinks that if the other fisherman heard him they would think he was crazy, though he knows they would be wrong.

Around noon, Santiago feels a tentative pull on one of his lines. He thinks it must be a marlin eating the sardine bait, 600 feet below. The marlin leaves, and then comes back, and Santiago becomes more and more excited, judging from the strength of the pull that the marlin must be a huge fish. Finally, when he thinks the marlin has gotten hold of the hook, Santiago tries to pull the marlin up. The fish doesn’t budge.

The marlin starts to move away, pulling Santiago’s skiff with it. The marlin pulls the skiff all day, as Santiago braces in his skiff and holds tight to the line. The marlin continues to tow the skiff until Santiago can no longer see the shoreline of Cuba anymore. He is confident, however, that when the sun goes down he will be able to find his way back by following the glowing lights of Havana.

When the sun goes down, Santiago wishes Manolin could see his big catch and help him drag the marlin out of the water. But then he begins to pity the marlin, wondering if the fish is old, like him. He can tell by the way marlin took hold of the bait that it is a male fish. He realizes that he and the marlin are “joined together” far out in the ocean, “beyond all people in the world,” with no one who can help either one of them.

Santiago remembers when he and Manolin caught a female marlin, one of a pair. She fought desperately, and the entire time she was fighting the male fish never left her side. When Santiago dragged the female into the boat, the male marlin followed the boat.

Day 3

Before daylight, something takes hold of one of Santiago’s other baits, which are still in the water. Santiago quickly cuts all of his other lines so that nothing interferes with the marlin’s line.

After Santiago cuts the other lines, the marlin makes a sudden, surging dive that pulls Santiago downward. He cuts his face, just below the eye, on the line. Santiago tells the marlin he will never give in, and will fight until one of them dies.

The marlin continues to pull the boat to the northeast. Santiago senses that while the fish doesn’t seem to be tiring, it is swimming at a shallower depth. Santiago hopes the fish will jump, so that its air sacs will fill, stopping it from diving so deeply. If the fish died while deep underwater, Santiago knows he would not be strong enough to pull it up. Santiago holds tight to the line but he is fearful to pull on it because the line might snap or the hook might pull free from the marlin. He tells the marlin that he loves and respects it, but vows to kill it before the end of the day.

A warbler (small song bird) flying south lands on the marlin’s line. Santiago talks to the bird, wondering why it is so tired. When he considers the hawks that the bird will have to escape when it comes near land, though, he tells it to take a nice rest and then go “take your chance like any man or bird or fish.”

As Santiago is talking to the bird, the marlin lurches again and the bird flies away. Santiago notices that there is blood on the line—the pull of the line has cut his left hand. He thinks that the marlin must itself have been injured to lurch in that way. He berates himself

for letting the bird distract him, and vows not to lose focus again. Santiago washes his cut hand in the salt water, then carefully positions himself and eats the tuna he caught earlier in order to keep his strength up. Even so, his left hand soon cramps.

As he tries to nurse his cramped hand, Santiago sees a flock of wild ducks in the sky and realizes that no man is ever alone on the sea. He continues to try to uncramp his hand, and thinks of the cramp as a betrayal by his own body. He wishes that Manolin was there to rub his hand for him.

Suddenly, the marlin jumps out of the water. The magnificent fish is dark purple and huge, two feet longer than the length of the skiff with a sword as long as a baseball bat.

Santiago holds the line with both hands to keep the fish from breaking the line. He thinks that if he were the marlin he would give a final pull on the line until something broke. He thinks that fish are not as intelligent as men, although he thinks that they are “more noble and more able.”

Santiago has seen many fish over 1000 pounds and caught two fish of that size in his life, but never when he was alone and out of sight of land. And this marlin is bigger than any he had ever heard of or seen. He thinks that to catch this fish will be a great accomplishment.

Although Santiago is not religious, he promises to say 10 Hail Mary’s and 10 Our Fathers if he catches the marlin. He says the prayers, and feels better, though the pain in his back and cramped hand is just as strong.

Realizing it will be dark soon, Santiago decides to rebait a small line to catch some more food. He thinks about why he wants to catch and kill the marlin: To show “what a man can do and what a man endures” and to prove to Manolin that he is indeed a “strange old man.”

As the day approaches its end, Santiago wishes he could sleep and dream of the lions again. Then he wonders why the lions are the only things left for him to dream about.

Eventually Santiago’s hand uncramps, but he feels tired. He hopes that the marlin also feels tired. If it isn’t, he thinks, then it is a very strange fish.

To distract himself, Santiago thinks about baseball. He tells himself that he must try to be worthy of the great DiMaggio, “who does all things perfectly even with the pain of the bone spur in his heel.” He wonders if DiMaggio would stay with the marlin as long as he will stay with it, and knows that DiMaggio would.

It occurs to Santiago then that men may be inferior to the “great birds and beasts.” For a moment, Santiago wishes that he were the marlin. That is, unless sharks were to come. If the sharks come, Santiago thinks, both he and the marlin would be in trouble.

To prop up his own confidence, Santiago remembers when, as a young man in Casablanca, he arm-wrestled a great “negro” who was the strongest man on the docks. The battle lasted an entire day, and finally Santiago won. For a long time after that he was known as “The Champion.”

Just before dark, Santiago’s small line is taken by a dolphin. He pulls the dolphin into the boat and clubs it to death. It seems to Santiago that the marlin has begun to pull with a bit less strength. He positions himself so that the line puts less stress on his back. He feels confident because he’s learned how to handle the line and because he has recently eaten and will eat again soon, while the marlin hasn’t eaten anything.

When it becomes completely dark, the stars come out. Santiago thinks of the stars as his friends. The marlin is also his friend, he thinks, but he must kill it. Santiago is glad that men do not have to kill the sun, the moon or the stars as they do to their fellow creatures. He feels sorry for the fish, and thinks there is no one worthy of eating him.

Santiago rests for two hours, after which he decides to eat the dolphin he caught. When he cuts the dolphin open to fillet it, he finds two fresh flying fish in its belly. He eats half the dolphin and one of the fish. When he runs his hand through the water after skinning the fish, he notices that his hand has left a trail of phosphorescence in the water.

Finally Santiago falls asleep. He dreams at first of a vast school of mating porpoises leaping in the water. Then he dreams of sleeping in his bed in the village, with a north wind blowing coldly over him and his hand asleep from having slept on it. Finally, his dreams turn to the lions walking along the long yellow beach in the early dark, and he is happy.

Day 4

The marlin suddenly surges, waking Santiago. In the darkness, he sees the marlin jump from the water, again and again. The jumps jerk the line, pulling Santiago face-first into the leftover dolphin meat from his meal. Santiago desperately holds onto the line with his back and hand. His left hand is cut open again, and Santiago wishes that Manolin was with him to wet the lines to reduce their friction.

Desperate not to lose his strength from nausea, Santiago wipes the dolphin meat from his face. He examines his hands, which look almost like raw meat, and tells himself that “pain does not matter to a man.” He eats the second flying fish to regain his strength.

As the sun rises, the marlin begins circling the skiff. Santiago now slowly fights the fish for line, pulling it closer to the boat inch by inch. The struggle takes hours. Santiago begins to faint and black spots appear before his eyes. As the marlin passes beneath the skiff, Santiago gets a glimpse of its full size and is awed by how big the marlin is. He pulls the fish in closer and closer in order to harpoon it. The effort is immense, and it seems to Santiago that the fish is killing him. He tells the fish, “Come on and kill me. I do not care who kills who.”

As the marlin comes in closer, Santiago takes out his harpoon. He tries several times to harpoon the marlin, but misses, growing weaker and weaker. Finally Santiago draws all his strength, pain, and pride together and plunges the harpoon one last time, driving it into the marlin’s heart. The marlin makes a final leap, glistening in the light, then falls into the water, dead. The marlins’ blood stains the water red.

Santiago estimates the marlin weighs about 1500 pounds, too big for Santiago to pull inside the boat. Santiago lashes the marlin alongside the boat.

As he works, Santiago thinks about how much money the marlin will bring, then imagines how proud of him DiMaggio would be. He wonders if his injured hands are comparable to DiMaggio’s bone spur.

Santiago begins sailing southwest, toward Cuba. He is hungry, and eats some tiny shrimp he finds living in a patch of yellow Gulf weed floating in the water. He takes the second-to-last gulp of water from his water bottle. Nonetheless, he becomes light-headed and wonders if he is bringing in the marlin or if it is bringing in *him*. He keeps glancing at the marlin as he sails. His injured hands prove that his struggle with the marlin was no

dream.

An hour after Santiago killed the Marlin, a big Mako shark appears, having caught the scent of the marlin's blood. As the shark bites the dead marlin, Santiago rams his harpoon into the shark's head. The shark thrashes, dies, and sinks, but the harpoon rope breaks and Santiago's harpoon is lost with the shark.

The shark's bite took a 40-pound hunk of flesh from the marlin. More blood now pours from the marlin into the water, which Santiago knows will only attract more sharks. It seems to Santiago that his battle with the marlin was worthless, since the sharks will just come and eat the marlin. But Santiago quickly reminds himself that "a man can be destroyed but not defeated."

Santiago tries to remain hopeful. He considers it silly, or even sinful, to not be hopeful. But he begins to wonder whether it was a sin for him to kill the marlin. He knows that he did not kill the marlin just to feed himself and others, but also out of pride and love. He wonders whether it is more or less of a sin to kill something you love. He feels no guilt, however, for killing the shark, because he acted in self-defense. It occurs to him that "everything kills everything else in some way," but then he reminds himself that it is Manolin who keeps him alive.

Santiago leans over, strips off a piece of the marlin from where the shark bit it, and eats it. The meat is of the highest quality and would have fetched a good price. He sails on, eating pieces of the marlin in order to remain strong.

Two hours later, two shovel-nosed sharks approach. When he sees them, Santiago makes a noise that the narrator describes as a sound a man might make as he felt a "nail go through his hands and into the wood."

Santiago kills the sharks using a knife that he's lashed to an oar, but not before the sharks have eaten a quarter of the marlin. He feels no pride in killing the shovel-nosed sharks, which he considers dirty scavengers. The marlin is now drained of blood and completely silver in color. Santiago wishes that he had not killed the marlin, and apologizes to the marlin for having gone out so far from land. He can't bear to look at the marlin's body, only half of which remains.

A lone shovel-nose shark attacks. Santiago kills it with his knife, but loses the knife in the process. Two more sharks attack just before sunset. Santiago fights them off with the club he uses to kill bait fish. Exhausted and sore, he dares to dream that he might make it back with the half of the marlin that remains, and he believes that when darkness falls he will see the glow of Havana. He wonders if Manolin has been worried about him.

When it finally gets dark, however, Santiago can't see Havana. He tells God he still owes him many prayers that he will say when he's not too tired, and he wonders if he "violated" his luck when he went too far out to sea. He again apologizes to the marlin for killing it, and promises to fight off the sharks even if it kills him. Around 10 pm, he sees the glow of the harbor.

Around midnight, a pack of sharks attacks the skiff. Santiago uses all his strength to fight them off with his oar and club, and finally, when those have been lost, he breaks off the tiller of his skiff and uses that to club the sharks. But by the time he kills or drives off all the sharks, no meat remains on the marlin.

Santiago spits blood into the water and tells the sharks to dream that they ate a man. He checks his skiff, and sees that only the rudder is damaged, and can be fixed. He sails toward the harbor, thinking that the sea contains both enemies and friends. Utterly exhausted, he wonders for a moment what it was that defeated him. He decides that nothing beat him. He just went out too far.

It is still dark when Santiago sails into the harbor. The lights on the Terrace are out, and he knows everyone is in bed. As he steps out onto the rocks, he looks at his boat and sees the giant white skeletal tail of the marlin lit by the reflection from the streetlight.

Santiago removes the mast of his skiff and wraps the sail around it. He rests the mast on his shoulders and drags it back up to his shack. It is so heavy that he is forced to stop and rest several times. When he reaches his home, he falls asleep on his bed facedown with his arms out straight and the palms of his hands up.

Day 5

Santiago is asleep when Manolin comes to his shack in the morning. Though relieved to see that Santiago is breathing, Manolin cries when he sees Santiago's cut hands. He

goes outside to get Santiago some coffee.

Near the water, many fisherman have gathered to look at the marlin's skeleton attached to Santiago's skiff. They estimate its length at 18 feet. When they see Manolin, they ask him how Santiago is doing, feeling guilty for all the times they laughed at Santiago.

When Santiago wakes up, Manolin is at his side with the coffee. Santiago tells Manolin to give the head of the marlin to Pedrico to use in the fish traps, and offers the spear to Manolin.

Manolin tells Santiago that the coast guard and search planes looked for him for days. Manolin then says that he will return to fish with Santiago, no matter what his family says. Manolin asks Santiago how much he suffered while he was at sea, and Santiago responds, "Plenty." Manolin then goes out to bring Santiago food and the daily papers.

A group of tourists notices the giant skeleton of the marlin in the water. They ask a waiter at the Terrace what it is. Attempting to explain what happened, the waiter says "Tiburón" (shark). The tourists think that he meant that the skeleton is that of a shark.

When Manolin returns to Santiago's shack, Santiago is sleeping, Manolin watches over Santiago as Santiago dreams of playing lions.

2.3.2 Themes

1. Resistance to Defeat

As a fisherman who has caught nothing for the last 84 days, Santiago is a man fighting against defeat. Yet Santiago never gives in to defeat: he sails further into the ocean than he ever has before in hopes of landing a fish, struggles with the marlin for three days and nights despite immense physical pain and exhaustion, and, after catching the marlin, fights off the sharks even when it's clear that the battle against them is hopeless. Whenever the situation gets particularly difficult and despair threatens to overwhelm Santiago, he turns to a number of tactics to fuel his resistance to defeat: he recalls memories of his youthful strength; he relies on his pride by demanding that he prove himself a worthy role model for Manolin or by comparing himself to his hero Joe DiMaggio; and he prays to God, even though his prayers do nothing to ease his physical suffering.

Ultimately, Santiago represents every man's struggle to survive. And just as Santiago's effort to bring the marlin back to land intact is doomed, no man can ever escape death. Yet through Santiago's struggle, Hemingway makes the case that escape from death is not the issue. As Santiago observes near the end of his struggle with the marlin, "a man can be destroyed but not defeated." In other words, victory over the inevitable is not what defines a man. Rather, it is a man's struggle against the inevitable, even when he knows it is inevitable, that defines him. And the more difficult the struggle, the more worthy the opponent, the more powerfully a man can prove himself.

2. Pride

Pride is often depicted as a negative attribute that causes people to reach for too much and, as a result, suffer a terrible fall. After he kills the first shark, Santiago, who knows he killed the marlin "for pride", wonders if the sin of pride was responsible for the shark attack because pride caused him to go out into the ocean beyond the usual boundaries that fishermen observe. Santiago immediately dismisses the idea, however, and the events of *The Old Man and The Sea* support his conviction that pride is not the cause of his difficulties.

In fact, Santiago's pride is portrayed as the single motivating force that spurs him to greatness. It is his pride that pushes him to survive three grueling days at sea, battling the marlin and then the sharks. Yet it is important to recognize that Santiago's pride is of a particular, limited sort. Pride never pushes him to try to be more than he is. For instance, when Manolin tells him, "The best fisherman is you," early in the story, Santiago humbly disagrees. Rather, Santiago takes pride in being *exactly* what he is, a man and a fisherman, and his struggle can be seen as an effort to be the best man and fisherman that he can be. As he thinks in the middle of his struggle with the marlin, he must kill the marlin to show Manolin "what a man can do and what a man endures." Santiago achieves the crucial balance between pride and humility—that "[humility] was not disgraceful and it carried no true loss of pride."

3. Friendship

The friendship between Santiago and Manolin plays a critical part in Santiago's victory over the marlin. In return for Santiago's mentorship and company, Manolin provides physical support to Santiago in the village, bringing him food and clothing and helping him load his skiff. He also provides emotional support, encouraging Santiago throughout his unlucky streak. Although Santiago's "hope and confidence had never gone," when Manolin was present, "they were freshening as when the breeze rises." And once he encounters the marlin, Santiago refuses to accept defeat because he knows Manolin would be disappointed in him.

Yet most of the novella takes place when Santiago is alone. Except for Manolin's friendship in the evenings, Santiago is characterized by his isolation. His wife has died, and he lives and fishes alone. Even so, just as he refuses to give in to death, he refuses to give in to loneliness. Santiago finds friends in other creatures. The flying fish are "his principal friends on the ocean," and the marlin, through their shared struggle, becomes his "brother." He calls the stars his "distant friends," and thinks of the ocean as a woman he loves. Santiago talks to himself, talks to his weakened left hand, and imagines Manolin sitting next to him. In the end, these friendships—both real and imagined—prevent Santiago from pitying himself. As a result, he has the support to achieve what seems physically impossible for an old man.

4. Youth and Age

The title of the novella, *The Old Man and The Sea*, suggests the critical thematic role that age plays in the story. The book's two principal characters, Santiago and Manolin, represent the old and the young, and a beautiful harmony develops between them. What one lacks, the other provides. Manolin, for example, has energy and enthusiasm. He finds food and clothing for Santiago, and encourages him despite his bad luck. Santiago, in turn, has wisdom and experience. He tells Manolin stories about baseball and teaches him to fish. Santiago's determination to be a good role model for Manolin is one of his main motivations in battling the marlin for three days—he wants to show Manolin "what a man can do."

Santiago's age is also important to the novella because it has made him physically weak. Without this weakness, his triumph would not be so meaningful to him. As Santiago

says, he “had seen many [fish] that weighed more than a thousand pounds and had caught two of that size in his life, but never alone” and never as an old man. Santiago finds solace and strength in remembering his youth, which is symbolized by the lions on the beach that he sees in his dreams. He recalls these lions—slow, graceful but fierce creatures—from the perspective of an old man. In doing so, he realizes that he too, although slow, can still be a formidable opponent.

5. Man and Nature

Since *The Old Man and The Sea* is the story of a man’s struggle against a marlin, it is tempting to see the novella as depicting man’s struggle against nature. In fact, through Santiago, the novella explores man’s relationship *with* nature. He thinks of the flying fish as his friends, and speaks with a warbler to pass the time. The sea is dangerous, with its sharks and potentially treacherous weather, but it also sustains him by providing food in the form of dolphins and shrimp. Finally, Santiago does not just see the marlin as an adversary, he loves it as a brother. In the middle of their struggle, Santiago says to the marlin, “Come on and kill me. I do not care who kills who.” Santiago’s statement shows the depth of his admiration for the marlin and hints at the fundamental law of nature that unites man and animal: all beings must die, must kill or be killed. In this way, man and nature are joined in a circular system, in which death is necessary and fosters new life.

6. Christian Allegory

The Old Man and The Sea is an allegory. It denotes moral and religious ideas before reader. This novel is the best example of parable. We cannot ignore the hidden meaning of *The Old Man and The Sea*. At first the novel seems about sea, fisherman and fish.

When the reader goes on the novel, he feels that it presents the struggle against suffering and uneven happenings of life. The hero introduces himself the moral truth Santiago declares, “But man is not made for defeat, a man can be destroyed but not defeated” when he fights against the sharks.

The giant marlin stands for a distant goal of life for human being. The journey towards the goal causes much distress and much pain. His wounded hands symbolize the rebuffs suffered by a man in the course of his efforts. The long and strong resistance shows that it is easy to get high ideals of life. The old man wins a victory over the marlin by means of will

power, technique and strategy. The memories, the thoughts of DiMaggio and Manolin, African beaches and his own wrestling defeating a Negro have symbolic significance. All these represent that man is ever alone and he has to fight the battle of life alone. As the old man is alone he has not caught fish for 84 days. He is still hopeful and optimist. He behaves in his own abilities. He thinks that 85 is the lucky number. He knows that he is not strong for fishing. But he believes in his own tricks and resolutions. He never thinks about dreams or defeat. He dreams of youth and lions. In the worst moment of misery, he remembers his heroic fight against the Negro. He looks for spiritual help and promises to say “our fathers and Hail Mary’s”. Several times he invoke the help of Virgin. He remembers his heroic fight against the Negro in the moments of his own suffering.

During his fight against marlin or sharks, he speaks many times, “I wish the boy was here and I wish I had the boy”. The boy is a source of youth’s courage. He also remembers the help of boy. He is compelled to hang on the line after hooking the marlin. He thinks no one should be alone in the old age. It seems that sharks have defeated the old man. Santiago has filed to save his huge marlin from sharks. But the writer wants to clarify that there is a lot of “gain” in the “loss” of big fish. The old man is winner against the hostile forces. He comes out of his conflict with human dignity and un-ended courage. He fights undauntedly and saves his honour. He is not defeated by the big fish. He fights like a warrior. He does well with his energy, strength and courage.

For Santiago, the image of the lions is source of strength in his old age. Before his ordeal when the boy had left him, he dreamt of Africa when he was a boy. He heard the roars of lions in his dreams. He only dreamt of places now and of lions playing like young cats in dusk and loving them like he loved the boy. Santiago in his difficult time is supported by the memories of the lions and the boy which are symbols of his youth times. Through the double vision of the boy and the lions he recollects the golden time of his youth and strength. This story when viewed in this way can be called as a parable of youth and age.

2.4 LET US SUM UP

- a) *The Old Man and The Sea* is a story of aging fisherman Santiago and a large fish Marlin.
- b) For 84 long days, Santiago is without a catch.

- c) He plans to go on the Gulf Stream on 85th day.
- d) He spends two days and two nights on the Gulf Stream.
- e) On 3rd day, a fish begins to become his catch.
- f) After tough fight and almost exhausted, he stabs a Marlin with his harpoon and kills it.
- g) On his way back, sharks are attracted to Marlin's blood.
- h) Only the skeleton of Marlin reaches the shore

2.5 GLOSSARY

1. **Adolpho Luque** - pitcher for the Reds and Giants and a native of Havana, Cuba.
2. **Agua mala** - (Spanish) jellyfish; Portuguese man-of-war.
3. **Albacore** - a tuna with unusually long pectoral fins, important as a game and food fish in all warm seas.
4. **Barracuda** - any of a family of fierce, pike like tropical fish: some species are edible.
5. **Big blue runner** - any of various edible jack fishes of warm seas, as a bluish species and a striped bluish species.
6. **Bonito** - any of a genus of marine game and food scombroid fishes.
7. **Brisa** - (Spanish) breeze.
8. **Calambre** - (Spanish) cramp (muscular).
9. **Canary Islands** - group of islands in the Atlantic, off northwest Africa, forming a region of Spain.
10. **Carapace** - the horny, protective covering over all or part of the back of certain animals, as the upper shell of the turtle, armadillo, crab, etc.
11. **Casablanca** - seaport in northwest Morocco, on the Atlantic.
12. **Cienfuegos** - seaport on the south coast of Cuba.

13. **Dentuso** - (Spanish) big-toothed; (in Cuba) a particularly voracious and frightening species of shark with rows of large, sharp teeth; here, a descriptive term for the Mako shark.
14. **Dick Sisler** - famous baseball player and coach on numerous baseball teams, including the Cardinals, the Reds, and the Yankees.
15. **Dolphin** - a game fish with colors that brighten and change when the fish is taken out of the water.
16. **Dorado** - (Spanish) gilding or gilt (literally); here a descriptive term for the golden dolphin.
17. **El Campeón** - (Spanish) The Champion.
18. **Flying fish** - a warm-sea fish with wing like pectoral fins that enable it to glide through the air.
19. **Gaff** - a large, strong hook on a pole, or a barbed spear, used in landing large fish.
20. **Galanos** - (Spanish) mottled ones (literally); here a descriptive term for the shovel-nosed sharks.
21. **Gelatinous** - like gelatin or jelly; having the consistency of gelatin or jelly; viscous.
22. **Gran Ligas** - (Spanish) the two main leagues of professional baseball clubs in the U.S., the National League and the American League: also the Major Leagues.
23. **Guanabacoa** - one of the oldest European settlements in Cuba; now part of the urban conglomerate of present-day Havana.
24. **Joe DiMaggio** - famous baseball player who played for the Yankees and is widely regarded as the best all-around player in baseball history.
25. **John J. McGraw** - manager of the Giants from 1902 to 1932.
26. **Juegos** - (Spanish) games.\
27. **La mar, el mar** - sea (Spanish feminine noun, Spanish masculine noun).
28. **Leo Durocher** - manager of the Brooklyn Dodgers from 1939 to 1946 and 1948.

29. **Man-of-war bird** - a large, tropical bird with extremely long wings and tail and a hooked beak.
30. **Marlin** - any of several large, slender, deep-sea billfishes.
31. **Masthead** - the top part of a ship's mast.
32. **Mike Gonzalez** - catcher for the Cardinals (1916-1918, 1924) and a native of Cuba.
33. **Mosquito Coast** - region on the Caribbean coast of Honduras and Nicaragua.
34. **Oakum** - loose, stringy hemp fiber gotten by taking apart old ropes and treated with tar, used as a caulking material.
35. **Plankton** - the usually microscopic animal and plant life found floating or drifting in the ocean or in bodies of fresh water, used as food by nearly all aquatic animals.
36. **Portuguese man-of-war** - a large, warm-sea jellyfish that floats on the water and has long, dangling tentacles with powerful stinging cells.
37. **Que va** - (Spanish) No way.
38. **Rapier** - a slender, two-edged sword with a large, cupped hilt.
39. **Rigel** - a supergiant, multiple star, usually the brightest star in the constellation Orion.
40. **Sargasso weed** - floating brown algae found in tropical seas and having a main stem with flattened outgrowths like leaves, and branches with berry-like air sacs.
41. **Scythe** - a tool with a long, single-edged blade set at an angle on a long, curved handle, used in cutting long grass, grain, and so on, by hand.
42. **Shovel-nosed** - having a broad, flattened nose, head, or bill.
43. **Spring leaf** - curved plate that supports the vehicle above the suspension components and allows vertical suspension movement: also leaf spring; here the words are probably presented in reverse order as they would be in Spanish.
44. **Tiburón** - (Spanish) shark.

45. Tigres - (Spanish) reference to the Detroit Tigers.

46. Un espuela de hueso - a bone spur.

47. Virgin of Cobre - reference to the statue of Our Lady of La Caridad de Cobre (Our Lady of Charity at Cobre), the most venerated in all of Cuba.

48. Yellow jack - an edible, gold-and-silver marine jack fish found near Florida and the West Indies.

2.6 SHORT ANSWER QUESTIONS

- a) In *The Old Man and The Sea*, Santiago is a _____.
- b) The big fish that Santiago catches is called _____.
- c) How many days have gone without catching a fish by Santiago?
- d) Who has been forbidden by his parents to sail with Santiago?
- e) Where did Santiago go on 85th day to catch fish?
- f) For how many days did Santiago stay in the sea to catch Marlin?
- g) Who was attracted to Marlin's blood on way back to shore?
- h) Did the Marlin reach the shore in full?
- i) How long was the Marlin?
- j) What did Santiago do after returning to the shore?

2.7 ANSWER KEY (SAQs)

- a) Fisherman.
- b) Marlin.
- c) 84 days.
- d) A young boy Manolin.
- e) Gulf Stream, north of Cuba.

- f) 3 days and 2 nights.
- g) Sharks.
- h) No. Only the skeleton reached.
- i) 18 feet.
- j) Slumped into bed and went to deep sleep.

2.8 EXAMINATION ORIENTED QUESTIONS

- a) What is *The Old Man and The Sea* about?
- b) What is the main theme of *The Old Man and The Sea*?
- c) Discuss the allegory in *The Old Man and The Sea*.
- d) Justify the title of the novel *The Old Man and The Sea*.
- e) “A man can be destroyed but not defeated”. Discuss.
- f) Write an essay on use of Christian Imagery in *The Old Man and The Sea*.

2.9 SUGGESTED READING

1. *The Old Man and The Sea* by Ernest Hemingway.
2. 20th century interpretation of *The Old Man and The Sea* by Katherine T. Jobs.

2.10 REFERENCES

1. Online Wikipedia
2. *The Old Man and The Sea* by Ernest Hemingway

THE OLD MAN AND THE SEA: ERNEST HEMINGWAY

STRUCTURE

- 3.1 Introduction
- 3.2 Objectives
- 3.3 Characters in the Novel
 - 3.3.1 Major Characters
 - 3.3.2 Minor Characters
- 3.4 Let Us Sum Up
- 3.5 Glossary
- 3.6 Short Answer Questions
- 3.7 Examination Oriented Questions
- 3.8 Important Long Answer Questions
- 3.9 Answer Key (SAQs)
- 3.10 Suggested Reading
- 3.11 References

3.1 INTRODUCTION

In the previous Lesson, you have learnt about the summary of the novel and various themes in the novel. Now in Lesson 3, you will learn about the characters in the novel. The

characters are further divided into major and minor ones. You can check your performance by solving the SAQs. Further some very important questions have also been given in the end for you.

3.2 OBJECTIVES

The objectives of this lesson are:-

- a) to give an insight into the characters of the novel.
- b) to acquaint you with all major and minor characters in the novel.

3.3 CHARACTERS IN THE NOVEL

The characters in the novel are:

- | | |
|--------------|------------------|
| (a) Santiago | (b) Manolin |
| (c) Marlin | (d) Joe DiMaggio |
| (e) Pedrico | (f) Martin |

The characters are further divided into

3.3.1 Major ones

3.3.2 Minor ones.

3.3.1 The major characters in the Novel are:

a) **Santiago** – Santiago is an aged Cuban man, a skilled fisherman by profession. His neck is wrinkled from the sun, and his hands bear the scars of many fishing battles; only his blue eyes remain bright and cheerful. By personality, Santiago is brave, confident, cheerful, determined and optimistic not letting anything in life rattle him. Even when he does not catch a single fish for 84 days, he refuses to be discouraged. He has had streaks of bad luck in the past and he is hopeful that the next day will bring him better luck. In fact, he makes up his mind to go far out to sea and try his luck, optimistic that he may catch a really large fish.

Santiago is alone in the world. His wife has passed away, and he refuses to have a photograph of her in his hut for it makes him feel lonely. His constant companion has been Manolin, a young boy that he has tutored in the ways of fishing and the sea since he was a

small lad of five. The boy is devoted to the old man bringing him coffee and making sure that he has something to eat; he also helps him with his fishing gear. Unfortunately, Manolin's parents have forbidden the boy to go out on the boat with Santiago any longer. After not catching fish for 44 days, they have decided the old man is bad and they do not want it to rub off on their son. Santiago misses Manolin's company, for he thinks of the boy as a son.

Santiago is an expert fisherman, skilled and meticulous. He makes careful preparations for each outing on his boat and is always prepared, when he makes a catch. He is in sync with the natural environment, watching the weather, the currents, birds and fish to help him know the best spot for fishing.

Physically, Santiago is a tough man. When he was younger, he would arm wrestle for sport and always win. One time a match lasted for more than 24 hours and even though his hands were bleeding, he refused to give up. He finally won the match and was called the Champion. This basic sense of determination is what makes him continue to fight the giant for three long and grueling days. Even though his hands bleed, cramp and bleed, his shoulders burn with pain, he does not feel defeated.

Although Santiago is not an extremely religious man, he is a Christian. A picture of Jesus and Virgin hangs in his hut. He also prays to God for help several times during his three day ordeal. Most importantly Santiago is Christ like, constantly displaying the Christian virtues of love, kindness, patience and humility. At the end of his journey, he feels shame and humiliation much like Christ before his crucifixion. When he arrives home, he carries his mast across his shoulders, much like Christ carried his cross. Finally when he lays down to sleep, his arms are stretched out straight and his hands are bleeding much like the image of Christ on the cross. Santiago is not just a fisherman but an example of Christian caring to Manolin and a symbol of grace.

b) Manolin – A boy presumably in his adolescence, Manolin is Santiago's apprentice and devoted attendant. The old man first took him out on a boat when he was merely five years old. Due to Santiago's recent bad luck, Manolin's parents have forced the boy to go out on a different fishing boat. Manolin, however, still cares deeply for the old man, to whom he continues to look as a mentor. His love for Santiago is unmistakable as the two discuss baseball and as the young boy recruits help from villagers to improve the old man's impoverished conditions. Manolin demonstrates his love for Santiago openly. He makes sure that the old man has food, blankets, and can rest without being bothered. Despite

Hemingway's insistence that his characters were a real old man and a real boy, Manolin's purity and singleness of purpose elevate him to the level of symbolic character. Manolin's actions are not tainted by the confusion, ambivalence, or willfulness that typify adolescence. Instead, he is a companion who feels nothing but love and devotion.

Hemingway does hint at the boy's resentment for his father, whose wishes Manolin obeys by abandoning the old man after forty days without catching a fish. This fact helps to establish the boy as a real human being – a person with conflicted loyalties who faces difficult decisions. By the end of the book, however, the boy abandons his duty to his father, swearing that he will sail with the old man regardless of the consequences. He stands, in the novella's final pages, as a symbol of uncompromised love and fidelity. As the old man's apprentice, he also represents the life that will follow from death. His dedication to learning from the old man ensures that Santiago will live on.

c) The marlin – The marlin is the giant, 18-foot fish that battles with Santiago in the middle of the ocean for three days and three nights. Although Santiago hooks the marlin on his first afternoon at sea, the marlin refuses to come to the surface and instead pulls Santiago farther and farther from land. Santiago admires the marlin's beauty and endurance, and considers it a "noble" adversary, telling the fish repeatedly that though he loves it, he must kill it. Ultimately, the marlin is presented as Santiago's worthy opponent. Struggling against such an opponent brings out the best in an individual—courage, endurance, and love. At the same time, because Santiago comes to see the marlin as an alter-ego—he identifies the marlin as male and imagines the fish is old—the marlin comes to represent Santiago himself as well. In other words, Santiago's struggle with the marlin is in fact a struggle with himself. It is not a struggle of strength but rather of endurance, and a refusal to accept defeat. Santiago's struggle with the marlin is a struggle to face and overcome his own weaknesses as much as it is a struggle to subdue the great fish. In the process, by refusing to give in to the fish or the weakness of his mind and body, Santiago transcends those weaknesses.

3.3.2 The minor characters in the novel are:

a) Joe DiMaggio – Although DiMaggio never appears in the novel, he plays a significant role nonetheless. Santiago worships him as a model of strength and commitment, and his thoughts turn toward DiMaggio whenever he needs to reassure himself of his own

strength. Despite a painful bone spur that might have cripple another player, DiMaggio went on to secure a triumphant career. He was a center fielder for the New York Yankees from 1936 to 1951, and is often considered the best all-around player ever at that position.

b) Pedrico - Pedrico, the reader assumes, owns the bodega in Santiago's village. He never appears in the novel, but he serves an important role in the fisherman's life by providing him with newspapers that report the baseball scores. This act establishes him as a kind man who helps the aging Santiago.

c) Martin – Like Pedrico, Martin, a café owner in Santiago's village, does not appear in the story. The reader learns of him through Manolin, who often goes to Martin for Santiago's supper. As the old man says, Martin is a man of frequent kindness who deserves to be repaid.

3.4 LET US SUM UP

Santiago suffers terribly throughout *The Old Man and The Sea*. In the opening pages of the book, he has gone eighty-four days without catching a fish and has become the laughing stock of his small village. He then endures a long and grueling struggle with the marlin only to see his trophy catch destroyed by sharks. Yet, the destruction enables the old man to undergo a remarkable transformation, and he wrests triumph and renewed life from his seeming defeat. After all, Santiago is an old man whose physical existence is almost over, but the reader is assured that Santiago will persist through Manolin, who, like a disciple, awaits the old man's teachings and will make use of those lessons long after his teacher has died. Thus, Santiago manages, perhaps, the most miraculous feat of all: he finds a way to prolong his life after death.

Santiago's commitment to sailing out farther than any fisherman has before, to where the big fish promise to be, testifies to the depth of his pride. Yet, it also shows his determination to change his luck. Later, after the sharks have destroyed his prize marlin, Santiago chastises himself for his hubris (exaggerated pride), claiming that it has ruined both the marlin and himself. True as this might be, it is only half the picture, for Santiago's pride also enables him to achieve his most true and complete self. Furthermore, it helps him earn the deeper respect of the village fishermen and secures him the prized companionship of the boy – he knows that he will never have to endure such an epic struggle again.

Santiago's pride is what enables him to endure, and it is perhaps endurance that matters most in Hemingway's conception of the world – a world in which death and destruction, as part of the natural order of things, are unavoidable. Hemingway seems to believe that there are only two options: defeat or endurance until destruction; Santiago clearly chooses the latter. His stoic determination is mythic, nearly Christ-like in proportion. For three days, he holds fast to the line that links him to the fish, even though it cuts deeply into his palms, causes a crippling cramp in his left hand, and ruins his back. This physical pain allows Santiago to forge a connection with the marlin that goes beyond the literal link of the line: his bodily aches attest to the fact that he is well matched, that the fish is a worthy opponent, and that he himself, because he is able to fight so hard, is a worthy fisherman. This connectedness to the world around him eventually elevates Santiago beyond what would otherwise be his defeat. Like Christ, to whom Santiago is unashamedly compared at the end of the novella, the old man's physical suffering leads to a more significant spiritual triumph.

Manolin is present only in the beginning and at the end of *The Old Man and The Sea*, but his presence is important because Manolin's devotion to Santiago highlights Santiago's value as a person and as a fisherman.

3.5 GLOSSARY

1. **Barracuda** - any of a family of fierce, pike like tropical fish: some species are edible.
2. **Big blue runner** - any of various edible jack fishes of warm seas, as a bluish species and a striped bluish species.
3. **Bonito** - any of a genus of marine game and food scombroid fishes.
4. **Brisa** - (Spanish) breeze.
5. **Calambre** - (Spanish) cramp (muscular).
6. **Canary Islands** - group of islands in the Atlantic, off northwest Africa, forming a region of Spain.
7. **Cienfuegos** - seaport on the south coast of Cuba.
8. **Dentuso** - (Spanish) big-toothed; (in Cuba) a particularly voracious and frightening

species of shark with rows of large, sharp teeth; here, a descriptive term for the Mako shark.

9. **Dolphin** - a game fish with colors that brighten and change when the fish is taken out of the water.
10. **Dorado** - (Spanish) gilding or gilt (literally); here a descriptive term for the golden dolphin.
11. **El Campeón** - (Spanish) The Champion.
12. **Flying fish** - a warm-sea fish with wing like pectoral fins that enable it to glide through the air.
13. **Galanos** - (Spanish) mottled ones (literally); here a descriptive term for the shovel-nosed sharks.
14. **Gelatinous** - like gelatin or jelly; having the consistency of gelatin or jelly; viscous.
15. **Gran Ligas** - (Spanish) the two main leagues of professional baseball clubs in the U.S., the National League and the American League: also the Major Leagues.
16. **Juegos** - (Spanish) games.
17. **Man-of-war bird** - a large, tropical bird with extremely long wings and tail and a hooked beak.
18. **Masthead** - the top part of a ship's mast.
19. **Mosquito Coast** - region on the Caribbean coast of Honduras and Nicaragua.
20. **Oakum** - loose, stringy hemp fiber gotten by taking apart old ropes and treated with tar, used as a caulking material.
21. **Plankton** - the usually microscopic animal and plant life found floating or drifting in the ocean or in bodies of fresh water, used as food by nearly all aquatic animals.
22. **Portuguese man-of-war** - a large, warm-sea jellyfish that floats on the water and has long, dangling tentacles with powerful stinging cells.
23. **Rapier** - a slender, two-edged sword with a large, cupped hilt.

- 24. **Rigel** - a supergiant, multiple star, usually the brightest star in the constellation Orion.
- 25. **Sargasso weed** - floating brown algae found in tropical seas and having a main stem with flattened outgrowths like leaves, and branches with berry-like air sacs.
- 26. **Scythe** - a tool with a long, single-edged blade set at an angle on a long, curved handle, used in cutting long grass, grain, and so on, by hand.
- 27. **Shovel-nosed** - having a broad, flattened nose, head, or bill.
- 28. **Spring leaf** - curved plate that supports the vehicle above the suspension components and allows vertical suspension movement: also leaf spring; here the words are probably presented in reverse order as they would be in Spanish.
- 29. **Tiburón** - (Spanish) shark.
- 30. **Virgin of Cobre** - reference to the statue of Our Lady of La Caridad de Cobre (Our Lady of Charity at Cobre), the most venerated in all of Cuba.
- 31. **Yellow jack** - an edible, gold-and-silver marine jack fish found near Florida and the West Indies.

3.6 SHORT ANSWER QUESTIONS

- a) Santiago is an _____.
- b) Does Santiago have a family?
- c) Who is Manolin?
- d) Did Manolin go for fishing to the Gulf Stream with Santiago?
- e) What did Santiago catch after 85 days?
- f) Is Santiago close to Manolin?
- g) Who is the owner of a café in Santiago's village?
- h) Who is Pedrico?

3.7 EXAMINATION ORIENTED QUESTIONS

- a) Discuss the qualities of Santiago that make him a hero.

- b) Describe the role and character of Manolin in the novel.
- c) Marlin in *The Old Man and The Sea* symbolizes challenges and risks in human life. Discuss.
- d) “A man can be destroyed but not defeated”. Discuss Santiago’s struggle in the light of this statement.
- e) Trace the autobiographical elements in Hemingway’s *The Old Man and The Sea*.
- f) Discuss the relationship between Santiago and Manolin.

3.8 IMPORTANT LONG ANSWER QUESTIONS

Q.1. “A man can be destroyed but not defeated”. Discuss in reference with Santiago.

Ans. The title of the novel contains two important characters – the old man and the sea. The sea is as important as man. The sea is the very basis of the novel. Without it, it would lose much of its charm. The novel is struggling between an old man of heroic will and the marlin.

The sea is strange and whimsical like a lady. She sometimes shows her favours and sometimes her frowns. At first, Santiago the old fisherman calls her la mar, a loving beautiful lady. He regards her to be very kind and charming. But next moment she sends the sharks, the evil forces that eat away his hard-won prize (the marlin).

The sea represents Nature where Santiago goes to prove his courage, fortitude and resourcefulness. The novel is the story of the struggle of an old fisherman with the deep and mysterious forces of Nature, symbolized by the sea. It is not only the individual struggle of Santiago. It is the universal struggle of human spirit against the mysterious and powerful forces of Nature.

The sea is eternal. It will continue to exist even after the great empires and kings have vanished. Even the eighty-four days of failure do not prevent Santiago from going to the sea again. He undergoes the severest ordeal in catching the marlin and saving it from the sharks. He is broken physically, but he plans with the boy for further trips. This is his spiritual victory.

The sea with all its denizens attracts the old man to try his luck and catch a giant fish of his dreams. The sea did not favour the old man for 84 days even with a single fish. The sea acts as a wall between Santiago and his catch (the marlin) for a long time. It hides the latter in its depth and thus increases the former's anxiety. The old man prays to God to let the giant fish jump out of water so that he may examine its size and judge his own strength.

In a sense the sea represents the mainstream of life. Hemingway presents the struggle of a man with the sea. It is the price that he has to pay for his struggle for existence. It is a constant struggle. Life is a vast and limitless sea. It is beyond the power of a man to measure its depths. That is why the old man goes to the sea again and again to catch the fish of reality.

The sea contains the marlin as well as the sharks, the forces of good as well as evil. The good has to be acquired with no less heroic struggle than what is needed to crush evil. It is a painful though glorious struggle. When the marlin appears on the surface of the sea, it is so bright and glorious. It is a spiritual vision. It is an embodiment of goodness and truth. The old man has hooked it and secured it after putting his life in danger.

The sharks overpower and destroy the marlin just as evil often overpowers good. This is the most puzzling mystery of life. Why should evil destroy good? There seems to be no solution of the baffling riddle of life. All that we can say is that both good and evil are a part of the sea of life and like Santiago we have to live heroically with both. In the end Santiago realizes that both the killers and the killed are parts of the same Nature. To talk of what is sin and what is not sin is, therefore, useless.

The sea plays an important part in the novel. The sea forms its background. It has vast symbolic and spiritual meanings. It forms the stage on which the great drama of man's heroism: endurance and fortitude is enacted in search of the fish of reality or rather of dreams. *The Old Man and The Sea* is therefore, a saga of the sea because man displays his heroism and courage on the sea and he is inspired, attracted and influenced by the sea.

Thus the novel is not simply the story of a heroic adventure of a superhuman Santiago. It has a deeper meaning or significance. It tells us that a man may be

destroyed but he cannot be defeated. Santiago bore all the risks and hardships single-handed. He won a reward in the form of the biggest fish in living memory. But it was eaten away by the sharks. He had, however, the satisfaction that he had struggled to the best of his ability and courage.

In a sense the novel brings out the hidden heroic capabilities of man. It shows how a man with firm determination can face great ordeals and hardships.

Hemingway teaches us that there is nothing disgraceful if a man loses after a good fight and hard struggle. So Santiago is right when he says that “a man can be destroyed but he cannot be defeated”. He may face hardships and ill luck. But the real thing is his morale, courage and endurance. What a man does and what he endures.

Q.2. Bring out the autobiographical elements in the novel.

OR

What lights does the novel, *The Old Man and The Sea* throw on the personal life and views of the writer.

Ans. *The Old Man and The Sea* brings out in it personal symbolism. The novel tells us of what a man of courage and strong will can do and endure. The story has a clear and definite bearing on the life and literary career of the writer himself. The experience of Hemingway’s youth specially, those of wars are contained in many of his works written between 1920 and 1930. *The Old Man and The Sea* has been widely interpreted as Hemingway’s vision about himself. The novel was written in an atmosphere which had been vitiated by the hostile criticism of his earlier works. The story is about an old, expert fisherman named Santiago who was once the champion fisherman and had caught many big fishes in the past. But now for last 84 days he has not been able to catch any fish. His reputation is at stake and he is considered unlucky. He makes up his mind to go into far sea where no other fisherman had ever been. He is at last, successful in catching an unbelievably big fish. But as ill luck would have it, the sharks deprived him of his hard-won prize and he has to return empty-handed.

All this applies to Hemingway’s literary career as well after having written his famous novel *For Whom the Bell Tolls* in 1940. He did not write any other novel

which could be called his masterpiece. His experiences of World War I had inspired him to write a masterpiece like *A Farewell to Arms*. But his experiences of World War II did not result in anything significant till 1950. He then published his next book *Across the River And Into The Trees*. This book talks about growing old and death. Like the sharks attack the Marlin, this book was mercilessly attacked by critics. The sharks in the novel, stand for all the internal and external forces that work as the enemy of the writer. The critics tried to destroy Hemingway but he remained undefeated and won the Nobel Prize. The novel also illustrates Hemingway's personal faith that one's old age can be enjoyed by remembering one's youth days. Santiago, the old champion fisherman regains his lost strength and confidence. Similarly Hemingway also returns to the scenes of his great triumph in fact and fiction.

Hemingway like hero Santiago is a man of heroic will. Both have courage, ambition and fortitude. Both are self-reliant and try to overcome adverse circumstances single-handed. Like Santiago, Hemingway has faith in human fellowship and oneness in nature. Nature offers danger as well as vitality and freedom.

The Old Man and The Sea is a great work of art reflecting Hemingway's life, art and his views. Like Hemingway, Santiago accepts pain and violence as a part of nature. Even while feeling kinship with the Marlin, Santiago feels that everything pursues everything else. There is a struggle for existence everywhere – in the novel and in life of Hemingway.

Q.3. Discuss the use of Christian Allegory in 'The Old Man and The Sea'.

Ans. *The Old Man and The Sea* is an allegory. It denotes moral and religious ideas before reader. This novel is the best example of parable. We cannot ignore the hidden meaning of *The Old Man and The Sea*. At first the novel seems about sea, fisherman, and fish.

When the reader goes on reading the novel, he feels that it presents the struggle against suffering and uneven happenings of life. The hero introduces himself to the moral truth. Santiago declares, "But man is not made for defeat, a man can be destroyed but not defeated" when he fights against the sharks.

The giant marlin stands for a distant goal of life for human being. The journey

towards the goal causes much distress and much pain. His wounded hands symbolize the rebuffs suffered by a man in the course of his efforts. The long and strong resistance shows that it is easy to get high ideals of life. The old man wins a victory over the marlin by means of will power, technique and strategy. The memories, the thoughts of DiMaggio and Manolin, African beaches and his own wrestling defeating a Negro have symbolic significance. All these represent that man is ever alone and he has to fight the battle of life alone. As the old man is alone he has not caught fish for 84 days. He is still hopeful and optimist. He believes in his own abilities. He thinks that 85 is the lucky number. He knows that he is not strong for fishing. But he believes in his own tricks and resolutions. He never thinks about dreams or defeat. He dreams of youth and lions. In the worst moment of misery, he remembers his heroic fight against the Negro. He looks for spiritual help and promises to say "our fathers and Hail Mary's". Several times he invoke the help of Virgin. He remembers his heroic fight against the Negro in the moments of his own suffering.

During his fight against Marlin or sharks, he speaks many times, "I wish the boy was here and I wish I had the boy". The boy is a source of youth's courage. He also remembers the help of boy. He is compelled to hang on the line after hooking the Marlin. He thinks no one should be alone in the old age. It seems that sharks have defeated the old man. Santiago has failed to save his huge Marlin from sharks. But the writer wants to clarify that there is a lot of "gain" in the "loss" of big fish. The old man is winner against the hostile forces. He comes out of his conflict with human dignity and un-ended courage. He fights undauntedly and saves his honour. He is not defeated by the big fish. He fights like a warrior. He does well with his energy, strength and courage.

For Santiago, the image of the lions is source of strength in his old age. Before his ordeal when the boy had left him, he dreamt of Africa when he was a boy. He heard the roars of lions in his dreams. He no longer dreamt of storms, fights, fish, women an contest of strength. He only dreamt of places now and of lions playing like young cats in dusk and loving them like he loved the boy. Santiago in his difficult time is supported by the memories of the lions and the boy which are symbols of his youth times. Through the double vision of the boy and the lions he

recollects the golden time of his youth and strength. This story when viewed in this way can be called as a parable of youth and age.

Q.4. Mention the qualities of Santiago that make him a hero.

Ans. Santiago is an aged Cuban man, a skilled fisherman by profession. His neck is wrinkled from the sun, and his hands bear the scars of many fishing battles; only his blue eyes remain bright and cheerful. By personality, Santiago is brave, confident, cheerful, determined and optimistic, not letting anything in life rattle him. Even when he does not catch a single fish for 84 days, he refuses to be discouraged. He has had streaks of bad luck in the past and he is hopeful that the next day will bring him better luck. In fact, he makes up his mind to go far out to sea and try his luck, optimistic that he may catch a really large fish.

Santiago is alone in the world. His wife has passed away, and he refuses to have a photograph of her in his hut for it makes him feel lonely. His constant companion has been Manolin, a young boy that he has tutored in the ways of fishing and the sea since he was a small lad of five. The boy is devoted to the old man bringing him coffee and making sure that he has something to eat; he also helps him with his fishing gear. Unfortunately, Manolin's parents have forbidden the boy to go out on the boat with Santiago any longer. After not catching fish for 44 days, they have decided the old man is bad luck and they do not want it to rub off on their son. Santiago misses Manolin's company, for he thinks of the boy as a son.

Santiago is an expert fisherman, skilled and meticulous. He makes careful preparations for each outing on his boat and is always prepared, when he makes a catch. He is in sync with the natural environment, watching the weather, the currents, birds and fish to help him know the best spot for fishing.

Physically, Santiago is a tough man. When he was younger, he would arm wrestle for sport and always win. One time a match lasted for more than 24 hours and even though his hands were bleeding, he refused to give up. He finally won the match and was called the Champion. This basic sense of determination is what makes him continue to fight the giant for three long and grueling days. Even though his hands cramp and bleed, his shoulders burn with pain, he does not feel defeated.

Although Santiago is not an extremely religious man, he is a Christian. A picture of Jesus and Virgin hangs in his hut. He also prays to God for help several times during his three day ordeal. Most importantly Santiago is Christ like, constantly displaying the Christian virtues of love, kindness, patience and humility. At the end of his journey, he feels shame and humiliation much like Christ before his crucifixion. When he arrives home, he carries his mast across his shoulders, much like Christ carried his cross. Finally when he lays down to sleep, his arms are stretched out straight and his hands are bleeding much like the image of Christ on the cross. Santiago is not just a fisherman but an example of Christian caring to Manolin and a symbol of grace.

3.9 ANSWER KEY (SAQs)

- a) Aged Cuban fisherman.
- b) No, he is all alone.
- c) Manolin is a young boy whom Santiago teaches to fish.
- d) No.
- e) Marlin, a giant fish.
- f) Yes.
- g) Martin.
- h) Pedrico is Santiago's friend who provides him with newspapers that report the baseball scores.

3.10 SUGGESTED READING

- 1. *The Old Man and The Sea* by Ernest Hemingway.
- 2. 20th century interpretations of *The Old Man and The Sea* by Katherine T. Jobs.

3.11 REFERENCES

- 1. Wikipedia
- 2. *Hemingway : a biography* by Meyers, Jeffrey (1985)

THE TYGER - WILLIAM BLAKE

STRUCTURE

- 4.1. Objectives
- 4.2. Introduction to the Poet
- 4.3. Introduction to the Poem
- 4.4 Summary of the Poem
- 4.5 Self-Check Exercise
- 4.6 Central Idea
- 4.7 Critical Appreciation
- 4.8 Explanation
- 4.9 Blake's Symbolism
- 4.10 Examination Oriented Questions
- 4.11 Answer Key (SCE)
- 4.12 Let Us Sum Up
- 4.13 Suggested Reading

4.1 OBJECTIVES

After going through this lesson, you will be able to :

- a) gauge the importance of William Blake as a poet.

- b) appreciate the summary of the poem “The Tyger”.
- c) critically analyse the poem.
- d) prepare the poem from the examination perspective.

4.2 INTRODUCTION TO THE POET

William Blake (28 November 1757- 12 August 1827), born in London in 1757, was the son of a London hosier. He was one of the four children. At the age of nine, he told his parents that he had seen visions, mostly of angels, and he continued to see such visions for the rest of his life. Blake’s artistic ability became evident already as a child, and at the age of ten he was sent to drawing school. At the age of fourteen, he began his seven-year apprenticeship as a copy engraver, after which he began to make his living by working for London book and print publishers. He attended the Royal Academy of Arts for a short period of time, but arguments with his teachers and the lack of interest shown in his work discouraged him from continuing any formal education in painting. Blake’s first collection of poems, *Poetical Sketches*, was published privately by supportive friends in 1783. He married in 1782, and his wife Catherine became his devoted assistant. Soon after, Blake set up a print shop that later failed, but he managed to make a modest living from illustrating books, giving drawing lessons, and engraving designs made by other artists. In 1800 the Blakes moved to Sussex, in the south of England, where he worked for his patron and friend, the landowner and poet William Hayley. This was the first and only time Blake lived outside London. It was during this period that his eyes were opened to the spiritual revelations of the natural world, and he began work on his two great apocalyptic works *Milton* and *Jerusalem*. However, after three years of work that Blake considered creatively and spiritually restrictive, he returned to London. Blake continued to write and publish his own collections of poems; though toward the end of his life he gave up poetry and devoted himself entirely to painting and engraving. Although many of his contemporaries considered him to be insane, despite his obvious artistic talents, he did win the admiration of a small group of young artists. Although the Blakes experienced periods of commercial success, they also experienced periods when they had difficulty in making ends meet.

In later life Blake began to sell a great number of his works, particularly his Bible illustrations, to Thomas Butts, a patron who saw Blake more as a friend than a man whose

work held artistic merit; this was typical of the opinions held of Blake throughout his life.

On the day of his death, Blake worked relentlessly on his Dante series. At six that evening, after promising his wife that he would be with her always, Blake died. Gilchrist reports that a female lodger in the house, present at his expiration, said, "I have been at the death, not of a man, but of a blessed angel."

Blake is recognized as a saint in the Ecclesia Gnostica Catholica. The Blake Prize for Religious Art was established in his honour in Australia in 1949. In 1957 a memorial to Blake and his wife was erected in Westminster Abbey.

HIS FAMOUS WORKS ARE :

Songs of Innocence and of Experience (edited 1794)

Songs of Innocence (edited 1789)

The Book of Thel (written 1788-1790, edited 1789-1793)

The Marriage of Heaven and Hell (written 1790-1793)

Visions of the Daughter of Albion (edition 1793)

America a Prophecy (edited 1793)

Europe a Prophecy (edited 1794-1821)

The Song of Los (edited 1795)

There is No Natural Religion (written 1788, possible edited 1794-1795)

All Religions are one (written 1788, possible edited 1785)

The Book of Los (edited 1795)

Poetical Sketches (written 1769-1777, edited 1783 and 1868 as a volume)

An Island in the Moon (written 1784, unfinished)

The French Revolution (edited 1791)

A Song of Liberty (edited 1792, published in *The Marriage of Heaven and Hell*)

4.3 INTRODUCTION TO THE POEM

Songs of Innocence printed in 1789 were the first to be printed by a process

called 'illuminated printing'. It is Blake's original invention which is not at all surprising, when we consider his genius for both writing and engraving, not to speak of drawing and painting.

In *Songs of Innocence* Blake deals with the pure innocence of children and the heavenly, secure and gleeful pastoral world of sport and merry making. Little children's minds respond to the wonder and miracle of life and Nature around them. They see wonder and miracle even in so ordinary a thing as the smile of a mother or the wool of a lamb. It is this quality that William Blake celebrates in *Songs of Innocence*.

William Blake saw a near paradise in the children's world uncorrupted by experience and innocent of the troubles that await them when they grow up. The childhood with its sports, laughter and instinctive sympathies was the compensation for the loss of Eden. In Blake's poetry, the divine is invariably Jesus who was once an infant like the human infants and who spoke of the kind and father-like God. There are no conflicts in the children's world and they are in harmony with Nature, love and joy. The unity of God and Nature, childhood and innocence, joy and love is the major theme of *Songs of Innocence*.

Songs of Experience, the companion volume, is contrary to *Songs of Innocence*. In *Songs of Experience*, we enter a poetic region of profound seriousness and complexity full of symbolism. The linguistic aspect of poetry does not undergo significant change and on the whole, the language of the poems continues to remain simple without becoming too plain and obvious.

Songs of Experience are poems of despair. Here fate is blind, creation is contradictory, 'God' and priests are in collusion with each other in the conspiracy against the poor, and love is repressed, or distorted by jealousy. Everywhere it is the stone wall of tyranny that we see. Children who were in a state of innocence have now entered, after they have grown up, the world of experience, the world of fallen man, of the 'lapsed soul'.

The poet hears the young harlot's curse at midnight, and the chimney sweeper's cry in the morning; he hears the sigh of the young schoolboys during the day. He sees the palace walls reddened by the soldier's blood. Behind these sights and sounds of squalid London of his days, William Blake sees the collusion of the church and the king, and the snarl of the repressive fathers and school masters all of whom represent different aspects of tyranny.

His poetry raises its voice against authority and establishment.

The Tyger

“The Tyger” is one of the most famous poems of William Blake. It is a contrast to the lamb of *Songs of Innocence*. It is typically representative of the most characteristic features of 'experience' which, in the poetic context of Blake, evolves deep meaning:

THE TYGER

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye
Could frame thy fearful symmetry?

In what distant deeps or skies
Burnt the fire of thine eyes?
On what wings dare he aspire?
What the hand dare seize the fire?

And what shoulder, & what art,
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

What the hammer? what the chain?
In what furnace was thy brain?
What the anvil? what dread grasp
Dare its deadly terrors clasp?

When the stars threw down their spears,
And water'd heaven with their tears,
Did he smile his work to see?
Did he who made the Lamb make thee?

Tyger! Tyger! burning bright
In the forests of the night,
What immortal hand or eye

Dare frame thy fearful symmetry?

4.4 SUMMARY OF THE POEM

The poet is much impressed by the beauty of the tyger and is awestricken by its ferocity. Its eyes burn like fire when it is seen in the jungle at night. The poet fails to understand what supernatural being with immortal hands and eyes could build its fearful body which is symmetrical and well balanced. The poet is unable to say in which ocean or skies was burning the fire out of which the eyes of tyger are made. The eyes of the tyger are so ferocious and bright that they appear to burn like fire. On what kind of wings did the maker of the tyger dare to fly high up to get that fire from the skies and what kind of hand did the maker possess that he could have the courage to hold fire out of which the tyger's eyes are made.

The tyger is noted for its very strong heart. The poet is unable to understand who laboured hard and what skill he applied to bend the muscles of the heart of the tyger and set them in a proper order. When the heart of the tyger started beating and it became alive, what dreadful hand could mould the tyger's other terrible parts and what dreadful feet could stand before it. With what kind of hammer and anvil and in what kind of furnace was the tyger's head moulded into its shape? What terrible hand and what dreadful grip could catch hold of the fearful parts of its brain ; to catch hold of its terrible structure means sure death. When the stars throw down their spears of light on earth and shed tears, they question speechlessly the meaning of creating a cruel thing like the tyger. The poet wants to know whether God, who created the tyger, smiled to see His work. Blake challenges the eternal mystery and wants to know whether God takes delight in creating the innocent and the fearful things like the lamb and the tyger together. Is the creator of lamb also the creator of tyger ? Like a true mystic poet Blake wants to prove the mystery of creation. The poem ends by repeating the first stanza, without answering the question raised by the poet himself. To the emotion of awe and wonder is added a sense of bafflement and mystery.

4.5 SELF-CHECK EXERCISE

1. Read para 1 of the poem. Find one word meaning 'to live forever'
2. In the poem, where can the tyger be found?.....

3. In your own words, what is the poem about?

4. In para 4, Blake suggests that the tiger is made by

5. The poet uses 'burning bright' when referring to

6. Is this a modern poem? Explain your answer.

7. Write down two examples of alliteration from the poem?

8. In para 5, the poet write 'Did he who made the lamb make thee?' Who is the 'he' the poet is referring to?

4.6 CENTRAL IDEA

William Blake is impressed by the beauty and symmetry of the tyger. He is also awe-stricken by its ferocity and strength. In this poem the poet's irrepressible curiosity at the extraordinarily exquisite creation of God finds its vent in small broken questions. After wondering at the mystery of its body and strips, the lustre of its eyes, the strong muscles, elegant paws and its powerful strides, the poet turns to the reaction of the creator when he beholds his own creation. He questions whether the tyger is made by the same God who made the lamb and anxious to understand its meaning, Why did God create together terror and gentleness; cruelty and innocence; the tyger a ferocious and cruel animal and the lamb a gentle and innocent animal. God is really powerful and skilful because he can create such opposite things as the tyger and the lamb. Tyger, for Blake is a symbol representing the strong, reckless and harsher side of human soul. It is a contrast to the soft and smoother

aspects represented by the lamb.

4.7 CRITICAL APPRECIATION

“The Tyger” is a contrast to the lamb of *Songs of Innocence* and it is one of the most famous poems of William Blake. The wonder of the poet is conveyed by the short and successive questions. Some of these questions are left incomplete, as if the poet's awe and admiration were too great to permit him to complete them. The terror the beast produces is evoked through the repetition of such words as 'fearful', 'dare', 'dread', 'terror'. The poet wonders how God dared to create such a beast. The tyger is Blake's symbol of 'abundant life' which Jesus Christ came to bring into the world. The tyger is also Blake's symbol of regeneration and energy.

Another interpretation is that Christ is symbolised by both tyger and lamb. In this poem we can see the reference both to tyger and lamb. Both these creatures are two aspects of the same soul and soul is none but God. Therefore, in the person of Christ an equipoise is achieved between the meekness, simplicity, innocence, and his wrath and harsher side.

Creation and the Creator :- In the poem “The Tyger” a description of the process of creation is given, but no clarification is given about who the creator is. In the beginning the creator is described as having wings by which he may have reached the skies to bring the fire for the lustre of the wild beast. We sense the strong shoulders thrusting forward in the process of forging the body of the carnivore. At the moment of achieving the perfection of his sublime creation the poem grows tense, the questions are broken in midway and the speaker's hundred gasps let out incomplete phrases of exclamation.

A sublime creation :- The poet is struck with surprise and awe to behold the wild animal's majestic elegance and grandeur. Its symmetry is fearful and the glow of its eyes is unearthly. When the process of creation is over, "a terrible beauty is born". The strength of the animal and its wildness are its peculiar features. The tyger beyond its superficial beauty, is a prototype of God whose harsher aspect is present in the wildness of the creature. It is a contrast and counterpart to the innocence of the lamb.

A masterpiece: The poem ‘The Tyger’ is Blake’s masterpiece. It displays the poet's excellence in craftsmanship and descriptive skill. In the forest of experience, Blake finds

the bright-eyed tyger which appears to involve all the cosmic forces. The poet's reliance in the cosmic forces is increasingly exemplified and asserted when he describes the creation and the creator of the tyger.

'The Tyger' also deals with the colossal problems of evil. But in Blake, evil does not exist as an abstract quality. Instead, the evil is embodied in the wrath of God. Christ, like all other Gods, has a dual duty. He punishes the sinners and offenders and loves the followers. Thus, Christ or God becomes the God of both love and unkindness. At the close, Blake gives utterance to this dual responsibility of God when he writes:

"Did he who made the lamb make thee"

Blake's symbols and Images :- Blake gets hold of an idea and develops it slowly and gradually. He presents his ideas in the form of concrete suggestions and images. He employs symbols. The tyger is the symbol of brute force and cruelty on the one hand, and of strength and symmetry on the other. It is the tyger which represents and symbolises all creatures who are gifted by God with force, awe, fear, ferocity etc. Another grand image is that of the stars. They are presented as symbols of love and peace. Weeping they question the meaning of creating the cruelty and brute force.

Blake's mysticism :- Blake is a mystic poet and as such seeks unity with the Divine. He also loves to sing in praise of God. He shows that the Almighty's unity lies in diversity and His greatness lies in creating conflicts-the tyger and the lamb, the symbols of terror and gentleness, with the same love and sympathy.

Rhyme-scheme - Each stanza consists of four lines. The rhyme scheme is a a b b. There is alliteration in the following phrases :-

Burning bright - the letter b is repeated.

Distant deeps: the letter d is repeated

Dare its deadly terrors clasp - Here the letter d is repeated.

4.8 EXPLANATION

a) Tyger ! Tyger ! burning bright

In the forests of the night,

What immortal hand or eye

Could frame the fearful symmetry.

These lines are taken from the poem “The Tyger” written by William Blake. The poet is much impressed by the beauty of the tyger and is awestricken by its ferocity.

In the lines under reference the poet is really amazed to see a tyger. Its eyes burn like fire when it is seen in the jungle at night. The poet fails to understand what supernatural being with immortal hands and eyes could build its fearful body which is symmetrical and well balanced. Had some mortal being tried to make it, it would have either eaten him up or struck such terror in his heart with its terrible looks that he would have never completed it.

The tyger lives in the forest. Forest of the night symbolises experience. For Blake, tyger is a symbol representing the strong, reckless and harsher side of human soul.

b) In what distant deeps or skies

Burnt the fire of thine eyes?

On what wings dare he aspire?

What the hand dare seize the fire?

In these lines the poet wonders what kind of maker built the body of such a ferocious animal as the tyger and where- from he got the fire in its eyes.

In the lines under reference the poet is unable to say in which oceans or skies was burning the fire out of which the eyes of the tyger are made. The eyes of the tyger are so ferocious and bright that they appear to burn like fire. Such fire could not have been found on the earth. On what kind of the wings did the maker of the tyger dare to fly high up to get that fire from the skies ? What kind of hand did the maker possess that he could have the courage to hold fire out of which the tyger's eyes are made. The wings and the hands must have been very powerful and strong.

The fire of the tyger's eyes is the mighty lustre it evinces. The poet wonders whose hands dared to hold the intense fire. This line can be seen to have an association with the

story of Prometheus in Greek mythology, who stole fire from heaven and brought it to the earth.

- c) And what shoulder, & what art
Could twist the sinews of thy heart?
And when thy heart began to beat,
What dread hand? & what dread feet?

These lines are taken from “The Tyger” written by William Blake. The poet wonders what kind of maker built the body of such a ferocious animal as the tyger.

The tyger has a very strong heart. That is why it is so brave and energetic. Naturally one who has made it must have been either much stronger than it or very skilful and diligent. Otherwise the heart of the tyger could not have been made. The poet means to say that the hand that made the heart of the tyger must have been very skilful and diligent. And when the heart of the tyger started beating and it became alive, whose terrible hand was it that could still go on holding it and whose terrible feet were they that could stand before it ?

The poet says that the creator of the tyger must be more awe-inspiring and fearful, otherwise he could not make such a ferocious creature.

- d) What the hammer? What the chain?
In What furnace was thy brain?
What the anvil? What dread grasp
Dare its deadly terrors clasp?

In these lines the poet wants to know with what kind of hammer and in which kind of furnace the head and heart of the tyger were made.

The poet uses an image of blacksmith who uses the hammer, the anvil, the chain, and the furnace to give shape to a thing. The poet fails to understand how the head and heart of the tyger were created. What type of hammer must have been used to give shape to the head of the tyger? With what chain must have it been bound, while being created? On what type of anvil must have its head been moulded? And when its head and heart started working what terrible hand still held it and had the courage to face such ferocious animal.

The poet wonders at the handiwork of God who, like a blacksmith, set to work on his most amazing creation. The apparatus required to frame the tyger have been a prodigious one. The anvil, the furnace, the chains, and the hammer must have all been wonderful.

- e) When the stars threw down their spears,
And water'd heaven with their tears,
Did He smile His work to see?
Did He who made the lamb made thee?

The creation of the tyger shows the courage and audacity of the creator.

In the lines under reference there is a fine conceit. The stars actually send rays of light to the earth. According to Blake stars throw arrows or spears of light on the earth. Dew drops are the tears shed by the stars. When the stars throw down their spears and shed tears, they become the symbols of peace and love. The poet wants to know whether God, who created the tyger, smiled to see His work and whether the Creator of the tyger is also the Creator of lamb.

The 'stars' are the rebellious angels under Satan. When they failed to defeat God and were beaten they threw down their spears in surrender and moaned for their defeat. It is after this event that God started creating inhabitants for the earth. The poet says that God may have smiled at the surrender of the rebelling angels and at His own master craftsmanship in the creation of the tyger. So, at the time of the defeat of the rebelling angels, God might have just finished the creation of the awesome tyger and smiled on His hidden purpose behind all His acts.

4.9 BLAKE'S SYMBOLISM

William Blake used symbols to express increasingly subtle and complex intellectual distinctions. The use of symbols is one of the most striking feature of Blake's poetry. Many of his poems gain in beauty because of rich symbolism.

There is scarcely any poem of *Songs of Innocence and of Experience* which does not have a symbolic or allegorical or allusive implication. Though these poems are rendered in the simplest possible language, they also have almost unfathomable meaning. The language of these poems is somewhat scriptural- simple and profound at the same time.

During the period in which Blake wrote his song, he was frustrated by some factors, partly in politics, partly in domestic life. His crisis involves spiritual values, and for this reason he has to speak of it in symbols in *Songs of Innocence*. Blake's symbols are largely drawn from the Bible, and since he makes use of such familiar figures as the Good Shepherd and the Lamb of God there is not much difficulty in seeing what he means; but in *Songs of Experience*, he often uses symbols of his own making, and his meaning is thus more elusive.

The tyger is Blake's, symbol for the fierce forces in the soul which are needed to break the bonds of experience. The 'forest of the night', in which the tyger lurks are ignorance, repression, and superstition. It has been fashioned by unknown supernatural spirits, prodigious smiths who beat out living worlds with their hammers, and this happened when 'the stars threw down their spears'. From this powerful symbol we construe that Blake was a devotee of energy which, for him, was an aspect of true divinity.

Just as early in *Songs of Innocence* Blake sets his poem about the lamb, with its artless questions.

"Little Lamb, who made thee?
Dost thou know who made thee?"

So early in *Song of Experience* Blake sets his poem about the tyger with its more frightening and more frightened questions. The lamb and the tyger are symbols for two different states of the human soul. When the lamb is destroyed by experience, the tyger is needed to restore the world. The tyger is Blake's symbol of 'abundant life' which Jesus Christ came to bring into the world. The tyger is also Blake's symbol of regeneration and energy.

4.10 EXAMINATION ORIENTED QUESTIONS

1. Describe the theme of the poem.
2. What kind of animal does William Blake consider the tyger?
3. List the traits of the tyger as described by William Blake.
4. What is the main idea of each stanza?

5. How does the poet feel about the tyger?
6. How do you feel about the similarity between the first and final stanza?
7. Discuss Blake as a poet.
8. How far do you judge Blake as a symbolic poet?
9. Give the central idea of the poem.

4.11 ANSWER KEY (SCE)

1. Immortal
2. In the forest (of the night)
3. The poem is about a tyger. The poet is questioning who could have created such a beautiful but fearsome creature.
4. Blacksmith
5. Tyger
6. This is not a modern poem because it uses words that are not used today such as 'thee', 'thy' and 'thine'.
7. Examples may include; 'Tyger, Tyger', 'burning bright', 'frame thy fearful', 'distant deeps', 'began to beat', 'on what wings'.
8. The poet is referring to God.

4.12 LET US SUM UP

William Blake (1757-1827) the famous English poet, engraver and mystic illustrated his own works. A rare genius, he created some of the purest lyrics in the English language. Blake believed himself to be guided by visions from the spiritual world; he died signing of the glories of heaven. "The Tyger" (1794)- "Did he who make the Lamb make thee?" illustrated Blake's belief that the fierce tyger is simply another manifestation of the Divine united of all creation and that each element thereof is valid and necessary.

4.13 SUGGESTED READING

1. Gale, Lengage Learning : A study Guide for William Blake's "The Tyger".G a l e Research 1998.

THE LADY OF SHALOTT : LORD ALFRED TENNYSON

STRUCTURE

- 5.1 Objectives
- 5.2 Introduction to the Poet
- 5.3 Introduction to the Poem
- 5.4 Summary of the Poem
- 5.5 Check Your Progress
- 5.6 Glossary
- 5.7 Explanation
- 5.8 Examination Oriented Questions
- 5.9 Answer Key (CYP)
- 5.10 Let Us Sum Up
- 5.11 Suggested Reading

5.1 OBJECTIVES

After reading this lesson you will

- a) be able to appreciate the poem.
- b) be able to critically analyse the poem.

- c) be able to prepare the poem from examination perspective.

5.2 INTRODUCTION TO THE POET

Tennyson was born August 6, 1809, in Somersby, Lincolnshire, England. The fourth of twelve children, he was the son of a clergyman who maintained his office grudgingly after his younger brother had been named heir to their father's wealthy estate. According to biographers, Tennyson's father, a man of violent temper, responded to his virtual disinheritance by indulging in drugs and alcohol. Each of the Tennyson children later suffered through some period of drug addiction or mental and physical illness, prompting the family's grim speculation on the "black blood" of the Tennysons.

Tennyson enrolled at Trinity College, Cambridge, in 1827. There he met Arthur Hallam, a brilliant undergraduate who became Tennyson's best friend and ardent admirer of his poetry. Hallam's enthusiasm was welcomed by Tennyson, whose personal circumstances had led to a growing despondency: his father died in 1831, leaving Tennyson's family in debt and forcing his early departure from school; one of Tennyson's brothers suffered a mental breakdown and required institutionalization; and Tennyson himself was morbidly fearful of falling victim to epilepsy or madness. Hallam's untimely death in 1833, which prompted the series of elegies later comprising "In Memoriam", contributed greatly to Tennyson's despair. In describing this period, he wrote: "I suffered what seemed to me to shatter -all my life so that I desired to die rather than to live." For nearly a decade after Hallam's death, Tennyson published no poetry. During this time he became engaged to Emily Sellwood, but financial difficulties and Tennyson's persistent anxiety over the condition of his health resulted in their separation. In 1842, an unsuccessful financial venture cost Tennyson nearly everything he owned, causing him to succumb to a deep depression that required medical treatment. Tennyson later resumed his courtship of Sellwood, and they were married in 1850. The timely success of "In Memoriam", published that same year, ensured Tennyson's appointment as Poet Laureate, succeeding William Wordsworth. In 1883, Tennyson accepted a peerage, the first poet to be so honored strictly on the basis of literary achievement. Tennyson died on October 6, 1892, and was interred in Poet's Corner of Westminster Abbey.

5.3 INTRODUCTION OF THE POEM

“The Lady of Shalott” is a version of the legend about a fairy who falls in love with a mortal and who, in claiming him for her own, dies. The Lady of Shalott is a fairy creature who lives in an unreal world of magic mirrors and magic webs. There is a curse on her that if she looks out of her window towards Camelot (the real world) she will die. She can only see the world through the images reflected on a mirror. No human being has ever seen her and only reapers, reaping early in the morning or late in the evening have heard her singing. The lady does not know why or what exactly the curse is, and is content to look at the world through her magic mirror. And it is a true feast of life that flashes across her mirror, beginning with young lovers to a funeral procession. She weaves all this into tapestry. Only once does she sigh when she sees two young lovers, newly wed, "I am half sick of shadows."

Then one day, the Knight, Sir Lancelot, riding down to Camelot, blazes across the mirror and the lady cannot contain herself any longer. She runs to the window and sees the knight's helmet and plume and looks towards Camelot. At the same instance, the web falls out and the mirror cracks. The lady realises that the curse is upon her, but this does not stop her. She goes down to the river's edge, unties the boat on the river and sails towards Camelot, singing her last song. By the time the boat reaches Camelot, she is dead and all the people come out to see in awe and fear the beautiful lady lying dead. To this bare skeleton of the story, Tennyson has added the device of the mirror, the web and the curse and made the story into a myth of the poetic imagination. The poet cannot directly take part in reality but must look at it through the mirror of the imagination and weave it into the tapestry of his art. And the curse under which he lives is the inescapable condition of the poet's art.

THE LADY OF SHALOTT: TEXT OF THE POEM

I

On either side the river lie
Long fields of barley and of rye,
That clothe the wold and meet the sky;
And thro' the field the road runs by
To many-tower'd Camelot; 5

And up and down the people go,
Gazing where the lilies blow
Round an island there below,
The island of Shalott.

Willows whiten, aspens quiver, 10
Little breezes dusk and shiver
Thro' the wave that runs for ever
By the island in the river
Flowing down to Camelot.
Four grey walls, and four grey towers, 15
Overlook a space of flowers,
And the silent isle imbowers
The Lady of Shalott.

By the margin, willow veil'd,
Slide the heavy barges trail'd 20

By slow horses; and unhail'd
The shallop fitteth silken-sail'd
Skimming down to Camelot:
But who hath seen her wave her hand?
Or is she casement seen her stand? 25
Or is she known in all the land,
The Lady of Shalott?

Only reapers, reaping early
In among the bearded barley,
Hear a song that echoes cheerly 30
From the river winding clearly,
Down to tower'd Camelot:
And by the moon the reaper weary,
Piling sheaves in uplands airy,

Listening, whispers "Tis the fairy 35
Lady of Shalott."

II

There she weaves by night and day
A magic web with colors gay.
She has heard a whisper say,
A curse is on her if she stay
To look down to Camelot.
She know not what the curse may be,
And so she weaveth steadily,
And little other care hath she,
The Lady of Shalott. 45

And moving thro' a mirror clear
That hangs before her all the Year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot: 50
There the river eddy whirls.
And there the surly village-churts
And the red cloaks of market girls,
Pass onward from Shalott.

Sometimes a troop of damsels glad, 55
An abbot on an ambling Pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad
Goes by to tower'd Camelot;
And sometimes thro' the mirror blue 60
The knights come riding two and two:
She hath no loyal knight and true,
The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights, 65
For often thro' the silent nights
A funeral, with plumes and lights
And music, went to Camelot:
Or when the moon was overhead
Came two young lovers lately wed; 70
"I am half sick of shadows," said
The Lady of Shalott.

III

A bow - shot from her bower-eaves,
He rode between the barley - sheaves,
The sun Came dazzling through the leaves, 75
And flamed upon the brazen greaves
Of bold Sir Lancelot.
A red cross knight for ever kneel'd
To a lady in his shield,
That sparkled on the yellow field, 80
Beside remote Shalott.

The gemmy bridle glitter'd free,
Like to some branch of stars we see
Hung in the golden Galaxy.
The bridle bells rang merrily 85
As he rode down to Camelot :
And from his blazoned baldric slung
A mighty silver bugle hung,
And as he rode his armour rung,
Beside remote Shalott. 99

All in the blue unclouded weather
Thick-jewell'd shone the saddle - leather,
The helmat and the helmet - feather

Burn'd like one burning flame to get
As often through the purple night,
Below the starry clusters bright,
Some bearded meteor, trailing light,
Moves over still Shalott.
His broad clear brow in sunlight glow'd; 100
On burnish'd hooves his war-horse trode;
From underneath his helmet flow'd
His coal - black curls as on he rode.

As he rode down to Camelot.
From the bank of from the river 105
He flashed into the crystal mirror,
"Tirra lirra," by the river
Sang Sir Lancelot.
She left the web, she left the loom,
She made three paces thro' the room, 110
She saw the water-lily bloom,
She saw the helmet and the plume,
She looked down to Camelot.
Out flew the web and floated wide;
The mirror cracked from side to side; 115
"The curse is come upon me," cried
The Lady of Shalott.

IV

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining' 120
Heavily the low sky raining
Over tower'd Camelot;
Down she came and found a boat
Beneath a willow left afloat,

And round about the prow she wrote 125
The Lady of Shalott.

And down the river's dim expanse
Like some bold seer in a trance,
Seeing all his own mischance-
With glassy countenance 130
Did she look to Camelot.
And at the closing of the day
She loosed the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott. 135

Lying, robed in snowy white
That loosely flew to left and right-
The leaves upon her falling light-
Thro' the noises of the night
She floated down to Camelot: 140
And as the boat-head wound along
The willowy hills and fields among,
They heard her singing her last song,
The Lady of Shalott.

Heard a carol, mournful, holy 145
Chanted loudly, chanted lowly,
Till her blood was frozen slowly,
And here eyes were darkened wholly,
Turned to tower'd Camelot.
For ere she reach'd upon the tide
The first house by the water-side,
Singing in her song she died,
The Lady of Shalott.

Under tower and balcony,
By garden-wall and gallery, 155

A gleaming shape she floated by,
Dead-pale between the house high,
Silent into Camelot.
Out upon the wharfs they came,
Knight and burgher, lord and dame, 160
And round the prow they read her name,
The Lady of Shalott.

Who is this? and what is here?
And in the lighted palace near
Died the sound of royal cheer; 165
And they knights at Camelot :
But Lancelot mused a little space;
He said, "She has a lovely face;
God in His mercy lend her grace, 170
The Lady of Shalott."

5.4 SUMMARY OF THE POEM

The Lady of Shallot was a strange Lady. She lived all alone on the island of Shallot, which was situated on a river which flowed down towards Camelot, the great city where King Arthur lived. On both sides of this river, as far as the eye could see, there were fields of barley and rye. Many boats might be seen going up and down this river, while on the road, which ran by the river, there were many groups of people travelling now and then.

The Lady of Shallot lived in the middle of this island. She had never seen anyone because she never appeared at her window to look at the world outside. She always sat in her room, with her face towards the wall, and went on weaving a web. She never turned her head to have a look at the river. She knew, that the moment she did so, a curse would fall on her. In her front, on the wall there was always hanging a magic mirror. The outside world was reflected in this mirror. Through it she could see all that passed in the river or on the road. By this mirror thus, she saw all sort of sights, villagers, groups of girls, old men funeral processions or marriage parties. There she lived without ever looking out at the real world. Sometimes when she saw some lovers reflected in her mirror, she felt that she was living in a world of dreams but otherwise she remained contented.

One day she saw Sir Lancelot, a handsome knight riding towards Camelot. He was wearing a bright armour which shone with a dazzling light, as the rays of the sun fell on it. He appeared but for a moment in the mirror. When she saw his reflection in the mirror, she could no longer control herself. He attracted her strongly, and so she for the first time in her life, looked actually out of the window into the real world and the real Sir Lancelot.

The curse fell upon her. Her mirror broke and the web she had been weaving flew away. She knew she would now die. So she came out ; and finding a boat, wrote the words 'The Lady of Shalott' on it. She then lay down in it, and the boat was carried down towards Camelot by the river. She died long before the boat reached Camelot.

Camelot was situated on both sides of the river, which passed through it. As the boat passed through the houses on both sides, people came out to see the strange lady dead in the boat. They were stuck with superstitious fear. Sir Lancelot, came out of the king's palace where a feast was going on. As he looked at her, murmured, "God bless her, she has got a beautiful face."

SUBSTANCE / THEME OF THE POEM

In the river flowing towards Camelot there was a small island, and on that island there was a tower in which the Lady of Shalott lived. She lead a lovely life and passed all her time in weaving a magic web. She had been warned that if she peeped out of the window a curse will fall upon her. She could see the whole of the outside world reflected in a mirror hanging before her, but not look out of the window. But when Sir Lancelot came riding by and she saw his reflection in the mirror, she felt tempted to look out of the window, and the curse at once fell upon her. The magic web melted in the air. The mirror cracked to pieces. The Lady of Shalott felt her death approaching. She left the tower and lay down in a boat which drifted along the river to Camelot. She, however died on the way before she reached the first house.

5.5 CHECK YOUR PROGRESS

A. Fill in the blanks

1. The name of the island is _____

2. _____ hear her signing.
3. The Lady is forbidden to look at _____
4. Mischance means _____
5. The Lady spent her time weaving a _____
6. The fields were full of _____
7. _____ reflected every thing that happened on the road.
8. The market going girls were wearing _____ dresses.
9. Dame means _____
10. _____ refers to citizens.

5.6 GLOSSARY

Stanza - 1

Either	-	Both
Would	-	plain
Meet the sky	-	stretch to the horizon

Stanza - 2

Willow	-	name of a tree
Aspens	-	a tree whose leaves are never still
Quiver	-	tremble
Dusk and Shiver	-	run over the surface of water so as to darken it.
Space	-	small plot
Imbowers	-	shelters

Stanza - 3

Margin	-	the bank of the river
Willow veiled	-	covered behind willow trees
Slide	-	move slowly

Barges	-	big boats
Thailed	-	drawn
Shallop	-	small boat
Hiltech	-	sails slowly
Skimming	-	just touch the surface
Casement	-	window

Stanza - 4

Bearded	-	with long ears
Echoes	-	is heard
Cheerly-		happily
Winding	-	flowing in a zig-zag way
Weary	-	tired
Piling	-	heaping

Stanza - 5

There	-	in her tower
Web	-	a pattern, a design
Gay	-	bright
Secadily	-	regularly and continuously

Stanza - 6

Shadow	-	reflections
Highway	-	road
Winding	-	not straight or in one direction
Eddy Whirls	-	curling movement of water in a stream
Surly	-	ill - tempered
Village churls	-	village labourers
Cloak	-	overall loose dress.

Stanza - 7

Troop	-	A small group
-------	---	---------------

Damsels	-	maids, girls
Abbot	-	the head of a monastery
Ambling pad	-	a slow moving horse
Curly	-	with curly hair
Lad	-	boy
Page	-	a boy servant
Crimson clad	-	putting on red dress
Two and two	-	side by side

Stanza - 8

Plumes	-	decorative feathers
overhead	-	shining in the sky
Lately	-	recently
wed	-	married
Half sick	-	bored
Shadows	-	not real

Stanza - 9

A bow shot	-	a little distance
He	-	Sir Lancelot
Dazzling	-	shining brightly
Hamed upon	-	shone brightly
Brazen	-	made of grass
Kneeled	-	bowing before

Stanza - 10

Gemmy-		bearing gems or precious stones on it
Glittered	-	looked bright
Galaxy	-	milky way
Blazoned baldric	-	the belt with pictures or designs on it
Shing	-	fastened to the belt

Bugle - trumpet
Mightly - which produced loud sound

Stanza - 11

Purple - deep red
Meteor - shooting star
Trailing light - learning behind a track of light
Still - calm and quiet

Stanza - 12

Glowed - shone
Burnished - polished, shining
Trode - walked proudly
Underneath - black hair like coal
Coal black curls - appeared in all his glory
Flashed- black hair like coal
Crystal - very clear
Tirra tirra - words of a light song

Stanza - 13

Made three paces - walked three steps
Cracked - broke
Curse - punishment for disobeying a holy warning
Stormy - a strong wind
Straining - struggling to be free
Woods - forests
Waving - getting dark and dim
Prow - front part of the boat

Stanza - 14

Dim Expanse - dark sheet of water
Seer - prophet

In a trance	-	in a state of semi - consciousness
Countenance	-	face or expression
Bore	-	carried

Stanza - 15

Robbed	-	dressed in
Boat head	-	front part of the boat
Wound	-	took a turn
Willowy	-	over grown with slender window plants

Stanza - 16

Carol	-	song
Mournful	-	sad
chanted	-	sung
Ere	-	before
Tide	-	rising wave

Stanza - 17

Gallery	-	a narrow passage
Gleaming shape	-	the bright looking body of the Lady of Shallot
Pale	-	without blood
wharf	-	landing place
Burghers	-	citizens
Dame	-	Lady

Stanza - 18

Lighted	-	having bright light
Royal Cheer	-	merry making in the royal palace
Knights	-	soldiers
Mused	-	thought
A little space	-	for sometime

Lend her grace - grant her mercy

5.7 EXPLANATION

Line 1-9

This poem starts off by giving a visual overview of the situation. The reader is shown the river and the road, and, far in the distance, the towers of Camelot. The people mentioned in this section are not given specific identities; rather, they are common people going about their daily business. It is from their perspective that the poem first shows Shalott, an island in the river.

Lines 10-18

The imagery here is of nature, of freedom, of movement. This is contrasted with the inflexible, colorless walls and towers of Camelot in line 15. The flowers in the next line are not described by their colors or even by their motion in breeze, but are "overlooked" by the grey walls, as if they are held prisoner. This tone of severity in the middle of nature's healthy activity prepares the reader for the introduction of the Lady of Shalott in line 18.

Lines 19-27

Lines 19-23 focus again on the human activity going on around the island: small river barges pass with heavy load; small, quick boats called "shallops" skim past the shore around the tower, referred to here as a "margin." With all of this activity, the poem asks who has seen the woman who lives in the tower, implying that she is mysterious, unknown, "veiled".

Lines 28-36

In the fourth stanza of section I, the imagery changes from relying on the senses of sight and touch (as implied by the plants' motions in the wind in stanza 2) to the sense of sound. The poem tells us that the lady who lives in the tower has not been seen, and is known only to the farmers who hear her singing while they work in their fields so early in the morning that the moon is still out. Because they never see her but only hear her singing, the reapers think of the Lady of Shalott as a spirit, a "fairy." Up to this point, the reader has not been

introduced to her, either, and knows only as much about her as those outside of the tower know.

Lines 37-45

The Lady seems to be happy where she is : her songs echo “cheerly” (line 30) and she weaves her picture in happy, gay colors (line 38) and she has no care in the world other than weaving (line 44). In this stanza, though, the reader finds out that the Lady will have a curse visited on her if she looks at Camelot. This idea combines many familiar themes; readers generally recognize the maiden trapped in the tower from the tale of Rapunzel or the maiden placed under a spell from the story of Sleeping Beauty; in addition according to Greek myth, Penelope, the wife of Ulysses, avoided men who wanted to court her while her husband was away by constantly appropriate allusion because both Penelope and the Lady of Shalott use their craft as a substitute for human involvement. Strangely, the Lady does not know why she has to avoid direct interaction, nor does she seem to care.

Line 46-54

Not able to look directly at the world out of her window, the Lady observes it through a mirror. This stanza describes a few of the things she sees in that mirror. The images she sees are described as “shadows”. According to the Greek philosopher Plato we experience life like a person would who was chained up inside of the mouth of a cave; he cannot see out, he can only see the shadows of people passing the cave flickering on the wall, and he thinks that the shadows are reality. In that same way we all, according to Plato, mistake images of reality for actual reality, which we cannot see. For the Lady of Shalott, reality is not the broad landscape but the images (Tennyson calls them "shadows") she sees in the mirror.

Lines 55-63

The people in this stanza are in motion, going about their busy lives while hers is solitary and static. Reflected in her mirror she sees a group of happy girls, a clergyman, a page, and, sometimes, the knights of Camelot, riding in columns.

Lines 64-72

The action of the poem begins in this stanza, where the Lady's attitude changes: in line 55, she is delighted with the picture she is weaving of the outside world, but in line 71, the

first time she speaks, she says she is unhappy with her situation. In between the two, she observes people participating in events—a funeral is mentioned first, then a wedding—that make her aware of how lonely it is to be unable to participate.

Lines 73-81

The image of Sir Lancelot shoots into the Lady's mirror with the force of an arrow fired from the roof just outside of her bedroom window. The description that Tennyson gives of the knight mixes his bold, powerful look with his chivalrous actions. Sunlight glints on his shiny armor, making him look as if he is on fire, and the speaker of the poem also tells us that he is the type of knight who always, even if dressed for battle, took time to kneel when he encountered a lady. His knighthood confirms that he is a man of the highest honor and nobility.

Lines 82-90

This second stanza of Section III shifts the description of Lancelot from the visual to the audible. The bells of his bridle ring "merrily" as he rides, his armor rings as well, and in his equipment belt, the "baldric," is a "mighty bugle"; the musical notes of which communicate the situation at hand.

Lines 91-99

This stanza, in which Sir Lancelot is likened to a meteor, glowing as if he were on fire, splendid in his armor and "trailing light," serves to emphasize what an impressive sight he was as he rode toward Camelot.

Lines 100-108

After the intricate description that the reader has been given of Lancelot, it is in line 106, that the Lady is able to see him for the first time. Tennyson says that he, "flashed into the crystal mirror," which is fitting because his shining armor seems to flash everywhere he goes, but it is especially appropriate because the Lady earlier referred to the images in her mirror as "shadows" (line 71), which are of course dark and dull.

Also of significance is that Sir Lancelot sings. The immediate cause of the Lady's

attraction to him, the thing that prompts her to look out of the window, is not visual, but audible; here Tennyson suggests the fullness of life that the Lady cannot avoid any longer. Lancelot sings a traditional folk refrain, which would be historically accurate and would invoke a sense of nostalgia in readers of Tennyson's time.

Lines 109-117

Although it is Sir Lancelot's singing that makes the Lady tempt fate by going to the window and looking out, she never actually sees him, just his helmet and the feather upon it. The irony of this is buried, however, within the rush of mystical occurrences which indicate that the curse the Lady mentioned in line 40 is indeed real: the mirror cracks, the tapestry unravels. This could also be given a psychological interpretation, with the events that are presented as “actually” happening being explained as symbols of what is going on in the Lady's head: in this interpretation, the moment the woman becomes involved in the outside world her sense of self (the mirror) and of her accomplishments (the tapestry) comes apart, as if social interaction is a curse to the ego.

Lines 118-126

The season has changed-earlier in the poem, when the barley was being harvested (lines 28- 29), the setting was late summer; line 119 describes an autumn scene (the falling leaves of line 138 support this). Although the time described does not seem to allow for a change of seasons, the magical element (most obvious in the unexplained source of the Lady's curse) creates an atmosphere where this compression of time is not unreasonable. It is significant that the Lady takes the time to write her name on the side of the boat: if one accepts the interpretation that the mirror symbolizes self-knowledge, then she is a woman whose identity has been “shattered “ at this point of the poem. She has no name to sign, just a title ("Lady") and a location (“Shalott”).

Lines 127-135

"Mischance" means misfortune or bad luck-the Lady understands that she is doomed as she looks toward Camelot, which had been so attractive to her that it (in the person of Sir Lancelot) forced her to look, sealing her fate. Earlier, she looked at Camelot through a mirror, seeing it where her own reflection would normally be; in line 130 the look on her face (“countenance”) is described as glassy, which suggests the mirror, but does not reflect.

Lines 136-144

“They” mentioned in line 143 are the reapers who earlier in the poem were so charmed by the Lady’s voice.

Lines 145-153

The death of the Lady of Shalott is surrounded with standard death images: cold, darkness, and mournful singing, among others. This is a transitional stanza, connecting the dying woman’s departure with the dead woman’s arrival at Camelot.

Lines 154-162

The Lady’s corpse is described as “dead-pale” and “gleaming”, providing a stark visual contrast to the night as she floats past Camelot. Tennyson lists the occupants of the castle in line 160, as they are probably becoming aware of the Lady’s existence for the first time, although she was very aware of theirs. They are described as curious, going out of their houses and onto the wharf to look, walking around to read the front of the boat. This stanza ends leaving the reader to anticipate what effect the sight will have on the people of Camelot.

Line 163-171

In the first five lines of this stanza, the initial curiosity of the people of Camelot turns to fear, the primitive fear of seeing a dead person, and the way these Christian people respond in order to protect themselves when frightened is to make the sign of the cross. Tennyson brings this entire long poem to a climax at this point: The Lady of Shalott was so enchanted with the idea of Camelot that she eventually was forced to look out of the window to see it herself, and in these lines she produces an emotional effect that is almost equally as strong.

But Lancelot, whose stunning presence affected the Lady so personally that it ultimately drew her to the death, looks at her, thinks, for “a little space,” and finally, dispassionately, remarks that she is pretty. Tennyson makes Lancelot’s next line a standard benediction of the time that might have been said over anyone, whether friend or stranger.

5.8 EXAMINATION ORIENTED QUESTIONS

1. Briefly discuss the theme of the poem, “The Lady of Shalott”.

2. Narrate in your own words the story of the Lady of Shalott.

3. Comment on the character of Sir Lancelot

4. Briefly discuss the character and personality of Lady of Shalott.

5. Explain the dramatic significance of the last para of the poem

5.9 ANSWER KEY (CYP)

- | | |
|--------------|---------------|
| 1. Shalott | 2. Farmers |
| 3. Camelot | 4. misfortune |
| 5. magic web | 6. barley |
| 7. mirror | 8. red |
| 9. lady | 10. burghers |

5.10 LET US SUM UP

“The Lady of Shalott” tells the story of a woman who lives in a tower on the island of Shalott, which is an island on a river that runs, along with the road beside it, to Camelot, the setting of the legends about King Arthur and the Knights of the Round Table. Every day, the woman weaves a tapestry picture of the landscape that is visible from her window, including Camelot. There is, however, a curse on her; the woman does not know the cause of the curse, but she knows that she cannot look directly out of the window, so she views the subjects of her artwork through a mirror that is beside her. The woman is happy to weave, but is tired of looking at life only as a reflection. One day, Sir Lancelot rides by, looking bold and handsome in his shining armor, and singing.

The woman goes to the window to look directly out of it, and the moment she does, she knows that the curse is upon her. So she leaves the tower, finds a boat at the side of the river, writes “The Lady of Shalott” on the side of the boat, and floats off down the river toward Camelot. As she drifts along, singing and observing all of the sights that were forbidden to her before, she dies. The boat floats past Camelot, and all of the knights make the sign of the cross upon seeing a corpse go by, but Lancelot, seeing her for the first time, notes, “She has a lovely face”.

5.11 SUGGESTED READING

1. Sharma, Raja, Analysis of Alfred Lord Tennyson’s Poetry, Lulu Press.

ROBERT BROWNING: THE LAST RIDE TOGETHER

STRUCTURE

- 6.1 Objectives
- 6.2 Robert Browning: Life and Works
- 6.3 Introduction to the Poem
- 6.4 Central Idea
- 6.5 Summary
- 6.6 Critical Analysis of “The Last Ride Together”
- 6.7 Glossary
- 6.8 Check Your Progress
- 6.9 Explanation
- 6.10 Answer Key (CYP)
- 6.11 Examination Oriented Questions
- 6.12 Let Us Sum Up
- 6.13 Suggested Reading

6.1 OBJECTIVES

The objectives of this lesson are:

- to acquaint you with the life and works of the poet.

- help you to appreciate the poem “The Last Ride Together”.
- to prepare you for semester end examination

6.2 ROBERT BROWNING: LIFE AND WORKS

Robert Browning, the philosopher and poet, was born at Camberwell on May 7, 1812. He was the only son of a clerk in the Bank of England, who recognized his son’s genius and encouraged him to dedicate himself to literature. In his early boyhood he went to local school which he left. His parents were dissenters, a circumstance which excluded him from public schools and the universities. His education was, therefore, almost wholly private, but thoroughly classical.

He wrote his first book of poems when he was only twelve years old but destroyed it as he could not find anybody to publish it. He had learnt French, Greek, Italian and Latin fluently all by himself by the time he was fourteen years old. He joined the ‘ University College of London’ in 1828, the first year it was established, to learn Greek but discontinued his studies there after the first year. Robert Browning started his writing career in 1830 but did not get much success during his initial days as a poet though he was supported whole heartedly by his family in accomplishing his objective. After mastering the art of writing dramatic monologues, he published his first long poem titled “Pauline, a Fragment of a Confession” in March 1833 which caught the attention of Dante Gabriel Rossetti. It was followed by the poem “Paracelsus” in 1835 based on a visit to St. Petersburg in Russia, with the Russian Consul-General named Chevalier George de Benkhausen. This poem gave Browning an entry to the literary circle in London where he met actor William Macready who asked him to write verses for his stage plays. The first play “Stafford” was performed only five times while the second play written by him was not performed at all. The third play failed miserably bringing an end to the relationship between him and Macready. His next poem, “Sordello”, published in 1840, was thought to be too lengthy and obscure and affected the reviews of poems he later wrote even though they were much shorter. This poem significantly reduced his reputation as a poet from which it took him almost a decade to recover.

His wife Elizabeth, who was older than him by six years, was a much more popular poet when he married her. During the happy years from 1846 to 1861 that he spent with

his wife in Florence, Italy, he did not write much. His only work during that time was to dedicate his book of poems *Men and Women* to her while she showed her love for him by presenting him with her book *Sonnets from the Portuguese*. Unfortunately, his wife died in 1861. He brought out 'Collected Poems' in 1862 and *Dramatis Personae* in 1863 for which he received praise from the critics who were already highly sympathetic about the loss of his wife. "The Ring and the Book", a single poem stretched over 12 books and written during 1868-69 based on an old book describing a murder and trial in Rome; gained him a lot of popularity and he came to be known along with Alfred Tennyson as the two best poets during that period. Browning continued to write poems and plays for another twenty years, but it was the period during the late 1860s that he was able to reach his pinnacle of glory as a poet. As he went on writing, his influence in the literary world grew by leaps and bounds until his death in 1889 on the day his final volume of verses titled *Asolando* got published.

6.3 INTRODUCTION TO THE POEM

"The Last Ride Together" is a monologue spoken by a rejected lover, who has been granted one last favour by his lady-love, - that of having a last ride with her. It offers a fine fusion of thought, emotion and melody. It is lyrical and also dramatically objective. The rhythm of the poem not only echoes the steady stride of the horses carrying the lovers away into a world of romance but is exactly suited to the thought and moral of the poem. The dramatic intensity is as striking as the familiar idealizations, passion and emotion are realistic. Browning employs in the love poems images which are homely and practical. He also speaks of unrequited love without becoming sentimental or morbid. The typical lover of Browning is a blend of the masculine tenacity and feminine sensitiveness.

"The Last Ride Together" is one of the noblest love poems written by Browning, the keynote of which is hopeful resignation. In spite of frustration and disappointment the lover's heart rises to bless her.

I said--- Then, dearest, since 'tis so,
Since now at length my fate I know,
Since nothing all my love avails,
Since all, my life seemed meant for, fails,

Since this was written and needs must be---
My whole heart rises up to bless
Your name in pride and thankfulness!
Take back the hope you gave,--- I claim
---Only a memory of the same,
---And this beside, if you will not blame,
Your leave for one more last ride with me.

II

My mistress bent that brow of hers;
Those deep dark eyes where pride demurs
When pity would be softening through,
Fixed me, a breathing-while or two,
With life or death in the balance: right!
The blood replenished me again;
My last thought was at least not vain:
I and my mistress, side by side
Shall be together, breathe and ride,
So, one day more am I deified.
Who knows but the world may end tonight?

III

Hush! if you saw some western cloud
All billowy- bosomed, over-bowed
By many benedictions--- sun's
And moon's and evening-star's at once---
And so, you, looking and loving best,
Conscious grew, your passion drew
Colud, sunset, moonrise, star-shine too,
Down on you, near and yet more near,

Till flesh must fade for heaven was here!---
Thus leant she and lingered---joy and fear!
Thus lay she a moment on my breast.

IV

Then we began to ride. My soul
Smoothed itself out, a long-cramped scroll
Freshening and fluttering in the wind.
Past hopes already lay behind.
What need to strive with a life awry?
Had I said that, had I done this,
So might I gain, so might I miss.
Might she have loved me? just as well
She might have hated, who can tell!
Where had I been now if the worst befell?
And here we are riding, she and I.

V

Fail I alone, in words and deeds?
Why, all men strive and who succeeds?
We rode; it seemed my spirit flew,
Saw other regions, cities new,
As the world rushed by on either side.
I thought,--- All labour, yet no less
Bear up beneath their unsuccess.
Look at the end of work, contrast
The petty done, the undone vast,
This present of theirs with the hopeful past!
I hoped she would love me; here we ride.

VI

What hand and brain went ever paired?
What heart alike conceived and dared?
What act proved all its thought had been?
What will but felt the fleshly screen?
We ride and I see her bosom heave.
There's many a crown for who can reach,
Ten lines, a statesman's life in each!
The flag stuck on a heap of bones,
A soldier's doing! what atones?
They scratch his name on the Abbey-stones.
My riding is better, by their leave.

VII

What does it all mean, poet? Well,
Your brains beat into rhythm, you tell
What we felt only; you expressed
You hold things beautiful the best,
And pace them in rhyme so, side by side.
'Tis something, nay 'tis much: but then,
Have you yourself what's best for men?
Are you--- poor, sick, old ere your time---
Nearer one whit your own sublime
Then we who never have turned a rhyme?
Sing, riding's a joy! For me, I ride.

VIII

And you, great sculptor---so, you gave
A score of years to Art, her slave,
And that's your Venus, whence we turn
To yonder girl that fords the burn!

You acquiesce, and shall I repine?
What, man of music, you grown grey
With notes and nothing else to say,
Is this your sole praise from a friend,
“Greatly his opera’s strains intend,
“Put in music we know how fashions end!”
I gave my youth; but we ride, in fine.

IX

Who knows what’s fit for us? Had fate
proposed bliss here should sublimate
My being--- had I signed the bond---
Still one must lead some life beyond,
Have a bliss to die, with dim- descried.
This foot once planted on the goal,
This glory- garland round my soul,
Could I descry such? Try and test!
I sink back shuddering from the quest.
Earth being so good, would heaven seem best?
Now, heaven and she are beyond this tide.

X

And yet--- she has not spoke so long!
What if heaven be that, fair and strong
At life’s best, with our eyes upturned
Whither life’s flower is first discerned,
We, fixed so, ever should so abide?
What if we still ride on, we two
With life for ever old yet new,
Changed not in kind but in degree,

The instant made eternity,---
And heaven just prove that I and she
Ride, ride together, for ever ride?

6.4 CENTRAL IDEA

“The Last Ride Together” is one of the noblest love poems in which the lover has been granted one last favour by his lady-love, that of having a last ride with her. Here is a strange concept of love that exalts the lover even when he is rejected by his beloved. Without obscurity, the lovers acceptance of the offer by the beloved for the last ride together imparts a touch of permanence to their relationship. As they ride together his soul begins to unfold itself and a feeling of noble resignation comes over him. He contrasts his failure with that of the statesman, soldier, poet, musician, sculptor, who in spite of their life long devotion to the pursuit of some ideal, has not attained any tangible reward. He also gave his youth but he has at least had the joy of having this last ride with the woman he loved; a joy whose intoxication inspires him with the wild hope that this supreme earthly moment may be prolonged in heaven. It is by love that we can touch the infinite, for love satisfied the needs of Time and Eternity. This is the gist of “The Last Ride Together”.

6.5 SUMMARY

The poem opens with a lover’s rejected love. Giving vent to his personal emotions, the lover finds himself confronted with his failure in love. He attributes his failure to fate. He perceives in her rejection some marked blessings. To perpetuate the memory of broken love, he requests his beloved for the one last ride with him.

The beloved stares at him and in that very moment there hangs in the balance the question of his life and death. She considers his proposal with hesitation. He feels delighted and longs for the moment to become eternal. In the ecstasy of love he feels as if his whole body is suspended and lost, as if the body too is transformed into a living soul.

The lover is optimistic about his future. His soul smoothes itself out like a long-cramped scroll of paper. It could be just possible that she might have hated him and not granted him even the last ride together.

The lover derives consolation from the fact that he is not alone in his failure. All men

have to strive and there are few who succeed. It is not important as to who succeeds. Success is not worth having because it reveals that the person has only low aspirations. The poet feels some spiritual flow everywhere. One should judge not the mass or quantity of work done. What is achieved is little or insignificant because all earthly achievements imply a low aspiration. What one does is petty compared with the vast not accomplished. He contrast his failure with that of the statesman, soldier, poet, musician, sculptor, who in spite of their life-long devotion to the pursuit of some ideal, have not attained any tangible reward. So little is the world concerned with the memory of those who have reached high rank in the state, that a single line will sum up all it cares to record about them. The poet's brains seek and express the ideas and emotion in rhymes, in metrical forms. Similarly the lover's achievement is greater than that of the musician or of the sculptor.

A new wave of optimism and joy thrills the heart of the lover. He also gave his youth but he has at least, had the joy of having this last ride with the woman he loved; a joy whose intoxication inspires him with the wild hopes that this supreme earthly moment may be prolonged in heaven. Since his love has failed on the earth, he with his optimistic tone anticipates its consumption in the next world. In spite of frustration and disappointment the lover's heart is free from any taint of bitterness or anger against the woman who has rejected him.

"The Last Ride Together" is a dramatic monologue of ten stanzas in length, each with eleven lines. It is formal in structure.

RHYME SCHEME

The rhyme scheme is unusual-**aabbcddeec**. All the end rhymes are full except for *sun's/once and wind/behind*. Full rhyme brings a familiar closure to most lines but the sequence is a rare one, starting with two couplets and finishing with three rhymes in a row concluded by the last, which rhymes with the fifth.

METRICAL ANALYSIS

The structure of this poem appears to be classical, that is, there is a balance to the layout, the order of ideas within the stanzas is straightforward- the man has accepted his fate within the first two lines- and follows this path of resignation to the end.

This is a monologue based on wishful thinking, the man clearly disappointed within, yet ecstatic at the thought of this one last journey together.

TITLE:

“The Last Ride Together” by Robert Browning is a monologue of a rejected lover exploring the end of a love affair. The title suggests the last ride that the lover has spent with his love. However, the poet wants to convey through the narrator that rather than feeling sad about the end, he should be happy for the love that he underwent and which remains in his memory.

6.6 CRITICAL ANALYSIS OF “THE LAST RIDE TOGETHER”

This poem is witness to the fact that the outstanding thing about Browning as an artist is the variety and originality of his poetic forms. Browning may be described as “the father of modern experimental verse.”

As Chesterton says, Browning does not take up ordinary situations or obvious morals. He rather shows us the crisis of the life of the individual may depend on his reaction to it. Again and again, Browning selects and holds out into clear relief the important moment which decides the spiritual basis of the soul involved and settle the pattern of its future existence. In “The Last Ride Together” Browning selected the ‘moment’ which is the result of quick thought or sudden passion and results in some action breaking the common place course of life.

According to K.C. Chakraborty, “Browning’s love poems are seldom a simple lyrical cry”. Browning is not a poet of passions but of the psychology of passion. His lovers dissect and analyse their passion. The lover in “The Last Ride Together” thinks less of the lady and more of the abstract problem ‘what is the real success of life?’

Browning considered that love was a supreme possession in itself, irrespective of success or failure. One may win or one may lose one’s love but it matters if one has understood what love is.

The first few stanzas of the poem show the perfection of the the dramatic monologue. Dramatic monologue is an exacting form and requires great skill. It has to tell a story and that too not at great length. The character of the speaker must be portrayed distinctly and

vividly and should be dramatically appropriate to the theme. The thought of the poem should appear as a natural expression of the characters. Browning loves to work on the “great moment” but the movement in the monologues is not through action but in thought.

This monologue too shows Browning’s knowledge of human nature, specially its dark recesses and pit falls. The more tangled the character, the more passionate and stormy the experience, the more labyrinthine the story, the greater was the zest with which Browning approached them.

Broadly speaking we might divide Browning’s character in two categories; those in whom intellect is predominant and those in whom lofty emotions are predominant. He is more successful in presenting women characters rather than men yet he doesn’t romantically idealise women. They are presented as acting and reacting in varied circumstances, pleasant and unpleasant. Like Shakespeare and Meredith, he represents them as possessing a finer and stronger intellect than men.

Robert Browning’s poetry is regarded as the finest love poetry. His poems deal with the emotions of love. His philosophy of love is an important part of his philosophy of life.

6.7 GLOSSARY

1.	Mistress	_____	lady love
2.	Demurs	_____	objects
3.	Breathing while	_____	for a moment
4.	Scroll	_____	a sheet of white paper which is rolled
5.	Fluttering	_____	waving in the wind
6.	To strive	_____	make efforts
7.	A life awry	_____	a life that has been a failure
8.	Heave	_____	rise and fall
9.	Conceived	_____	formed plans
10.	What atones?	_____	It is no compensation
11.	Yonder	_____	that

- | | | | |
|-----|-----------|-------|--------------------------------|
| 12. | Acquiesce | _____ | accept failure without protest |
| 13. | Sublimate | _____ | idealise |
| 14. | Bliss | _____ | happiness |

6.8 CHECK YOUR PROGRESS

- Q.1. Comment on the title of the poem, “The Last Ride Together”.
- Q.2. “Since now at lengthneeds must be-”. Who is the speaker here? What makes him lament thus?
- Q.3. “My whole heart rises up to bless
Your name in pride and thankfulness!” Who is the speaker here? Why does he use the words ‘pride’ and ‘thankfulness’?
- Q.4. What does the speaker in Browning’s “The Last Ride Together” claim from his lady after being rejected by her? Why does he do so?
- Q.5. Explain the expression “Those deep dark eyes ... through”.
- Q.6. What does the lover try to mean by “life or death in the balance”?
- Q.7. “The blood...again”. What is the incident referred to here?
- Q.8. “So, one day more.... end tonight!” Why does the speaker think so?

6.9 EXPLANATION

1. “All labour, yet no less

I hope she would love me; here we side.”

These lines have been taken from one of the noblest love-poems “The Last Ride Together” written by Robert Browning.

The poem is a monologue spoken by a rejected lover. His love is rejected by his beloved. But the lover wants to perpetuate the memory of love. Her refusal to return his

love was not a great misfortune. The worst misfortune would have fallen on him if she had refused to have a last ride with him. The lover consoles himself by recalling numberless other people who have also failed. But what matters to the lover is the exultation of the last ride together.

In these lines under reference, the lover says that there are a few people who among the labouring many are successful. He derives consolation from the fact that he is not alone in his failure. All men have to strive and there are few who succeed. What one does is petty compared with the vast not accomplished. Our hopes are very far from our actualities. The beloved's past hopes to marry the lover are dashed to ground. But in return he got a last ride with her. He tries to console himself by saying that his achievement is more gratifying than the earthly achievements of many more persons.

2. "And you, great sculptor- so, you gave

You acquiesce, and shall I repine?"

These lines have been taken from the poem "The Last Ride Together" written by Robert Browning.

The poem opens with a lover's rejected love. But he finds consolation from the fact that he is not alone in his failure. He contrasts his failure with that of the statesman, soldier, poet, musician, sculptor, etc. After comparing his achievement with that of a poet, the lover feels that the poet can only say what the lovers feel. The lovers have never composed verse and yet they are nearer and sublime than the poet. Riding with the lady he loves, is the greatest joy to the lover.

In the lines placed under reference the lover compares his achievement with that of a sculptor. He says that the sculptor is the best master in the art of making statues. He has spent scores of years in the cultivation of his art, so much so that now he has become its slave. Though he has made the statue of Venus, the Goddess of Beauty and love, yet people prefer to look at a young beautiful girl crossing a hilly stream to looking at the statue of Venus. In other words, the lover considers a living beauty superior to the beauty of the

statue. So he, while comparing his own state with that of a sculptor, feels comfort and finds his position better than that of a sculptor who produces life less beauty, but the lover is enjoying the last ride with his beloved. So he derives consolation and tells himself that he should not feel crest fallen because luck has given him a chance of the last ride with his beloved.

3. “Who knows what’s fit for us? Had fate

Could I descry such? Try and test!”

These lines are taken from the poem “The Last Ride Together” written by Robert Browning. In the poem the lover accepts fate. In spite of frustration and disappointment, the lover’s heart is free from any taint of bitterness or anger against the woman who has rejected him. He has at least had the joy of having the last ride with the woman he loved and with his optimistic tone anticipates its consumption in the next world.

In the lines under reference, the lover feels that it is very hard to tell what is good and evil for him. A sense of resignation comes over him, for the best success on earth proves to be shallow. If his love had consummated there would have been nothing for him to aspire and struggle. He wants to expect some reward in the next life. If the goal could be reached on earth- what care would one take for heaven? He would have been deprived of the joy in heaven, if he would have succeeded in his aim on earth. The lover thus hopes to meet his beloved in heaven where he will be rewarded for his frustration in love on the earth. Attainment on earth puts an end to noble desires and striving. At least he has this much hope that after his death, his love will be fulfilled in heaven, over and above his last ride with his beloved on the earth. He look forward to the complete fulfillment of his love in heaven. So he glorifies his failure and hopes for the fulfillment of his love in the next world.

6.10 ANSWER KEY (CYP)

Ans1 : The title of the poem, “The Last Ride Together” is fully justified. It refers to the single theme of the poem, namely the attempt at seeking a resolution out of the greatest crisis of the lover’s life created by the rejection of his love by his beloved.

It is in the last ride together with her that he finds a theological and philosophical solution to his problem.

- Ans 2. The rejected lover in Browning's dramatic lyric is the speaker here. He has tried every means to retain her love, but nor he understands that he has reached such point of discord where no reconciliation is possible. Therefore, he tries to rationalise his failure and console himself by accepting the fact that the rejection must have been predestined.
- Ans 3: Though he has been rejected, he now takes pride in the fact that she loved him once. Again since she loved him, he thanks her for doing so.
- Ans 4: When the lover of Browning's poem *The Last Ride Together* understands that his relationship with the lady love finally has reached such a point where no reconciliation is possible, he claims two things from her: first, he wants to keep the memory of their affair and secondly he proposed to her for a last ride together. He hopes to transform the ride into a journey towards the eternity and find out theological and philosophical resolution to his crisis.
- Ans 5: When the lady begins considering whether she should accept the proposal for the last ride together, she goes through mixed emotions (reflected in her bent eyebrows). On the one hand, her pride objects to accepting such a proposal: on the other, she feels pity for him since it is she who has rejected him.
- Ans 6: After being rejected by his beloved the speaker proposes to her for a last ride. When she begins considering her proposal, it seems to him as if her pronouncement would determine his death or life as he has invested his sole hope in transforming this journey on earth to heaven and thereby seek salvation.
- Ans7: When his beloved begins considering his proposal for a last ride together, the lover remains in utmost suspense as whether she will accept it or not. He becomes so pale at the thought of the rejection of his proposal that it seems to him his blood gets frozen. But as she agrees, he understands that his mission will be fulfilled, and he feels coming back to life again.
- Ans 8: As the lady accepts his proposal for a last ride, the lover feels elated since he considers that in love one experiences the divine and gets transfigured almost into

a god like personality. Again the speaker's hope is sustained by the impermanence of the present or the earthly existence. If the world ends tonight, he thinks, he will carry forward his last ride to eternity.

6.11 EXAMINATION ORIENTED QUESTIONS

Q.1 Give a critical appreciation of the poem "The Last Ride Together".

Ans: Dramatic Lyric :-

The most marked characteristic of the poetry of Robert Browning is its dramatic quality. A dramatic lyric is a poem consisting of the words of a single character who reveals in his speech his own nature and the dramatic situation. Browning brought the form to its highest development in the poem "The Last Ride Together."

It is one of the noblest love poems written by Browning, the keynote of which is hopeful resignation. The lover is not frustrated by a mere rejection. The privilege of the last ride together kindles a new flame of aspiration -an attitude of hopefulness in the face of defeat in love.

A ride together transports the poet to a new world of experience. The lover, however, compares his achievement in love with that of a statesman, a soldier, a poet, a musician and sculptor. His conclusion is that the lovers' achievement is the highest. He glorifies his failure and looks forward to the complete fulfilment of his love in heaven.

Emotional Intensity :- The poem is a love lyric and is charged with an emotional intensity. The overflowing love of the lover gets its vent through many shades and teaching of the beloved. The various objects of nature-sunset, moonrise and stars shed glorious light on the lover and change his physical passion into spiritual attachment.

Intellectual Analysis:- Browning felt a particular sympathy for Donne's dependence on a system of analogies linking the spiritual and physical; he rates intellectual matter over musical manner, his thought revealing style and psychological perception and language.

His Optimism:- Browning is pre-eminently a poet of Hope and Faith. His optimism is the result of his own experience of life and is the corner stone of his philosophy. The fulfilment in love and perfection of union is not a matter of day. It is a long evolution.

Dejection or disappointment cannot cut the knot of love. They only strengthen it and lead towards a new future.

His Obscurity in Style:- In his poetry Browning has put his subtlest and deepest thought and he uniformly puts a higher value on the thought than the method or manner of its expression. With him the sense is more than the sound, the substance is more than the form, the moral significance is more than the rhetorical adornment. Being interested in the study of the individual soul, never exactly alike in any two men, he seeks to express the hidden motives and principles which govern individual action. "The Last Ride Together" has an ample intellectual analysis. He prefers involved construction of sentences and sometimes his grammar and punctuation are faulty. He is not an entertaining poet. But in spite of his obscurity, Browning is the most stimulating poet in the English Language.

Q.2 How does the lover of Browning compare his achievement with that of a statesman, a soldier, a poet, a musician and sculptor?

Ans: The lover in "The Last Ride Together" is granted one last favour, a last ride with his beloved, his lady love. A sense of resignation comes over him and he derives consolation from the fact that he is not alone in his failure. While glorifying his failure he indulges in an intellectual analysis and says that his achievement is better than that of a statesman, a soldier, a poet, a musician and sculptor. A politician works throughout his life for the sake of his country and for the betterment of his people, but what is his reward? Ten lines in History or brief obituary notice in a newspaper after his death. Death of a soldier in a war brings him a reward of memorial in Westminster Abbey. The lover turns to the poet who expresses the ideas and emotions in rhymes in metrical forms. The poet can only say what the lovers feel. The lovers have never composed verse and yet they are nearer the sublime than the poet. The sculptor is the slave of his art. He is sick, poor and old before his time. The lover also feels happier than the musician. All men have to struggle and there are few who succeed. He has at least had the joy of having the last ride with the woman he loved; a joy whose intoxication inspires him with the wild hope that this supreme earthly moment may be prolonged in heaven.

Q.3 Justify the title of the poem "The Last Ride Together."

Ans: The title of the poem consists of the main idea around which words and images of

the poem revolve. It is the soul of a poem which the images try to embody in form. A good title is not only precise but it also throws light on the major characters. The title “The Last Ride Together” is apt. It knits together the idea and form with a view to perpetuate the memory and significance of love. The word ‘ride’ is symbolic of human journey that does not stop at the termination of earth’s drama of life. It is because of the earlier rejection of the beloved, and also, because it shows an end of a particular cycle of life and a concealed hope of the future. The word ‘together’ evoked the suggestion of relatedness, a closeness that shall sow the seeds of future and perfect togetherness or union in heaven.

Being optimistic the lover has conviction in the perfection of love beyond earth. He sings: “Now Heaven and she are beyond this ride.” The present title amplifies this situation. It is brief and to the point and links together most of the situations and thoughts in the poem.

Q.4 Explain how the lover justifies his failure.

Q.5 Explain the significance of fate in the poem.

6.12 LET US SUM UP

“The Last Ride Together” is one of Robert Browning’s most notable dramatic monologues. It focuses on the wishes of a man for a last ride together with his beloved and this journey is both passionate and evocative. In the end the speaker wishes for the journey to never end, to carry on in some eternal instant. “The Last Ride Together” encapsulates Browning’s principal philosophy - life is always greater than art and love is the best thing life can bring.

6.13 SUGGESTED READING

1. Draw, Philp: The poetry of Robert Browning : A Critical introduction. Methuen, 1970.
2. Finlayson, Iain. Browning : A Private Life - Harper Collins, 2004.

POET, LOVER , BIRDWATCHER : NISSIM EZEKIEL

STRUCTURE

- 7.1 Introduction
- 7.2 Objectives
- 7.3 Background
 - 7.3.1 Introduction to the Poet
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7.1 INTRODUCTION

Poetry is the expression of human life from times eternal. India, in fact has a long tradition of arts and poetry from ages. Colonialism gave a new language, English for the expression of Indians. The poets like Nissim Ezekiel, P.Lal, Desai Moraes, Daruwala, Jayant Mahapatra, A. K. Ramanujan, Kamala Das, R. Parthasarathy, Arun Kolatkar, Gouri Deshpande, and others have enriched post independent Indian English Poetry.

7.2 OBJECTIVES

This chapter deals with Indian English Literature focusing on Nissim Ezekiel and his works that includes his poetry and to:

- a) Familiarize the learners with the major themes.
- b) To acquaint the learners with use of poetic techniques and language.

7.3 BACKGROUND

Like American, Australian, and Canadian English Literatures, Indian English literature used to express the British influence. But the post independent poetry of modern India discarded the so called influence of the West. The post independent Indian poetry in English shared beliefs, values, customs, behaviours, etc., of the society. The poetry gave wide range cultural trait through symbols, situations, themes and others. They presented the real world conditions, that is the contemporary India. Indian legends, folklores, situations, idioms and themes became the features of Indian English Poetry. Naturally the variety of myths, symbols, images, emotions, sentiments became associated with Indian tradition and culture. The poets' attempts were consciously Indian. Even the conventional poetic language was replaced by colloquial. The modern Indian English poets reflected perspective and milieu after the independence. Due to the changes in the modern world, the nature, living standard and behaviour of the man was being changed. The person in this poetry was also changed. His inner conflict, alienation, failure, frustration, loneliness, his relations with himself and others, his individual, family and social contexts, his love, etc., became the themes of the poetry. At the same time the modern Indian poetry in English became complex, harsh and defiance of tradition. Indian poetry in a true sense appeared by the fifties. In 1958, P.Lal and his associates founded the writers Workshop in Calcutta which became

an effective forum for modernist poetry. The first modernist anthology was *Modern Indo-Anglian Poetry* (1958) edited by P. Lal and K. Raghavendra Rao.

Nissim Ezekiel (1924-2003) was the first of the 'new' poets. He is aptly called the father/pioneer of Modern Indian poetry in English. He is a very Indian poet in Indian English. He experimented with idioms and language of Indian's which became the matter of criticism and was looked down upon as 'Baboo Angrezi/Bombay English/*Hingis*, etc. Ezekiel's poetry was a kind of debut in the literary field. He wrote prolifically in addition to prose and drama. His published poetry collections are: *A Time to Change* (1952), *Sixty Poems* (1952), *The Third* (1950) *The Unfinished Man* (1960), *The Exact Name* (1965), *Hymns in Darkness* (1976) and *Latter-Day Psalms* (1984). His *Collected Poems* also appeared in due course. He is the poet of situations, human beings about which he wrote with subtle observations. He wrote with a touch of humour and irony but with genuine sympathy. The alienation is the central theme of Ezekiel's work. He is the poet of city culture especially of the city, Bombay. Obsessive sense of failure, self-doubt and self-laceration, exile from himself, love, marriage, art and artist are also themes of Ezekiel's poetry which also reveals technical skill of a high order. His talent and major poetic utterance will remain by virtue of opening new vistas.

The question of Indianness is not only a question of material of Indian poetry or even of sensibility. The post independence poet faces a special problem related to the expression of an Indian sensibility. He lacks Indian sensibility. His poetic roots are superficial. His themes are alienation, restlessness, and disillusionment. His poetry is city-centered and urban-oriented. But it does not mean that he does not belong either to India or to the West. The most important thing is the use of English Language. He has to use English to convey the feel of the culture.

Since 1950, there is a change in the poet's attitude, outlook, themes, imagery and the use of English language. The new poets like Ezekiel, Kamala Das, Daruwalla, Shiv K.Kumar, Ramanujan, Mehrotra, Mahapatra, Kolatkar, Parthasarathy, P. Lal, Chitre, Patel, Dom Moraes, and many others have given Indian poetry in English 'a local habitation and a name', Ezekiel's commitment is to India and he deals with various aspects of Indian life, the superstitious rural people, the Babu English and the city life in Bombay. Ezekiel creates Indian characters in their situation. He also recreates their language as well. His

'Very Indian poems in Indian English' are not caricatures. His language is typical Indian English. He creates new idiom. He brought everyday conversational language very close to poetry. Moreover, the Indian poet is concerned with the Indianness of his experience. The validity of Indian poetry in English depends on the creation of Indian English idiom. In the post 1960, poets have succeeded in it. In Ezekiel's poetry, we see a number of Indian words: Kamala Das and Kumar use a new kind of unconventional vocabulary in their love poems. Indian English poetry has now take its themes and various Indian subjects from legends, folklore to contemporary Indian situations.

7.3.1. Introduction to the Poet

Nissim Ezekiel, one of the most notable post independence Indian English writers of verse, was the first of the 'new poets' to publish his collection of poetry. His mother tongue is English like that of Dom Moraes. He has achieved a rare mastery of language and metre. He was born and brought up as a Maharashtrian Bene-Israeli in Bombay - a fact which seems to have conditioned his sense of belonging to the place of his birth. He was educated at Antonio D'Souza high school and Wilson College, Bombay, and Birbeck College, London. He lived in Bombay all his life and became a Professor in American Literature at the University of Bombay. In 1964, he was a visiting Professor at Leeds University; in 1974, an invitee of the U.S Government under its International Visitors Programme; and in 1975, a Cultural Award Visitor to Australia. Besides being the first rate poet, Ezekiel had a deep interest in drama and for some time he had been the Director of Theatre Unit, Bombay. Among his famous plays are *Nalini*, *Marriage Poem*, and *The Sleepwalker*. His poetic works include *A Time to Change* (1952), *Sixty Poems* (1953), *The Third* (1959), *The Unfinished Man* (1960), *The Exact Name* (1965) *Snakeskin and Other Poems* (1974), a translation from the Marathi of Indira Sant and *Hymns in Darkness* (1976) to name some of them. He got his poems published in *Encounter*, *The Illustrated Weekly of India*, *London Magazine* and *The Spectator*. Ezekiel tries to belong to a wider humanity historically while living in the present moment. The actual strength of his poetry arises from the fact that he has his ideas firmly related to contemporary Indian realities.

7.3.2 Introduction to the Poem

“Poet, Lover, Birdwatcher” is one of the best and most beautiful of Ezekiel's poems. It has received considerable critical attention. It epitomizes the poet's search for words

'which will help him redeem himself in his own eyes and in the eyes of God'. The title puts the poet, the lover, and the birdwatcher on a level. In other words parallelism is drawn between the poet, the lover, and the birdwatcher. All the three have to wait patiently in their respective pursuits, indeed their waiting is a strategy, a plan of action which bears fruit if persisted in and followed with patience. It is patient waiting which crowns the efforts of all the three with success.

The three elements courtship, birdwatching, and poetry are related. In each case the attitude of passive alertness has been recommended. The poet doesn't recommend the attitude of hurry, anxiety, aggression or hyperactivity. The more one is agitated, the less one gains. The one who is loved is not chased like a quarry (a hunted animal; prey). The poem weaves together the different themes of birdwatching, wooing and writing poetry and shows their resemblance; the need for patient quiet waiting until the rare bird is revealed, the woman feels loved, and the right words is found for the poet.

The message of the poem is clear. The best poets wait for words. But this wait is by no means simple. He cannot while away his time, but like the careful birdwatcher, has to remain ever alert. There is the eternal vigil that is the price for the gift of poetry. 'The hunt' is the search for birds or the desire to win a woman's heart, it requires patience. It is highly pains taking job. In case of love persons has to wait until the reply of the woman.

This poem meditates on the interconnections between not so much the best way, but a more successful way of doing well in the vocation of a poet, a lover, or birdwatcher. The interconnected images in the poem explain each vocation- running after a rare bird and the right word is an uncertain and risky proposition as successfully winning over a girl.

The poem is written in iambic pentameter in two closely-rhymed ten-lined stanzas. It is hackled in the old traditional form. The rhyme scheme followed is abbaacdcd.

7.4 TEXT OF THE POEM : POET, LOVER, BIRDWATCHER

To force the pace and never to be still
Is not the way of those who study birds
Or women. The best poets wait for words.
The hunt is not an exercise of will
But patient love relaxing on a hill

To note the movement of a timid wing;
Until the one who knows that she is loved
No longer waits but risks surrendering -
In this the poet finds his moral proved
Who never spoke before his spirit moved.

The slow movement seems, somehow, to
say much more.

To watch the rare birds, you have to go
Along deserted lanes and where the rivers
Flow
In silence near the source, or by a shore
Remote and thorny like the heart's dark
Floor.

And there the women slowly turn around,
Not only flesh and bone but myths of light
With darkness at the core, and sense is
Found

But poets lost in crooked, restless flight,
The deaf can hear, the blind recover sight.

7.5 POETRY OF NISSIM EZEKIEL

Ezekiel's poetry is the outcome of his experiences as a man who strives to come to terms with himself and at the same time it is an instrument which shapes his ideology and attitude of life. His keen and analytical mind probes and explores the commonplace and everyday experiences and even presses into service the trivial to create his poetry which because of his technical skill and virtuosity, earned him a great place as in Prof. Iyenger's words, 'the sea green incorruptible among the 'new poets', almost the equivalent of a poet's poet for them'.

The critics have a common consensus about a major fact that Ezekiel's poetry belongs to a Bene-Israel family which had migrated to India long, long ago. In spite of his Jewish background, Ezekiel confesses his total identification with India and he feels that it is a correct choice for him because it sustains him as a writer and a human being. He

acknowledges that India's background coincides with his own. According to Ezekiel, as he writes in *New Writing In India* (Penguin, London, 1974).

India is simply my environment. A man can do
Something for and in his environment by being fully
What he is, not by withdrawing from it. I have not
Withdrawn from India....

No doubt, Ezekiel has accepted the situation and is fully involved in it, though, at times, he feels it to be 'utterly hopeless one', to use the expression of Sieve Patel. Besides, to him Bombay is the metaphor for the urban life in India or India itself. Ezekiel makes a two-fold attempt to accomplish a difficult task of harmonizing the diverse elements of volatile Indian urban culture and project a comprehensive picture of various facets of metropolis life. M.K. Naik makes a very perceptive observation about those influences that shaped his poetic sensibility:

Ezekiel is acutely aware of this alienation being accentuated by the fact that he has spent most of his life in a highly westernized circles in cosmopolitan Bombay. With Marathi (on his own admission) as his 'lost mother tongue' and English as his 'second mother tongue', Ezekiel's quest for integration made for a restless career of quick changes and experiments including 'philosophy/ poverty and poetry' in London basement room, and attempts at a journalism, publishing and advertising - and even a spell of working as a factory manager - before he settled down as a university teacher in his 'bitter native city.

These experiences have added three important aspects to his poetry (i) urban sensibility and city scenes with a note of tough realism which strips his poetry of romantic glamour, (ii) theme of alienation which colours his entire poetic universe and (iii) a search for identity which he terms as his 'dim identity'. These themes reveal his early fascination for poets like Rilke, Eliot, and Auden who influenced him in his poetic craft as well. Ezekiel calls himself 'A refugee of the spirit' in search of an identity which in different modes appears to him to

be either a 'one man lunatic asylum' or ' a small deserted holy place'.

Ezekiel always felt that this voice of the identification with the land of his adoption was the correct move though he found himself to be an outsider. He always wrote of himself: 'I am not a Hindu, and my background makes me a natural outsider; circumstances and decisions relate me to India.' This feeling shapes many of his significant themes as such a personal feeling of loss and deprivation. He admits that 'Scores of my poems are obviously written for personal, and therapeutic purpose. For instance, consider his poem "Enterprise" or "Background, Casually" where he states his position unambiguously. As Naik points out, Ezekiel experimented with three different solutions to his problem. The easiest way out is a protective assumption of easy superiority which tends to express itself in 'surface irony' as in his 'very Indian' poems, 'in Indian English', in which 'the obvious linguistic howlers of Indian students are pilloried with metropolitan snobbishness.' In a more generous mood, he gave himself the compliment of being 'a good native' and tells himself; 'I cannot leave this island/I was born here and belong'. It is a pity that this mood does not persist for long and then the despair takes over again and he accepts 'My backward place is where I am'. In such moods, 'Ezekiel's delivery is mild and unemphatic - a matter of cool diction, moderate metaphor, of syntax rather than music' to use the expression of William Walsh from *Times Literary Supplement* dated 3rd Feb 1978. In other words, Ezekiel does succeed in creating something more than minor verse out of his alienation, as in "The Night of the Scorpion", which is one of the finest poems in recent Indian English literature. Here, Ezekiel tells a tale, which lies in the sting, and evokes superstitious practices we have still not outgrown through an observer who is neither flippantly ironical nor totally detached. About this poem. R. Parathasarathy observes:

It enacts an impressive ritual in which the mother's reaction, towards the end, to her own suffering ironically cancels out earlier responses, both primitive and sophisticated. The interrelationship between the domestic tragedy and the surrounding community is unobtrusively established. The poem also demonstrates the effective use of parallelism.

Many of his poems carry such sort of devices and effects. Ezekiel invests them with deep significance by trying to 'understand the Indian ethos and view of evil and suffering, though he makes no claim to sharing it', says M K Naik.

Nissim Ezekiel has built in his poetry a vivid and effective urban scene but mostly the

features that he highlights are its sprawling vastness, sickness and polluted environment. He makes the reader feel that it is not only the city which is sick but the entire modern civilization as well, being barbaric, poverty stricken, noisy and polluted. He says:

Barbaric city sick with slums,
Deprived of seasons, blessed with rains,
Its hawkers, beggars, iron-lunged,
Processions led by frantic drums,
A million purgatorial lanes,
And childlike masses, many-tongued,
Whose wages are in words and crumbs.

Actually, Ezekiel has a love-hate relationship with his environment. He cares for it but is full of anger and dissatisfaction over it. He criticizes it, but till his criticism has a positive side he believes that exposing the reality may generate an awareness which may pave the way to improvement. He does not expect anything in return and it does not come in the way of his love for India.

Ezekiel's search for happiness takes him to focus on man-woman relationship, which generally ends in futility. His love poems mostly deal with physical relationship; his descriptions are intimate, frank and uninhibited, even direct as well as suggestive. One not only fails to forge a lasting relationship but also experiences a general feeling of frustration or discontent. In the poem "Quarrel", the protagonist goes in search of an ideal woman to co-relate with her and create an emotional bond but fails:

At night I talk to you,
A troubled dream
Of many words
and not a single kiss.
Let us not quarrel again,
So I may never dream
in argument alone

As he says it 'a certain Lady' most of the time it is 'daily/companionship with neither love nor hate'. It appears that the protagonist over-reacts in many situations, an outcome

of a dehumanized atmosphere. Like the human scene, even nature is not untainted or unspoiled. It is rather dry and oppressive:

The river which he claims he loves is dry, and all the winds lie dead.

Leave aside the responses of the grown up individuals who have a lot of distracting experiences in life, even as a growing child seems the objects of nature through the eyes of an urbanite. His worlds of dreams and stark realities stand apart. There is nothing like a sense of mystery, novelty, and freshness in the world of nature.

The morning breeze
Released no secrets to his ears
The more he stared the less he saw
Among the individual trees.

Ezekiel does not lose courage and hope; he wants to stick to reality for which he wishes to remain where he belongs. He says:

Confiscate my passport. Lord,
I don't want to go abroad
Let me find my song
Where I belong.

Ezekiel's poetry grows out of the fact of knowing things as they are; he admits:

All you have
is the sense of reality
unfathomable
as it yields its secrets
slowly
one
by
one.

Another persistent motif is an obsessive sense of failure, leading to self-doubt which leaves the poet 'in exile from himself'. It has strongly coloured Ezekiel's poetry of love and

marriage. Art and the artist is another theme to which he returns time and again. He connects the problems of poetry and existence. There are derivative pieces like “The Truth about the Floods” while the *Poster* poems is a cross between epigrammatic and experimental verse. “Goodbye party for Miss Pushpa T.S”. and “The Railway Clerk” are clever as well as cruel. “The Egoist's Prayers” are striking enough, and although the ego declines to be diminished, there are probing inquiries:

The price of wisdom
is too high
but folly is expensive too.
Strike a bargain with me, Lord
I'm not a man of ample means.

Though Ezekiel was constantly concerned with the problems of poetry and existence, he touched the metaphysical themes only occasionally. However, in *Hymns in Darkness*, the 16-pieces sequence, he concludes 'Belief will not save you/Nor disbelief', but he gives no final formula of 'light'. Ezekiel occasionally lapses into faded romanticism or indulges in cleverness, for example, he says 'Pretence, to pretend, I pretend'. When he deliberately adopts the ironic mode, his verse generally maintains a studied neutrality of tone, which suits his natural stance of the alienated observer.

Nissim Ezekiel's major poetic talent lies in technical skill of a high order which remains undiminished. Except, in his later works where his choice for an open form sometimes makes for looseness, he has always written verse which is extremely tightly constructed. His mastery of the colloquial idiom is matched by a sure command of rhythm and rhyme. A use of cool understatement and 'a lapidary quality' have made him one of the most quotable poets of his generation. Though, hardly a poet with the shattering original image, he employs the extended metaphor effectively in the poems like “Enterprise” in which he says, 'Home is where we have to gather grace'.

Briefly, to Ezekiel goes the credit of having ushered a new trend in the post-independence period, which changed the course of Indian poetry in English in theme and technique. He is also responsible for giving an urban turn to it, which was earlier essentially bucolic. These changes have proved so crucial that 'he has come to be considered not merely a major poet but a major influence on other practicing poets' as says L.S.R. Krishna Sastry

in his article 'A Note on Nissim Ezekiel's Poetry' published in *The Indian Journal of English Studies*, 1992-93.

7.5.1 Major Themes In Ezekiel's Poetry

Ezekiel is a poet of many themes. In an interview given to *Gentleman* he states:

To start with, my own inspiration is and always was 'my inner life'. And writing is, for me, a way of coping with the tension between my inner life and the outer life. Looking back, this from the earliest days, seems to be the main source of my writing... My poems are often introspective and, therefore, express self-criticism and self-doubt. I also write about my relationship with other people, love, sex, the individual in society etc.

His poetry emanates from life and that is why it describes 'the horror, the boredom and the glory of life'. In other words, poetry to Ezekiel is a way of life, a continuous flow that is inextricably related to his existence. He has always celebrated the 'ordinariness of most events' as poetry grows neither out of 'a bourgeois dream' nor 'a bohemian practice'. He has avoided adroitly both the extremes and remains always himself, within his range. Consequently, his poetry is free from conventions, exaggerations and abstract ideas. What impresses the reader most in his poetry is his persistent sincerity. He has been a poet who gave new lines of communication with his society. If in England, 'philosophy, poverty and poetry' ("Background, Casually", *Hymns in Darkness*) shared his basement room; in India he has been quite a man of action with a sense of responsibility to what he loves. In *The Unfinished Man*, the protagonist in the form of a depersonalized third person says that he:

....worked at various jobs and then he stopped
for reasons never clear nor quite approved
By those who knew, some almost said he shopped
Around for dreams and projects later dropped.
(Though this was quite untrue; he never moved
Unless he found something he might have loved.

This is obviously a reference to a man who changed his jobs, Nissim Ezekiel himself. The lines confirm two things: (a) Whenever Ezekiel loves something he does not hesitate to rely on it (b) His career has always been multifarious and indicates the broad range of

experience behind his poetry and other writings. In other words, his poetry is autobiographical and carries the experience of his long wandering actually and psychologically as in “Background, Casually”, from *Hymns in Darkness*:

The Indian Landscape sears my eyes
I have become a part of it
To be observed by foreigners.
They say that I am singular

Their letters overstate the case.
I have made my commitment now.
This is one: To stay where I am.
As others choose to give themselves;
In some remote and backward place,
My backward place is where I am.

MAJOR THEMES:

Though Ezekiel's major themes are the Indian contemporary scene, modern urban life, and spiritual values but basically his poetry is something that grows out of his life and experience. In a series of commitments, Ezekiel becomes 'essentially an Indian poet writing in English' to borrow his own words from an interview with Adil Jussawala.

Ezekiel is primarily a poet who seeks a balance between an almost existential involvement with life and intellectual quest trying to reach out to future destinations. Ezekiel's groping for identity at times appears to reflect an East-West Dichotomy. He says in his article 'How a Poem is written':

The poet may imagine that he has at last acquired
the wisdom which has always eluded him in the
past, because the groupings and stumbling of the
past are no longer endurable; it has become necessary
to believe that one knows.

He feels that Bombay is a meeting place of East and West but does not glorify the city.

He is aware of its stark realities. If his love for India has a clarity of purpose, that to belong to a particular place, he does not allow his skepticism to mar his positive identification with the city. As he puts it: 'I love India, I expect nothing in return, because critical, skeptical love does not beget love'. For him, India is not only a noisy place but innocent, peace-loving masses also inhabit India.

In "City song", he looks down at the view from his friend's terrace:

As I sway in the breeze,
The city sways below
Suddenly I learn
What I always knew
I don't wish to go any higher
I want to return
As soon as I can,
To be of this city,
To feel its hot breath
I have to belong

Ezekiel knows that one has to commit oneself to perceive the reality of the world of things and to find the meaning and have a sense of identity with them. Ezekiel's commitment has given rise to a series of poems on the complex, rapid changing India of today with its incongruities and inequalities, its poverty and pretensions. There is no compromise with these dichotomies on its purely mundane terms. It is through the 'synergetic vision' that he succeeds in reconciling the opposites. In this metaphoric process 'the city', that is Bombay which for him, stands for India develops its own primordial roots from within. And it is here that 'the urban artist', Ezekiel finds the primeval law of life and makes 'its spirit sing and dance', as Ezekiel puts it in 'Jamini Roy' from *The Unfinished Man*. Ezekiel appreciated Roy as an artist because he seems to be sharing some artistic principles with the former. He, like Roy believes that one can communicate to the largest audience when one crates something in a popular idiom. It is possible when the artist visualizes objects in their primitive simplicity:

He started with a different style

He travelled, so he found his roots.
His rags became a quiet smile
Prolific in its proper fruits.
A people painted what it saw
With eyes of supple innocence.
An urban artist found the law
To make its spirit sing and dance.

Like Roy, Ezekiel started with a different style by identifying with the land, that is India. He broke away the shackles of self and could tread on the path of community. For Ezekiel, the escape is not from the community but 'into it.' Aware of the cultural dichotomy and 'cultural pitfalls', he still tries to find roots as a social being; like any other individual who has cultivated a sense of 'belonging', he is disturbed by the very idea of being 'rootless'. He avoids the two extremes of Ramanujan's exaggeration of native culture and Daruwalla's careful indifference. Ezekiel relates himself to modern India and he consciously avoids 'the parochialism of the native' as well as the 'sophistication of the rootless.' He knows that he cannot remain aloof from his environment and cannot accept everything blindly. In him, there is a synthesis of the cultural polarities. As a poet, he shoulders immense responsibility to society and it has made his life and art more meaningful and enduring which should not be mistaken for a total reconciliation with the cultural polarities of India. In his poetry, he contemplates about them in different manner and moods and the result is a poetry which reveals constant variations on the central theme of alienation.

THEME OF ALIENATION

Ezekiel discussed the phenomenon of alienation at some length and said:

Actually, I would like to see some alienation among Indo-English writers. However, undesirable from moral, social and other points of view, it has been aesthetically very productive, provided it is genuine. You cannot pretend. You can't play the game of alienation. If you are genuinely alienated. . . . And feel you are hostile towards others and they are hostile to you, you hate their guts and they hate yours, this can produce great literature.

Though, none among the Indian writers is alienated in this manner but whatever the degree, alienation is a productive state of the mind. For Ezekiel, his own minority religious

ethos of Jewish tradition played a serious role, as he confesses in “Background, Casually”. His brief stint abroad also did not help him. He felt that he 'had failed/in everything' at journalism, publishing and advertising even while working as Factory Manager, before he settled down to teaching. This restlessness was, perhaps, only an external manifestation of the emotional turmoil within, caused by many factors. Ezekiel tries to put it to artistic use as in 'The Very Indian Poems in Indian English'. “The Patriot”, “The Professor” and “Goodbye Party for Miss Pushpa T.S”. Superficially viewed, these poems may appear to be casual and ironic exercises exploiting the obvious humour arising out of the common use of English language and ironic exercises obviously arising out of the common misuse of word and phrase, tense and preposition, syntax and idiom, the indulgences in cliché and misquotation, and all typically Indian blind spots betrayed in handling of English. However, the stance taken by Ezekiel is not only of the amused observer but also of one who holds contempt for all 'undernourished Hindu lads/ Their prepositions always wrong.' Ezekiel has guided the poet in himself to ‘Polish up alien/techniques of observation’, and the result is seen in several poems of social satire.

The objects of the poet's ironic observation are drawn from various strata of society. For example consider his poems like “Rural Suite”, “Guru”, “The Truth about the Floods”, “How English Lesson Ended”, “On Bellasis Road”, “In India”, “Poverty Poems”, or “Jewish Wedding in Bombay”. These poems indicate that Ezekiel's stance of an ironic observer is combined with other moods which oscillate between self-assurance and regret, hope and despair as, for instance, in “Island”. However, the poet's realization of his dilemma of alienation and lack of communication can be roughly treated as threefold; (i) failure to communicate with Truth; (ii) failure to understand one's own essential self; (iii) failure to correlate with the larger world outside. In his early poetry, his sense of failure results in a spirit of utter despair, but later on, the poet found an easy consolation in social satire as a possible antidote realizing that 'Our deeds were neither great nor rare', as he put it in “Enterprise”. In the poems like “Night of the Scorpion” he shows his subtle and complex response to such situations when he sincerely tries to deal with alienation experience. Ezekiel's poems in *Latter-Day Psalms* show that the poet tries to enjoy the easier option of light fingered social irony or diverting parody, for instance, among other poems mentioned above, “Irani Restaurant Instructions”. Various strategies have been employed by the poet

in reacting to the ancient Psalms, which he in the end tells us are “part of my flesh”. The collection also offers direct criticism of modern life and civilization when he asks, 'what have we done with the do/minion thou has given us'. Hence, it is pertinent to conclude that Ezekiel gives us poetry connected with alienation experience though he prefers to dwell on the periphery without reaching its hard central core.

THEME OF DISILLUSIONMENT IN LIFE

Ezekiel's poetry grows out of a personal quest for identity and commitment to society to find harmony in life through all the 'myth and maze', but it also results into poetry which reveals spiritual emptiness and disillusionment in life. He longs for 'perfection of human personality', the traits of which are rather unspecified. To him, poetry being creative, is precisely a path to the discovery of truths. He says:

Whatever the enigma
The passion of the blood
Grant me the metaphor
To make it human good

He prays but his confidence dwindles and doubts being to overpower him:

My self examined frightens me
I have heard the endless silent dialogue
Between the self protective self
And the self naked.

Finally, complete disillusionment and inner emptiness possess him and he says that he can arrive anywhere because of the situation he has lived in:

His past like a muddy pool
From which he cannot hope for words.

Even the town he inhabits is full of 'slaves of incessant race'. He is disillusioned and believes that the town has killed the soul of its people and has changed them into featureless masses as in “In India”:

Always, in the sun's eye,

Here among the beggars,
Hawkers, pavement sleepers
Hutment dwellers, slums
Dead souls of men and gods,
Burnt out mothers, frightened
Virgins, wasted child
And tortured animal
All in noisy silence
Suffering the place and time

I ride my elephant of thought
A Cezanne slung around my neck.

Ezekiel is painfully aware of flesh, 'its instant urges and its disturbing affiliations' with the mind. With bickering over petty matter, needless quarrels over trifles, hatred and hostility the city becomes 'barbaric city' and man becomes 'one among the men of straw', Ezekiel enters into the mood of self-analysis, introspection and gets frightened. His primary concern is with man and his mind. In the poem, "On Meeting a Pedant" he withholds his own emotional colouring and unfolds the dehumanized traits of man.

These themes in Ezekiel's poetry show that his poetry does not present any philosophical, historical or psychological problems, but it is basically the imaginative reconstruction of life as it is lived including its high and low tensions experienced in the contemporary Indian situation. Linda Hess's essay on post-independence Indian poetry in English, is perhaps, the best summing up of Ezekiel as a poet:

He is a poet of the city-Bombay; a poet of the body; and an explorer of the labyrinths of the mind, the devious delving and twisting of the ego, and the ceaseless attempt of man and poet to define himself, to find through all 'myth and maze' a way to honesty and love.

It is absolutely justifiable to sum up Ezekiel's poetry in the words of Walter Tonetto and Enrique Martinez from their article, 'Nissim Ezekiel: Inlets to an Indian Sensibility' that 'The relevance of his poetry lies in the depiction of the mundane, the physical reality which is inescapable.' But, that should not be mistaken for a limited vision. Actually, in the range and depth of sensibility, he remains unsurpassed, which makes him a poet of many themes

operating at different levels. Ezekiel has a philosophical mind, a distinct sense of direction and a commitment. His poetry can be defined as 'a metaphoric journey into the heart of existence' itself.

7.5.2 Poetic Techniques and Language

Nissim Ezekiel is perhaps the most widely known name among the Indian poets writing in English because his works reveal a consistent commitment to the craft, authenticity of articulation and sincerity of purpose. He is one of the outstanding Indian poets because of his mastery over a variety of poetic styles and exquisite craftsmanship which is the conscious human-effort towards making the creative activity meaningful. His use of language is precise, subtle and dynamic; it has rich supple rhythm capable of subtle modulations and wry irony that comes in handy at crucial junctures and makes him a mature and consistently meaningful poet. Ezekiel is rightly considered to be the father and law-giver of post independence Indian poetry.

Ezekiel said in one of his interviews: 'I've always done different kinds of writing-criticism, novels, short stories...[but] I stand only by my poetry'. He told John Beston: 'I feel I have to live twelve lives simultaneously. But my focus has always been on myself as a poet'. Ezekiel's total dedication to the art of poetry and essential confession are the two important factors that make one of his critics say:

Nissim Ezekiel's poetry may be viewed as a metaphoric journey into the heart of existence, into the roots of one's self or being which embodies the mythic as well as existential dimensions of life.

This search, which makes his poetry a kind of 'pilgrimage', is intertwined with the search for a suitable poetic idiom that would liberate him from the 'crooked restless flight' and add a meaning to his creativity. Ezekiel holds a very high view of the vocation of a poet and in his poem "Creation" he tries to draw a parallelism between the acts of God and those of a poet. In "Uncertain Certainties" he says that the artistic creation flows past the 'elusive void within us' or the 'true self'. The poet's constant obsession is with language, the right idiom, 'words as fresh as women's eyes.' He says:

Not only a new poem
But new poetry

By a new man.
If this is not a dream, Lord,
The time is ripe,
Give me the Word.

For him, writing poetry is 'a progression from the known to the unknown through the medium of words'. He feels that 'the very act of writing poetry is a religious experience'. His only answer to the sense of despair in which the disillusionment caused by urban civilization is to wait and pray even to write poetry as he says in 'Prayer and Poetry'. According to him a poet cannot force the pace but wait for words. Ezekiel's concept of the act of poetic creation in fact comes very close to the traditional Indian view that the poet has to wait, 'wait for the descent of the divine'. Consciously or unconsciously, Ezekiel seems to move towards a belief in the surrendering of the human will to the divine.

He believed that 'Form is not a dress, manner or style but an organic, integrated form of all the elements that go into its making'. Like W.B. Yeats, he believes that poets like women 'must labour to be beautiful'. As stated in the poem, "Poet, Lover, Birdwatcher", Ezekiel maintains that 'the best poets wait for words' like an ornithologist sitting in silence by the flowing river. In 'On Meeting a Pedant' he expresses his care for words:

Words, looks, gestures, everything betrays
The unique kind, the emptiness within...
But soar me words as cold as print, insidious
Words, dresses in evening clothes for drawing rooms.

Ezekiel evinces a rare eye for a right expression. He remains unsurpassed in his use of precise words and phrases. In "Transparently" he himself admits: I have always/consciously/loved the words / and all it stood for'. But for a few poems in *The Exact Name*, Ezekiel has retained his restraint and conversational style. The frequent use of a colloquial idiom imparts to his poems a fine combination of clarity of expression and cogency of argument. Poets, he says in one of his sonnet, are not 'Counterfeiters' and cannot afford to 'cheat with words'.

In the "Foreword" to *Sixty Poems* he explains his aesthetics when he says:
There is in each line or a phrase, an idea or image which helps me to maintain some sort of

continuity in my life. If I could transcend the personal importance of these poems, I would not publish them. I am interested in writing poetry not in making a personal verse-record. But poetry is elusive, to write a poem is comparatively easy.

Ezekiel makes several comments on poetry as an artifact and his own creative process along with the inner motivation beneath his poetic process as, for instance, in 'For William Carlos Williams'. Commenting on the use of English language in India K.S Ramamurti notes:

'There is always a time-tag, between the living creative idiom of English-speaking peoples and the English used in India. Since most educated Indians have aimed at speaking approved British English, there has been no attempt by poets to use local varieties of English, pidgin or Creole in the way Nigerian and West Indian writers of serious literature mix various dialects and pidgins with Standard English. But Ezekiel does this in poems like 'Goodbye Party for Miss Pushpa T.S', and these are not mere satires or parodies of Gujarati brand of English. Rather they are a satiric self-revelation of the speaker in a particular social context.'

Ezekiel's "Very Indian Poems in Indian English" form a very interesting group, which show the poet's keen observation of the speech habits and mannerisms of Indians speaking in English language. For example, take the following lines:

I am standing for peace and non-violence
Why world is fighting fighting
Why all people of world
Are not following Mahatma Gandhi
I am simply not understanding,
Ancient Indian wisdom is 100% correct.
I should say even 200% correct
But modern generation is neglecting -
Too much going for fashion and foreign thing.

The conversational technique is also used in *Latter-Day Psalms* (1928) and the book brought the Sahitya Akademi Award for Ezekiel. Ezekiel uses India's colloquial speech in poems like "Healers", "Hangover", 'The Professor' etc. Take the following example from

“The Professor”:

I am retired though my health is good.....
If you are coming again this side by chance,
Visit please my humble residence also,
I am living just on opposite house's backside.

He tries to present the Indian characters that speak English in an un-English manner with a native accent.

The use of colloquial language enables him to convey the message clearly and powerfully. Though Ezekiel's language is simple, he is a dexterous craftsman, always in search of a correct place in which to place the word. In specific context, M.K. Naik rates his technique very highly:

Ezekiel's poetry reveals technical skill of a high order. Except in his later works his choice of an open form sometimes makes for looseness, he has always written verse which is extremely tightly constructed. His mastery of the colloquial idiom is matched by a sure command of rhythm and rhyme. A happy use of cool understatement and a lapidary quality have made him one of the most quotable poets of his generation.

Nissim Ezekiel by the correct use of words and figures of speech manages to conjure up images that tickle the senses for quite some time. For instance, consider his poem “Description” in which he concentrates on a single image of 'Hair'. Though hardly a poet with the shattering original image, he employs the extended metaphor effectively in poems like “Enterprise” as M.K. Naik puts it:

There are common errors among Indians when they frame questions in English. Moreover, Ezekiel is fond of using paradoxical language in poetry for greater poetic effect, for instance take the following examples.

The closer you come the further you move ('Distance')
.....
.....
Where you are
Is where you have to be
'Counsel for Shri)

Hariji, who
said it').

In Ezekiel's poetry, we find a number of Indian words such as 'Guru', 'Indrabhen', 'Rama Rajya', 'Ashram,' 'Chapatti', 'Pan', 'Mantras' and so on. It shows the poet's awareness and response to the linguistic culture of the place. Ayyappa Paniker believes that Indian poets do express Indian sensibility in their verse and writes:

Indian poetry in English necessarily refers to two parameters; Indian and English. 'Indian' may mean, either written by Indian citizens or written about Indian subjects or even expressing Indian sensibility. This implies that there is sensibility that is identified with the land and the people of India. National sensibilities are ultimately based on racial and cultural factors. Whether they are inherited or acquired is another moot question. Nissim Ezekiel, Shiv Kumar, Jayant Mahapatra, R.Parthasarathy, Kamala Das and some others underline this typical Indian sensibility in their poetry.

It is the quality of his Indian sensibility that makes him a 'thinking' poet, 'a psychologist' who knows how to present his ideas using appropriate language and technique. His poetry reveals that he has a talent capable of major poetic utterances.

7.6 CRITICAL ANALYSIS OF THE POEM “POET, LOVER, BIRDWATCHER”

Few Indian poets have shown the ability to organize experience into English as competently as Ezekiel does in his poem “Poet, Lover, Birdwatcher”. He, like W.B. Yeast, believes that a true poem is the product of hard labour and constant efforts, so poets, like women 'must labour to be beautiful'. In this poem, a complex experience of using language in poetry as a creative art is revealed through the physical love between man and woman, which ultimately leads to mystical experience and ethical and spiritual union. In this excellent poem Ezekiel maintains, 'The best poets wait for words' like a patient lover waiting for his beloved till she 'no longer waits but risks surrendering'.

Another analogy that Ezekiel uses to carry on his idea in the second stanza is that of an ornithologist who needs to have a lot of patient and efforts 'to watch the rare birds', for that he has to pass:

Along deserted lanes and where the rivers flow
In silence near the source, or by the shore
Remote and thorny like the heart's dark floor.

If in the first comparison, it was the emotional experience of the physical surrender to love, in the second it is the love for the unfathomable mysteries of nature and soul which render miracles where 'The deaf can hear, the blind recover sight'. As he repeatedly points out in *Latter-day Psalms* also that 'The images are beautiful birds/and colourful fish'. The figurative use of rivers and women add evocative powers and a note of lyrical tenderness to his candid experience as if to prove that the world is still a beautiful place, as it combines in it the visible and the invisible without losing its charm as the world of direct 'sensuous perception'. They are the recurrent images. Here, it is pertinent to note that the image of the women in Ezekiel is painted as an embodiment of sensuousness and sensuality and even bestiality. The image of the bird stands for the mental and creative self of man.

The poem confirms that the poet's ideas are his own formalized notions. The emotions that he experienced as a poet and young man are synthesized in such a way that they lead to, in the words of Chetan Kernani, 'its association of ideas'. They play a greater role than its imagistic quality as images in Ezekiel are usually undecorative and functional. However, the poet shows that Ezekiel is definitely successful in producing 'the harmonious total impression', 'the intended artistic effect on the mind of the reader' with the help of images and associated ideas which have made him a significant poet in the annals of contemporary Indian poetry in English.

7.7 SUMMARY

Ezekiel draws a parallelism between the poet, the lover and the birdwatcher in this poem. All the three have to wait patiently in their respective pursuits.

A birdwatcher will fail in his objective of watching and enjoying the beauty of a rare bird if he is in a hurry. He will have to sit still for long moments and patiently wait for the bird. His impatience will spoil the game. The same is true in the case of a lover. The more a lover persists in his love, and patiently waits for the proper moment, the more successful he would be. A poet is no different. His pursuit of words resembles a birdwatcher's patient wait for the bird and a lover's persistence. Ezekiel attempts to define the poet in terms of

the lover and the birdwatcher. As to force the pace and never to be still is not the way of the lover and the birdwatcher, the best poets wait for words. There is close resemblance in their search for love, bird and word. All the three become one in spirit.

The patient waiting is a kind of planned action to reach the goal. The patience of the birdwatcher is rewarded when the timid bird's beauty unfolds itself on the watcher, the patience of the lover is rewarded when the woman loved surrenders herself to him. Similarly, if the poet waits till the moment of inspiration, he achieves some noble utterance.

The second stanza stresses the fact that slow movement is good in all the three cases. A posture of stillness is recommended, because it is in stillness that one listens to the stirrings of the soul. That is why the best poets, always wait for words from the centre of stillness before they articulate their experience. This exercise in waiting is similar to the patient lover's or birdwatcher's act of relaxing on a hill.

To note the movement of a timid wing.

If one wants to watch the rare birds, one has to go to remote places just as one has to discover love in heart's dark recesses. It is, therefore, that women look something more than their body and they appear like myths of light. And the poet, in zigzag movements, yet with sense of musical delight manages to combine sense and sound in such a way that 'the deaf can hear' and 'the blind recover sight'.

The comparison of the 'deserted lanes' to 'the heart's dark floor' connects the search of the birdwatcher with that of the lover and the poet.

7.8 GLOSSARY

1. To force the pace: to do things rapidly or in a hurry.
2. Never to be still: Never to sit calm and motionless but to be always on the move.
3. Hunt: Pursuit for word, bird and beloved.
4. An exercise of will: The hunt or pursuit does not depend on their will.
5. The hunt is not an exercise of will: The artist who is subjected to the rigours of experience goes about making steady observations about life and waits for the

right moment of utterance.

6. To note...wing: The bird-watcher need wait patiently to be rewarded with a glimpse of the rare shy bird moving.
7. Until...Loved: The woman who knows that she is loved instantly surrenders.
8. In this..... moved: this is more that is proved. Success cannot be achieved through haste. The poet is right in having been patient and silent till this hour of triumph.
9. Deserted lanes: The untrodden pathways where one can see rare birds.
10. Remote and thorny...floor: Probably means the unexplored depths of human heart just as there may be faraway and distant seashores with thorny bushes that are inhabited by rare birds (The idea of labour and hard work is implied here).
11. And there the woman....light : Only after undergoing an arduous journey may the lover get some response from the woman. The woman then becomes for him not just a being of flesh and blood, but appears as a radiant spirit. She is transformed into myths of light with the poet's poetic imagination.
12. With darkness at the core: The centre of the woman's personality which is shrouded in darkness even after she has been transformed into a radiant spirit.
13. Lost in crooked restless fights: Poets find meaning and significance in things even when they have been puzzled earlier, like a bird which has lost its way; this illumination comes only after patiently waiting for the right moment.
14. The deaf can hear, the blind recover sight: The poet or artist follows with sincerity and devotion the poetry or art and elevates it to such remedial heights or the poet invests his words with such magical sense that deaf can hear and blind recover sight.

7.9 SELF-CHECK EXERCISE

Fill in the blanks

1. Nissim Ezekiel's poetry can be defined as _____ into the heart of existence itself.

2. Ezekiel's poetry grows out of a personal quest for _____
3. Poet seeks a balance between an almost _____ involvement with life and _____ trying to reach out to future generations.
4. Ezekiel's groping for identity appears to reflect an _____
5. Ezekiel's research for happiness takes him to focus on _____ relationship which generally ends in _____
6. Ezekiel belongs to _____ background
7. Ezekiel has a _____ relationship with his environment.
8. Poetry of Ezekiel is a kind of _____ intertwined with creativity.
9. _____ is called as father and law giver of post independence Indian poetry.
10. Ezekiel is fond of using _____ language in poetry for better poetic effort.

7.10 EXAMINATION ORIENTED QUESTIONS

Q.1 Give the summary of the poem.

Ezekiel draws a parallelism between the poet, the lover and the birdwatcher in this poem. All the three have to wait patiently in their respective pursuits. A birdwatcher will fail in his objective of watching and enjoying the beauty of a rare bird if he is in a hurry. He will have to still, still for long moments and patiently wait for the bird. His impatience will spoil the game. The same is true in the case of a lover. The more a lover persists in his love, and patiently waits for the proper moment, the more successful he would be. A poet is no different. His pursuit of words resembles a birdwatcher's patient wait for the bird and a lover's persistence. Ezekiel attempts to define the poet in terms of the lover and the birdwatcher. As to force the pace and never to be still is not the way of the lover and the birdwatcher, the best poets wait for words. There is close resemblance in their search for love, bird and the patient waiting is a kind of planned action to reach the goal. The patience of the birdwatcher is rewarded when the timid bird's beauty unfolds itself on the watcher; the patience of the lover is rewarded when the woman loved surrenders herself to him. Similarly, if the poet waits till the

moment of inspiration, he achieves some noble utterance.

The second stanza stresses the fact that slow movement is good in all the three cases. A posture of stillness is recommended because in stillness one listens to the stirrings of the soul. That is why the best poets, always wait for words from the centre of stillness before they articulate their experience. This exercise in waiting is similar to the patient lover's or birdwatcher's act of relaxing on a hill.

To note the movement of a timid wing.

If one wants to watch the rarer birds, one has to go to remote places just as one has to discover love in heart's dark recesses. It is, therefore, that women look something more than their body and they appear like myths of light. And the poet, in zigzag movements, yet with sense of musical delight manages to combine sense and sound in such a way that 'the deaf can hear' and 'the blind recover sight'.

The comparison of the 'deserted lanes' to 'the heart's dark floor' connects the search of the birdwatcher with that of the lover and the poet.

Q2. What is common between the poet , the lover and the Birdwatcher?

In "Poet, Lover, Birdwatcher", Ezekiel attempts to define the poet in terms of the lover and the birdwatcher. To force the pace and even to be still is not the way of the lover or the birdwatcher. Similarly, the best poets wait for words. It means that the one trait they share, is patience. All the three have to wait patiently in their respective pursuits.

The birdwatcher enjoys locating and watching birds undisturbed. He sits huddled in a remote corner waiting for the rare bird to appear and regale him with its beauty. The lover woos his beloved, patiently relating on a hill, waiting for the supreme moment. The poet, like the lover and the birdwatcher, 'Waits for words'. He is never in a hurry. He patiently waits for that moment when a rare idea may surprise him. Thus all three become one in spirit.

Their patient waiting does not go unrewarded. The birdwatcher search for the rare bird 'along deserted lanes and where the rivers flow' may give him a glimpse of the

rarest of birds. The lover may, at last succeed in winning over his beloved who may surrender herself completely to the lover.

The poet's patient waiting may also be crowned with success. He will discover 'Myths of light' in the slow curving moments of a woman. His search for the word will end. He will find the greatest meaning in his own creativity. It will release him from the 'crooked restless flights'.

Thus, the poet, the lover and the birdwatcher have much in common. Their patient pursuit of their object, the hardships they encounter and the reward thereof, make them one in spirit.

Q3. Give a critical appreciation of Nissim Ezekiel's Poet, Lover and Bird watcher?

Ans. "Poet, Lover, Birdwatcher" is one of the better known poems of Nissim Ezekiel. It has received considerable critical attention. According to the poet, a good poem is never written as a matter of toil. It is not a laborious task. It is written only when the poet is inspired. He draws parallelism between the poet, the lover and the birdwatcher. All the three have to wait patiently in their respective pursuits. It is patient waiting which crowns the efforts of all the three with success.

An attempt has been made to define the poet in terms of the lover and the birdwatcher. The best poets wait for the words to come to the tips of their pens. The poems of the best authors are written spontaneously. There is close resemblance among three in their search for love, bird and word. The patience of the birdwatcher is rewarded when the timid bird is caught in the net; the patience of the lover is rewarded when the woman feels convinced that he (the lover) loves her and she surrenders to him in spite of the fact that she is taking a risk. Similarly, if the poet waits till the moment of inspiration he achieves some noble utterance. In other words, he never begins writing a poem till he experiences an urge from within to write a poem.

Ezekiel opines that slow movement is good in all the three cases. To watch the rare bird one has to go to remote places just as one has to discover love in remote place like the heart's dark floor. The women appear like myths of light there. The poet with a sense of musical delight manages to combine sense and sound in such a way that the deaf can hear and the blind recover sight. Highest poetry activates human sense and

make man see and hear much more than he would have otherwise done.

Ezekiel has used images in the poem and prominent or notable about the use of images is that the change from one image to the other is so unassuming that it is not attracting attention that the three lose their separate identities and merge into one another to carry the poem forward to its end.

The poem is based on iambic pentameter lines, in two closely rhymed ten-line stanzas, giving it a rigid structure.

The poet finds the greatest sense or meaning in his own creativity which eventually liberates him from the 'crooked restless flight' of those movements, when he strenuously struggles to find the poetic idiom. The poetry which releases the poet from suffering is the medium through which the deaf can hear and the blind see.

7.11 SHORT ANSWER QUESTIONS:

- a) Justify Ezekiel's poetry as an outcome of his experiences and at the same time as an instrument which shapes his ideology and attitude.
- b) Give various aspects of Ezekiel's poetry.
- c) Brief comment on Ezekiel's poetic techniques and language.
- d) Discuss the major themes in Ezekiel's poetry.
- e) Comment on the theme of Alienation in Ezekiel's poetry.

7.12 ANSWER KEY (SCE)

1. Metaphoric journey
2. Identity
3. Existential, intellectual
4. East West dichotomy
5. man-woman, futility
6. Jewish

7. Love Hate
8. pilgrimage
9. Nissim Ezekiel
10. Paradoxical

7.13 SUGGESTED READING

1. Chetan Karnani : *Nissim Ezekiel*
2. K.R. Srivass Iyengar: *Indian Writing in English*.
3. A Raghu. *A Poetry of Nissim Ezekiel*, Atlantic Publishers and Distributors, New Delhi.
4. Raghunath Sahoo *Tension and Moral Dilemmas in Nissim Ezekiel's Poetry*, Sarup Book Publishers, New Delhi.
5. Sanjit Mishra. *The Poetic Art of Nissim Ezekiel*, Atlantic Publishers and Distributors, New Delhi.
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THE LUNATIC, THE LOVER AND THE POET
- WILLIAM SHAKESPEARE

STRUCTURE

- 8.1 Introduction
- 8.2 Objectives
- 8.3 Introduction to the Poet
- 8.4 Background to the Poem
- 8.5 The Lunatic, The Lover and The Poet (Text)
- 8.6 Paraphrase of the Poem
- 8.7 Central Idea of the Poem
- 8.8 Theme of the Poem
- 8.9 Let Us Sum Up
- 8.10 Glossary
- 8.11 Self-Assessment Questions
- 8.12 Multiple Choice Questions
- 8.13 Examination Oriented Questions
- 8.14 Answer Key (MCQs)
- 8.15 Reference and Suggested Reading

8.1 INTRODUCTION

Dear learner, in this lesson we will read a short summary of life and works of William Shakespeare and try to understand the theme and the central idea of the prescribed poem “The Lunatic, The Lover and The Poet”. It is an excerpt of a paragraph taken from Shakespeare’s famous comedy *A Midsummer Night’s Dream*. The selected paragraph is a statement from Act V Scene I made by Theseus; duke of Athens, to Hippolyta; the queen of the Amazone, after they had found a bunch of lovers fallen asleep in the middle of forest. The lovers to the duke’s amazement were two couples who had run away to the forest due to the fear of persecution and misunderstanding finally to be united forever with each other and ending all the confusion. The selected paragraph or poem is a view expressed by Theseus who tries to make his queen understand that the lover, the lunatic and the poet have a different imaginative power and how this power transform and change their view of things surrounding them.

8.2 OBJECTIVES

The objective of this lesson is to

- a) Familiarise the learner with William Shakespeare
- b) Familiarise the learner with the poem The Lunatic, The Lover and The Poet

8.3 INTRODUCTION TO THE POET

William Shakespeare (1564-1616) is one of the most famous English playwright, actor and poet and has been universally acknowledged as one of the greatest figures in the world of letters. Born on 23rd April 1564 at Stratford-upon-Avon, a town in Warwickshire, England, Shakespeare became the most popular playwright of the Elizabethan Age. He is often regarded as England’s national poet and the ‘Bard of Avon’. His contribution to English literature consists of 39 plays (including collaboration), 154 Sonnets, two long narrative poems and few other verses. The plethora of Shakespeare’s dramatic work includes Historical Dramas, Tragedies, Comedies, and Problem Plays. Shakespeare produced most of his best-known works between 1589 and 1613. He started his career as an actor and later started writing plays and his early plays were primarily Historical Play and Comedies, which were then preferred form of drama by the dramatists of the time.

However, the best of Shakespeare as a refined dramatist exhibited with staging of his Tragedies like *Hamlet*, *King Lear*, *Othello*, and *Macbeth*.

From histories written in the late 1580s to the early 1590s, Shakespeare moved into comedies, which were described as such for their comic sequences and pairs of plots that intertwined with each other. This sort of drama became more successful when both comedy and romance were mixed together to form a romantic-comedy. The witty romantic comedy *A Midsummer Night's Dream*, the romance *Merchant of Venice*, the wit and wordplay of *Much Ado About Nothing*, the charming *As You Like It*, and *Twelfth Night* have never failed to enthrall the audiences and readers. His plays as well as his sonnets exhibit an exceptional understanding of life and a remarkable insight into the complexities of human nature. Shakespeare was a gifted poet and a dramatist who possessed, as Dryden rightly remarked, 'the largest and most comprehensive soul'. Some of his plays also contain poems, which will continue to give pleasure to the readers through all ages,

8.4 BACKGROUND TO THE POEM

The prescribed poem "The Lunatic, The Lover and The Poet" is an excerpt from the comedy *A Midsummer Night's Dream* with blend of romance written by William Shakespeare. Justly regarded as Shakespeare's comic masterpiece, the play enchants audiences with a brilliant mix of hilarious comedy and beautiful poetry. The whole play consists of four parallel stories linked simultaneously together to give a fantastic amalgamation of comedy and romance. The play opens with Hermia, who is in love with Lysander, resistant to her father Egeus' demand that she wed Demetrius, whom he has arranged for her to marry. Meanwhile another girl Helena pines unrequitedly for Demetrius who also wishes to marry Hermia. Enraged, Egeus invokes an ancient Athenian law before the court of Theseus, the Duke of Athens, whereby a daughter needs to marry a suitor chosen by her father, or else face death. The fear of persecution and losing of their beloved, Hermia and Lysander plans and elopes to find a place where Athenian laws do not threaten them. Meanwhile Helena who knew about this plan in effort to win Demetrius' love discloses this secret to him, Demetrius, when finds about this plan decides to follow them and bring back Hermia. Helpless Helena with no option left follows Demetrius with a hope that she will be able to convince him and win his love.

The couple, Hermia and Lysander, reaches a forest on the outskirts of Athens on their

way and decides to take rest for the night. Demetrius and Helena follow them. The forest is also visited by fairies the same night and there is a quarrel between the king of fairies Oberon and the queen Titania over a changeling (a small boy). Since the queen do not agree to the wish of king Oberon, the king orders one of his most mischievous spirit Robin Goodfellow 'Puck' to help him concoct a magical juice derived from a flower called "love-in-idleness," which has a magical power to highly influence a person's heart and turns from white to purple when struck by Cupid's arrow. When the concoction is applied to the eyelids of a sleeping person, that person, upon waking, falls in love with the first living thing he sees. He instructs Puck to retrieve the flower with the hope that he might make Titania fall in love with an animal of the forest and thereby shame her into giving up the little boy. The mischievous spirit is also instructed by king Oberon, out of sympathy, who had witnessed the unconditional love of Helena for Demetrius, to apply the magical concoct on the eyelids of Demetrius as well.

Puck mistakenly applies it on both men eyes, who upon waking-up sees Helena in front of them and falls madly in love with her. Poor Hermia is at once left alone to her fate and to her amazement both men fanatically pursue Helena with no decidable outcome as to who will win her. However when Oberon finds about this stupid mistake Puck had committed, he at once directs him to rectify it without any further delay. Puck as ordered by his king haste to mend the mistake and applies once again concoct to the eye of Lysander making it sure that he sees Hermia first when he wakes up. The next morning Athenian Duke Theseus and his queen Titania along with their hunting party including Egeus by chance come across these lovers lying asleep in the middle of the forest. The king orders his hunting party to wake them up and finds out that these lovers are madly in love with each other. Egeus meanwhile tries to correct the King's confusion and persuades Demetrius to speak of his wish only to find that he does not want to marry Hermia anymore and loves Helena now.

*Egeus: Enough, enough, my lord; you have enough;
 I beg the law, the law, upon his head.
 They would have stolen away; they would, Demetrius,
 Thereby to have defeated you and me,
 You of your wife and me of my consent,
 Of my consent that she should be your wife.*

*Demetrius: My lord, fair Helen told me of their stealth,
 Of this their purpose hither to this wood;
 And I in fury hither follow'd them,
 Fair Helena in fancy following me.
 But, my good lord, I wot not by what power,—
 But by some power it is,—my love to Hermia,
 Melted as the snow, seems to me now
 As the remembrance of an idle gaud
 Which in my childhood I did dote upon;
 And all the faith, the virtue of my heart,
 The object and the pleasure of mine eye,
 Is only Helena. To her, my lord,
 Was I betroth'd ere I saw Hermia;
 But, like in sickness, did I loathe this food;
 But, as in health, come to my natural taste,
 Now I do wish it, love it, long for it,
 And will for evermore be true to it.*

The king who knew that although Egeus wanted his daughter to marry Demetrius he refuses to comply with his insensitive wish because he finds it wrong since Demetrius loves someone else. The duke asks the couples to follow him to his palace so that they can arrange a grand wedding.

The selected poem is an extract of the statement made by Theseus in response to Hippolyta's curiosity in Act V, Scene I once they have reached back to their palace regarding the strange behavior and change in Demetrius' attitude.

*Theseus: 'Tis strange my Theseus, that these
 Lovers speak of.....*

The king tries to justify the change with the strange law of imagination whereby the poet, the lover and the madman perceive things around them. The king says that it is more strange than true and he absolutely does not believe in stories but that these people are governed by such power of imagination that the ordinary man cannot understand it.

The king begins by linking the lovers and madman to imagination, which give each of them the power of seeing things differently that shape their fantasies to emotionally feel things that a rational or normal mind cannot understand. The king then adds the poet to the category of lunatic and the lover and says that all three of them are composed of imagination. The madman sees more devils around him than the vast hell can even hold; the lover, mad in love, sees beauty even in the most ugly face; the poet's eye mesmerized, by some beautiful thing at sight becomes temporarily insane and pens down the experience through the power of his imagination into things never known to man giving shapes and names to even non-existent things. The duke further says that a strong imaginative mind is so powerful and convincing that if it feels joyous then within no time it understands the reason for it or during night, such mind imagining fear, envisions a harmless bush into fearful bear.

8.5 THE LUNATIC, THE LOVER AND THE POET (TEXT)

*Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover and the Poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow, of Egypt.
The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.
Such tricks hath strong imagination,
That if it would but apprehend some joy,
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush supposed a bear!*

8.6 PARAPHRASE OF THE POEM

The poem can be divided into three visible paragraph or units. In the first paragraph the poet declares how the lovers and madman are different from other people.

*Lovers and madmen have such seething brains,
Such shaping fantasies as , that apprehend
More than cool reason ever comprehends.*

The poet says that lover and the madman have such a clear brains and such a creative fantasy or imagination that they understand or emotionally feel things more clearly than a rational mind can ever appreciate.

In the second paragraph the poet expands the argument and also includes the third type of category i.e. the Poet and explains how these three types of people possess strong imaginative power

*The lunatic, the lover and the poet
Are of imagination all compact:
One sees more devils than vast hell can hold,
That is, the madman; the lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.
The poet's eye, in fine frenzy rolling,
Doth glance from heaven to earth, from earth to heaven;
And as imagination bodies forth
The forms of things unknown, the poet's pen
Turns them to shapes and gives to airy nothing
A local habitation and a name.*

The poet says that a mad man, a lover and a poet are wholly made up of imagination. According to the poet the madman sees more devils than even the vast hell can hold. The lunatic imagines shapes and figures, which do not actually exist. The lover has an equally insane mind whereby he sees Helen's beauty in the face of an ugly looking woman. He thinks his beloved to be the most beautiful woman on earth, though she may be a woman of average beauty. The third category i.e. the poet according to the speaker is little different from the earlier two. His imagination can soar to heights, which even the imagination of a

lunatic or a lover cannot reach. With such experience the poet tends to pen down realistically such forms and things, which do not even exist, thereby giving them physical shape and name.

In the third paragraph the poet focuses only on the faculty of imagination and emphasise that a 'strong imagination, has a very strange power of its own

*Such tricks hath strong imagination,
That if it would by apprehend some joy,
It comprehends some bringer of that joy;
Or in the night, imagining some fear,
How easy is a bush supposed a bear!*

The poet explains that such strong imaginative mind has power to invent joy as well as the cause of that joy simultaneously. If such person imagines some frightening object in the darkness of the night, even a harmless bush appears to be a bear to such a person. In these lines the poet tells us about the power of imagination. According to him imagination is very powerful and it can bring joy as well as fear. Thus imagination is the source of both joy and fear to a man and it is upto men like poet, lover and madman who have the power to create one for themselves as to their desire.

8.7 CENTRAL IDEA OF THE POEM

The poem "The Lunatic, The Lover and The Poet" focuses on the power of imagination and how it creates a world of its own for in individual like the poet, the lover and the lunatic. The poet is trying to emphasis that the most creative faculty with human being i.e. the power to imagine is highly active in these three categories of people, hence making them altogether different and sometime even not acceptable to the larger population like the lunatic. The lunatic because of his imagination sees devils everywhere. The lover since he is in love with his beloved does not care as to how she looks and finds in her the most beautiful creature.

However to Shakespeare, this power of imagination is more creative and meaningful with the Poet, when compared to the other two, as the poet is able to create and name things which has neither been seen nor heard of before. The poet, further emphasising the uniqueness and power of imagination says that such is power of a strong imagination that

if a person is experiencing joy, he also experiences the source of it simultaneously, or if that same person is scared in the darkness, he is very easily mistakens harmless bush for bear.

8.8 THEME OF THE POEM

The poem does not have a broad theme but to some certain extent one can figure out the theme of ‘love’ and theme of ‘truth’ and how ‘love’ for someone and something can utterly transform an individual making his version the only truth. While reading the poem one has to keep in mind the context of the lines which has been taken from the play. The lines are expressed by Theseus who is trying to make his queen understand nature of love and how a lover is similar to a madman and a poet. If one wished to describe the judgment which informs *A Midsummer Night’s Dream*, one might do so very simply: the play suggests that lovers, like lunatics and poets, have their own “truth” which is established as they see the beauty of their beloved, and that they are confident in this truth for, although it seems nonsensical to an outsider, to them it is quite reasonable.

At the beginning, Theseus says that lovers and madmen have exciting minds, they are open to imaginative fantasies and can comprehend them more the reasoning and realism every will. Theseus says that because lovers and madmen are able to accept so many things that seem to be impossible, they can understand and be open to different possibilities whereas other people cannot think outside of what they know. Theseus goes on to tell what each of these people sees: the madman sees devils, the lover sees beauty in everything, and the poet can see the heavens and reality and can bring them together to form an entirely new creation on paper.

8.9 LET US SUM UP

The poem is about imagination and how the lovers, poets, and madmen are prejudice from too much of imagination. But according to the poet they use their vast imaginations as a trick to understand the world around them by ‘turning forms of unknown into shapes’. Ultimately, Shakespeare is trying to convey ideas about reality and imagination. Since lovers, madmen, and poets have too much imagination, they are unable to see the truth and reality. However, their realities are much broader, interesting, and creative. While other people look towards the world without much of an imagination, they therefore, see the world more blatantly and more practically.

Before explaining the whole nature of love and lovers, Theseus thinks that the lovers were making up things.

*Theseus: More strange than true; I never may believe
These antique fables, nor these fairy toys,*

However, when Theseus has explained everything, Hippolyta says that they all said the same thing and shows constancy, proving it to be more than just an imagination and therefore truth.

*Hippolyta: But all the story of the night told over,
And all their minds transfigured so together
More witnesseth than fancy's images
And grows to something of great constancy,
But howsoever, strange and admirable.*

It seems that Shakespeare is trying to convey that imagination changes people's perspectives about reality, the world, and everything around them. Therefore, it is most likely that he is trying to emphasize that all forms of reality and truth, whether or not influenced by imagination, are true, equal, and constant.

8.10 GLOSSARY

Lunatic: A person who is mentally ill

Excerpt: A short extract from a film, broadcast, or piece of music or writing

Persecution: To pursue with harassing or oppressive treatment

Playwright: A writer of plays; dramatist

Plethora: Overabundance; excess

Intertwined: To twine together

Exceptional: Rare instance; unusual; extraordinary

Comprehensive: Covering or involving much; inclusive

Enchants: To subject to magical influence; bewitch

Parallel:	Extending in the same direction
Simultaneously:	Existing, occurring, or operating at the same time
Amalgamation:	To mix or merge so as to make a combination; blend; unite; combine
Resistant:	To oppose
Pines:	Desperately trying to be with.
Unrequitedly:	Not given
Suitor:	A man who seeks to marry a woman he likes
Discloses:	To make known
Outskirts:	The place where the city ends and the suburbs begin
Fairies:	Supernatural beings, generally, conceived as having a diminutive human form and possessing magical powers with which they intervene in human affairs
Changeling:	A child surreptitiously or unintentionally substituted for another
Mischievous:	Causing annoyance, harm, or trouble
Concoct:	A mixture of something
Retrieve:	To bring back to a former and better state; restore
Fanatically:	Motivated or characterized an extreme, uncritical enthusiasm or zeal
Decidable:	Capable of being decided
Rectify:	To make, put, or set right; remedy; correct
Haste:	A hurry or rush
Mend:	To remove or correct defects or errors in
Duke:	The male ruler of a duchy; the sovereign of a small state

Comply:	To act or be in accordance with wishes, requests, demands, requirements, conditions, etc.
Curiosity:	The desire to learn or know about anything; inquisitiveness.
Mesmerized:	To spellbind; fascinate
Insane:	Not sane; not of sound mind; mentally deranged
Convincing:	Persuading or assuring by argument or evidence
Envisions:	To picture mentally,
Fantasy:	The forming of mental images, especially wondrous or strange fancies
Prejudice:	Preconceived opinion that is not based on reason or actual experience
Soar:	To fly upward, as a bird
Utterly:	In an uttermanner; completely; absolutely
Helen of Troy:	The beautiful daughter of Zeus and Leda, and wife of Menelaus whose abduction by Paris was the cause of the Trojan War

8.11 SELF-ASSESSMENT QUESTIONS

Q.1. In what respect are the lunatic, the poet and the lover alike?

Ans. The lunatic, the poet and the lover have highly intense imagination. The poet says that the lunatic in his imagination sees so many devils that even hell cannot hold. Likewise the lover's imagination is also very strong and therefore visions his beloved no less than Helen of Troy. With his power of imagination, a lover finds Helen's beauty in every woman. And finally the poet's eye of imagination rolls from heaven to earth and from earth to heaven. His pen gives concrete shape to things that are unknown or completely non-existent. In this way the lunatic, the lover and the poet are alike.

Q.2. Give Shakespeare's account of the power of imagination.

Q.3. Why is the poet different from the lover and the lunatic?

8.12 MULTIPLE CHOICE QUESTIONS

Q.1. Who gives to airy nothing a local habitation and a name?

- a. The Lunatic
- b. The Lover
- c. The Madman
- d. The Poet

Q.2. The poem is an excerpt from William Shakespeare’s comic play _____.

- a. *The Merchant of Venice*
- b. *The Comedy of Errors*
- c. *As You Like It*
- d. *Midsummer Night’s Dream*

Q.3. The poem “The Lunatic, The Lover and The Poet” is a statement made by _____ in the play *A Midsummer Night’s Dream*

- a. Theseus
- b. Hermia
- c. Lysander
- d. Demetrius

Q.4. Who sees the devil that even hell cannot hold?

- a. The Poet
- b. The Lunatic
- c. The Lover
- d. None of them

8.13 EXAMINATION ORIENTED QUESTIONS

Q.1. Discuss the central idea of the poem “The Lunatic, The Lover and The Poet” ____.

Q.2. Give a critical analysis of the poem “The Lunatic, The Lover and The Poet”.

Q.3. Discuss Shakespeare’s view on imagination.

Q.4. Discuss the background of the poem “The Lunatic, The Lover and The Poet”.

8.14 ANSWER KEY(MCQs)

- | | |
|-------------|-------------------------------------|
| 1. The Poet | 2. <i>A Midsummer Night’s Dream</i> |
| 3. Theseus | 4. The Lunatic |

8.15 REFERENCE AND SUGGESTED READING

1. *A Midsummer Night’s Dream* by William Shakespeare.
2. *A Midsummer Night’s Dream* by Harold Bloom, Janyce Marson.
3. *A Midsummner Night’s Dream : Critical Essays* edited by Dorothea Kehler.

REPORT WRITING [SECTION - I]

STRUCTURE

- 9.1 Objectives
- 9.2 Introduction
- 9.3 What is Report Writing?
- 9.4 Tips to Report Writing
- 9.5 Specimen
- 9.6 Check Your Progress
- 9.7 Let Us Sum Up

9.1 OBJECTIVES

The objective of this lesson is to acquaint the learner with the essential aspects of report writing. It is to familiarise the learner with the ways to write an on-the-spot report.

9.2 INTRODUCTION

Report writing is a kind of composition writing that requires two basic gifts. The gift to comprehend a situation, understand it well and then the gift to express the situation, happening in a brief but explicit manner. This lesson gives the learner ample opportunity to get an idea of the kind of topics, that he/she will be required to write reports on and also give him/her sufficient practice in report writing. In this lesson we shall discuss a number of topics for report writing that are either illustrations of an incident or a happening or a report based on some kind of survey.

9.3 WHAT IS REPORT WRITING?

Report writing is a composition that is written for the purpose of describing an event, incident or a situation. It is mostly written by way of illustrating an abstract presentation of the event as it happened without any evaluation of it.

It requires the writer to comprehend and understand the situation of a topic completely and then express it in a compact but explicit manner. A "Report" can be either an illustration in writing of an incident or a happening or an essay based on some survey.

9.4 TIPS TO REPORT WRITING

The preliminary gifts required for report writing are the gift of comprehension of a situation, a complete understanding of it, a sequential analysis of it and then the gift to express it in such a manner that the intentions of writing the report are also clear along with the explicit explanation of the topic. It is only by virtue of dedicated efforts aimed at report writing that the learner will acquire the ability to write an on-the-spot report in the examination hall or elsewhere.

9.5 SPECIMEN

1. Your town is rocked by anti-national disturbances. You were also present there as a newspaper correspondent. Write a report for your newspaper.

Solution:

Rampur, January 20. Thirty five persons were injured in a bomb blast early in the morning at 7.30 a.m. in a State Road Transportation bus standing at the stand. As there was no passenger sitting in the bus, the number of casualties was very less as against the planning of the anti-national elements. The injured were mostly the hawkers and the porters at the bus-stand. Another explosion took place in the busy central market area immediately after this explosion. In this explosion there was casualty and twelve people got critically injured and another twenty got minor injuries.

The trouble which apparently began following a search operation in some down town localities, soon spread to other areas where security forces were the target of the miscreants. The security forces used tear gas shells initially but resorted to firing to quell the violent

mob. Finally curfew had to be clamped by the authorities to bring the situation under control.

2. A cultural programme was held in your college a day before Lohri. Write a report on the function.

Solution:

A cultural programme was held in our college on 12th January. It was organised to celebrate the Lohri festival which marks the peak of the winter season. The cultural show was held in two sessions on the same day. The first session lasted one and a half hours and the second one was of two hours duration.

In the first session, the members of the college cultural group gave a thrilling performance of various cultural activities. These items included skits, Dogri songs, Hindi film songs and fashion shows. The second session was in complete charge of artists invited from outside. The session began with the singing of the national anthem. The Dogri songs sung by Sunita Khajooria won praise from the audience. In the second session, a one-act play was the main attraction. The musical fare consisted of Ladakhi, Kashmiri, Dogri and Punjabi songs. There were group as well as solo dances. The dancers were gifted and talented artists. They spell-bound the audience. There was a Qawali session also. It was a parody of a famous Hindi film Qawali and it sent everybody into fits of laughter.

The audience went home in a light and cheerful mood at the end of the programme. The entire performance was a feast for the eyes and the ears.

3. A bank was looted and the robbers decamped with two lakh rupees after firing several rounds in the air to scare away the customers. While going they cut off the telephone wires and shut the bankmen in the bank. Make a newspaper report based on the above facts.

Solution:

New Delhi, March 3:- A daring bank dacoity took place at the Chandni Chowk Branch of the Punjab National bank during peak hours just before lunch-break.

Three clean-shaven, well dressed young men entered the bank premises and approached the Bank Manager pretending to open a big account. The Bank Manager

was very warm towards them. He took them for genuine customers.

In a matter of minutes it was an altogether different situation. They fired several gunshots in the air to frighten away the customers and the bank employees. They bolted the main door, shutting the security guard out. They threatened to shoot anyone who dared to raise an alarm. They ransacked the strong room of the bank and the cashier's counter. It is reported that they looted two lakh rupees in cash.

They easily made their escape by cutting off the telephone wires. They put the siren out of commission. The bank employees and the customers were too frightened, to shout for help.

Several eye-witnesses told the police that three smart young men were seen coming out of the bank at that particular time at which the dacoity is reported to have taken place. The men were reported to have left in a white Esteem car. Police control room sent wireless messages to all check-posts. But so far no clue has been found.

4. You witnessed boys and girls training hard at the grounds of Central Polytechnic for Boys for the Republic Day. Draft a report on the basis of your impressions.

Solution:

The report is based on my first hand impressions. A number of young boys and girls are training hard at the grounds of the Central Polytechnic for Boys for the Republic Day Parade in Delhi. Competition among these students is high but the spirit to succeed is higher.

The 222 N.C.C. Cadets, including 54 girls from the Army, Air Force and Naval wings are here since, December 12. Their training starts at 6.45 A.M. and continues till 8.00 P.M. The cadets are enjoying each bit of it and waiting anxiously for December 22 when 130 of them will be selected for the parade.

The main objective of the camp is to prepare them for events like, the Prime Minister's rally, the Vice President's Guard of Honour, best cadet competition and cross-country race. They are also trained for their meetings with the P.M., the Defence Minister and the three Defence Service Chiefs.

Some cadets among these will be selected to visit Canada, Bangladesh, the United

Kingdom and Singapore under the youth exchange programme. Some boys and girls do not belong to the N.C.C. but they are preparing for their selection for the youth exchange programme. They are all eager to qualify as it is a life-time opportunity and a great experience.

Folk dances are being rehearsed by various groups. A lot of practice and effort is being put in, so that there is no flaw and the final effect is fabulous.

Really, I am all praise for the immense effort being put in by the students. I admire their dedication.

5. You are a member of the Jammu Blood Donation Society. This society has done very useful work at Jammu. Write a report enlightening the public about its activities.

Solution:

Jammu, January, 22. I am a member of the Jammu Blood Donation Society. The main Government hospital of Jammu has a blood bank that receives around 60 bottles of blood every month from our society.

The society was found a few years back. It has now 150 members. It is run by a team of four doctors. Earlier the hospital was facing an acute shortage of blood. The patients had to buy blood from professional donors at very high rates. The hospital, now is in a position to meet the demand. The credit for this goes to our organisation. The society has done many useful works. It has so far organised 16 blood donation camps. Four camps were organised in the Govt. Boys College. Five were organised in two women colleges. Three were organised in the Lions Club and Rotary Club Offices. Rest were organised in various private companies and organisations with full support and cooperation from the respective companies. The organisation of such camps promotes national integration and a feeling of humanitarianism. The society has been able to motivate a large number of persons including some employees of the hospital who have become regular donors.

With the funds collected from various sources the society has donated a desert cooler, two tables, some sheets and medicines to the hospital. It has also undertaken to bear the expenses on refreshments to be given to the blood donors at the camp. The society has also taken the initiative in setting up a drug bank which will collect medicines from people

and distribute them free of cost among the poor patients.

I am proud to be a member of such a society.

9.6 CHECK YOUR PROGRESS

Solve the following exercises:

1. Prominent Dogri artists were honoured at a function in the Mubarak Mandi Secretariat of Jammu. You were present there. Write a report.
2. An exhibition has been organised by the science faculty of the university. Write a report on the same.
3. You are a newspaper reporter. Write a report on the foundation stone-laying ceremony of a Youth Club in your locality.
4. You witnessed a disastrous train accident. Write a report.
5. As a New Delhi based correspondent, your newspaper deputed you to travel to northern and eastern India and file your report regarding the cold wave toll. Draft a comprehensive report as a result of your tour.
6. You are a Jammu-based reporter of a newspaper. 15 persons were killed in flash-floods on July 27. Write a report for your newspaper.
7. A discussion in your college has taken place on the destruction of forests and disappearance of wild life in Jammu and Kashmir. Write a report containing the salient points of the discussion.
8. You are a newspaper reporter. Your city administration launched a campaign to clear the city of all encroachments. Draft a report.
9. Some students held a meeting and formed a voluntary group to help the flood victims. Write a report on the proceedings of the meeting.
10. Some tremors were felt in the early morning hours at Jammu and in some other neighbouring areas. A few houses collapsed. A sense of panic over-took

people. Make a report based on the facts.

9.7 LET US SUM UP

In this lesson we discussed first of all the objectives of writing this lesson. The objective is basically to make the learner acquainted with the way to write an effective report. This objective is realized first by writing a few specimen reports for the learner and then giving her/him various exercises to practice his learning. It is by continuous effort and practice that the learner gets a grasp of the technique of writing reports.

SECTION-II

STRUCTURE

- 9.8 Objectives
- 9.9 Report Writing
- 9.10 Examples of Report Writing
- 9.11 Check Your Progress
- 9.12 Examination Oriented Questions
- 9.13 Answer Key
- 9.14 Let Us Sum Up
- 9.15 Suggested Reading

9.8 OBJECTIVES

The objective of this section again is to give the learner a practice in report writing. It is a continuation of the previous lesson only, with some more specimen report writing topics. Some of them have been solved for the learner's understanding. The main objective of the lesson is to make the learner thorough with the techniques of writing reports. The lesson aims at further enhancing the knowledge of the learner gained in the first lesson.

9.9 REPORT WRITING

Report writing technique is actually the comprehension of a given situation and then an explicit but compact expression of it. The message and description should be clear and

self-explaining but the reporter should not drag his explanation. The reporter should have the art of explaining a situation and topic completely in as less words as possible.

9.10 EXAMPLES OF REPORT WRITING

Report

Traffic Jam: A Nuisance on Roads

24 October 2014:

Yesterday on 23/10/2014, the main highway connecting the two major suburbs of our city witnessed a real chaos in the form of a traffic jam in which thousands of people were caught for several hours.

It was around 5.00 pm in the evening and the office goers, the school buses of various schools and traders along with many others were returning from the busy route. The traffic was running smoothly but suddenly the vehicles came to an abrupt halt. There was utter confusion among all. The traffic was not moving even an inch. Soon anger erupted among many. Patience slowly melted and there was argument, heated talks, and even several came out from their vehicles in anger. Fuming, everyone was vexed to know the cause of that traffic jam. People were in hurry to reach their destination but not even one traffic police officer could be seen in the vicinity. Then some excited youngsters jumped into the scene and began clearing the scene. They reached at the place where the halt had begun. A badly wounded person was seen unconscious in a damaged car. Situation was understood and immediately an ambulance was called by onlookers. Within no time, the ambulance arrived followed by the police too. It took two hours to clear the traffic. But finally the injured person was taken in the ambulance, the damaged car was picked by the police and the traffic moved.

9.11 CHECK YOUR PROGRESS

1. A public meeting was organised in your town to protest against the recent rise in prices. Prepare a report of the proceedings for a local daily.
2. A seminar was held in your college on the current problem of "Environmental Pollution." Prepare a report on it.

3. A new and highly modern Shopping Plaza was inaugurated in your town by Dy. C.M. (Deputy Chief Minister). Prepare a report on the function and the plaza.
4. A case of 'bride burning' has taken place in your town. Prepare a report on the tragic incident.
5. You were present at a fashion show organised by a leading garments store of your city. Prepare a report on the event.
6. Your city experienced heavy monsoon rains this season. There was a large scale destruction and most of the city streets were covered with water. Write a report on the nature's havoc and inadequacy of rain water drainage in your town.
7. You were invited on the opening day of the exhibition of paintings by one the country's best painters. Write a report on your visit.
8. You were a guest at the convocation ceremony at the university where the President of the country honoured the meritorious students. Write a report on the ceremony.
9. You are a reporter with a National Daily. Write a report on the lecture delivered by the Director of A.S.I. (Archaeological Survey of India) at a function organised by the department of A.S.I. to save heritage sites of India.
10. A seminar was held in your college on the New Education Policy. The participants were the college teachers, university teachers and administrators. Write a report on the proceedings of the seminar.

9.12 EXAMINATION ORIENTED QUESTIONS

1. You witnessed a four - day show of painting by an important and well-known artist. Draft a report.
2. You are a reporter of Press Trust of India. You went to Auckland to submit your report of the home country for publication in newspapers of the country. Draft your report on the opening day celebrations of the 14th Commonwealth games.
3. Write a report on Dussehra celebrations 2003, in your town.
4. You witnessed a debate in Parliament on the subject of Doordarshan and A.I.R.

Prepare a report of the views expressed by participants in the debate.

5. A farmers' rally was held in your town. Thousands of farmers participated in it. Write a report on the rally.

9.13 ANSWER KEY (EOQs)

1. Chandigarh: A four-day show of paintings by Suresh Mangat concluded in the Punjab Kala Bhawan Gallery in the Rose-Garden on December, 25.

There were eight still-life studies in oils, and eight portraits, seven in water colours and one in oil. The usually small number of exhibits and the loving care with which their framing had been done showed a sensibility which was uncompromising in matters of taste. It was this stringent selectivity which distinguishes Mangat's work and attitude to art from that of many of his contemporaries.

An M.B.A. from Delhi University, Mangat is a self-taught painter who has had no formal training in painting except school day exercises guided by his art teacher. When he held his first solo exhibition here four years ago, he received the following comments : "Mangat is imaginative, skilful, young and ambitious. He holds great promise." It is heartening that Mangat has lived up to his maiden evaluation of his artistic potentialities. Honoured by instinct, his painting skill is now of a very high order.

Mangat in his present exhibition is extremely good when he paints drapery silk, coarse clothes and does equally well with other objects of still life like fruits, bowls decanters, bottles and so forth. The portraiture also exhibits a great skill and art. Mangat is particularly adept in his studies of hands.

His exhibition is an avowed attempt at reviving the art of realism and he is well equipped to do so. His exhibition like all previous ones is a visual treat for art lovers.

2. Auckland, January 24, (PTI): Celebrating its 150 years, New Zealand gave a lesson in its rich history and colourful traditions as the 14th Commonwealth Games got off to a spectacular start here this evening.

Maori warriors, the original inhabitants of this cluster, of islands, welcomed the Britain's Prince Edward, deputizing for his mother, Queen Elizabeth, as he declared the games

open.

The opening ceremony of the athletic meet was watched by a capacity crowd of 35,000 spectators in the Mount Smart Stadium and millions around the globe. 2,000 Maoris challenged the youngest son of the queen; the symbolic head of the Commonwealth Nations, to prove whether he came in peace.

Convinced that the Prince did so, they led more than 2000 competitors and officials from 54 nations into the stadium. The contingents ranged from Australia with more than 300 competitors to Brune represented by a sole woman.

The Indian contingent, always a fascinating sight with the men attired in red turbans, blue blazers and cream coloured trousers and the women in blue blazers cream coloured Salwar Kameez marched smartly past the saluting base with shooter, Ashok Pandit as the flag-bearer.

There were sentimental moments too with Hong Kong contingent theme for its penultimate Commonwealth Games, as the colony returns to China a year from now.

During the ceremony, dancers portrayed New Zealand's history. A swirling mass of blue sheets represented the pacific, as Maoris re-enacted the arrival of their navigator ancestors, 1,000 years ago in canoes, before a symbolic galleon marked the arrival of the first European in the 17th century.

The ceremony reached climax with the arrival of a baton sent by Queen Elizabeth with a message to the games. Some 14,000 runners carried the baton around New Zealand before it was borne across Auckland Harbour in a fleet of Maori war canoes.

The ten-day sports spectacular starts tomorrow till the games are closed by Queen Elizabeth on February 3.

9.14 LET US SUM UP

The objectives of writing this lesson are made clear in the beginning. The objective is basically to make the learner understand what is report writing and what are the ways to write an effective report. The objective is realized first by writing a few specimen reports for the learner and then putting up for him various exercises to practice.

A report is an account of events, experiences and scrutiny of problems. It is prepared for someone else's perusal and enlightenment. Report Writing is mainly of two types : (1) Informal, (2) Formal. Newspaper reports are mainly of the informal type. They are based on the narration of events, happenings and experiences. Formal report writing pertains to study of business projects, and details and contents of meetings.

A lot of hard labour and dedication is required to write a report. Students should have a gist of observation and expression in order to write a good report. Minute observation of an event or a happening is indispensable for good report writing.

9.15 SUGGESTED READING

1. *English Grammar* : Wren and Martin.
2. *Improve Your Writing Skills* - Arnia Nikitina.

INTONATION [SECTION - I]

STRUCTURE

- 10.1 Objectives
- 10.2 Introduction
- 10.3 Types of Intonation
- 10.4 Check Out Some More Examples
- 10.5 Let Us Sum Up
- 10.6 Check Your Progress (CYP)
- 10.7 Examination Oriented Questions
- 10.8 Answer Key (CYP)
- 10.9 Suggested Reading

10.1 OBJECTIVES

The objective of this lesson is to acquaint the learner with the intonation. Intonation is about how we say things, rather than what we say. Intonation is the rising and falling of sounds of voice while speaking.

10.2 INTRODUCTION

Intonation is defined as the variations which take place in the pitch of voice in connected speech. It shows how the voice rises and falls in speech. In normal speech, pitch of our

voice goes on changing constantly. Although intonation is primarily a matter of pitch variation, it is important to be aware that functions attributed to intonation such as the expression of attitudes and emotions, or highlighting aspects of grammatical structure, almost involve concomitant variation in other prosodic features. David Crystal for example says that “intonation is not a single system of contours and levels, but the product of the interaction of features from different prosodic systems – *tone, pitch-range, loudness, rhythmicity* and *tempo* in particular.” Intonation is the means by which the speaker conveys his attitudes and emotions.

Rising and falling intonation patterns are an important part of American English. These intonation patterns do for your speech what punctuation does for your writing. They indicate pauses, stops, and questions and also communicate emotions. Varied intonation tells your listener whether you are talking or not, if you are asking a question, and whether you are excited, angry, surprised or confused. Not using these rising and falling patterns can confuse the listener and can also leave your speech sounding monotone. Another common misuse of these patterns is the current trend toward “upspeak,” which is ending each sentence with a rising intonation. This makes the speaker sound insecure and makes their statements sound like questions. Following the guidelines below for using rising, falling, and non-final intonation will make your speech clearer and more engaging for your listener.

10.3 TYPES OF INTONATION

a) Rising Intonation. In this type of intonation the voice rises at the end of the sentence. This is when your pitch goes up. It is used when asking a yes/no question. The pitch of voice rises on the most important syllable. Rising intonation is quite difficult to describe in words. When we speak, our voices do much more than rise or fall. The sentence may start higher or lower; stressed syllables may be stronger or weaker, higher or lower, louder or quieter, quicker or slower; the unstressed syllables may remain at the same level as the stressed syllable before them or go higher or lower. And the voices are different too. All these factors interact in intonation. For the purpose of studying, we can say that rising intonation is used for the emotions mentioned above, but you should understand that rising intonation in different situations may sound differently. For example, a rise expressing surprise may sound a little different from a rise expressing polite interest or a rise asking to repeat. This material will help you understand what rising intonation means and where it is

used, but you will need a lot of listening practice in order to master rising intonation.

Statements

1. Is his name John?
2. Are you leaving?
3. Are we going to the movies?
4. Is it true?
5. Can you believe it?

b) Falling intonation. This is when your pitch lowers at the end of a phrase or sentence. We use falling intonation at the end of a statement or with a question that uses who, what, when, where, why, or how. Falling intonation is used for asking and giving information in normal, quiet, unemphatic style. At the same time, falling intonation conveys certain emotions, such as completion, finality, confidence. Falling intonation sounds more categorical, confident, and convincing than rising intonation. Falling intonation is the most common type of intonation in English. It is used in statements (declarative sentences), special questions, commands (imperative sentences), exclamatory sentences, in the first part of disjunctive questions and in the last part of alternative questions.

Statements

1. I went to the store.
2. She has a new car.
3. I have to work late tonight.
4. My computer is broken.
5. He is coming home.

Questions

1. Who was that?

2. What is his name?
3. When will we leave?
4. Where are you going?
5. Why did you leave?
6. How did he fall?

c) Non-final intonation

In non-final intonation sentences, the pitch rises and falls within the sentence. This type of intonation is used with unfinished thoughts, introductory phrases, series of words and also when we express choices. Let's discuss some examples:

i) Unfinished thoughts

1. She bought the magazine, but she didn't read it.
2. When I finished high school, I got a job.
3. If I study hard, I'll pass the test.
4. I'm going outside, for some fresh air.

ii) Introductory Phrases

Phrases like *as a matter of fact*, *as far as I'm concerned*, *actually*, *in my opinion*, *if you don't mind* and *by the way* also indicate that a thought is not finished, so we use non-final intonation. Some examples:

1. As a matter of fact, I do know where she lives.
2. As far as I'm concerned, she was not suitable for that position.
3. Actually, the movie was pretty good.
4. In my opinion, this car is way too expensive.
5. If you don't mind, I'm going to bed.
6. By the way, have you read that book I lent you?

iii) Series of Words

Suppose that you say you like playing several sports like football, tennis, basketball, and volleyball. Here's how it would sound in English with non-final intonation:

I like playing football, tennis, basketball and volleyball.

We have rising intonation on football, tennis and basketball. The intonation falls on volleyball. Listen again:

I like playing football, tennis, basketball and volleyball.

Some more examples:

1. At college I'm taking psychology, French, history, and linguistics.
2. He left work, came home, took a shower, and went to bed.
3. I need rice, beans, lettuce, and sugar.
4. "I learned law so well, the day I graduated I sued the college, won the case, and got my tuition back." – Fred Allen

iv) Expressing Choices

Non-final intonation is also used when you choose between two or more things. Some examples:

1. Do you want to stay home or go to the movies?
2. Are you going to travel in March or April?
3. Do you speak Spanish or Portuguese?
4. Is your name Mary or Mandy?
5. Would you like a coke or some juice?

4. Wavering Intonation

Wavering intonation is used when we express specific emotions or attitudes within a

word. You can express, for instance, surprise, anger, sarcasm, hesitation, fear, amazement, among others.

Take a look at these two words: you did. I'm going to say them showing that I'm curious, very surprised, disappointed, angry and in agreement. Listen!

1. You did? (curious)
2. You did? (very surprised)
3. You did? (disappointed)
4. You did? (angry)
5. You did. (in agreement)

10.4 CHECK OUT SOME MORE EXAMPLES

1. Thanks a lot. (normal)
Thanks a lot. (very happy)
Thanks a lot. (sarcastic)
2. Okay. (normal)
Okay. (hesitant or unwilling)
Okay! (very excited)
Okay! (frustrated and angry)
3. No! (angry)
No? (surprised)
No... (hesitant)
No. (sarcastic)

10.5 LET US SUM UP

Intonation is like a tune in the voice which is used to express different shades of meaning. Intonation is very important in communication as it gives information beyond just the basic meaning of the words.

10.6 CHECK YOUR PROGRESS (CYP)

Exercise I- Locate the tone in the following sentences:

- a) Where do you live?
- b) Please come in.
- c) Take care.
- d) Do not loose heart.
- e) I will come in.

Exercise II- Locate the tone in the following sentences:

- a) What is the time?
- b) Can you lend me a pencil?
- c) Nice to meet you.
- d) Does she know about this?

10.7 EXAMINATION ORIENTED QUESTIONS

Exercise I- Locate the tone in the following sentences:

- i) Are you Canadian?
- ii) What's your name?
- iii) Why did you do that?
- iv) He's good but I can't trust him.
- v) Nothing can save him now.

10.8 ANSWER KEY (CYP)

Exercise I- a) Falling tone b) raising tone c) raising tone d) raising tone e) Falling tone

Exercise II- a) Falling tone b) raising tone c) Falling tone d) raising tone

10.9 SUGGESTED READING

1. Cruttenden, A. *Intonation*. Cambridge: CUP, 1986. Print.
2. Knowles, G. *Patterns of Spoken English: an Introduction to English Phonetics*. London: Longman, 1987. Print.

SUBJECT VERB AGREEMENT [SECTION - II]

STRUCTURE

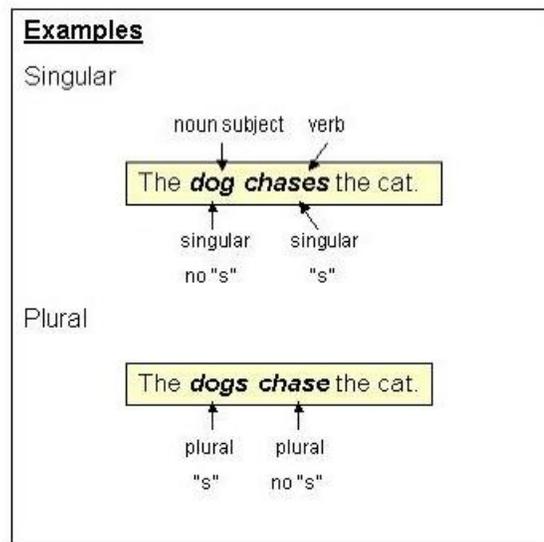
- 10.10 Objectives
- 10.11 Introduction
- 10.12 Rule I to III
- 10.13 Rule IV to VI
- 10.14 Rule VII to IX
- 10.15 Rule X to XI
- 10.16 Let Us Sum Up
- 10.17 Check Your Progress (CYP)
- 10.18 Examination Oriented Question
- 10.19 Answer Key (CYP)
- 10.20 Suggested Reading

10.10 OBJECTIVES

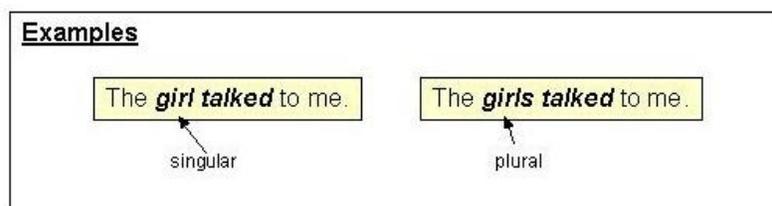
The objective of this lesson is to acquaint the learner with the agreement of the verb with its subject. English grammar is complicated, with rules for every situation. Mastering subject-verb agreement will help you to form correct, clear sentences in your speech and writing. While some rules of subject-verb agreement may seem simple and obvious, others are more difficult and complex. It also acquaints the learner with the format of examination oriented questions.

10.11 INTRODUCTION

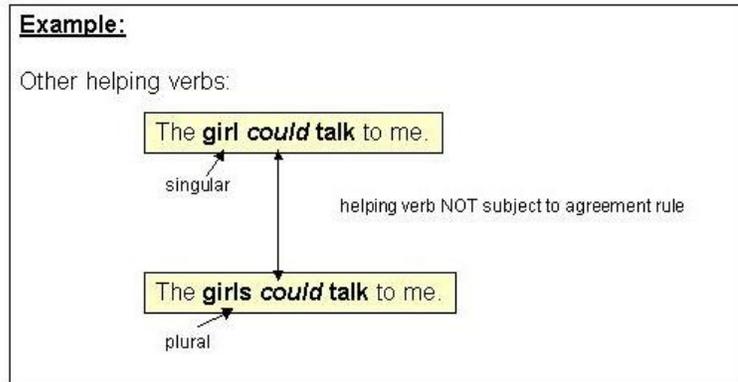
Agreement is the art of making sure that sentence parts agree with one another; you want to make sure that your subjects and verbs match up. Subjects and verbs must agree with one another in number (singular or plural). Thus, if a subject is singular, its verb must also be singular; if a subject is plural, its verb must also be plural. In the present tense, nouns and verbs form plurals in opposite ways: nouns add an “s” to the singular form; verbs remove the “s” from the singular form.



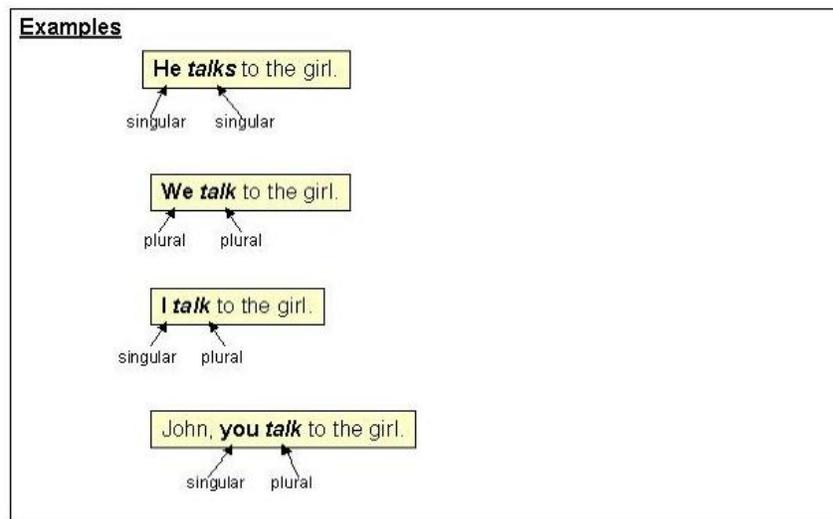
These agreement rules do not apply to verbs used in the simple past tense without any helping verbs.



The agreement rules do, however, apply to the following helping verbs when they are used with a main verb: *is-are, was-were, has-have, does-*



The subject-verb agreement rules apply to all personal pronouns except *i* and *you*, which, although singular, require plural forms of verbs.



10.12 RULE I TO III

i) Rule I

Two or more singular subjects connected by 'and' take a plural.

Eg. 1. Meena and Neena are sisters.

2. Ram, Rahim and Karim go to the same university.
3. A white and a black cows are grazing in the field.

Exceptions a) When two singular nouns refer to the same person or thing, the verb must be singular.

1. My friend and patron is here.
2. All work and no play makes John a dull boy.

Note. When the two nouns refer to the same person, the article is used only once but the article may be used before each noun if different persons are referred to:

1. My friend and my patron are here. (Here friend and patron are two different persons)

b) If two subjects together express one idea, the verb may be in singular:

1. Law and order is to be maintained.
2. Early to bed and early to rise makes a man healthy, wealthy and wise.

ii) Rule II

If two or more singular subjects joined by and are preceded by 'each and every', the verb is usually singular.

1. Each and every girl was given a dress to wear.
2. Every man, woman and child was saved.

iii) Rule III

When two subjects are joined by 'as well as', the verb agrees with the first subject.

1. He as well as his brother is taught in the school.
2. I as well as my friend am thankful to you.

Note. A singular subject followed by words as, as well as, with, together with, along with, in addition to, no less than, except, etc. will take verb in the singular form.

1. The teacher along with his students has left.
2. The teacher no less than the students is at fault.
3. The Captain in addition to his troops, has gone to the war front.

4. Ram as well as his friends was punished.

10.13 RULE IV TO VI

i) Rule IV

Two or more singular subjects connected by or, nor, either...or, neither.....nor, not only....but also, take a verb in the singular form.

1. No nook or corner was left unsearched.
2. Either Rita or Sita is helping today with stage decorations.

a) When the subjects joined by 'or, nor, either...Or neither...nor are of different numbers the verb must be plural and the plural subject must be placed next to the verb.

1. Either the SHO or his subordinates have beaten him.
2. Neither Meena nor her parents were invited in the wedding party.
3. Either Rahul or his brothers are responsible for this sinful act.

b) When the subject joined by or, nor, are of different persons the verb agrees in person with one nearest to it

1. Either he or I am responsible for this mishap.
2. Either I or you are at fault.

ii) Rule V

A collective noun takes singular verb when collection is thought of as a whole; but a plural verb when the individuals of which it is composed are thought.

1. The committee was agreed on the main principles.
2. The jury are divided in their opinions.
3. The Jury is of one opinion.

iii) Rule VI

Some nouns which are plural in form but singular in meaning take a singular verb.

Eg. News, Physics, Economics, Ethics are used as singular.

But Scissors, trousers, Wages, Means etc are used as plural.

1. Politics is a dirty game.
2. Physics is a difficult subject.

10.14 RULE VII TO XI

i) Rule VII

When the subject of the verb is a relative pronoun, the verb agrees in number and person with the predecessor of the relative.

1. God helps those who help themselves.
2. He is one of the players that have ever played.

ii) Rule VIII

Some nouns which are singular in form but plural in meaning take plural verb.

1. Cattle are grazing in the field.

iii) Rule IX

Use a singular verb with distances, periods of time, sums of money, etc when considered as a unit.

1. Ten thousand is a huge price for this dress.
2. Five years is the maximum sentence for that offense.
3. Three kilometers is not a long distance.

10.15 RULE X TO XI

i) Rule X

In sentences beginning with here or there, the true subject follows the verb.

1. There are four problems to solve.
2. Here are the keys for this locker.

ii) Rule XI

- a) If the name of a country, a book, a house, a hotel, etc. is in plural then it will take

a singular verb.

1. The United States of America is a rich country.
 2. The Arabian Nights Tales is a fictional work.
- b) The names of clothing, food, crockery, furniture, footwear, stationery are used as singular.
1. Good furniture is purchased for Anita's wedding.
 2. Good crockery is needed for today's party.
- c) Poultry, perfumery, infantry, battery, etc. are used as plural.
1. Our infantry are strong.
 2. These poultry are mine.

10.16 LET US SUM UP

Subject verb agreement is very important because without it, the reader can be confused. To speak correct English, the reader must have a clear understanding of all the rules related with Subject verb agreement.

10.17 CHECK YOUR PROGRESS (CYP)

Exercise I

- i) Most of the work been finished (has/ have).
- ii) There to be various reasons for his failure (appear/appears).
- iii) It is who has done it (me/ I).
- iv) My friend and patron..... come (has/ have).
- v) My friend and my patron come (has/have).
- vi) Bread and butter..... my favourite food (is/are).

Exercise II

- i) Slow and steady the race (win/wins).
- ii) Ram as well as Sham God fearing (is/are).

- iii) Geeta as well as her sisters well (sing/sings).
- iv) One third of my salary spent on books (is/are).
- v) The newspaper us with up-to-date information about important political events (provide/provides).
- vi) Bacon is critical of those who too much time to study (devote/devotes).
- vii) Cases of myopia among children, particularly among school goers..... on the rise (is/are).

10.18 EXAMINATION ORIENTED QUESTIONS

Exercise I

- i) The teacher as well as the students leaving the classroom (is/are).
- ii) Either Seema or Poonam to attend the meeting (has/ have).
- iii) He told me that honesty the best policy (is/was).
- iv) Many an attempt been made to climb Mount Everest (has/have).
- v) The advertisement column of newspaper us when we can find work for ourselves (tell/tells).
- vi) Financial assistance given to NGOs for treatment of childhood blindness (is/are).

Exercise II

- i) The morning paper to our knowledge all the notable events which occurred in distant lands only the day before (bring/brings).
- ii) Logic and rhetoric a man's ability to debate and argue (develop, develops).
- iii) Carlos is the only one of those students who _____ lived up to the potential described in the yearbook (has/have).
- iv) The International Club, as well as the Choral Society and the Rowing Club to submit a new constitution (need/needs).
- v) One of my best friends _____ an extra on *Seinfeld* this week (are/

is).

- vi) Not only the students but also their instructor _____ been called to the principal's office (have/has).
- vii) Most of the milk _____ gone bad. Six gallons of milk _____ still in the refrigerator (has...are/have...is).
- viii) To an outsider, the economics of this country _____ to be in disarray (seem/seems).
- ix) Lamb's Essays of Elia a study of personality (is, are).
- x) It is who has done this (me, I).
- xi) The militarywas called out (was, were).
- xii) Many of the crew destroyed (was/were).

Exercise III

- i) We going to go to the movies today after school (is/ are)
- ii) The tables loaded down with food during the holidays (was/were).
- iii) Several of the children painting the wall with their fingers (was/were).
- iv) Some of the cakeleft on the table (was/ were).
- v) Some of the boxesopened and thrown in the trash (was/ were).
- vi) Nobody near the treesthe new game that they are playing (likes/ like).
- vii) Few of the applesstill hanging on the tree (is/ are).
- viii) James and Sally..... going to find the new book (is/are).
- ix) Tina..... to think that Tom was not at home (seems/ seem).
- x) Tony the neighbor's really sweet dog (is/ are).
- xi) Ten million gallons of oil a lot of oil (is/ are).
- xii) A number of students absent (was/ were).

Exercise IV

- i) The number..... very small (is/are)
- ii) The committee meeting today (is/are).
- iii) Everybody in the class tickets (has/have).
- iv) Neither of them going to the show (like/likes).
- v) Each of them a good seat (has/ have).
- vi) Either Sameer or you late for class (was/ were).
- vii) Either you or Sameer late for class (was/were).
- viii) The jury today (vote/votes)
- ix) Everybody in the class tickets (has/have)
- x) Neither of them going to the show (like/likes).
- xi) Neither Ram nor Shamexcluded from the meeting (is/are).
- xii) My friend and my teacher each other (like/likes).
- xiii) All the dogs in the town barking (were/was).

Exercise V

- i) The majority of us in favour (is/are).
- ii) Nothing ever to bother him (seem/seems).
- iii) Several pieces of lawn furniture to be replaced (need/needs)
- iv) Physics an interesting subject (is/ are).
- v) Peanut butter and jelly my favorite lunch (is/are).
- vi) All the food been lost (has/ have).
- vii) All the articles of food been spoiled (has/have).
- viii) Most of the work been finished (have/has).
- ix) Much to be done (remain/ remains).
- x) Time and tide for none (wait/waits).

- xi) Slow and steady the race (win/wins).
- xii) The audience of Jammu noisy (is/are).

Exercise VI

- i) The wages of workers risen (has/have).
- ii) The wages of wrong deed..... bad (is/are).
- iii) Neither of the two mangoes good (is/are).
- iv) The cost of all the articlesrisen (has/ have).
- v) Fifty rupees an excessive price for this ball (is /are).
- vi) To accept pay and then not to work dishonesty (is/are).
- vii) Ram as well as Sham God fearing (is/are).
- viii) Not only the Principal but also the students smiling (was, were).
- ix) We knew that hecome (will, would).
- x) The majority of people in Indiapoor (is /are).
- xi) Either you or heto attend the meeting (has, have).
- xii) The council taken the decision (has/have).
- xiii) Many a soldier killed in the battle (was/were).

Exercise VII

- i) The king along with his courtiers gone to his palace (has/have).
- ii) Two kilos of pure ghee six hundred rupees (cost/costs).
- iii) Each one of these houses to let (is/are).
- iv) A variety of goods sold here (is/are).
- v) The firmgiven rewards to its clerks (has/have).
- vi) The military called out (was/were).
- vii) The crew of the plane destroyed (was/were).

- viii) Each of the brothers clever (was/were).
- ix) Neither of the two girls tall (was/were).
- x) Either of these two boys suited to the jobs (is /are).
- xi) The monitor and captain helped me (has/have).
- xii) The monitor and the captain helped me (has/ have).

10.19 ANSWER KEY (CYP)

Exercise I

- i. Have ii. Appear iii. I iv. Has v. have

Exercise II

- i. Wins ii. Is iii. Sings iv. Is v. provides vi. Devote vii. Is

10.20 SUGGESTED READING

- 1. Hall, Pamela. "Grammar's Slammin: Wheels of Subject Verb Agreement". USA: 2009. Print.

HOMOPHONES [SECTION - I]

STRUCTURE

- 11.1 Objectives
- 11.2 What are Homophones?
 - 11.2.1 Solved Examples of Homophones
- 11.3 What are Eponyms?
 - 11.3.1 Types of Eponyms
- 11.4 Fill in the blanks
- 11.5 Self-Check Exercise
- 11.6 Multiple Choice Questions
- 11.7 Suggested Reading

11.1 OBJECTIVES

The objectives of this lesson are:

- a) To familiarize you with Homophones and Eponyms.
- b) To give you an insight into the uses of Homophones and Eponyms.

11.2 WHAT ARE HOMOPHONES?

Homophones are two or more words (such as *knew* and *new* or *meat* and *meet*) that are pronounced the same but differ in meaning, origin, and often spelling.

Adjective: Homophonous or homophonic. A homophone is generally considered a type of homonym for example *Cue* and *Queue*, *Peace* and *Piece*, *Discreet* and *Discrete*. A homophone is a word that sounds exactly like another word, but has a different meaning and a different spelling. If you stand on the stair and stare at the picture, you have a good example of a couple of homophones.

As mentioned above, sets of words like “you’re” and “your” are called homophones. The root of that word, *homo-*, means “same”, and the root *phone-* means “sound.” Homophones are two words that sound the same, but have different meanings. So the words “two,’ and to” are homophones, as are “ate” and “eight’ . Here are a few homophones: *deer* and *dear*, *billed* and *build*, and *sew*, *so*, and *sow*.

➤ **Homophones occur in English because there are multiple ways to spell the same sound.**

For example:

- ◆ The sound of /n/ can be spelled with the letter N or the letter combination KN, resulting in the homophones *night* and *knight*.
- ◆ The sound of /a/ can be spelled A-consonant-E or AY (among other possible spellings), giving us *daze* and *days*.
- ◆ The schwa sound (the muffled /uh/sound of vowels in unaccented syllables) causes words like *complement* and *compliment* to be pronounced alike.

➤ **Examples of homophones**

1 necessary, accessory 2 ad, add 3 ail, ale 4 air, heir 5 all, awl 6 bazaar, bizarre
7 be, bee 8 beach, beech 9 bean, been 10 beat, beet

➤ **Not precisely the same pronunciation.**

1 affect, effect 2 axe, acts 3 axle, axil 4 deal, dele 5 caret, carrot 6 close, clothes 7

cask, casque **8** deuce, juice **9** facts, fax **10** formerly, formally **11** halve, have **12** hostel, hostile **13** ion, iron

➤ **The two spellings have a meaning in common.**

1 ambiance, ambience **2** assay, essay **3** aught, ought **4** cot, cote **5** depository, depository
6 forbear, forebear **7** forego, forgo **8** gage, gauge **9** gel, jell **10** genet, jennet **11** gibe, gybe **12** gray, grey

➤ **Few frequently misused homophones**

1. affect/effect

affect (verb) - to do something that influences someone or something

Example: The actions of the nobility affected girls' ideas of correct behavior.

effect (verb) - to make something happen

Example: His careful work effected (brought about) the new structures in the organization.

effect (noun) - a result or reaction to someone or something

Example: The aristocrats' purchase of more and more elaborate clothing had the effect of increasing social divisions

2. Lay/lie -

Lay, Laid (Present, Past Verb) - to put or set something down

Example: You can lay (present) your books over there.

She laid (past of lay) her books on the table.

Lie, Lay (Present, Past Verb) - for a person or creature to recline or rest in a horizontal position

Example: Every morning, I lie (present) down to take a nap. Yesterday after the exam, I lay (past of lie) down for just five minutes

3. Then/Than

Then (Adverb) - after something has happened; next

Example: If the risks are too great, then the company may gain almost nothing.

Than (Conjunction/Preposition) - used when comparing

Example: Although he should be more grieved than the doctor, Meursault displays much less sorrow

4. Whether/Weather

Whether (Conjunction) - used when talking about a choice between two possibilities

Example: Resources obviously play a big role in whether or not a company takes risks

weather - the temperature or conditions outside

Example : The rainy weather was responsible for the car accident

11.2.1 Solved Examples of Homophones

1. **Beside** - (It's only a preposition meaning 'next to' or in comparison with). Please sit beside me. Our problems are insignificant beside others.

Besides - (It can be either a preposition or an adverb, meaning 'as well as', except or, other than) Besides his books, there were lots of maps. There is nothing we can do beside waiting.

2. **Cannon** - (A big gun) This is an old cannon and cannot be used in the modern warfare.

Canon - (Rule). This is the fundamental canon of morality and we should observe it without reluctance.

3. **Desert** - (A sandy track of land or to give up) Some of the geologists say that the desert of Rajasthan is advancing towards the states of the North.

Dessert - (Course at the end of the dinner). After a sumptuous dinner the guests could not enjoy the dessert.

4. **Dairy** - (Milk Depot). The government dairy was closed today because of the shortage of milk .
Diary (A daily notebook). Some people believe that by keeping a diary one can improve one's habits easily.
5. **Die** - (To expire). If man is to die ultimately, why he should make his life a continuous labour.
Dye - (To colour). The deep dye of religion can never fade and that is why he has become fanatic.
6. **Dual** - (consisting of two). In a drama, he is playing dual role.
Duel - (formal fight between two persons, using arms and other weapons). Both the boys were killed in a fierce duel.
7. **Elicit** - (to draw out) The sole aim of the police is to elicit information from the spy.
Illicit - (Illegal). The illicit distillation of wine is the cause of a great loss to the exchequer.
8. **Further** - (In addition). People did not catch him but as he spoke further, he was understood properly.
Farther (Distant). Nearer the Church, farther from Heaven.
9. **Gate** - (Entrance). The gate of Heaven is open for everyone, if one can desist from committing sin.
Gait - (Manner of walking). The temperament of the man can be judged even by his gait.
10. **Ghostly** - (It relates to ghosts, spirits). She was frightened by the ghostly atmosphere of the jungle.
Ghastly - (shocking, horrible). She was shaken to the roots to see the ghastly murder of the boy.
11. **Stationary** - (Motionless). The car bumped from the rear when the vehicle was stationary.

Stationery - (Writing material). We will not save much by effecting economy in stationery.

12. **Story** - (Narrative). Chancer is one of the greatest story-teller in verse.

Storey - (A floor of the building). A shrill cry was heard from the second storey of the house.

13. **Suit** - (to fit). This proposal will suit me because it accords with my plan.

Suite - (A set of rooms). A suite was reserved for Prime Minister.

14. **Tamper** - (To meddle with). The records should be kept safe, none should tamper with them.

Temper - (Disposition). He is a man of unpredictable temper, the can never stick to his opinion.

15. **Team** - (Group). The Indian Cricket team has been selected by the board.

Teem - (To abound). The valley teems with tourists.

16. **Troop** - (A company of persons or animals moving together) When the bell rang, all the students trooped out of the room.

Troupe - (A group or company of entertainers like circus, dancers etc.) The troupe, coming from a town, met with an accident.

17. **Urban** - (Belonging to the city or town or urban area). A country girl finds it difficult to adjust with the urban culture.

Urbane - (Refined, polished cultured). She is a very urbane person.

18. **Wave** - (To move) Wave your hands and he will come down the hill.

Waive - (To forego) He waived his claims to the property.

19. **Wet** - (containing water). The wet cloth became heavier and it was difficult to carry it.

Whet - (to sharpen). Whet the knife with this piece of stone before cutting this mango.

20. **Yoke** - (Piece of wood placed on the neck of ozan). This yoke of slavery will have to be thrown so that we may make progress.

Yolk - (Yellow of an egg). Do not throw away the yolk child, it is nutritious.

EPONYM

[SECTION - II]

11.3 WHAT ARE EPONYMS?

Eponym

The word eponym (pronounced ep-uh-nim) came into use around 1833 and comes from the Greek word, “eponymos”. Broken down, its construction is as follows: “epi”, meaning “upon or after” and “onyma”, meaning “name”. Simply put: “named after”.

An eponym is a word derived from a name, or a name that becomes a word. The English language has many eponymous words, both common and obscure. Science, Medicine, and the natural world are sources of many familiar eponyms. Eponym is a name of a legend or real person that writers associate with some other person, object, institution, or thing. Simply, we can define it as a famous person whose name is given to someone else, such as Homer has derived the name of his ancient epic *The Odyssey* from a major character, *Odysseus*.

Traditionally, the term “eponym” is used in reference to “a person whose name is or is thought to be the source of the name of something, such as a city, country, or era”. “A real or fictitious person whose name has become synonymous with an era, event, object, practice, or the like”. In this paper, “eponym” is used in a narrower than traditional sense, namely, in reference to people (real people, Biblical and literary characters, gods and heroes in Greek and Roman mythology, etc.) whose names or derivatives thereof have distinct cultural associations and have become an inalienable part of cultural discourse. Generally, these names are associated with a certain (sometimes more than one) quality, character trait, mode of behavior, etc.

- ◆ a real or mythical person from whose name the name of a nation, institution, etc. is derived: Sir William Penn, father of William Penn, is the eponym of Pennsylvania
- ◆ a person whose name has become identified with some period, movement, theory, etc. a noun or name derived from a person’s name (Ex.: *Jacksonville* after Andrew Jackson; *seaborgium* after Glenn T. Seaborg; *Lou Gehrig’s disease*)

➤ Everyday Use of Eponym

- ◆ The **sandwich** was given the name of a British politician, John Montagu, who was fourth Earl of Sandwich.
- ◆ The **cardigan sweater** was named after the British military officer, James Thomas Brudenell, who was Seventh Earl of Cardigan.
- ◆ The **saxophone** was given the name of Sax, a surname of a family from Belgium, which was skilled at making musical instruments.

➤ **List of Eponyms**

This is a list of few common eponyms:

Adam's apple : the lump of cartilage surrounding the larynx (voice box) at the front of the human neck - most noticeable on adult men

atlas : a book of maps

boycott : the withdrawal of support, or the refusal to buy or use something, as a form of protest or activism; (also a verb)

cardigan : a jacket-like, woollen sweater that opens at the front and may have buttons that are often left undone

casanova : a man who easily charms and seduces women; a womanizer

Celsius : a temperature scale based on two fixed points with water freezing at 0°C (zero degrees Celsius) and boiling at 100°C. It is used in temperatures for weather, cooking and so on in most countries.

chauvinist : a person (usually male) with an exaggerated devotion towards a gender, person or group; a person with excessive patriotism

Fallopian tubes : two tubes that lead from the ovaries to the uterus in a female mammal. The ova (female reproductive eggs) travel from the ovary to the uterus through the Fallopian tubes.

paparazzi : photographers who work independently and follow celebrities to get photographs of them, often in an intrusive way

sandwich : two slices of bread with some other food between them, such as meat,

cheese or peanut butter

11.3 TYPES OF EPONYMS

➤ **Types of Eponyms :** There are six structural types of eponyms:

a. Simple

Eponyms in which a proper noun has been fully adopted and become the common named of something else.

- ◆ The Greek figure Atlas holds the world on his shoulders. We now use his name, atlas, as the common term for a book of maps.
- ◆ The watt is the common name for a unit of electric power named after its developer, James Watt

b. Compounds and attributive

Eponyms mix names and descriptions.

- ◆ The loganberry is named after a US lawyer, James Logan.
- ◆ A Mieses opening is a move in a game of chess that is named after Jacques Mieses, a grandmaster of the game.

c. Possessives

Eponyms written in the possessive tense and attribute ownership to their namesake.

- ◆ Newton's laws of physics are named for the physicist, Sir Isaac Newton.
- ◆ The Strait of Magellan is named for Ferdinand Magellan, a Portuguese explorer.

d. Suffix-based derivatives

Eponyms in which the name of the person is combined with a suffix to make a new word.

- ◆ Mesmerism is named after a German physician, Franz Mesmer.
- ◆ Narcissism is named after the mythical character, Narcissus.

e. Clippings

Eponyms in which a name has been shortened or adapted

- ◆ The word “dunce” is a combination of the middle and last names of John Duns Scotus. He was a friar and a theologian who was considered to be a fool.
- ◆ A “gal” is the name of a unit of measurement of acceleration shortened from the name of the scientist Galileo Galilei.

f. Blends

Eponyms in which two words are blended together to make a new one.

- ◆ The word “gerrymander” is a combination of the name Elbridge Gerry and the word Salamander, and refers to an unfair practice of dividing voting districts in a city.
- ◆ The term “Reagonomics” is a combination of the name Reagan and the word Economics, and refers to the policies of US President Ronald Reagan.

➤ **Related Terms**

Eponym is not the only term used when discussing the naming of things. Here are a few related terms:

1. Antonomasia

Like eponym, antonomasia concerns the names of famous people. Whereas eponym uses celebrity’s names for products, antonomasia provides celebrities with names that describe them, often highlighting their most prominent features. Here is an example of antonomasia versus eponym:

Antonomasia: The Philosopher for Aristotle

Eponym : Aristotelian for Aristotle-related studies

2 Epithet

Whereas eponyms are often names given to things by people, epithets are names given to people based on descriptions. Epithets, also known as by names, further

describe prominent figures such as royalty.

Epithet: Alexander the Great

Eporytm: Alexandrian

Eponyms, Antonomasia, and Epithet all involve the naming of certain people or things based on origins or characteristics.

11.4 FILL IN THE BLANKS

1. Get up my—— (sun / son)
2. You —— (ought / aught) to have said it long ago.
3. —— (Buoys / Boys) float on the sea to warn ships of danger
4. He skidded because he did not apply the ____ (brake / break).
5. We must try our best to —— (caste / cast) away all prejudices
6. The —— (hair / hare) has a short tail.
7. The flesh of Kangaroo sells very —— (deer / dear) .
8. He told me the —— (tail / tale) of a fox.
9. What is the —— (prize / price) of it?
10. Please —— (pray / prey) for me

Answers- Son, Ought, Buoys, Break, Cast, Hare, Dear, Tale, price, pray.

11.5 SELF CHECK EXERCISE

1. The children lost _____ dog (there, their, they'r)
2. For breakfast, I had _____ pancake (fore, four, for)
3. I _____ from new York to London (few, flu flew)
4. I got all the answers _____ on my test (write, rite right)
5. I like to have a _____ as a snack everyday (pare, pear, pair)

Q 9. They have booked a luxury _____ near the beach.

a) Suit

b) Suite

Answer- b

Q 10. The boy _____ a ball at me.

a) Through

b) Threw

Answer - b

11.7 SUGGESTED READING

1. English Vocabulary In Use Advanced By Michael McCarthy & Felicity O'Dell.
2. English Grammar & Composition By Wren & Martin.
3. A Practical English Grammar By A.J. Thomson & A. V. Martinet . Fourth Edition.
4. A Hand Book Of English Grammar By Mark Lester And Larry Usage. Tata McGraw Edition.

HOMONYMS [SECTION I]

STRUCTURE

- 12.1 Objectives
- 12.2 Definition
- 12.3 Homonyms and their meaning
- 12.4 Check Your Progress
- 12.5 Examination Oriented Question
- 12.6 Answer Key (CYP)
- 12.7 Suggested Reading

12.1 OBJECTIVES

The objective of this lesson is to introduce homonyms to the learners. The effort of this lesson is also to increase the vocabulary of learners.

12.2 DEFINITION

What are Homonyms?

Homonym is closely related to two other words, *homograph* and *homophone*.

A homograph is a word that is spelt identically to another word but none the less has a different meaning and probably a different origin. For example tear and tear are spelt

identically, but they are pronounced differently and have entirely different meanings. One Tear means to rip and sounds T-AIR and the other Tear is to weep and sounds T-EAR . Many homographs are not even pronounced differently. Thus, the word hide sounds exactly the same whether one means skin of an animal or the verb meaning to conceal or keep out of sight.

A homophone is a word that sounds exactly like another word, but has a different meaning and a different spelling. If one stands on the stair and stare at the picture, one have a good example of a couple of homophones.

It is possible for a word to be homograph or a homophone. However, whatever the word may be, it is also, by definition, a homonym. In other words, homonym is a conceptual word that embraces both homographs and homophones. Hence, homonym can refer to a word that is spelt the same way as another word but sounds differently, to a word that is spelt the same way and sounds identical too, and to a word that sounds the same as another word but is spelt differently. Hence, homonym is just the collective noun for homograph and homophone .

Let us look at the words below:

Race	Race
Bow	Bow
Sight	Site
Read	Reed
Left	Left
Wound	Wound

- a) The word race can mean a running competition (verb) or someone's ethnic background (noun). Therefore, race has at least two very different meanings but again the words sound same and spelt same.
- b) If you bow (verb) to the queen and are wearing a bow (noun) in your hair. The word bow, though it has the same spelling in both cases, has nonetheless got two

different meanings and two different pronunciations. It is, therefore, a homograph but not a homophone but still a homonym.

- c) Site (noun) and Sight (noun) cannot be homographs because they are not spelt the same, but they are homophones because they sound the same.
- d) Reed and Read are homophones, but not homographs.
- e) Left verb as well as noun-is both a homograph and homophone.
- f) Wound is a homograph, but if you wound up some wool, it would sound differently from the wound in your leg, so the word is not a homophone.

12.3 HOMONYMS AND THEIR MEANING

Homonym	Meaning
ad	advertisement
add	to increase
ail	pain, trouble
ale	liquor, beverage
air	atmosphere
err	make a mistake
heir inheritor	
Aisle	passage
Isle	island
I ll	I will
Arc	curved shape
Ark	boat
Ate	past of eat
eight	number
all	everyone, everything
awl	punching tool

aloud	audible
allowed	permitted
altar	table for worship
alter	change
ant	insect
aunt	relative
bail	security
bale	bundle
ball	round body, dance
bawl	cry aloud
bare	no covering
bear	animal, to carry
baron	nobleman
barren	unfruitful
base	bottom
bass or base	in music
bee	insect
be	to exist
beat	strike, win
beet	vegetable
been	past of be
bin	storage container
berry	fruit
bury	to inter
berth	sleeping place
birth	being born

bite	tear with teeth
byte	computer data
blew	past of blow
blue	color
board	wooden slat
bored	disinterested
boarder	a lodger
border	outer edge
born	come into life
borne	carried
bow	archery tool, tie
beau	gentleman friend
bowl	basin , dish
boll	pod, ball
bole	tree trunk, earth
bough	tree limb
bow	to bend, ship part
boy	male child
buoy	floating signal
brake	stopping device
break	past of broke, opening
bread	food
bred	brought up
bridal	belonging to wedding
bridle a curb	
bridal	belonging

broach	to utter
brooch	a jewel
burrow	rabbit hole
borough	town
butt except	
butt push with head	
bye	farewell
by	near
buy	purchase
canon	large gun
canon	law, rule
canvas	material
canvass	to poll
capital	city, uppercase
capitol	building
carrot	vegetable
karat/ carat	weight
caret	proof reading mark
cash	money
cache	hole for hiding goods
cast	mold, throw
caste	status
cede	to give up
seed	germ of plants
cell	small room, body part
sell	to give for money

cancel	judge of suitability
cancel	receiving device
cancel	population count
cancel	faculties
cancel	penny
cancel	to make go
cancel	odor
cancel	breakfast food
cancel	in a series
cancel	masticates
cancel	select
cancel	inexpensive
cancel	bird's chirp
cancel	
cancel	cool
cancel	rock like deposit
cancel	choir
cancel	musical sequence
cancel	string, measure
cancel	inclined trough
cancel	fire a weapon
cancel	summons
cancel	place
cancel	view
cancel	shut
cancel	garments

coarse	rough
course	class, route
compliment	to flatter
complement	full amount
core	inner part
corps	soldiers
council	assembly, group
counsel	give advice
creak	squeaky noise
creek	stream
crewel	embroidery yarn
cruel	mean
cymbal	musical instrument
symbol	representative sign
dam	water blockage wall
damn	curse
dear	beloved
deer	animal
dew	moisture
do	perform
due	owed
die	expire, stamp
dye	color
doe	female deer
dough	unbaked batter

done	finished
dun	pester for payment
dual	two
duel	to fight
earn	acquire for work
urn	vase
eight	number
ate	past of eat
eye	organ of sight
I	myself
aye	yes
fair	clear, pretty
fare	price, food
faze	to disturb
phase	stage
feat	accomplishment
feet	plural of foot
fir	evergreen tree
fur	animal hair
flea	insect
flee	to run away
flour	grain
flower	blossom
flew	past of fly
flue	chimney vent
flu	sickness

for	preposition
fore	preceding
four	number
forth	go forward
fourth	4th
foul distasteful	
fowl	bird
freeze	turn to ice
frieze	decoration
gait	manner of walking
gate	an entry way
groan	deep sigh
grown	participle of grow
gild	adorn
guild	group
guilt	blame
gilt	gold on surface
new	not old
knew	past of know
grisly	frightful
grizzly	type of bear
groan	deep sigh
grown	participle of grow
hail	salute, ice
hale	healthy
hair body growth	
hare	rabbit

hall	corridor
haul	to carry
hay	dried grass
hey	greeting, expression
heal	to cure
heel	back to foot, scoundrel
hear	receive audibly
here	in this place
heard	past of hear
herd	group of animals
hi	greeting
high	great elevation
him	objective pronoun
hymn	religious song
hoard	hide money away
horde	large group
hoarse	scratchy voice
horse	animal
hole	cavity
whole	entire
hour	sixty minutes
our	belonging to us
idol worshipped being	
idle	inactive
idyll	poem
in	preposition
inn	lodging place, tavern

incite	urge
insight	intuition
its	possessive pronoun
it's	it is
kernel	seed
colonel	officer
knead	work dough
need	desire
knew	past of know
new	not old
gnu	animal
knight	title of honor
night	period of darkness
know	understand
no	not so
knot	tied
not	negative
leach	filtrate
leech	worm
lead	metal
led	guided
lean	thin, slant
lien	mortgage
lesson	instruction
lessen	to make less

lie	falsehood
lye	chemical
loan	to lead
lone	solitary
made	created
maid	woman
mail	letters
male	masculine
maize	corn
maze	intricate puzzle
main	principal
mane	hair
mall	hammer, stores
maul	beat, tear up
mantle	cloak
mantel	part of fireplace
marry	to wed
merry	gay
marshal	officer
martial	of war
meet	encounter, match
meat	food
meddle	interfere
medal	a token
mite	small insect
might	possibly, power

morn	early in day
mourn	grieve
naval	nautical
navel	center of abdomen
nay	no
neigh	whinny of a horse
none	no one, not any
nun	female devotee
oar	paddle
ore	mineral
oh	interjection
owe	indebted
one	single
won	gained
pail	bucket
pale	lacking color
pain	agony
pane	square of glass
pair twosome	
pare	to peel
pear	fruit
peace	quiet
piece	a part
peak	high point
peek	to look

peal	loud sound
peel	remove covering
pedal	for the foot
peddle	to sell
peer	contemporary
pier wharf	
pistil	part of a flower
pistol	firearm
plain	simple
plane	airplane, flat surface
pole	stick
poll canvass	
pore	opening in skin
pour	cause to flow
principal	chief, person
principle	main, rule
profit	gain
prophet	foreteller
rain water	
reign	rule
rein bridle	
raise	lift
raze	demolish
rap	strike, singing style
wrap	cover

read	interpret
reed	plant
real	genuine, true
reel	stagger, wind
read	past of read
red	color
retch	vomit
wretch	miserable person
review	go over
revue	musical show
right	correct
rite	ceremony
write	print letters
ring circle, jewelry	
wring	to twist
road	street
rode	past of ride
rolepart played	
roll	bread, turn over
rote	memorized
wrote	past of write
wrung	past of wring
rung	sounded
rye	grain
wrycontemptuous	

sail	ship movement
sale	reduction of prices
scene	vista
seen	participle of see
sea	ocean
see	to view
seam	fastening
seem	to appear
serf	slave
surf	waves
sew	stitch
sow	plant
so	conjunction
shake	vibrate
sheik	Arab leader
shear	clip
sheer	thin, steep
shoe	foot covering
shoo	be gone
shone	past of shine
shown	participle of show
shoot	to kill
chute	channel
slay	kill
sleigh	vehicle

soar	rise high
sore	painful
sole	only, foot bottom
soul	spirit
some	part
sum	total
son	boy child
sun	star
stair	steps
stare	internet gaze
stake	wager, post
steak	meat
stationery	paper
stationary	stagnant
steal	thievery
steel	metal
straight	not crooked
strait	narrow passageway
suite	connected rooms
sweet	sugary, pleasing
tale	story
tail	part of animal
taught	past of teach
taut tight	
tea	drink
tee	golf ball peg

team	group
teem	full off
tear moisture from eyes	
tier	row, tank
their	belonging to them
there	place
they're	they are
threw	past of throw
through	finished, across
thrown	participle of throw
throne	seat of royalty
toe	part of foot
tow pull, drag	
to	preposition
too	also, excess
two number	
urn	vase
earn	gain by labor
vice	sin
vise a pres	
vale	valley
vail	take off
veil	cover
vane	weathercock
vein	blood vessel
vain	conceited

wail	moan
wale	moan
whale	sea animal
waist	part of body
waste	destroy, squander
wait	stay
weight	heaviness
waive	relinquish
wave	move
warn	to caution
worn	affected by wear or use
way	manner, road
wey	of milk
weigh	balance, measure
weak	not strong
week	seven days
wear	to put on
ware	merchandise
where	in which place
wet	moist
whet	to sharpen
which	the one that
witch	sorceress
while	time
wile	deceit
whine	whimpering
wine	alcoholic, beverage

wood	material of tree
would	was willing
wrote	past of write
rote	by memory
yolk	yellow of egg
yoke	oxen collar

12.4 CHECK YOUR PROGRESS

Explain the meaning and use the following homonyms as verb, noun, adjective, pronoun and adverb into sentences:

1. Race, Race
2. Site, Sight
3. Saw, Saw
4. Gate, Gait
5. Groan, Grown
6. Gild, Guild
7. Knew, New
8. Hay, Hey
9. Heard, Herd
10. It's, Its

12.5 EXAMINATION ORIENTED QUESTIONS

Explain the meaning and use the following homonyms as verb, noun, adjective, pronoun and adverb into sentences:

- | | |
|-----------------|---------------------------|
| I. Grate, Great | 2. Council, Counsel |
| 3. Creek, Creak | 4. Compliment, Complement |

- | | |
|----------------------|----------------------|
| 5. Coarse, Course | 6. Sent, Cent, Scent |
| 7. Idle, Idol, Idyll | 8. Buy, By, Bye |
| 9. Arc, Ark | 10. Aloud, Allowed |
| 11. Doe, Dough | 12. Dual, Duel |
| 13. Earn, Urn | 14. Eight, Ate |
| 15. Eye, I, Aye | |

12.6 ANSWER KEY (CYP)

- Race- as noun means someone's ethnic background.
Sentence: To which **race** he belongs?
Race- as verb- run fast/beat fast
Sentence: His heart continued to **race** as he glanced over at Edith.
- Site- as noun- a place
Sentence-The builders were collecting their wages from the **site** hut.
Sight- as noun- the faculty or power of seeing
Sentence- He ran so fast and soon became out of **sight**.
- Saw- past of see as verb
Sentence- He **saw** a big snake on the branch of the tree.
Saw- as noun- a hand tool for cutting wood or other hard materials, typically with a long, thin serrated blade and operated using a backwards and forwards movement.
Sentence- Cut the wood with a **saw**.
- Gate- as noun means a hinged barrier used to close an opening in a wall, fence, or hedge.
Sentence- She closed the front **gate**.
Gait- as a noun means a person's manner of walking.
Sentence- As he strode through the hallway, everyone could tell by his **gait** that he was wealthy.

5. Groan- as verb means make a deep inarticulate sound conveying pain, despair, pleasure, etc
Sentence- Marty **groaned** and pulled the blanket over his head.
Grown- past participle of grow (verb)
Sentence- He had **grown** gentle in five years of city life.
6. Gild- as verb means cover thinly with gold.
Sentence- Camelot's **gilded** towers.
Guild- as noun means a medieval association of craftsman or merchants, often having considerable power; an association.
Sentence- He now founded Saint George's **Guild** himself contributing \$7000.
7. Knew- past of know (verb)
Sentence- He **knew** and respected Laura.
New- as adjective means produced, introduced, or discovered recently
Sentence- The **new** Madonna album.
8. Hay- noun- grass that has been mown and dried for use as fodder.
Sentence- He watched her lift a bale of **hay**.
Hey- exclamation- used to attract attention, to express surprise, interest, on annoyance, or to elicit agreement.
Sentence- **Hey!** What's going on here?
9. Heard- past of hear (verb)
Sentence- Behind her she **heard** men's voices. Herd- collective noun- a large group of animals
Sentence- There are large **herds** of cattle and flocks of sheep and goats.
10. It's- contraction of it is.
It's her right.
Its- determiner - means belonging to.
The ball is in **its** bin.

12.7 SUGGESTED READING

1. Rothwell, David, *The Wordsworth Dictionary of Homonyms*. Wordsworth Reference, 2007,
2. Resource list Homonyms.
http://www.readskill.com/Resources/SkillResourceLists/pdf/RM_HomonymsSD.pdf.
3. Joshi, Manik, Homonyms, Homophones and Homographs, Manik Joshi, 2014.

CORRECTIONS [SECTION - II]

STRUCTURE

- 12.8 Objectives
- 12.9 Rules for Correcting Sentences
- 12.10 Solved Exercise on Corrections
- 12.11 Check Your Progress (Sentence Case)
- 12.12 Self Check Exercise
- 12.13 Let Us Sum Up
- 12.14 Answer Key (CYP)
- 12.15 Suggested Reading

12.8 OBJECTIVES

The objective of this lesson is to make the distance learners alive to those mistakes which they generally commit while writing and which can be eliminated if they are sounded clearly through a practical and frequent exercise which is sure to benefit them in the examination as also their daily routine.

12.9 RULES FOR CORRECTING SENTENCES

Our first table will deal with common errors in the agreement of verb with its subject:-

Incorrect Sentences

1. The voice of the boys are good
2. The old fashion of people are bound to go
3. Are you or Mr. William to go there?
4. Am I or Miss Nisha to do this work?
5. Not one of the boys are here.

Correct Sentences

1. The voice of the boys is good.
2. The old fashion of people is bound to go.
3. Are you or is Mr. William to go there?
4. Am I or is Miss Nisha to do this work?
5. Not one of the boys is here.

Note:- It has to be noted that in conditional and exclamatory sentences the verb sometimes does not agree with its subjects and in number.

Incorrect Sentences

1. If he was in your place, he would have done it
2. Was I present, I would have helped you.

Correct Sentences

1. If he were in your place, he would have done it.
2. Were I present, I would have hepled you.

It should be remembered that two or more nouns or pronouns forming a subject and joined by and are followed by a plural verb. Examples are as follows:-

Incorrect

1. Four and four makes eight.
2. There is Ram and his friend.

Correct

1. Four and four make eight.
2. There are Ram and his friend.

3. In goodness lies our glory
and success.

3. In goodness lie our glory
and success.

4. Next comes our winter holidays.

4. Next come our winter holidays.

Note:- In this context it should be kept in mind that if two nouns joined by and refer to the same thing, they take a single verb. Examples are:-

Incorrect

1. My friend and guide have come.

Correct

1. My friend and guide has come.

2. His enemy, adversary and rival
have gone.

2. His enemy, adversary and rival
has gone.

3. The Judge and Collector are here.

3. The Judge and Collector is here.

4. His wealth and property are lost.

4. His wealth and property is lost.

5. His bravery and courage are
remarkable.

5. His bravery and courage is
remarkable.

But if two nouns joined by 'and' have an article placed before each other, they are followed by a plural verb, for they refer to two different things in such a case. Illustrations are as follows:-

Incorrect

1. The Judge and the collector is here.

Correct

1. The Judge and the Collector are here.

2. The singer and the poet is dead.

2. The singer and the poet are dead.

3. A black and white cow are here.

3. A black and white cow is here.

4. A black and a white cow is here.

4. A black and a white cow are here.

Exception:- If two nouns joined by ‘and’ denote a single object or thought or idea or have the same sense, the verb has to be singular. Examples are:-

Incorrect

1. Fast and speedy win the race.
2. Bread and butter are ready.
3. The horse and carriage are at the gate.

Correct

1. Fast and speedy wins race.
2. Bread and butter is ready.
3. The horse and carriage is at the gate.

Then it has to be remembered that a singular subject joined to other words by ‘as well as’, ‘like’, after together with, ‘along with’, ‘besides’, in addition to, ‘and not’, are followed by a singular verb. Illustrations can be as follows:-

Incorrect

1. Rahim as well as other boys were there.
2. I as well as he is right.
3. The bus along with all its accessories were sold.
4. Victory after victory were registered by us.
5. The fort-in addition to adjoining areas were destroyed.
6. I have lost my scooter along with all its tools. Have you found them?

Correct

1. Rahim as well as other boys was there.
2. I as well as he am right.
3. The bus along with all its accessories was sold.
4. Victory after victory was registered by us.
5. The fort -in addition to adjoining areas was destroyed.
6. I have lost my scooter along with all its tools. Have you found it?

Note:- If nouns or pronouns are joined by ‘not only.....but also’ the verb has to agree with the second noun or pronouns. For example:-

Incorrect

1. Not only I but you also was there.
2. Not only the teachers but also the Principal are at fault.

Correct

1. Not only I but you also were there.
2. Not only the teachers but also the Principal is at fault.

Note:- It should also be noted that verbs must agree with their subjects and not their complements. Here are some illustrations:-

Incorrect

1. It were you who had done it.
2. Flower and fruits is what we do not get here.

Correct

1. It was you who had done it.
2. Flower and fruit are what we do not get here.

Then there are some nouns which are singular in form but plural in meaning. Such nouns are followed by a plural verb. Examples are police, public, committee, audience, gentry and cattle, etc. This can be illustrated as follows:-

Incorrect

1. The police is searching for the thief.
2. The Committee is divided in its opinion.
3. The audience is caring for the acting .
4. There is only four pair of shoes

Correct

1. The police are searching for the thief.
2. The Committee are divided in their opinion.
3. The audience are caring for the acting .
4. There are only four pair of shoes.

Some collective nouns are followed by a singular or plural verb. This depends on the context in which they are used.

Incorrect

1. The marriage party consist of 50 people.
2. The committee were unanimous in their opinion.
3. The majority are opposed to this move.

Correct

1. The marriage party consists of 50 people.
2. The committee was unanimous in its opinion.
3. The majority is opposed to this move.

Note : If a plural noun is a proper name for some single object or some collection unit, it is followed by a singular verb.

Example :-

Incorrect

1. The Soviet States of Russia have succeeded.
2. The Arabian nights are interesting.

Correct

1. The Soviet States of Russia has succeeded.
2. The Arabian night is interesting.

Note : In the case of a plural noun denoting same quantity or quality considered collectively, the verb is usually singular.

Incorrect

1. Twenty years are a long period.
2. Fifty paisa in a rupee are my share.
3. Thirty miles are a considerable distance

Correct

1. Twenty years is a long period.
2. Fifty paisa in a rupee is my share.
3. Thirty miles is a considerable distance

12.10 SOLVED EXERCISE ON CORRECTIONS

Here are some other random example in the following table which can be very useful for the examination -

Incorrect	Correct
1. If you will work, you will pass.	1. If you work, you will pass.
2. There is another side of the problem.	2. There is another side to the problem.
3. He has apologised for me.	3. He has apologised to me.
4. The boys of this college are more intelligent than that college.	4. The boys of this college are more intelligent than those of that college.
5. I have an urgent work at home.	5. I have an urgent piece of work at home.
6. He gave me some advices.	6. He gave me some pieces of advice.
7. He is known by me.	7. He is known to me.
8. I am listening you.	8. I am listening to you.
9. He is being laughed by them.	9. He is being laughed at by them.
10. You are well known by us.	10. You are well known to us.
11. Wait here until I do not return back.	11. Wait here until I return.
12. Await for me here till I do not do it.	12. Await me here till I do it.
13. Wait me at the railway station.	13. Wait for me at the railway station.
14. Walk gently lest you should stumble.	14. Walk gently lest you should not stumble.

- | | |
|---|--|
| 15. No sooner we reached there it started to raining | 15. No sooner did we reach there than it started raining. |
| 16. The patient died before the doctor came. | 16. The patient had died before the doctor came. |
| 17. The scissors is made of steel. | 17. The scissors are made of steel. |
| 18. He is such a person who laughs at us. | 18. He is such a person as laugh at us. |
| 19. Thought he works hard, but he fails. | 19. Though he works hard he fails. |
| 20. He is the eldest boy of the class. | 20. He is the oldest boy of the class. |
| 21. You are the oldest son in the family. | 21. You are the eldest son in the family. |
| 22. Distribute the sweets between boys of the class | 22. Distribute the sweets among the the boys of the class. |
| 23. He said that he will come here tomorrow. | 23. He said that he would come here tomorrow. |
| 24. Do you know what is his father? | 24. Do you know what his father is? |
| 25. We started reading English since Class. | 25. We started reading English from 6th 6th class. |
| 26. It is raining from morning. | 26. It has been raining since morning. |
| 27. He is here from the last 10 years. | 27. He has been here for the last ten years. |
| 28. They got not even single mark in the examination. | 28. They got not even a single mark in the examination. |

- | | |
|---|---|
| 29. Why are you making noise in the class ? | 29. Why are you making a noise in the class ? |
| 30. His brother secured passing marks in the examination. | 30. His brother secured pass marks in the examination. |
| 31. You are a hard worker man. | 31. You are a hard working man. |
| 32. Hardly we left the station than it started drizzling. | 32. Hardly had we left the station when it started drizzling. |
| 33. Every one should do one's duty. | 33. Everybody (one) should do his duty. |

12.11 CHECK YOUR PROGRESS

1. My dog always growl at the postman.
2. This resembles to that.
3. There are less pieces of cheese on this place.
4. Please give it to Mohan or myself.
5. She married with her boss.
6. She smiled friendly.
7. She has a son and daughter.
8. His teaching was like Buddha.
9. I was in Rome during two months.
10. Dad has laid on the sofa all morning.
11. See you on next sunday.
12. Here is my cup; please fill.
13. He speaks English good.

14. The story is too interesting
15. They can't decide if to wait or leave.
16. Why not we dismiss the fellow ?
17. She enjoys to sing.
18. She is taller to I am.
19. Each of the boys were given a prize yesterday.
20. John told to me about it.

12.12 SELF CHECK EXERCISE

Correct the following sentences :-

1. There are many a slip between the cup and the lip.
2. Do not make mountain of mole hills.
3. Water of river are cold.
4. The river has over flown its banks.
5. He asked me to waited there till he did not return back.
6. His brother is a M.P.
7. Today is a holiday.
8. You are my family member.
9. None of the two boys are at a fault.
10. Neither of boys of the class were present.
11. I intend to go to Delhi.

12. She prefers an orange more than a banana.
13. They should avail the opportunity.
14. We are not proudy.
15. He as well as his sisters are rude.
16. There is no place for you here.
17. We are cutting jokes
18. The water is essential for health.
19. We take the lunch at 1 p.m.
20. He is telling truth.

12.13 LET US SUM UP

Well dear learners, in this lesson we have come across some of the most common areas in the sentence correction, that is structure errors, subject-verb agreement errors, verb tense errors, preposition errors, pronoun error, idiomatic errors, etc. Try practicing correction of sentences. Besides, you are also advised to go through Oxford Advanced Learner's Dictionary. The Dictionary will expose you to the correct usage of words/sentence structure, and other grammatical rules for spotting the error in a sentence.

12.14 ANSWER KEY (CYP)

1. My dog always gowls at the postman.
2. This resembles that.
3. There are fewer pieces of cheese on this plate.
4. Please give it to Mohan or me.
5. She married her boss.
6. She smiled in a friendly way.

7. She has a son and a daughter.
8. His teaching was like that of Buddha.
9. I was in Rome for two months.
10. Dad has lain on the sofa all morning.
11. See you next Sunday.
12. Here is my cup; please fill it.
13. He speaks English well.
14. The story is very interesting.
15. They can't decide whether to wait or leave.
16. Why not dismiss the fellow?
17. She enjoys singing.
18. She is taller than I am.
19. Each of the boys was given a prize yesterday.
20. John told me about it.

12.15 SUGGESTED READING

1. Basic to Elementary Grammar : Raymond Murphy.
2. Basic rules of English Grammar : Orient Longman Publishers.
3. Oxford Advanced Learner's Dictionary.