

ENGLISH LANGUAGE AND LITERATURE

A Textbook for Grade 10



E10TB

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Star Educational Books Distributors (P) Ltd.
Delhi, India

ISBN : 978-93-95626-18-7

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Printed on 80 gsm Maplitho paper in Bookman 12 pt.

Typeset and Cover designed by Shri Ganpati Enterprises, Delhi - 110 052

Published and Printed at:

Star Educational Books Distributors (P) Ltd., 4736/23, Ansari Road, Darya Ganj, New Delhi - 110002, India for Ministry of Education, Monrovia, Republic of Liberia

Email: info@estar-bk.com, Website: www.estar-bk.com

Foreword

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

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

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

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

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

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

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

Monrovia, Republic of Liberia
 January 24, 2023

Acknowledgments

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

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

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

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

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

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

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

We remain grateful to you all!

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

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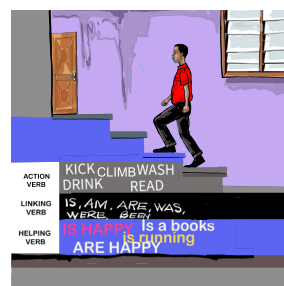
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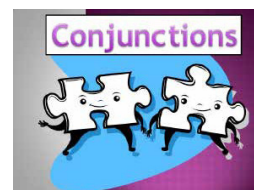
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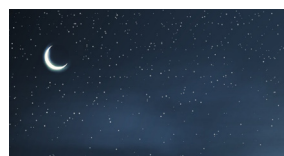
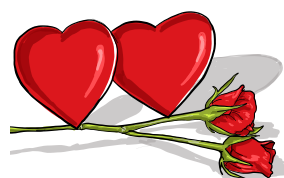


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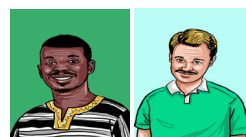


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Language

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Unit II	Grammar: Verbs-Part 1
Unit III	Grammar: Verbs-Part 2
Unit IV	Grammar: Adjectives and Adverbs
Unit V	Grammar: Prepositions, Conjunctions, and Interjections
Unit VI	Grammar: Phrases and Clauses

UNIT

I

GRAMMAR: NOUNS AND PRONOUNS

Learning Outcomes

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

- construct sentences using nouns and pronouns correctly;
- use correct nouns and pronouns in writing different types of compositions;
- distinguish nouns from pronouns;
- use nouns and pronouns effectively in oral and written English;
- improve vocabulary development;
- improve the analytical and digital skills; and
- enhance skills in discussion, communication, writing and group work.

TOPIC OVERVIEW

The unit starts by defining nouns and pronouns. This is followed by the sub-topics, which include the classification of nouns and pronouns. This topic would aid in vocabulary development and assist students in using nouns and pronouns effectively in oral and written English.

The topics need discussions and observations to determine the kinds of nouns and pronouns to use in spoken and written English. Therefore, every effort should be made to ensure that learners have a grasp of the contents. Skills, such as discussion, communication, writing, observation, group work, analysis, research, creativity and innovation, etc., will be developed in the course of the delivery of the various sub-topics.

In this guide, at the end of each unit, review questions are given based on competencies, in order to help you focus on their continuous assessments and make sure the ones set as standard competencies are achieved or not.

You should give special consideration to those who are working above and below the standard levels by encouraging the ones who work above the standard level and by giving extra attention to those who work below the standard level.

COMPETENCIES EXPECTED FROM THE TOPIC

After completing this topic, learners are expected to possess the following competencies:

- effective communication skills;
- analytical and research skills;
- research and problem-solving skills;
- organizational ability;
- digital skills; and
- creativity and innovation skills.

TOPIC OUTCOMES

After completing this unit, learners will be able to:

- use correct nouns and pronouns while writing different types of compositions;

- construct sentences using nouns and pronouns correctly;
- distinguish nouns from pronouns in different types of compositions;
- use nouns and pronouns effectively in oral and written English.

TOPIC OBJECTIVES

Upon completing these topics, learners will be able to:

1. construct sentences using nouns and pronouns correctly;
2. distinguish nouns from pronouns in different types of compositions;
3. use nouns and pronouns effectively in oral and written English.

MAIN CONTENTS IN THIS TOPIC

1. Nouns
 - Common and Proper
 - Concrete and Abstract
 - Singular and Plural
 - Compound and collective
 - Countable and Uncountable
2. Narration: Autobiographical Writing
3. Pronouns (Pronoun Antecedents)
 - Personal Pronouns
 - Possessive Pronouns
 - Indefinite Pronouns
 - Demonstrative Pronouns
 - Interrogative pronouns
4. Narration: Short Story
5. Vocabulary Development
 - Definition of nouns and pronouns
6. Identify and use the kinds of nouns and pronouns correctly in spoken and written English

CHAPTER



E10CH01

1

NOUNS

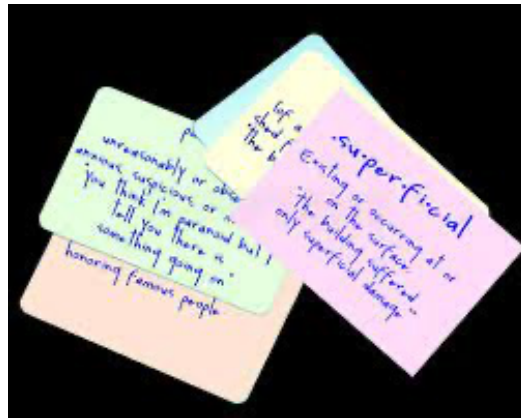
Chapter Contents

- 1.1 Lexis and Structure
- 1.2 Types of Sentences
- 1.3 Parts of Speech

Types of Noun

- Common and Proper
- Concrete and Abstract
- Singular and Plural
- Compound and Collective
- Countable and Uncountable

1.1 LEXIS AND STRUCTURE



What is Lexis?

Lexis means vocabulary in grammar. It is the set of words and phrases in a language. It shows the relationship between words in grammar. The set of all words is called lexical items.

Sentence

A group of words making complete sense is referred to as a sentence. E.g., 'I love reading books.'

1.2 TYPES OF SENTENCES

There are four types of sentences:

- Declarative or Assertive
- Interrogative
- Imperative
- Exclamatory

Declarative Sentences: The sentences that make a statement or assertion are called declarative or assertive sentences.

Examples

- Roses are red.
- Humpty Dumpty sat on a wall.
- The water is very sweet.
- I like coloring.

Interrogative Sentences: The sentences that ask questions are known as interrogative sentences.

Examples

- What is your name?
- How are you feeling?
- Where do you live?
- Are you two sisters?

Imperative Sentences: The sentences that express commands or requests are known as Imperative sentences.

Examples

- May God have mercy upon us.
- Remember to do your laundry today.
- Leave the key under the doormat.
- Don't ever touch my phone.

Exclamatory Sentences: The sentences that express heightened emotions are known as exclamatory sentences. They are always followed by an exclamation mark (!).

Examples

- We won!
- I love ice cream!
- What a shame!
- Wede! You scared the life out of me.



1.3 PARTS OF SPEECH

Words are divided into various kinds of classes, which are referred to as the parts of speech. They are divided on the basis of their use, i.e., the work they do in a sentence.

There are eight Parts of Speech:

- Noun
- Pronoun
- Verb
- Adjective
- Adverb
- Preposition
- Conjunction
- Interjection

Noun

What is a noun?

Nouns are naming words. They are used as names for people, animals and things.

Nouns are of two types:

- Proper nouns
- Common nouns

Proper Noun: It is the name of a particular person, animal or thing. It always begins with a capital letter.

Examples

- There are 15 countries in **Liberia**.
- My sister's name is **Zinah**.
- **Pepper bird** is the national animal of **Liberia**.
- **Ellen Sirleaf** is the former president of **Liberia**.

Common Noun: It is the name given in common to every person, animal and thing of the same class or kind. [Common here means any person, animal and thing can be identified by]

Examples

- I love **dogs**.
- The **child** is playing with a **ball**.
- He is my older **brother**.
- My **uncle** is a **doctor**.

Common nouns can be further divided into two types:

- Countable nouns
- Uncountable nouns

Countable Nouns: These nouns are used for things we can count using numbers. Countable nouns can be of two types:

- I. **Singular Noun:** They refer to a single item. For example, dog, flower, idea, girl, book, etc.
- II. **Plural Noun:** They refer to multiple items. For example, dogs, flowers, ideas, girls, books, etc.

Uncountable Noun: Uncountable nouns are used for things we cannot count using numbers.

Examples

- I love drinking **milk**.
- My dog loves to play in the **rain**.
- He has a hard time controlling his **anger**.
- They share some kind of **history**.

Countable and uncountable nouns can be divided into the following two types:

- Concrete Noun
- Abstract Noun

Concrete Noun: These nouns are things that you can touch, see smell, taste and hear. For example, door, horse, knob, water, cars, shoes, etc.

Abstract Noun: These nouns are used for things that you cannot touch or see. For example, rule, name, lessons, safety, happiness, health, love, etc.

Collective Noun: These nouns are the name of collection or group of persons, places or things.

Examples

- A **crowd** has created all these problems.
- The **jury** has decided to send him to jail.
- A **flock of sheep** is grazing in the field.
- A **bunch of keys** has been lost.

A few collective nouns:

- A committee of members
- A flock of sheep
- A herd of cattle
- A swarm of insects
- A bevy of girls
- A galaxy of stars
- A gang of bandits
- A class of learners
- A fleet of ships
- An archipelago of islands

Compound Noun: These nouns can also be separate words for people, animals, places, things, or ideas, made up of two or more words. Most compound nouns are made with nouns that have been modified by adjectives or other nouns. In many compound nouns, the first word describes or modifies the second word. The second word usually identifies the item. Compound nouns are sometimes one word, like toothpaste, haircut, or bedroom. These are often referred to as closed or solid compound nouns. Sometimes compound nouns are connected with a hyphen: dry-cleaning, daughter-in-law and well-being.

Examples

Compound nouns can be made with two nouns:

- Let's just wait at this bus stop.
- I love watching fireflies on warm summer nights.

- While you're at the store, please pick up some toothpaste, a six-pack of ginger ale and some egg sandwiches.

Compound nouns can be made with an adjective and a noun:

- Let's watch the full moon come up over the mountain.
- Please erase the blackboard for me.

Exercise

1. Answer the following questions:
 - (i) What do you understand by the term "noun"?
 - (ii) Write five different types of collective nouns.
 - (iii) What are the different types of sentences? Explain by giving appropriate examples.
2. Classify the following sentences as imperative, declarative, interrogative and exclamatory:
 - (i) I have two sisters.
 - (ii) Please pass me the pen.
 - (iii) Are you listening to me?
 - (iv) It is so hot!
 - (v) Sit down.
 - (vi) What are you studying?
 - (vii) My name is James.
 - (viii) How well she sings!
 - (ix) Listen to me.
 - (x) Did you complete your homework?
 - (xi) Come here.
 - (xii) I love my dog.
 - (xiii) How ridiculous this is!
 - (xiv) She is so beautiful!
 - (xv) Come out at once.
 - (xvi) She is good at her academics.
 - (xvii) Zoe is left-handed.
 - (xviii) Please give me some water.
 - (xix) I'm really tired!
 - (xx) Have I done anything wrong?

3. Find out nouns from the following sentences and also tell their kinds:
- (i) A burned child dreads the fire.
 - (ii) Little Boima Kroma sat in a corner.
 - (iii) Time and tide wait for none.
 - (iv) A swarm of bees attacked us in the jungle.
 - (v) Red sea lies to the northeast of Africa.
 - (vi) Corn, millets and rice are the three main crops grown in Africa.
 - (vii) Watchen loves to play kickball.
 - (viii) James and Ben are siblings.
 - (ix) A gang of bandits attacked us on our way back.
 - (x) The board of directors approved the presentation.
 - (xi) Always speak the truth.
 - (xii) He has still not reached adulthood.
 - (xiii) Maryam is very sleepy.
 - (xiv) Bread and butter is our necessity.
 - (xv) Alphonso is a very sweet boy.
 - (xvi) Amos loves to eat mutton.
4. Fill in the blanks with a suitable noun:
- (i) There is a _____ of fruits on the table.
 - (ii) The Nile is the longest _____.
 - (iii) Our _____ won the match.
 - (iv) A _____ cards is kept on the table.
 - (v) The _____ could not put out the fire.
 - (vi) The furniture is made of _____.
 - (vii) The _____ ran with all the money.
 - (viii) We must always speak the _____.
 - (ix) _____ is the best policy.
 - (x) George Weah is a famous _____.
 - (xi) A _____ can live only in water.
 - (xii) The story of the _____ and the turtle is very famous.
 - (xiii) _____ is the best medicine.
 - (xiv) The train pulled up at the _____.
 - (xv) My mother has a gold _____.
5. Fill in the blanks with the plural or singular form of the noun given in the brackets:
- (i) There are no _____ (match) in the box.
 - (ii) I have lost one of my _____ (key).
 - (iii) We should brush our _____ (tooth) twice a day.

- (iv) The _____ (fireman) got injured while rescuing a girl.
 - (v) She brought two _____ (dog) home on her way back.
 - (vi) My grandmother always told me bedtime _____ (story).
 - (vii) All the _____ (leaf) fell from the trees.
 - (viii) Insects use their _____ (antenna) to sense their surroundings.
 - (ix) She wants to buy a couple of _____ (dress) for her friend.
 - (x) The police caught the gang of _____ (thief).
6. Fill in the blanks with nouns formed from the words given in the brackets:
- (i) A good _____ (educate) is very important.
 - (ii) The children jumped up and down in _____. (excite)
 - (iii) I do not have enough _____ (patient) to become a teacher.
 - (iv) Her _____ (happy) turned to sorrow when she heard the bad news.
 - (v) These changes will improve the _____ (usable) of the computer.
 - (vi) The exercises are graded according to _____ (difficult).
 - (vii) We had a _____ (discuss) about what to do next.
 - (viii) The article made no _____ (refer) to the possible side effects of the drug.
7. Fill in the blanks with the matching words in the box with the collective nouns:
- birds children directors elephants
kittens onlookers scientists trees
- (i) The board of _____ will discuss this issue in their next meeting.
 - (ii) There was a clump of _____ in the middle of the field.
 - (iii) A group of _____ were standing at the bus stop.
 - (iv) We watched a flock of _____ fly past.
 - (v) Zoe looked after the cat and her litter of _____.
 - (vi) A team of _____ have been working on this problem.
 - (vii) A herd of _____ appeared in the distance.
 - (viii) A crowd of _____ had gathered at the scene.
8. Point out the nouns in the following sentences and classify them as proper noun, common noun, concrete noun, abstract noun and collective noun:
- (i) The boy was rewarded for his honesty.
 - (ii) It was Edison who invented the phonograph.
 - (iii) Still waters run deep.

- (iv) You should never tell a lie.
 - (v) He is on the jury.
 - (vi) Silver and gold are precious metals.
 - (vii) A committee of five was appointed.
 - (viii) We saw a fleet of ships in the harbor.
 - (ix) The class is studying grammar.
 - (x) We all love honesty.
 - (xi) He gave me a bunch of bananas.
 - (xii) Without health, there is no happiness.
 - (xiii) I believe in his innocence.
 - (xiv) Wisdom is better than strength.
 - (xv) So wisest of kings.
 - (xvi) Old habits die hard.
 - (xvii) Cleanliness is next to Godliness.
 - (xviii) I recognized your voice at once.
 - (xix) You can't pump the ocean dry.
 - (xx) The early bird catches the worm.
 - (xxi) The cackling of geese saved Rome.
 - (xxii) She was selected to present a bouquet of flowers to the chief guest.
 - (xxiii) Monrovia is the capital of Liberia.
 - (xxiv) The government is in favor of the poor.
 - (xxv) I often think of the happy days of childhood.
9. Check whether in the following sentences correct form of noun of the word given in the brackets is used or not. If it is incorrect, rewrite the correct statement:
- (i) He is a government service. (*serve*)
 - (ii) I was shocked at his failing to win the election. (*fail*)
 - (iii) The aim of this society is the prevention of cruelty to animals. (*prevent*)
 - (iv) What is the weighing of this box? (*weight*)
 - (v) The bank approved my loan. (*loan*)
 - (vi) He is full of pride as he is very rich. (*proud*)
 - (vii) Angry is bad for health. (*angry*)
 - (viii) The judge found him innocently. (*innocence*)
 - (ix) It is my pleasing to welcome you. (*please*)
 - (x) Preventing is better than cure. (*prevent*)
 - (xi) He hating eating vegetables. (*hate*)

- (xii) Everyone praised Nyankun for his courage. (*courageous*)
 - (xiii) He is very sympathy towards the poor. (*sympathy*)
 - (xiv) She has a bad habit of overthink. (*overthink*)
 - (xv) The captain put everyone's life in danger. (*danger*)
 - (xvi) He could not handle the humility and went away. (*humiliate*)
10. The following passage contains a number of uncountable nouns. Put "C" after the concrete nouns and "A" after the abstract nouns: Everyone should understand the importance () of a healthy diet. You should eat plenty of fruits () and vegetables, and not too much fat () and sugar. Regular exercise () is also good for your health (). Try walking or cycling to school, or to your place of work (), instead of going by car or bus. If this gives you a thirst (), then satisfy it with water (), not a sweet drink such as cola ().
11. Fill in the blanks to complete each compound noun, or write the one-word compound noun that fits best.
- (i) Prevent a heart ____ by eating properly and getting enough exercise. (A — stroke, B — attack, C — murmur)
 - (ii) Do you prefer peppermint or cinnamon flavored ____? (A — cookies, B — toothpaste, C — apple sauce)
 - (iii) The full ____ looked enormous as it rose over the horizon. (A — moon, B — sun, C — sunset)
 - (iv) I'm going to the barber for a _____. (A — trim, B — new style, C — haircut)
 - (v) They're digging a new swimming ____ in the park. (A — suit, B — pool, C — game)
 - (vi) I'd love to learn to pilot an _____. (A — boat, B — airplane, C — submarine)
 - (vii) One reason donuts are fattening is that they're fried in cooking _____. (A — oil, B — sugar, C — pans)
 - (viii) Shelly is upset because she lost an _____. (A — input, B — earring, C — friendship)
 - (ix) We put a ____ in the garden to chase birds away. (A — runway, B — sunshade, C — scarecrow)
 - (x) I've got to pick up a package at the post _____. (A — man, B — office, C — book)

CHAPTER



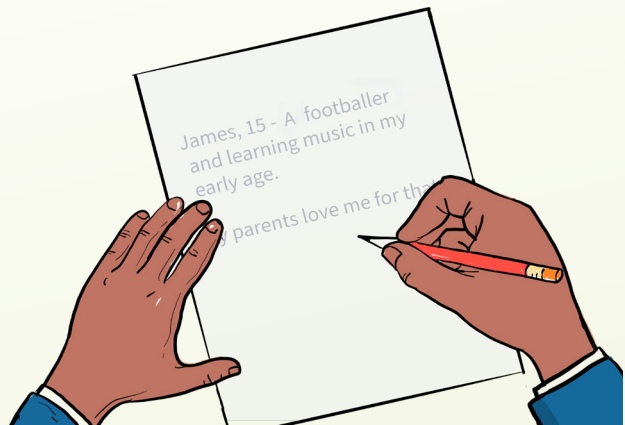
E10CH02

2

NARRATION AND AUTOBIOGRAPHICAL WRITING

Chapter Contents

- 2.1 Narration
- 2.2 Autobiographical Writing



2.1 NARRATION

Narration generally means any kind of explanation or telling of something. It is usually used in reference to storytelling.

Narration is the act of telling a story, usually in some kind of chronological order.

Indirect and direct speech play an important role in the knowledge of learners. Knowing when to use direct and indirect speech can help learners form grammatically correct sentences. Getting direct and indirect speech exercises is quite easy. However, getting the right kind of exercise that is appropriate for your child's age and understanding is difficult.

What is direct narration?

When the actual words or sentences as spoken by the speaker are quoted in a speech, it's called direct speech or narration.

What is indirect narration?

When the speaker reports the quoted speech in the form of a narrative without changing the meaning of the actual quotation or words, it is called indirect narration.

Plot, character, conflict and resolution are the four basic components of all narratives and themes. The use of sensory details is crucial to emotionally engage the reader. A strong introduction is important to hook the reader. A strong conclusion should add resolution to the conflict and evoke the narrative's theme.

2.2 AUTOBIOGRAPHICAL WRITING

An autobiography is a biography of a person's life written by the person themselves. Autobiographies are typically written in first person and detail events in someone's life from the beginning, often leading to a core subject of the author's life. Autobiographies are often boring to read because the emphasis is on presenting events in a factual manner rather than in the narrative style of storytelling. It is far better to write an autobiography in narrative form that will tell your story in such a way that readers will be engaged enough to believe it could be their story as well.

Choose the focus of your autobiography and the events in your life you will write about. Outline those events in the order they'll appear. The mundane events that come with living are there for all of us and important only to those who live them. Keep your story interesting by only including what is unique to your story.

Plot your autobiography creatively. Order the events as if you're telling a story. Forget about chronological order. Think about a beginning, middle and end. Consider breaking your autobiography into several major chapters that cover specific periods of your life and add sub-sections within those chapters that cover events that shaped those periods of your life.

Keep it colorful. Don't just stick to the facts. Engage your reader with writing that draws them in and makes them feel as if you're telling them a story. Don't make up events in your life, but a little creative license can go a long way. This can often be achieved by combining events in your life to make them more interesting or to better pace the telling of your story. Treat the people in your autobiography as characters in a novel. Find the traits about them that made you love them and show those traits to your readers.

Don't wander. This isn't the time to reminisce. Tell your story in a smooth-flowing narrative. Keep the focus on that aspect of your autobiography that made you want to write it to begin with.

Sample Autobiography

Long walk to freedom by Nelson Mandela

No one is born hating another person because of the color of his skin, or his background, or his religion. People must learn to hate, and if they can learn to hate, they can be taught to love, for love comes more naturally to the human heart than its opposite.

For anyone paying attention in 1990, the release of Nelson Mandela from jail in South Africa was a momentous news. He was seen as a terrorist under apartheid rule. In the autobiographical *Long Walk to Freedom*, Mandela recounts his life from early childhood through his nearly three decades in prison. The book was first published in 1994, the same year Mandela became the President of South Africa.

Exercise

1. Change into Indirect Narration.

- (i) Where do you live?" the stranger asked Washington.
- (ii) The teacher said to Jande, "Why are you laughing?"
- (iii) "Call the first convict," said the jury.
- (iv) "Call the ambulance," said the man.
- (v) Zoedua said to me, "I shall do the work."
- (vi) My mother said to me, "You were wrong."
- (vii) Mr Armah said to me, "Please wait here till I return."
- (viii) The captain said to me, "Bravo! You have played well."
- (ix) Edward said, "Alas! My pet died."
- (x) Ade said, "I may go there."
- (xi) Alphonso said to Zoedua, "Do you hear me?"
- (xii) The boy said, "Let me come in."
- (xiii) Granny said to me, "May God bless you."

2. Convert the following into direct speech.

One of them told Jackson that the latter had forgotten one thing that belonged to a mill. Jackson enquired what that was. The friend asked where the miller was. Jackson replied that (absence of the miller) was true — and he must look for one.

CHAPTER



E10CH03

3

PRONOUNS (ANTECEDENTS OF PRONOUNS)

Chapter Contents

- 3.1 What are Pronouns?
- 3.2 Types of Pronouns

Sub-topic

- Personal Pronouns
- Possessive Pronouns
- Indefinite Pronouns
- Demonstrative Pronouns
- Interrogative Pronouns

Pronoun

3.1 WHAT ARE PRONOUNS?

PRONOUN = PRO + NOUN
 In place of Naming word

Zinah is reading He is reading

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

Examples

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

Antecedent of a Pronoun

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

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

Pronouns can be classified in three cases:

- Subjective Case
- Objective Case
- Possessive Case

Table 1

Subjective	Objective	Possessive
I	me	my, mine
we	us	our, ours
you	you	your, yours
he	him	his
she	her	her, hers
they	them	their, theirs
it	it	its

3.2 TYPES OF PRONOUNS

There are nine types of pronouns:

Table 2

S.No.	Pronoun Type	Examples
1.	Personal pronouns	I, you, he, she, it, we, they
2.	Possessive pronouns	Mine, yours, his, hers, ours, theirs
3.	Relative pronouns	Which, who, that
4.	Demonstrative pronouns	This, that, these, those
5.	Emphatic and Reflexive pronouns	Myself, yourself, himself, herself, itself, ourselves
6.	Indefinite pronouns	None, several, many, some, any, somebody, nobody
7.	Interrogative pronouns	Which, who, what
8.	Reciprocal pronouns	Each other, one another

Personal pronouns

A pronoun that indicates a person is called personal pronoun.

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

Possessive pronouns

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

The possessive pronouns are mine, yours, his, hers, ours and theirs.

Examples

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

Relative Pronouns

The pronouns that are used to connect a clause or a statement are called **relative pronouns**. A relative pronoun introduces a clause that describes a noun. This clause is called an adjective clause.

The following relative pronoun introduces the adjective clause (underlined) that provide information necessary to identify the noun:

Education is the most powerful weapon, **which** you can use to change the world.

The relative pronouns are *that*, *which*, *who*, *whom* and *whose*.

Examples

- The man **who** came yesterday was a fraud.
- The pen, **which** you gave me, is defective.

Demonstrative Pronouns

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

The demonstrative pronouns are *this*, *that*, *these*, and *those*.

Examples

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

Emphatic Pronouns

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

The emphatic pronouns are *myself*, *yourself*, *herself*, *himself*, *itself*, *ourselves*, *yourselves* and *themselves*.

Examples

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

Reflexive pronouns (Intensive pronouns)

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

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

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

Examples

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

Indefinite Pronouns

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

Examples

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

Interrogative Pronouns

An interrogative pronoun is used to ask a question. Pronouns, such as **who, where, which, whom**, etc., which tend to ask a question, are called interrogative pronouns.

Examples

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

Reciprocal Pronouns

A **reciprocal pronoun** is used to express a mutual action or relationship. The reciprocal pronouns are 'each other' and 'one another'. When the antecedent of a reciprocal pronoun is two things, use 'each other'. When it's more than two things, use 'one another'.

Examples

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

Exercise

1. Fill in the blanks using proper nouns.
Boima Kroma lives in Liberia, ___ is a doctor. All the people like ___ because of ___ helping nature. Most of ___ patients are poor but ___ does not charge much money. ___ daughter goes to school. ___ studies in the 1st grade. ___ teachers love ___ very much. ___ friends are also very good, ___ always encourage ____.
2. What is a pronoun?
3.
 - (i) Select the pronoun:
 - (a) But
 - (b) On
 - (c) She
 - (ii) Select the pronoun:
 - (a) itself
 - (b) they
 - (c) which

- (iii) Select the sentence with personal pronoun:
 - (a) People buy into the leader before they buy into the vision.
 - (b) The only thing worse than being blind is having sight but no vision.
- (iv) Select the pronoun:
 - (a) It
 - (b) An
 - (c) Over
- (v) Select the possessive pronoun:
 - (a) He
 - (b) His
 - (c) Him
- (vi) Select the interrogative pronoun:
 - (a) He
 - (b) What
 - (c) Him
- (vii) Select the relative pronoun:
 - (a) Which
 - (b) When
 - (c) Why
- (viii) Select the pronoun:
 - (a) A house divided against itself cannot stand.
- (ix) What type of pronoun is being described?
This type of pronoun is paired with another noun to show that noun is acting on itself.
 - (a) A relative pronoun
 - (b) A possessive pronoun
 - (c) A reflexive pronoun
- (x) Select the possessive pronoun:
 - (a) Mine
 - (b) Between
 - (c) Has

- (xi) Select the sentence with a demonstrative pronoun:
- (a) The latest news is shocking.
 - (b) These are lethal.
 - (c) They love it.
4. Choose the correct pronoun from the given options.
- (i) My sister loves to read books. **(She/Her)** Put in a blank _____ is a thorough reader.
 - (ii) **(They/He)** _____ visited their aunt's place yesterday.
 - (iii) Kalpana completed the packing _____ **(herself/themselves)**.
 - (iv) The dress _____ **(that/who)** I bought yesterday needs to be altered.
 - (v) The boxers punched _____ **(each other/one another)**.
 - (vi) **(These/There)** _____ stairs are extremely steep.
5. Choose the correct demonstrative pronoun to fill in the blank from the options given below.
- (i) I really like watching old shows. _____ are some of the best things on TV.
 - (a) Those
 - (b) That
 - (c) This
 - (d) These
 - (ii) Please hand me _____ .
 - (a) Those
 - (b) That
 - (c) This
 - (d) These
 - (iii) _____ is some of the nicest weather we've had lately.
 - (a) Those
 - (b) That
 - (c) This
 - (d) These

6. Choose one of the following indefinite pronouns to fill each blank: from here or from the following questions.
- (i) After the parade, _____ met up in the town square.
 - (a) something
 - (b) everyone
 - (c) anywhere
 - (ii) Would you like _____ to drink.
 - (a) something
 - (b) everyone
 - (c) anywhere
 - (iii) I searched all over, but couldn't find my notes _____.
 - (a) something
 - (b) everyone
 - (c) anywhere
7. Select an interrogative pronoun to fill the blank in each sentence.
- (i) _____ flavor do you prefer?
 - (a) Whom
 - (b) Which
 - (c) Who
 - (ii) I heard someone at the door but wasn't sure _____ it was.
 - (a) What
 - (b) Which
 - (c) Whom
 - (iii) _____ do you want for lunch?
 - (a) What
 - (b) Which
 - (c) Who
8. Choose the correct intensive pronoun to fill the blank, remembering that they always end in '-self' or '-selves'.
- (i) I slipped on the sidewalk and hurt _____.
 - (a) himself
 - (b) themselves
 - (c) myself

- (ii) The kids rode the rollercoaster by _____.
 - (a) themselves
 - (b) herself
 - (c) himself
 - (iii) She bought _____ a new car.
 - (a) himself
 - (b) myself
 - (c) herself
9. Choose the correct personal pronoun to fill each blank.
- (i) _____ am learning to speak better English.
 - (a) I
 - (b) Me
 - (c) You
 - (ii) Thanks for the package! Please leave _____ on the table.
 - (a) them
 - (b) them
 - (c) it
 - (iii) Ben was surprised when _____ discovered that his friends were hiding in the living room.
 - (a) she
 - (b) he
 - (c) they
10. Choose the correct possessive pronoun to fill each blank.
- (i) I lost _____ phone last night.
 - (a) mine
 - (b) my
 - (c) ours
 - (ii) They bought new furniture for _____ house.
 - (a) mine
 - (b) their
 - (c) ours

- (iii) We're going to get _____ test results today.
(a) mine
(b) yours
(c) our
11. Choose the correct reciprocal pronoun to fill the blank, remembering that reciprocal pronouns include 'each other' and 'one another'.
- (i) Dan and I waved hello to _____.
(a) each other
(b) one another
- (ii) The low learners talked to _____.
(a) each other
(b) one another
- (iii) The two boys threw the ball back and forth to _____.
(a) each other
(b) one another
- Choose the correct reflexive pronoun to fill the blank.
- (iv) I'm always talking to _____.
(a) themselves
(b) myself
(c) herself
- (v) John likes to do things by _____.
(a) myself
(b) ourselves
(c) himself
- (vi) You can do it _____.
(a) yourself
(b) himself
(c) themselves

12. Choose the correct relative pronoun to fill the blank.

- (i) The tallest child, _____ was also the oldest, was also the most outgoing.
 - (a) who
 - (b) that
 - (c) whose
- (ii) I don't recognize the song _____ is playing.
 - (a) which
 - (b) that
 - (c) who
- (iii) I rode my bike, _____ has a headlight, home in the dark.
 - (a) that
 - (b) whom
 - (c) which



E10CH04

CHAPTER

4

NARRATION: SHORT STORY

Chapter Content

4.1 What is a Short Story?



The use of a written or spoken commentary to convey a story is known as **narration**. Narration is conveyed by a narrator: a specific person or unspecified literary voice, developed by the creator of the story, to deliver information to the audience, particularly about the plot (the series of events).

4.1 WHAT IS A SHORT STORY?

A short story is a work of prose fiction that can be read in one sitting—usually between 20 minutes to an hour. There is no maximum length, but the average short story is 1,000 to 7,500 words, with some outliers reaching 10,000 or 15,000 words. At around 10 to 25 pages, that makes short stories much shorter than novels, with only a few approaching novella length. A piece of fiction shorter than 1,000 words is considered a “short story” or “flash fiction,” and anything less than 300 words is rightfully called “microfiction.”

A short story author has to choose between telling her story using the voice of one of her characters or assuming a detached, omniscient perspective that gives her greater flexibility in describing the story’s setting and characters. Each type of narrative has specific strengths and weaknesses, and the best type of narrative for a story depends on the dramatic effect the author is trying to achieve and her skill in using a particular type of narrative.

First Person

A first-person narrative is written from the point of view of one of the short story’s characters, and while this character is usually the story’s protagonist, a supporting character can also provide narration. A first person narrative gives readers the most penetrating look into the character’s thoughts, feelings and motivations, giving the events that character undergoes greater dramatic weight. The trade-off is that the reader does not have any more insight into the story’s other characters or events than what the narrator knows. First person narration does not lend itself as easily to descriptive prose as readily as a third person narrative, either. A character’s descriptions of people, settings or emotions can easily sound forced and awkward if the writer tries to sound self-consciously literary, because a typical person’s internal monologue is not inherently dramatic or profound.

Second Person

A writer uses a second-person narrative to write her short story as if the reader were the story's central character, so a typical sentence might read, "You put on your coat and trudge into the downpour." Authors rarely use second person narrative, because even if the writer is exceptionally skillful, the second person form can feel very forced and unnatural to the reader.

Third Person

Third person narration is the most commonly used narrative in short stories, featuring an omniscient, detached voice. A writer can use this perspective to reveal characters' thoughts and motivations with more freedom than he has with a first person narration, giving the reader a comprehensive overview of all the events happening within the story. Limited third person narration focuses primarily on a single character's experiences, though the writer does not speak with the voice of that character and retains the freedom to give the reader information that the character would not have. A writer using a limited third person narrative may also shift between characters over the course of the story, focusing on different characters in different times or geographic locations as the story progresses.

The four basic components to all narratives are plot, character, conflict, and theme. The use of sensory details is crucial to emotionally engaging the reader. A strong introduction is important to hook the reader. A strong conclusion should add resolution to the conflict and evoke the narrative's theme.

Elements of a Short Story

A short story is a work of short, narrative prose that is usually centered around one single event. It is limited in scope and has an introduction, body and conclusion. Although a short story has much in common with a novel, it is written with much greater precision. Any time you are asked to write an essay that is based on a piece of fiction, the following guide and questions may help you.

Once you examine these narrative elements, you want to look for patterns, or motifs, in the work. Pay attention to the words and images that are related.

Setting

Setting is a description of where and when the story takes place. In a short story there are fewer settings compared to a novel. The time is more limited. Ask yourself the following questions:

- How is the setting created? Consider geography, weather, time of day, social conditions, etc.
- What role does setting play in the story? Is it an important part of the plot or theme? Or is it just a backdrop against which the action takes place?
- Does the setting change? If so, how?

Study the time period, which is also a part of the setting, and ask yourself the following:

- When was the story written?
- Does it take place in the present, the past, or the future?
- How does the time period affect the language, atmosphere or social circumstances of the short story?

Characterization

Characterization deals with how the characters in the story are described. In short stories there are usually fewer characters compared to a novel. They usually focus on one central character or protagonist. Ask yourself the following:

- Who is the main character?
- Who or what is the antagonist?
- Are the main character and other characters described through dialogue – by the way they speak (dialect or slang for instance)?
- Has the author described the characters by physical appearance, thoughts and feelings, and interaction (the way they act towards others)?
- Are they static characters who do not change?
- Are they dynamic characters who change?
- What type of characters are they? What qualities stand out? Are they stereotypes?
- Are the characters believable?
- Do the characters symbolize something?

Plot and Structure

The plot is the main sequence of events that make up the story. In short stories the plot is usually centered around one experience or significant moment. Consider the following questions:

- What is the most important event?
- How is the plot structured? Is it linear, chronological or does it move around?
- Is the plot believable?

CONFLICT: Conflict or tension is usually the heart of the short story and is related to the main character. In a short story there is usually one main struggle.

- How would you describe the main conflict?
- Is it an internal conflict within the character?
- Is it an external conflict caused by the surroundings or environment the main character finds himself/herself in?

CLIMAX: The climax is the point of greatest tension or intensity in the short story. It can also be the point where events take a major turn as the story races towards its conclusion.

- When does the climax take place?

RESOLUTION: The resolution is the end of the story. It focuses on how the conflict is ultimately resolved.

- Are the closing sentences significant? How does the end relate or connect to the opening?

Narrator and Point of View

The narrator is the person telling the story. Consider this question: Are the narrator and the main character the same?

By point of view we mean from whose eyes the story is being told. Short stories tend to be told through one character's point of view. The following are important questions to consider:

- Who is the narrator or speaker in the story?
- Does the author speak through the main character?
- Is the story written in the first person "I" point of view?
- Is the story written in a detached third person "he/she" point of view?

- Is there an “all-knowing” third person who can reveal what all the characters are thinking and doing at all times and in all places?
- Is the narrator trustworthy?

Style

The author’s style has to do with his or her vocabulary, use of imagery, tone, or the feeling of the story. It has to do with the author’s attitude towards the subject. In some short stories the tone can be ironic, humorous, cold, or dramatic.

- Is the author’s language full of figurative language: metaphors, symbols, personification, etc.?
- What images are used?
- What is the tone or mood of the story?

Theme

The theme is built on a topic, such as death, hope, the Liberian dream, etc., and how the topic affects the human condition, society, or life. As a reader, focus on what the story is revealing about the topic. The theme should be expressed as a statement, a general observation about human nature.

To help you write a thematic statement, consider the following:

- What is the story about — its general topic(s) (ie., money, wealth, death, etc.)?
- How is the topic developed? (Consider how characters change, symbols, climax, etc.)
- Do you notice any patterns in imagery, diction, etc.?
- Does the title have any significance?
- Does the narrator or character include any statement(s) that reveals a theme or observation?

What is NOT a theme

- a word or phrase (topic or subject)
- a command
- a judgment

To help you construct the thematic statement, make a list of important images, topics, etc., found in the text. Try to create a statement that includes the words in your list.

Example of a short story:

A Friend in Need is a Friend Indeed

Once upon a time, there lived a lion in a forest. One day after a heavy meal, it was sleeping under a tree. After a while, there came a mouse and it started to play on the lion. Suddenly the lion got up with anger and looked for the one who disturbed its nice sleep. Then it saw a small mouse standing trembling with fear. The lion jumped on it and started to kill it. The mouse requested the lion to forgive it. The lion felt pity and left it. The mouse ran away.

On another day, a hunter caught the lion in a net. The mouse came there and cut the net. Thus, the lion escaped. Thereafter, the mouse and the lion became friends. They lived happily in the forest afterwards.

Perspective from which a story is told

First Person Example: I needed a long-deserved break after our exams because fatigue was written all over our faces. I suggested to the group that we play the game of basketball with the junior high classes competing against the senior high classes.

Note: The use of I denotes that the story is being narrated from a First-Person Point of View or that the narrator is a character in the story.

Second Person Example: You played a great game and scored the highest points for your team. You must be exhausted, and your classmates are overwhelmed with joy.

Second Person Pronouns

Different personal pronouns are used for each point of view. Remember, personal pronouns (used to refer directly to a person or people) come in different cases: subjective, objective, possessive, and reflexive.

Point of View	Subjective Pronouns	Objective Pronouns	Possessive Pronouns	Reflexive Pronouns
First Person	I, we	me, us	my, mine, our, ours	myself, ourselves
Second Person	you	you	your, yours	yourself, yourselves
Third Person	he, she, it, they	him, her, them	his, her, hers, its, their, theirs	himself, herself, itself, themselves

As seen in the table, the second person pronouns are: you, your, yours, yourself, and yourselves.

Types of Third-Person Point of View

The concept of third-person point of view is straightforward, but this narration style has several different applications. These include:

- Third-person limited point of view
- Third-person omniscient point of view
- Third-person objective point of view

Each of these kinds of third-person narration have different impacts on the readers and are best applied to different kinds of literature.

Exercise

1. Fill in the blank to define the three types of third-person narration covered in this lesson.
 - (i) In _____, the narrator tells us about the thoughts and feelings of every character in the story.
 - (ii) The narrator describes events and actions, not thoughts and feelings, in _____.
 - (iii) _____ involves the narrator describing the inner thoughts and feelings of only one character.
2. What is a short story and why is it called such?
3. Identify the elements of a short story and provide an example for each element.
4. Outline the perspective/point of view from which stories are told.

Creativity

Create a story about anything that you are interested in. Choose a point of view for your narration and include all elements of a short story.

CHAPTER



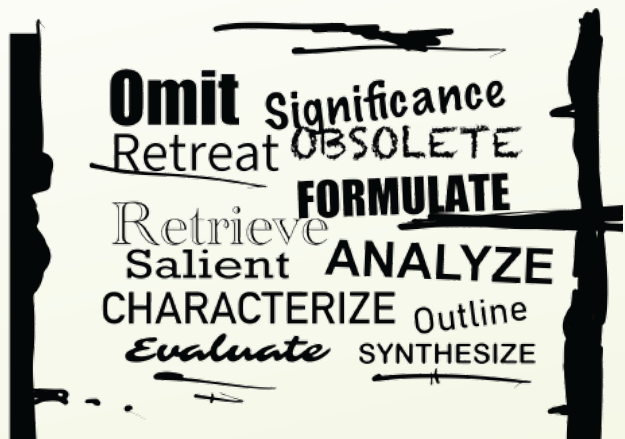
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5

VOCABULARY DEVELOPMENT

Chapter Contents

- 5.1 Vocabulary
- 5.2 Types of Vocabulary
- 5.3 Ways to Improve your Vocabulary



5.1 VOCABULARY

Vocabulary forms an integral part of the process of reading and readers' comprehension. It refers to the words needed for communicating effectively. It implies receptive vocabulary and expressive vocabulary. Receptive vocabulary refers to the words that we hear and read while expressive vocabulary implies the words that we speak and write. It is rightly said that without vocabulary, it is not possible to convey anything. A broader idea of vocabulary is discussed below.

Vocabulary Definition

Vocabulary is denoted as “the group and collection of words that are known and used by a particular person”. It can also be defined as “a list or collection of words or phrases that are normally alphabetically arranged and defined or explained”.

Vocabulary is also commonly called wordstock, lexis, and lexicon.

Importance of Vocabulary

Vocabulary is an essential part of anyone's life and the following points describe the importance of vocabulary.

- Vocabulary is critical for communication and expression
- Vocabulary forms the basis of reading comprehension
- Linguistic vocabulary and thinking vocabulary work parallel
- Vocabulary also forms a basis for judgment many times
- For conveying anything, vocabulary is important

The answer to ‘what is vocabulary in English?’ is all the words that form a language to be understood by a specific person or maybe a group of people. Vocabulary in English can be categorized into two types, namely: active and passive. The words that we use and understand in day-to-day language are termed as active vocabulary while the ones which we know but use rarely are said to be passive vocabulary.

Three Tiers of Vocabulary

Vocabulary is described with the following three tiers:

Basic Vocabulary

The basic words form the first tier of vocabulary. These words normally have a single meaning and do not require instruction. Early reading

words, sight words, adjectives, verbs, nouns, etc., are portrayed in this tier. 8000-word families in English comprise this tier.

High-frequency Vocabulary

Also called the multiple meaning vocabulary tier, this tier comprises words used in a variety of domains, adult communication, literature, etc. It influences reading and speaking. 7000-word families comprise this tier. The characteristics for tier two words are as follows:

- It has multiple meanings
- Vital for reading comprehension
- Typical mature language
- Descriptive vocabulary
- A diverse environment use these words
- Used for direct instruction

Low-frequency vocabulary

The words that are used only when specifically required or in a particular domain like weather, technology, geographical region, occupation, hobbies, school, etc. comprise this tier. About four lakh words in vocabulary in English comprise this tier.

5.2 TYPES OF VOCABULARY

The types of vocabulary can be categorized based on spoken and written vocabulary. Children start vocabulary-building through listening and speaking even before writing and reading. Every type of vocabulary has a different aim and purpose. However, the development of one type of vocabulary facilitates another.

The types of vocabulary are discussed below briefly.

Listening Vocabulary

Listening vocabulary comprises words that we understand through hearing. A fetus may start recognizing some words when in the womb. Learning new words is a continuous process, and by the time you reach adulthood, almost fifty thousand words are understood and recognized by you. Deaf people can be exposed to visual listening vocabulary for learning.

Speaking Vocabulary

Speaking vocabulary consists of words that we actually speak. It has a horizon of around 5000 to 10000 words. These are used for giving instructions and conversations. The number of words in this category are comparatively lesser than the listening vocabulary.

Reading Vocabulary

The major ingredient of vocabulary building is reading. Reading grows and develops your vocabulary. The words we get to learn while reading a text are termed as reading vocabulary. It may happen that we understand words through reading vocabulary even if we don't use it in speaking vocabulary.

Writing Vocabulary

Words we recoup while expressing ourselves through writing are termed as writing vocabulary. Writing vocabulary is normally influenced by the words we are able to spell. We find it easy to express verbally, through facial expression, or intonation, but writing vocabulary depends upon our expertise in vocabulary.

Final Vocabulary

Richard Rorty discovered this term 'Final Vocabulary'. It is a collection, set, or group of words that every person applies to justify their actions, beliefs, and lives. Final vocabulary comprises words a person avails to praise, contempt, express deep feelings, hopes, doubts, etc.

5.3 WAYS TO IMPROVE YOUR VOCABULARY

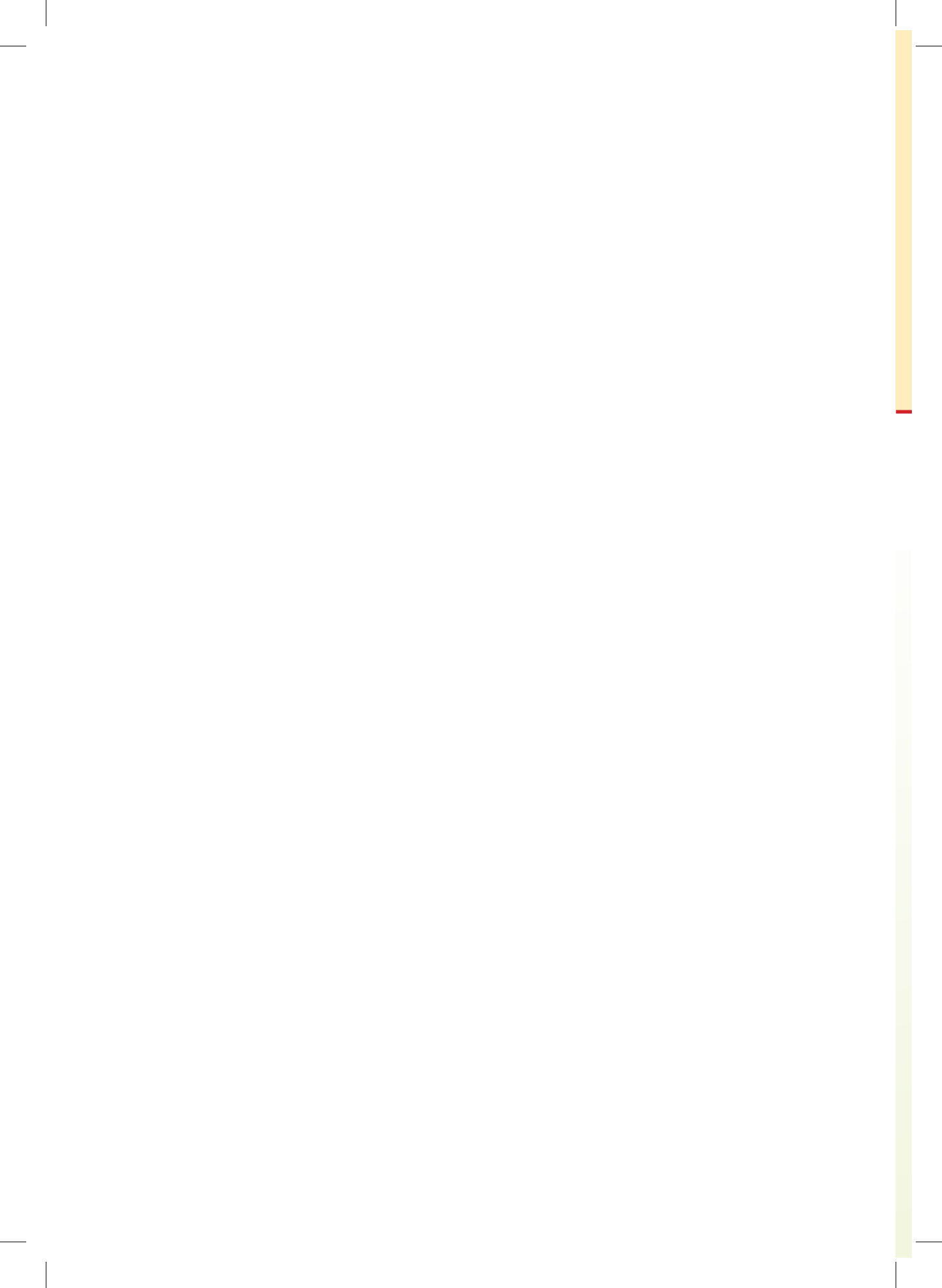
Learners can adopt several ways to improve their vocabulary. A few important ways to improve vocabulary are given here:

- **Develop a Reading Habit:** Learners can improve their vocabulary if they develop a reading habit. It is easy to improve vocabulary when they come across new words while reading a novel or a newspaper article. They can add new and unfamiliar words to their list.
- **Dictionary and Thesaurus:** Learners can use online dictionaries and thesaurus for improving vocabulary. They can find synonyms to the words that are far better than the words used by them. Dictionaries can help Learners to learn about root words, related words and antonyms.

- **Word Games:** Word games such as scrabble are useful for learners to expand and enhance their vocabulary. Learners can note down the important words that they learn while playing the game and can use them in their writing.
- **Flashcards:** Learners can use flashcards to learn different words. There are many smartphone applications that can help learners to make flashcards and they can make a number of words everyday to increase their vocabulary.
- **Use New Words in Conversation:** Learners must try to use new words in their conversation. They can use the words that they learn from reading or while watching TV in their conversation to remember them.

Exercise

1. What is vocabulary?
2. Why is vocabulary important?
3. Why is it necessary for people to improve their vocabulary?
4. Describe the difference between:
 - (i) Receptive Vocabulary
 - (ii) Expressive Vocabulary
5. Identify the three tier words in vocabulary.
6. Define and provide three examples for each tier.
7. Categorize spoken and written vocabulary.
8. Why is vocabulary enhancement necessary?



UNIT

II

GRAMMAR: VERBS-PART 1

Chapter Outcomes

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

- construct sentences using verbs correctly;
- utilize the perfect tenses of verbs correctly;
- construct composition using three tenses of verbs;
- distinguish between visible and mental action verbs;
- use regular and irregular verbs effectively in oral and written English.
- descriptive and narrative writing;
- write persuasive essays using relevant mechanics;
- improve vocabulary development;
- improve the analytical and digital skills; and
- enhance skills in discussion, communication, writing Oral presentations and debates;

The unit starts by defining verbs. This is followed by the sub-topics which include classification of verbs. This topic would help in vocabulary development and help the learners use verbs effectively in oral and written English.

The topics need discussions and observations to use the kinds of verbs correctly in spoken and written English. Therefore, every effort should be made to make sure that learners have the grasp of the contents. Skills such as discussion, communication, writing, observations, group work, analysis, research, creativity and innovation, etc., will be developed in the course of the delivery of the various sub-topics.

In this unit, at the end of each chapter, review questions are given based on competencies, in order to help you focus on their continuous assessments and make sure whether the ones set as standard competencies are achieved or not.

You should give special considerations to those who are working above and below the standard levels by encouraging the ones that work above the standard and by giving extra attention to those who work below the standard.

COMPETENCIES EXPECTED FROM THE TOPIC

After completing this topic, learners are expected to possess the following competencies:

- effective communicative skills;
- analytical and research skills;
- research and problem-solving skills;
- organizational ability;
- digital skills;
- creativity and innovation skills.

TOPIC OUTCOMES

After completing this unit, learners will be able to:

- effectively construct composition using different tenses of verbs;
- use verbs correctly when speaking.

TOPIC OBJECTIVES

Upon completing these topics, learners will be able to:

- write sentences using verbs correctly;
- distinguish between visible and mental action verbs;
- distinguish between transitive and intransitive verbs;
- identify helping verbs and how they are used; and
- use the different tenses of verbs correctly.

MAIN CONTENTS IN THIS TOPIC

1. Verbs:

- action verbs/transitive and intransitive
- linking verbs
- helping and modal auxiliaries
- tenses of verbs (present, past and future)

2. Progressive forms of verbs:

- descriptive writing
- narrative writing

CHAPTER



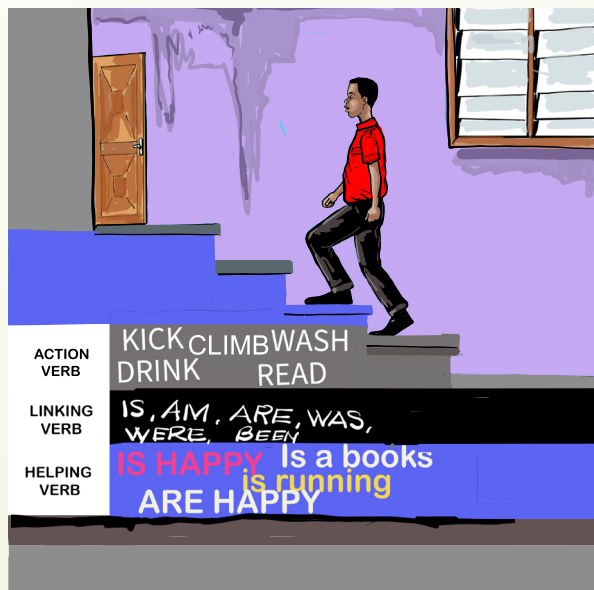
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6

VERBS

Chapter Contents

- 6.1 What is a Verb?
- 6.2 Kinds of Verbs
- 6.3 Forms of Verb
- 6.4 Tenses of Verbs
- 6.5 Progressive Forms of Verb
- 6.6 Descriptive Writing
- 6.7 Narrative Writing



Sub Topics

- Action Verbs/Transitive and Intransitive
- Linking Verbs
- Helping and Model Auxiliaries
- Tenses of Verbs (present, past and future)

6.1 WHAT IS A VERB?

A verb is the core of every sentence. Without a verb, a group of words is only a fragment of a sentence instead of a complete sentence. The function of a verb is to assert something about its subject, that is, to tell what the subject does (did, will do) or that the subject is (was, will be) something. In other words, a verb tells us about the activity or state of a subject/agent.

Examples

- Flag *waves*. [Action]
- Cars *were roaring* through town. [Action]
- She is a *good* dancer. [State]
- He is a *poor* listener. [State]

Verbs are words that show an action (sing), occurrence (develop), or state of being (exist). Almost every sentence requires a verb.

In other words, a verb may be defined as a word used to describe an action, state, or occurrence, and forming the main part of the predicate of a sentence, such as hear, become, happen.

Examples

- She *writes* a letter to her friends.
- The dog *ran* across the yard.
- She *yelled* when she hit her toe.

6.2 KINDS OF VERBS

Action Verb

An action verb expresses an activity that a person or thing can do. For example:

- Konah **eats** cake.
(Eating is something Konah can do.)

- The leopard **chased** the antelope in the jungle.
(Chasing is something the leopard can do.)
Compare those verbs with these:
- Konah **likes** cake.
(To like is not an activity, it's a state.)
- The leopard **is** hungry.
(To be is not an activity, it's a state.)

Transitive Verb

A transitive verb acts on something (i.e., it has a direct object). For example:

- I **saw** the dog.
(Here, the direct object is the dog.)
- Konah **ate** the pie.
(The direct object is the pie.)
- The postman **will give** Sarah the letter.
(The direct object is the letter.)

The direct object of a transitive verb can be found by finding the verb and asking “what?”. For example:

- saw what? (answer: the dog)
- ate what? (answer: the pie)
- will give what? (answer: the letter)

Intransitive Verb

An intransitive verb does not act on anything (i.e., there is no direct object). For example:

- The rain **fell**.
- My throat **hurts**.
- The cat **sneezed**.

Linking Verb

A linking verb, as the name suggests, is used to link the subject (noun or pronoun) to the rest of the sentence. It acts like a bridge between the subject and the subject complement in a sentence. Let us look at how different dictionaries define the term ‘linking verb’.

Definition of a Linking Verb

The *Oxford Learners' Dictionary* defines a linking verb as “a verb such as *be* or *become* that connects a subject with the adjective or noun (called the complement) that describes it.” According to the *Merriam-Webster Dictionary*, a linking verb is “an intransitive verb that connects a subject with a word or words in the predicate. The words ‘look’ in ‘you look tired’ and ‘are’ in ‘my favorite fruits are apples and oranges’ are linking verbs.”

A linking verb, according to the *Cambridge Dictionary*, is defined as “a verb that connects the qualities of an object or person to that object or person.”

How to Use Linking Verbs?

A linking verb can be used for various reasons:

- To link one part of the sentence to another
- To link the subject with more information about the subject, for example, with an adjective or a complement.
- To denote an existing relationship or condition of the subject in a sentence.

Linking verbs act a little differently. They are not used to denote an action but just as a link. They do not seem to necessarily mean anything. It is normally found right next to the subject in a sentence.

Examples of Linking Verbs

Let us have a look at the following examples to understand how linking verbs can be used.

- All basic forms of the ‘to be’ verb can be used as linking verbs to qualify the state of being of the subject.
- All forms of the verb ‘to seem’ are used as linking verbs.
- All forms of the verb ‘to become’ are used as linking verbs.

Some verbs can act as both linking verbs and action verbs.

- Verbs that provide more information about the five senses can be used as linking verbs.
- Verbs that indicate growth, inactivity or change can also be used as linking verbs in sentences.

Let us now look at a few examples of the different forms of these three verbs, which can act as linking verbs.

Table 1

Verbs that show the state of being	Verbs that describe the five senses	Verbs that portray change, growth and inactivity
Am	Appear	Grow
Is/Are	Look	Remain
Was/Were	Smell	Prove
Been	Feel	Turn
Being	Sound	Stay
Seem	Taste	Act
Become	-	Get

Having known the verbs which can be used as linking verbs now, don't you want to know how to use them in sentences? Given below are a few sentences constructed using linking verbs to help you with it.

- Bennie **seems** to be very energetic today.
- The dish **smells** delicious.
- The dress you were wearing yesterday **looked** great on you.
- Konah and Paul **remained** best friends even after all the fights they have had in the past.
- The little boy **sounded** excited about the school trip.
- Siah **is** the new marketing manager of JVD Inc.

Helping and Modal auxiliaries

An auxiliary verb (or helping verb) accompanies a main verb to help express tense, voice or mood. The most common auxiliary verbs are “be,” “do,” and “have” (in their various forms). Here are some examples of auxiliary verbs:

- Konah **has** eaten all the pies.
(Here, the auxiliary verb “has” helps to express the tense of ‘to eat’.)
- The table **has been** prepared.
(Here, the auxiliary verbs “has been” help to express the voice of ‘to prepare’; in this case, the passive voice.)
- If he **were** to arrive in the next 10 minutes, we **would** be on schedule.
(Here, the auxiliary verbs “were” and “would” help to express the mood of ‘to arrive’ and ‘to be’; in this case, the subjunctive mood.)

Modal Verb

A modal verb is a type of auxiliary verb used to express ideas such as ability, possibility, permission, and obligation. The modal auxiliary verbs are **can**, **could**, **may**, **might**, **must**, **ought to**, **shall**, **should**, **will**, and **would**. For example:

- Konah **can** eat a lot of pies.
(Here, the modal verb “can” helps to express the idea of ability.)
- Konah **might** eat that pie before he gets home.
(“Might” helps to express the idea of possibility.)
- Konah **may** eat as many pies as he likes.
(“May” helps to express the idea of permission.)
- Konah **should** give you some of that pie given you bought it.
(“Should” helps to express the idea of obligation.)

There are two kinds of verbs:

- Helping verb
- Main verb

Helping Verb

A helping verb is a verb that comes before the main verb (or lexical verb) in a sentence. Together the helping verb and the main verb form a verb phrase. (A helping verb is also known as an auxiliary verb.)

Helping verbs include:

- Is / Am / Are
- Was / Were
- Has / Have / Had
- Shall / Will
- Shall have / Will have

MAIN VERB: A verb that shows the main activity of the subject, agent etc. (A main verb is also referred to as a lexical verb.)

- A main verb shows the action or state of being in a sentence whereas, a helping verb always stands in front of a main verb such as **am**, **are**, **has**, **have**, **had** and work with the main verb to show when the action or state of being occurs.

For example:

- Jande can ride her sister's bicycle. The helping verb can stands in front of ride, which is the main verb.

- They will go to college.

Helping verb: will

Main verb: go

- She has lost her memory.

Helping verb: has

Main verb: lost

- You have taken my pen.

Helping verb: have

Main verb: taken

- She is writing a letter.

Helping verb: is

Main verb: writing

- More than one helping verb can be used in a sentence. For example, in the sentence, "Jande could have walked to school," there are two Helping verbs: could and have.

Main verb: walked

Uses of Helping Verb

Use of Is / Am / Are [Present tense]

- Is: He/She/It and **Singular Noun [Subject]**
- Am: I
- Are: We/You/They and **Plural Noun [Subject]**
- Is/Am/Are should be used with **Verb + ing** for action

Examples

- I **am trying** to solve the issue. [action]
- He **is waiting** for you. [action]
- You **are going** to Lagos. [action]
- You **are** very happy. [state]
- I **am** a doctor. [state]
- He **is** a learner. [state]

Use of Was / Were [Past Tense]

- Was: He/She/It/I and **Singular Subject**
- Were: We/You/They and **Plural Subject**
- Was/Were should be used with **Verb + ing** for action

Examples

- She **was reading** a newspaper. [action]
- They **were crossing** the river. [action]
- You **were reading** a book. [action]
- Harry Potter **was** a learner at Hogwarts. [state]
- They **were** amazing football players. [state]
- She **was** a reputed novelist of her time. [state]

Use of Has / Have / Had

- Has: He/She/It and **Singular Subject [Present tense]**
- Have: I/We/You/They and **Plural Subject [Present tense]**
- Had: Is used with any subject, **Singular or Plural**

Examples

- He **has** lost the money.
- I **have** lost my money.
- I **had** lost my money.

Table 2

HAS	HAVE	HAD	HAD
Present perfect	Present perfect	Past perfect	Past Participle
Singular	Plural/I/You	Any subject	Any subject

Examples

- She **has taken** my pen. [Present Perfect]
Taken: 3rd form of the verb
- You **have lost** your moral. [Present Perfect]
Lost: 3rd form of the verb
- They **had prepared** a plan. [Past perfect]
Prepared: 3rd form of the verb

Possessive verb: Helping verbs like Has/Have/Had when used as main verb are known as possessive verbs and show possession. No other main verb is used after Has/Have/Had in this case.

Examples

- He **has** a ball. [Present]
- They **had** a property here. [Past]
- They **have** a new business prospect. [Present]

Uses of NOT

- She **has** a dog.
She **does not have** a dog.
- They **had** a sleepover.
They **did not have** a sleepover.
- You **have** my pen.
You **do not have** my pen.

Use of Shall/Will

- You **shall** abide by the rules.
- The teacher **will** give the results tomorrow.
- She **will** come home in two days.
- He **will** never agree to this madness.

Use of Do/Does/Did as Main Verb

- Do: I/We/They and Plural Subject [Present tense]
- Does: He/She/It and Singular Subject [Present tense]
- Did: any subject [Past tense]

Examples

- She does her part very well.
- They do their assigned task on time.
- I did everything I could to make things right.
- The boys did everything according to the instructions.

Uses of Not

The above sentences can be converted using not

- She **does not do** her part very well.
- They **do not do** their assigned task on time.
- I **did not do** everything I could to make things right.
- The boys **did not do** everything according to the instructions.

Yes/No Questions

- The children did it.
Did the children do it?
- He does multiple jobs for money.
Does he do multiple jobs for money?
- They do everything under his command.
Do they do everything under his command?

Use of 'Did Not'

Sub+ did not+ Verb [1st Form]

- “**Did Not**” is used only with **Simple Past Tense**.
- “**Did Not**” can be used with any subject, **Singular and Plural**.
- We have to use **1st form of the verb** with **did not**.

Table 3

1st Form	2nd Form	3rd Form
Go	Went	Gone

Examples

- She **did not reach** the party in time.
- They **did not go** to college together.
- He **did not do** any of those things.
- We **did not play** at the park yesterday.

6.3 FORMS OF VERB

The verb is the word that will usually change its form if you change the time of the sentence.

There are five forms of a verb: **root verb, third person singular present form of verb, present participle, simple past and past participle**. For example, the verb **sing** can be: sing, sang, sung, singing or sings.

Root Verb

Is the verb in its form without any change. It is used as the base form to create other forms of verb. The root verbs are used to indicate the simple present tense.

Examples

- I **love** watching movies with my friends. (Root verb love)
- You **are** beautiful. (Root verb are)

Third Person Singular Present Form

The third person singular form of the verb is used to represent the simple present tense. It is indicated by the addition of an 's' or 'es' to the end of the root verb.

Examples

- Ade **likes** to have pineapples in her breakfast.
(Root verb: like; Third person singular form: likes)
- The sun **rises** in the east and **sets** in the west
(Root verb: rise, set; Third person singular form: rises, sets)

Present Participle form of the Verb

The present participle form of the verb is formed by adding an 'ing' to the root verb. For verbs ending with an 'e', the 'e' is removed, and the 'ing' is added in most cases. This form of the verb is used in the continuous/progressive tenses to indicate that the action is still going on.

Examples

- Run – Running: She is **running** very fast and is sure to win the race.
- Cut – Cutting: My mom is **cutting** vegetables in the kitchen.
- Write – Writing: He is **writing** a new novel.
- Read – Reading: I love **reading** books.

Simple Past form of the Verb

The simple past form of the verb is used to denote an action that took place in the past. It is usually formed by adding an 'ed' or 'd' (for words ending in 'e') to the end of the root verb.

Examples

- Cheat – Cheated: He **cheated** in his final exams.
- Jump – Jumped: She **jumped** over the cliff into the river.
- Complete – Completed: I think she has yet not **completed** her homework.
- Play – Played: I haven't **played** this game since I was ten.

However, some verbs take the same form as the root verb

- Cut – Cut: I **cut** my finger yesterday.
- Hit – Hit: She **hit** her head on a rock.
- Hurt – hurt: I fell from the bike and got **hurt**.

Past Participle Form of Verb

The past participle form of the verb is used to indicate the **perfect tense**. For regular verbs, the simple past form and the past participle form of the verb remains the same, whereas there are irregular verbs that take a different spelling when used as a past participle.

Examples

- Verbs that take the same spelling in the simple past and past participle forms of the verb

Table 4

Root Verb	Simple Past	Past Participle
Sit	Sat	Sat
Draw	Drew	Drawn

Verbs that take a different spelling when used in the simple past form and the past participle form

Table 5

Root Verb	Simple Past	Past Participle
Write	Wrote	Written
Drink	Drank	Drunk

There are five forms of a verb:

Table 6

1 st form	Go	Play	Write	Original or Base form
2 nd form	Went	Played	Wrote	Past form
3 rd form	Gone	Played	Wrote	Perfect form
4 th form	Going	Playing	Writing	Continuous form
5 th form	Goes	Plays	Writes	Singular present form

- The 5th form of verb is used only in **Simple Present Tense** and **Positive sentences** only.
- In Negative and Interrogative sentences, no verb with 's' or 'es' is used except helping verbs.

Examples

- He **writes** a letter. [Positive]
- He does not **write** a letter. [Negative]
- Does he **write** a letter? [Interrogative]
- What does he **write**? [WH question]

Exercise

1. Answer the following questions:
 - (i) What is a verb?
 - (ii) Explain main verb and helping verbs.
 - (iii) What are the different verb forms?
2. Fill in the blanks with the suitable form of the verb in the following sentences:
 - (i) My mom _____ (**clean**) the house yesterday evening.
 - (ii) That bottle _____ (**belong**) to me.
 - (iii) Konah _____ (**play**) football.
 - (iv) Kim _____ (**love**) ice cream.
 - (v) I will _____ (**come**) to the party tomorrow.
 - (vi) At the age of 23, she _____ (**become**) a teacher.
 - (vii) The film _____ (**begin**) late.
 - (viii) Mrs. Hinneh _____ (**teach**) at the university.
 - (ix) She _____ (**swim**) 500 m every day.
 - (x) They _____ (**send**) me the work by tomorrow.
 - (xi) I _____ (**drink**) coffee in the evening.
 - (xii) I _____ (**gift**) him a watch on his birthday.
3. In each sentence, underline the main verb and circle the helping verb:
 - (i) Maron is studying about Sierra Leone.
 - (ii) I am writing a report on this sports legend
 - (iii) Her mother had given her a great deal of support
 - (iv) People will remember Nelson Mandela's accomplishments for many years.
 - (v) Grace is painting a picture.
 - (vi) They had a plan to destroy the whole business.
 - (vii) Having completed his work, he went out to enjoy the party.
 - (viii) The greatest player is patience.
 - (ix) It was raining cats and dogs during last night.
 - (x) Honesty is the best policy.
 - (xi) Truth is the only way paved by God towards heaven.
 - (xii) Well done is better than well said.
 - (xiii) She has created a beautiful hat from bird feathers.
 - (xiv) She is making a beautiful coat.
 - (xv) He will place it at the entrance of the village.

4. Use one of the helping verbs in the box to complete the sentences. One helping verb may be used more than once.
- (i) I _____ reading a book.
 - (ii) Zoedua _____ practicing for his match.
 - (iii) She and her mother _____ traveling to the nearest hospital
 - (iv) She _____ becoming a great athlete
 - (v) People _____ noticing Konneh's skill in football.
 - (vi) The coach _____ post the results on the bulletin board.
 - (vii) Our team's season _____ not begun
 - (viii) The team's coach _____ analysing everyone's strengths and weaknesses.
 - (ix) He _____ a student
 - (x) I _____ trying to solve the problem
5. Use "did not" in the following sentences:
- (i) I wrote a letter to you.
 - (ii) He came here to meet you yesterday.
 - (iii) My brother worked hard to pass the exams.
 - (iv) We read a book under the tree.
 - (v) Zoe danced very well.
 - (vi) They sang on the stage.
 - (vii) He brushed his teeth before going to bed.
 - (viii) I watched TV yesterday after coming home from school.
 - (ix) The girls quarrelled in the garden.
 - (x) She went to college here.
6. Use Verb-ing form according to the instructions given in the bracket:
- (i) She _____ (sleep) in the classroom for two periods. [Present Perfect Continuous]
 - (ii) You _____ (write) a poem for yourself. [Future Continuous]
 - (iii) It _____ (rain) since 2'o' clock. [Past Perfect Continuous]
 - (iv) They _____ (wait) for you at the railway platform. [Past Continuous]
 - (v) He _____ (read) a book to know the truth of life. [Present Continuous]
 - (vi) The pilot _____ (fly) his aeroplane to thrill them. [Future Perfect Continuous]
 - (vii) The super market _____ (open) in order to provide the cheapest product. [Present Perfect Continuous]

- (viii) My mother _____ (get) medical treatment in the hospital. [Past Continuous]
- (ix) The storm _____ (raise) up very fast in this area. [Future Continuous]
- (x) Your father _____ (ask) so many questions regarding my family members. [Future Continuous]
- (xi) My brother _____ (sing) very nicely. [Past Continuous]
7. Fill do/does/did in the gaps according to instructions given in the brackets:
- (i) He _____ everything for money. [Past]
- (ii) She _____ nothing to get success. [Present]
- (iii) They _____ work to get the confidence. [Present]
- (iv) I _____ my home work in time. [Past]
- (v) Your friend _____ his project without anyone's help. [Present]
- (vi) My cousins _____ nothing. [Past]
- (vii) God _____ nothing for those people who _____ nothing for themselves. [Present]
- (viii) She _____ everything for fame. [Past]

6.4 TENSES OF VERBS

Present Tense

Verbs that express actions occurring now are said to be in the present tense.

- John **jumps** out the window.
- Who **is** ill?
- He **is** the kind of a guy who **lights up** a room just by flicking a switch.
(‘Jumps’, ‘is’, and ‘lights up’ are all verbs in the present tense.)

Past Tense

Verbs that express actions in the past are said to be in the past tense.

- I **ran** to the lake.
- They **were** all there.
- He **talked** with more anger than clarity.
(‘Ran’, ‘were’, and ‘talked’ are all verbs in the past tense.)

Future Tense

Verbs that express actions in the future are said to be in the future tense. These are usually formed by preceding the verb with the word “will.”

- I **will take** the blame.
- They **will surrender**.
- Give me where to stand, and I **will move** the earth. (Greek mathematician Archimedes, 287-212 BC)
(‘Will take’, ‘will surrender’ and ‘will move’ are all verbs in the future tense.)

What is the Progressive Verb Tense?

Progressive tense definition: The progressive tense is a verb tense that indicates a continuing action or an action in progress.

6.5 PROGRESSIVE FORMS OF VERB

What are progressive verbs? The progressive verb tense, also called the continuous tense, is an English verb tense used to describe continuing actions—actions that are in progress and ongoing. It can be conjugated to be used in the past, present, or future.

The progressive tense is also used in the perfect progressive of past, present, and future tenses.

The progressive tense is formed with a “to be” verb conjugation and the present participle of a verb (-ing ending).

As mentioned above, the progressive tense indicates a continuing action or an action in progress.

Examples of Progressive Tenses

- I **am riding** a bike. (continuing action)
- He **is working** on a project at school. (action in progress)

Types of Progressive Tenses

There are three progressive tenses in English: the past progressive, the present progressive and the future progressive tenses.

See below for a brief description of each and click the link for a full description.

To form the past progressive:

- Subject + was/were + present participle (and “-ing” to end of the verb)

The past progressive is used to express

- duration
 - ▶ I was reading.
- interrupted actions in progress
 - ▶ I was reading when he arrived.
- actions happening at the same time
 - ▶ I was lying on the bed while I was reading.
- polite question
 - ▶ He was wondering if you could assist him.

Present Progressive Tense

What is the present progressive tense? The present progressive expresses actions that are happening now or that are in progress.

To form the present progressive:

- Subject + am/is/are + present participle (and “-ing” to end of the verb)

The present progressive is used to express

- actions that are happening now
 - ▶ Maria is watching television.
- actions that are in progress
 - ▶ We are choreographing a dance.

The present progressive can also be used for future events.

- Subject + am/are + going + infinitive
- She is going to take a test tomorrow.

Future Progressive

What is the future progressive tense? The future progressive usually expresses actions that will be happening (that subject will be in progress doing) at some point in the future.

To form the future progressive:

- Subject + will be + present participle (and “-ing” to end of the verb)

The future progressive is used to express:

- future actions in progress
 - ▶ I **will be finishing** college next year.
 - ▶ They **will be vacationing** soon.

Examples of Perfect Progressive Tenses

The progressive tense can also be combined with the perfect tense to form the perfect progressive tense. Here are the three perfect progressive tenses.

Past Perfect Progressive

What is the past perfect progressive? The past perfect progressive most often expresses actions in the past that were in progress before other actions.

To form the past perfect progressive:

- Subject + had been + present participle (and “-ing” to end of the verb)

The past perfect progressive is used to express:

- Duration of a past action (only up to a certain end point)
 - ▶ The water had been running for five minutes before she turned it off.
- Showing cause of an action
 - ▶ They could not go to the beach because it had been thundering.
- Conditional statements
 - ▶ If the sun had been shining, they could have gone to the beach.
- Reported speech
 - ▶ She said the weather had been frustrating.

Present Perfect Progressive

What is the present perfect progressive? The present perfect progressive tense expresses actions that began in the past and continue to the present and actions that have recently stopped.

To form the present perfect progressive:

- Subject + has/had + been + present participle (and “-ing” to end of the verb)

The present perfect progressive is used to express

- actions that began in the past but continue to present
 - ▶ The sun **has been shining** all day.
- actions that have recently stopped
 - ▶ They **have been expecting** you.

Future Perfect Progressive

What is the future perfect progressive? The future perfect progressive tense expresses actions that will last for a set time at a specific moment in the future.

To form the future perfect progressive:

- Subject + will have been + present participle (and “-ing” to end of the verb)

The future perfect progressive is used to express:

- actions that will have a specific time frame in the future
 - ▶ By 2017, George will have been attending college for five years.
 - ▶ We will have been waiting for two hours by the time the plane he lands.
- To form the progressive tense, the “to be” verb needs to be appropriately conjugated and added to a present participle verb.

6.6 DESCRIPTIVE WRITING

What is the Definition of Descriptive Writing?

Descriptive writing is writing in which the author’s intent is to create a vivid image of what he or she is describing in the mind of the reader. It relies on the author using detailed descriptions that convey the **sensory details** of what he or she is describing, often with the use of specific techniques. Descriptive writing uses vivid language to create the overall effect that the reader is present in the story.

Examples of Descriptive Writing

See how the author attempts to paint a picture through each of the following descriptions.

- “I couldn’t hear my own screaming thoughts. The siren outside my window was a needle, a dagger, a sword through my ears and my mind.”

- “He felt the bark of the tree, smooth as though it almost wasn’t there, and leaned in to feel the temperature. One side was cool and the other warm — like his pillow back home — and he knew the sun hadn’t set long ago.”
- “She ran her hand through his moppy hair. It shone like the sun and was freckled with bits of leaves that had collected there when he leapt into them.”
- “The air smelled like it did when a breeze blew through the laundry hanging in the backyard when she was a child and spent summers with her grandparents.”
- “We were lost in a fog that has settled heavy and soupy on us just after the sun set. It felt thick to walk through and seemed to creep under into your clothes and lungs.”

Descriptive Writing Techniques

These examples make use of several descriptive writing techniques, including metaphors, similes, sensory writing, hyperbole, personification, and onomatopoeia. These descriptive writing techniques are specific ways to use language to help a reader imagine something in great detail.

6.7 NARRATIVE WRITING

Narratives show patterns and relate them to one another or to specific ideas or themes. The narrative definition includes spoken or written accounts of connected events. **Narrative writing** is a type of writing that is told in great detail and focuses solely on the practice of telling stories. Its purpose is to tell readers “the whole story”. Unlike textbooks and many non-fiction books, which provide us with information, narrative writing, such as novels and short stories, gives us characters, plots, settings, and conflict.

Types of Narrative Writing:

There are many different types of narrative writing including:

- Descriptive narratives
- Viewpoint narratives
- Historical narratives
- Linear narratives
- Non-linear narratives

Descriptive Narratives

Descriptive narratives create detailed settings and provide insight into the mood and tone of that setting. The key to this narrative is creating a detailed picture for the reader so that they can visualize the place and the characters who live there. Word usage is very important and should be as descriptive as possible.

Viewpoint Narrative

In a **viewpoint narrative**, the story is presented to the reader via the eyes of the narrator. Readers are given a detailed understanding of the feelings, beliefs, and values of the character or characters whose viewpoint is being represented in the story. For example, in Charlotte Bronte's *Jane Eyre*, Jane is the title character and the narrator who tells her own story from her own perspective.

Historical Narrative

A **historical narrative** tells the story of a historical event from beginning to end. It will describe what caused an event and the effects it had on the people involved. It will also concentrate on a particular time period and try to detail that period with as much accuracy as possible. Examples include *Into the Wild* by Jon Krakauer and *1776* by David McCullough.

Linear Narrative

A **linear narrative** recounts events in chronological order. The author may detail someone's life from start to finish and show how events in their life helped them become the person they became. For example, Anne Frank's *Diary of a Young Girl* details her life via a diary from before the Nazi invasion until her death at their hands. She talks about her everyday life and how that affects her. The reader gets first-hand insight into her hopes for the future and eventually her sorrow at what life has become for her and her family.

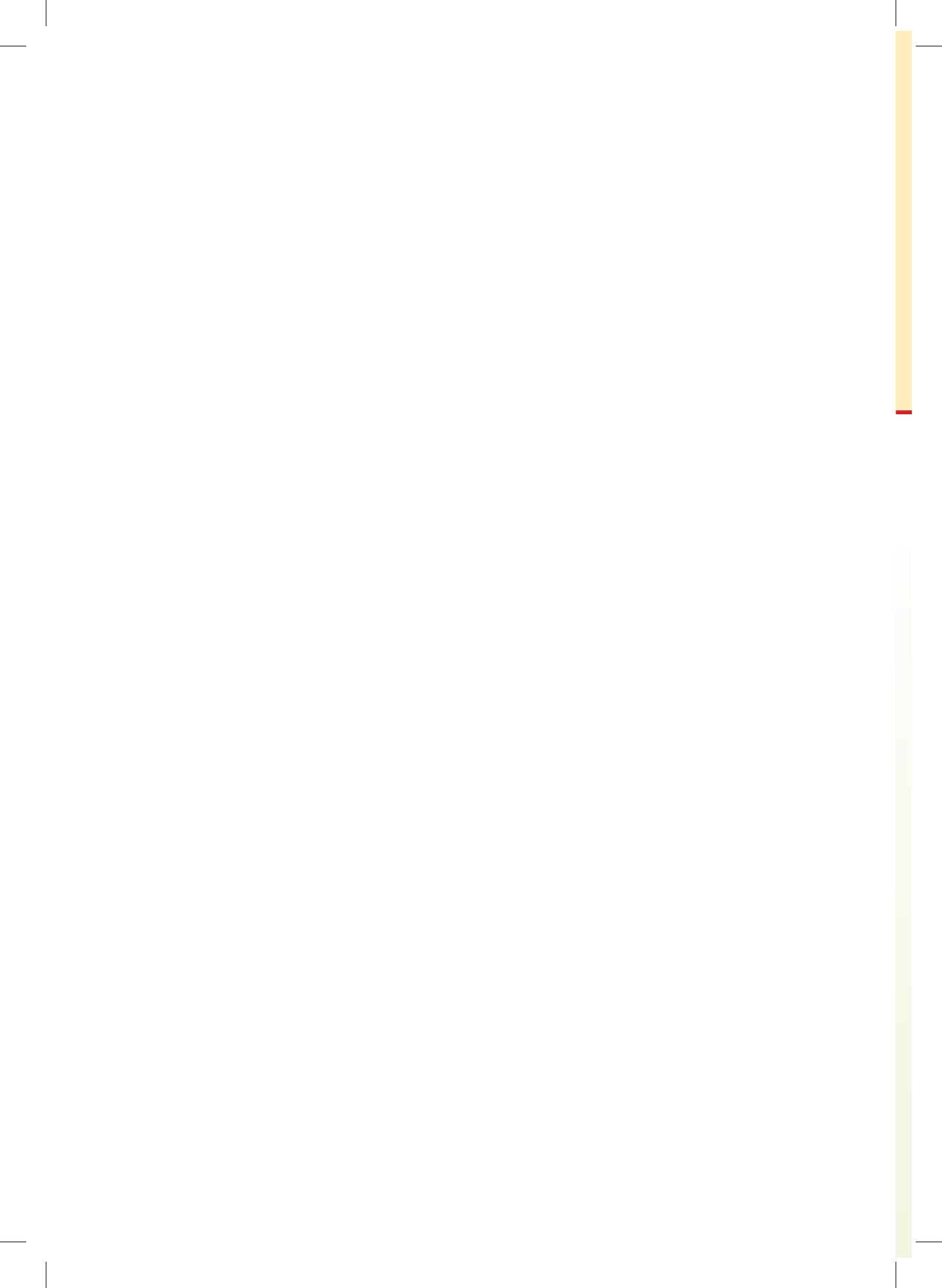
Non-Linear Narrative

In a **non-linear narrative**, things are told outside of chronological or logical order. The story basically jumps back and forth. It can include things like flashbacks, flashforwards, dream sequences, or foreshadowing. One great example of this type of narrative is *The Time Traveler's Wife* by Audrey Niffenegger. In this novel, multiple flashbacks and flash - forwards are used to detail the characters' lives.

Features of Narrative Writing

There are several common narrative features. They include:

- Plot
- Characters
- Setting
- Conflict
- Structure
- Theme
- Point of view



UNIT

III

GRAMMAR: VERBS-PART 2

Learning Outcomes

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

- construct sentences using verbs correctly;
- utilize the perfect tenses of verbs correctly;
- construct composition using three tenses of verbs;
- distinguish between visible and mental action verbs;
- use regular and irregular verbs effectively in oral and written English.
- descriptive and narrative writing;
- write persuasive essays using relevant mechanics;
- improve vocabulary development;
- improve the analytical and digital skills; and
- enhance skills in discussion, communication, writing oral presentations and debates.

TOPIC OVERVIEW

The unit starts by defining verbs. This is followed by the sub-topics which include the classification of verbs. This topic would help in vocabulary development and helping the learners use verbs effectively in oral and written English. The topics need discussions and observations to use the kinds of verbs correctly in spoken and written English. Therefore, every effort should be made to make sure that learners have the grasp of the contents. Skills such as discussion, communication, writing, observations, group work, analysis, research, creativity and innovation etc will be developed in the course of the delivery of the various sub-topics.

In this guide, at the end of each unit, review questions are given based on competencies, in order to help you focus on their continuous assessments and make sure whether the ones set as standard competencies are achieved or not.

You should give special considerations to those who are working above and below the standard levels by encouraging the ones that work above the standard and by giving extra attention to those who work below the standard.

COMPETENCIES EXPECTED FROM THE TOPIC

After completing this topic, learners are expected to possess the following competencies:

- effective communicative skills;
- analytical and research skills;
- research and problem-solving skills;
- organizational ability;
- digital skills; and
- creativity and innovation skills.

TOPIC OUTCOMES

After completing this unit, learners will be able to

- construct composition using different tenses of verbs; and
- use verbs correctly when speaking.

TOPIC OBJECTIVES

Upon completing these topics, learners will be able to

- write sentences using verbs correctly;
- distinguish between visible and mental action verbs;
- distinguish between transitive and intransitive verbs;
- identify helping verbs and how they are used; and
- use the different tenses of verbs correctly.

MAIN CONTENTS IN THIS TOPIC

1. Verbs Part 2
 - tenses (present perfect, past perfect and future perfect tenses)
 - regular / irregular verbs
2. Comparative and Superlative forms
3. Persuasion: Persuasive Essay

CHAPTER



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7

VERBS - PART 2

Chapter Contents

- 7.1 Tenses
- 7.2 Regular Verbs
- 7.3 Irregular Verbs
- 7.4 Comparative and Superlative Forms
- 7.5 Persuasive Essay

7.1 TENSES

Present Tense

Verbs that express actions occurring now are said to be in the present tense.

- John **jumps** out the window.
- Who **is** ill?
- He **is** the kind of a guy who **lights up** a room just by flicking a switch.
(“Jumps,” “is,” and “lights up” are all verbs in the present tense.)

Past Tense

Verbs that express actions in the past are said to be in the past tense.

- I **ran** to the lake.
- They **were** all there.
- He **talked** with more anger than clarity.
(“Ran,” “were” and “talked” are all verbs in the past tense.)

Future Tense

Verbs that express actions in the future are said to be in the future tense. These are usually formed by preceding the verb with the word “will.”

- I **will take** the blame.
- They **will surrender**.
- Give me where to stand, and I **will move** the earth. (Greek mathematician Archimedes, 287-212 BC)
(“Will take,” “will surrender” and “will move” are all verbs in the future tense.)

7.2 REGULAR VERBS

1. *What is a regular verb?*

Regular verbs follow a regular pattern when switching between forms. To understand regular verbs, you first need to know about verbs and verb tenses.

Remember that verbs are action words, or words that you “do,” like run, walk, jump, sing, laugh and cry. Every sentence needs a verb in order to be complete.

The **base** form of a verb is the simple, plain form of the verb that would appear in the dictionary. The words listed above (run, walk, jump, sing, laugh, cry) are examples of base verbs.

Verb tenses, like present tense and past tense, are used to show when the action happened.

- **Present tense** is used for actions that are happening right now, in the present.
- **Past tense** is used for actions that happened in the past, like last year, yesterday, or five minutes ago.

There are two types of past tense verbs: simple past and past participle.

- **Simple past** verbs can stand alone.
- On the other hand, a **past participle** is used with an auxiliary or “helping” verb like be, do, and have.

Examples

- I **walked** to the store.
In this sentence, “walk” is in the simple past form.
- I had **walked** to the store.
Here, the verb “walk” is now in the past participle form.

Now that you know about different verb tenses, **what exactly are regular verbs?**

Regular verbs are called “regular” because they follow a regular pattern when switching between tenses. The present tense of a verb is the same as the verb’s base form.

To change a regular verb from present tense to past tense, you simply add “d” or “ed” to the end of the word.

The past participle form of a regular verb is the same as the simple past form. Both end in “ed.” The difference is that the past participle form is used after an auxiliary verb like “have.”

2. Examples of Regular Verbs

What does this pattern look like? Here are a few examples of common regular verbs:

Example 1: Base Verb: Believe

Present: I **believe** in magic.

Simple Past: I **believed** in magic.

Past Participle: I *had* **believed** in magic while growing up.

Example 2: Base Verb: Want

Present: I **want** a new bike.

Simple Past: I **wanted** a new bike.

Past Participle: I **had wanted** a new bike for years.

Example 3: Base Verb: Use

Present: I **use** a calculator to complete my math homework.

Simple Past: I **used** a calculator to complete my math homework.

Past Participle: I **had used** a calculator during my math test.

Example 4: Base Verb: Help

Present: I **help** my mom with dishes.

Simple Past: I **helped** my mom with dishes.

Past Participle: I **had helped** my mom with dishes for a week.

Example 5: Base Verb: Watch

Present: I **watch** cartoons on Saturday mornings.

Simple Past: I **watched** cartoons on Saturday mornings.

Past Participle: I **had watched** cartoons as a little kid.

Do you see the pattern? For each of these words, we simply added a “d” or “ed” to change the verb from present tense to past tense (for both simple past and past participle).

Notice that if a regular verb ends in “e,” you only need to add a “d” to make it past tense. If it does not end with an “e,” then you need to add “ed” to change it to past tense.

The most important information to remember about regular verbs is that they follow a consistent pattern. This is why we call them “regular.”

7.3 IRREGULAR VERBS

1. What are Irregular Verbs?

In the English language, we use verbs to describe our actions or states of being, and there are two types of verbs: regular verbs and irregular verbs. Most English verbs are regular verbs, and these follow a consistent pattern when conjugated. On the other hand, irregular verbs do not follow a consistent pattern when conjugated.

However, irregular verbs account for approximately 200 of the most commonly used English verbs. Not only are irregular verbs common, but some of them are necessary for constructing basic sentences, such as:

Examples

- I saw the dog. _____> *Saw* is a conjugation of the irregular verb *see*.
- I went to school. _____> *Went* is a conjugation of the irregular verb *go*.
- I had two dollars. _____> *Had* is a conjugation of the irregular verb *have*.

So, you need to learn irregular verbs if you want to learn English, and old fashioned memorization is the only way to learn all the conjugations.

2. Forms of Irregular Verbs

English verbs have five basic forms used to express time: the root (sometimes called the base form), third-person singular, the simple past, the past participle and the present participle. The root is the base form of a verb from which the other forms are constructed. In English, it's important to focus on the conjugations of irregular verbs when talking about the past, specifically the simple past and the past participle, because this is where the irregularities occur.

The simple past is used to talk about completed actions in the past. The past participle is combined with auxiliary verbs to form perfect, passive and conditional tenses. Auxiliary verbs are helping verbs that give more information on the time or mood of the main verb. Regular verbs form the simple past and the past participle by adding an '-ed' or '-d' to the end of the root for example, *create* becomes *created* and *text* becomes *texted* when forming the simple past and the past participle. Notice below, that the auxiliary verbs **have** or **has** are being used to show the past participle, but they are not used in the simple past.

Examples

Simple Past

- Yesterday, I created the painting.
- Joe texted Sally last Monday.

Past Participle

- I **have** created a painting.
- Joe **has** texted.

However, irregular verbs do not follow a consistent pattern when forming the simple past or the past participle; for example, *be* becomes *was* (singular)/ *were* (plural) when forming these simple past and *been* when forming the past participle.

Examples*Simple Past*

- Yesterday, I was at school.
- Yesterday, Joe and Sally were in class.

Past Participle

- I **have** been in school today.
- Joe **has** been with Sally.

So remember, irregular words should not be conjugated like regular verbs. For example, when conjugating the verbs *see* and *eat*, the following sentences would be incorrect.

Examples

- Joe *seed* the dog. INCORRECT
- Joe *eated* the apple. INCORRECT

Simple Past – Correct conjugations without auxiliary verbs:

- Joe saw the dog. CORRECT
- Joe ate the apple. CORRECT

Past Participle – Correct conjugations with auxiliary verbs:

- Joe **has** seen the dog. CORRECT
- Joe **has** eaten the apple. CORRECT

Below are some of the most common irregular verbs used in the English language.

3. Common Irregular Verbs

Table 1

Root (Base Form)	Simple Past	Past Participle
Be	Was (singular)/Were (plural)	Been
Bear	Bore	Born
Beat	Beat	Beaten
Begin	Began	Begun

Bite	Bit	Bitten
Blow	Blew	Blown
Break	Broke	Broken
Bring	Brought	Brought
Build	Built	Built
Buy	Bought	Bought
Can	Could	N/A
Catch	Caught	Caught
Choose	Chose	Chosen
Come	Came	Come
Cost	Cost	Cost
Cut	Cut	Cut
Do	Did	Done
Draw	Drew	Drawn
Drink	Drank	Drunk
Drive	Drove	Driven
Eat	Ate	Eaten
Fall	Fell	Fallen
Feed	Fed	Fed
Feel	Felt	Felt
Fight	Fought	Fought
Find	Found	Found
Fly	Flew	Flown
Forget	Forgot	Forgotten
Freeze	Froze	Frozen
Get	Got	Got/Gotten
Give	Gave	Given
Go	Went	Gone
Grow	Grew	Grown
Hand	Hung	Hung
Have	Had	Had
Hear	Heard	Heard
Hide	Hid	Hidden
Hit	Hit	Hit
Hold	Held	Held
Hurt	Hurt	Hurt

Keep	Kept	Kept
Know	Knew	Known
Lead	Led	Led
Leave	Left	Left
Lend	Lent	Lent
Let	Let	Let
Lie	Lay	Lain
Lose	Lost	Lost
Make	Made	Made
Mean	Meant	Meant
Meet	Met	Met
Pay	Paid	Paid
Read	Read	Read
Ride	Rode	Ridden
Ring	Rang	Rung
Say	Said	Said
See	Saw	Seen
Sell	Sold	Sold
Send	Sent	Sent
Set	Set	Set
Shoot	Shot	Shot
Show	Showed	Shown
Shut	Shut	Shut
Sing	Sang	Sung
Sit	Sat	Sat
Sleep	Slept	Slept
Speak	Spoke	Spoken
Spend	Spent	Spent
Stand	Stood	Stood
Steal	Stole	Stolen
Stick	Stuck	Stuck
Swim	Swam	Swum
Take	Took	Taken
Teach	Taught	Taught
Tell	Told	Told
Think	Thought	Thought

Throw	Threw	Thrown
Wake	Woke	Woken
Wear	Wore	Worn
Win	Won	Won
Write	Wrote	Written

7.4 COMPARATIVE AND SUPERLATIVE FORMS

Comparatives and superlatives are special types of adjectives used when comparing two or more things. The trickiest thing when using comparatives and superlatives is making sure we are writing them the correct way, but with a little practice, comparatives and superlatives can quickly be mastered.

What is a Comparative?

Comparative adjectives are words used to describe a noun by comparing it to another noun. We usually think of 'er' words like **bigger** or **smaller**, but they can be a little trickier than that.

The way we form comparative adjectives is based on the number of syllables in the adjective and whether or not the adjective ends with the letter 'y'.

What is a Superlative?

Superlative adjectives are words used to describe a noun when comparing it to two or more nouns to the highest or lowest degree. Think: big, bigger, biggest, or small, smaller, smallest.

Like with comparative adjectives, it's not always as simple as adding 'est'. The number of syllables and whether or not the adjective ends with the letter 'y' also help us determine how to form a superlative adjective.

One Syllable Adjectives

Let's look at a chart showing the comparative and superlative forms of the word for the most basic one syllable adjectives, where we add 'er' for the comparative and 'est' for the superlative. ***Note:** When the adjective follows the CVC, or consonant, vowel, consonant spelling, the final consonant is doubled.

Table 2

Adjective	Comparative	Superlative
Big	Bigger	Biggest
Tall	Taller	Tallest
Small	Smaller	Smallest
Hot	Hotter	Hottest

Comparative Adjectives

- I am **faster** than my friend.
- Arizona is **hotter** than Alaska.

Superlative Adjectives

- She is the **tallest** student.
- That was the **shortest** movie in the series.

Notice the other words around the comparative and superlative adjectives. Most comparatives are followed by 'than', and most superlatives follow the word 'the'.

Two Syllable Adjectives

Now let's look at a chart showing the comparative and superlative forms of the word for adjectives with two syllables. Comparative adjectives with two syllables can be formed by making the 'er' ending or by adding the words 'more' or 'less' before the adjective.

For superlative adjectives, you make the 'est' ending but use the word 'most' or 'least' instead of 'more' or 'less'.

Table 3

Adjective	Comparative	Superlative
Happy	Happier	Happiest
Crazy	Crazier	Craziest
Nervous	More/Less Nervous	Most/Least Nervous
Massive	More/Less Massive	Most/Least Massive
Quiet	Quieter or More/Less Quiet	Quietest or Most/Least Quiet

Comparative Adjectives

- She tends to be **less passive** than her brother.
- This quiz is **simpler** than the last one.

Superlative Adjectives

- Fall is the **busiest** shopping season.
- This is the **most rapid** method of delivery.

Notice again how the comparative adjectives are followed by 'than', and superlative adjectives follow the word 'the'.

Three or More Syllable Adjectives

The chart below shows the comparative and superlative forms of the word for adjectives that are three or more syllables long. In these cases, we always add 'more' or 'less' before a comparative adjective and 'most' or 'least' before a superlative adjective.

Table 4

Adjective	Comparative	Superlative
Mysterious	More/Less Mysterious	Most/Least Mysterious
Complicated	More/Less Complicated	Most/Least Complicated
Wonderful	More/Less Wonderful	Most/Least Wonderful

Comparative Adjectives

- I tend to be **more reluctant** than my friends when trying new things.
- The noise at the pool was **less bothersome** than the noise on the beach.

Superlative Adjectives

- Her second compilation was the **most exceptional** of them all.
- Those were the **least comfortable** couches I have ever sat on.

Irregular Adjectives

When using **comparative** and **superlative** adjectives, it is important to note that there are a handful of **irregular adjectives** that don't follow the rules above. The chart below shows these irregular adjectives along with their comparative and superlative forms.

Table 5

Adjective	Comparative	Superlative
Good	Better	Best
Bad or Ill	Worse	Worst
Little (Amount)	Less	Least

Far (Distance)	Farther	Farthest
Far (Extent)	Further	Furthest
Many or Much	More	Most

Comparative Adjectives

- I did **better** than the rest of my class on the final.
- She ran **farther** in this race than she did in the last one.

Superlative Adjectives

- That was the **best** birthday present ever!
- I bought the **least** expensive souvenir that I could find.

7.5 PERSUASIVE ESSAY

A persuasive essay is one in which you use logic and arguments to convince readers of your point of view. For that, you need to provide solid evidence for arguments, such as research, stating facts, examples, quotes from experts, and logical reasons. Persuasive essays are also known as argumentative.

Three Elements of a Persuasive Essay

A good persuasive essay should feature three essential components known as modes of persuasion. These elements, coined by philosopher Aristotle himself, work together to make a compelling and effective argument that attempts to persuade others' points of view.

1. **Ethos:** is an element of argument and persuasion through which a speaker establishes their credibility and knowledge, as well as their good moral character. Readers are more likely to trust someone with credible knowledge, personal experience, or standing within a community. Including ethos—or ethics—in your persuasive writing can help sell your point of view.
2. **Pathos:** is an appeal made to an audience's emotions in order to evoke feelings. Triggering particular emotions in your audience can help them connect with you as a narrator. This provides a layer of interest to your readers as well, making your writing more compelling and stickier.
3. **Logos:** is a rhetorical or persuasive appeal to the audience's logic and rationality. Good persuasive writing outlines a series of logical reasons that the reader should believe the writer's argument.

How to Write a Persuasive Essay

Many writers approach the persuasive essay writing process differently, but there are a few general guidelines to follow when persuading your audience with your words. Here is how to write an effective personal essay.

1. **Pick a topic you're passionate about.** You'll do your best persuading when you're arguing for something you truly believe in. If you have the option to pick a topic, choose one that appeals to your own sensibilities. There will be research to do regardless, but already having a strong opinion about your subject will make its defense a bit easier.
2. **Know your audience.** If you want to convince readers to believe and agree with you, know who you're talking to first. For example, if you're writing a persuasive letter about why standardized testing should be removed from school systems, your audience will likely be parents: Keep that in mind when writing to your targeted demographic.
3. **Research both sides.** In order to convince the reader to agree with you, you also have to know what you're trying to get them to disagree with. Your audience may be completely stuck in their ways, so knowing both sides of your argument—and how to effectively counter the opposition—will assuage any follow-up questions a reader may have that can cast doubt on your position.
4. **Outline your argument.** Outlining your entire essay before you get to writing it can help you organize your thoughts, research, and lay out your essay structure. Detail all your main points and pair them with all of the relevant, supporting evidence from your sources cited.
5. **Write your introduction.** Every good persuasive essay begins with a strong introduction, which is the first paragraph of a paper. Its main purpose is to present the general premise of the paper, provide any necessary background information, appeal to the reader's sensibilities, and capture their attention. You can do this with a personal anecdote from your own life, or information from your research. Your introductory paragraph should also present the thesis statement for your essay. A good thesis statement functions as a road map for the piece of writing that lies ahead. It articulates a paper's main point in one or two sentences, and the rest of the paper serves to reinforce that point.

6. **Include your body paragraphs.** This is where the “meat” of your persuasive essay will appear, using data and evidence to back up your thesis and present your counterarguments. A good body paragraph contains three main sections: a topic sentence (or key sentence), relevant supporting sentences, and a closing (or transition) sentence. This structure keeps your paragraph focused on the main idea, providing clear, concise information. The body is where you will also discuss any opposing opinions and why they should be discredited, so make sure any claims you make in your essay can be supported with credible or relevant information.
7. **Wrap it up with a strong conclusion.** A conclusion is the final piece of writing in a research paper, essay, or article that summarizes the entire work. The conclusion paragraph should restate your thesis, summarize the key supporting ideas you discussed throughout the work, and offer your final impression on the central idea. It should also be where you include your call-to-action, if you are trying to urgently persuade your readers to quickly take action over a particular issue.
8. **Proofread.** Always proofread your writing a few times before submitting or presenting. A few missed words, grammatical errors, or sentence structure problems can impact your credibility in the reader’s eyes.

Exercise

1. Direction: Think about a regular verb that you are familiar with.
 - (i) Write the regular verb in your notebook.
 - (ii) Use the verb in a complete sentence.
 - (iii) Write the past tense for the chosen verb in number 1.
 - (iv) Construct a sentence using the past tense of the verb.
 - (v) Write the past participle for the chosen verb.
 - (vi) Construct a sentence using the past participle.
 - (vii) Explain the process of changing a regular verb into its past and past participle.
2. What are *irregular verbs*?
3. How do irregular verbs form their past and past participle?
4. Use the verb **eat** and construct sentences for the present, past and past participle.
5. What is the function of a persuasive essay?
6. List and describe the essential elements of a persuasive essay.

7. Why should a persuasive essay contain the elements listed in # 2?
8. What are the steps that a person must follow to write a persuasive essay?

Additional Practice: Group Work

Utilize the list of irregular verbs provided in the textbook. With your assigned group, choose five (5) irregular verbs and create a dialogue about school. Make sure to use all forms of the verbs.

Task

Think about a topic you would like to write about. Make a mental note that it must be a topic which you are persuading people about.

Example: Drug Use Is Harmful

Present your topic to the teacher for approval before writing.

UNIT

IV

GRAMMAR: ADJECTIVES AND ADVERBS

Learning Outcomes

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

- demonstrate proper use of Adjectives and Adverbs in compositions;
- distinguish adjectives from other parts of speech;
- apply adjectives and adverbs appropriately to make writing precise;
- recognize adverbs and how they modify verbs, adjectives and adverbs;
- improve vocabulary development;
- improve the analytical and digital skills; and
- enhance skills in discussion, communication, writing and debates.

TOPIC OVERVIEW

The unit starts by defining adjectives and adverbs. This is followed by the sub-topics which include classification of adjectives and adverbs. This topic would help in vocabulary development and helping the learners in using adjectives and adverbs effectively in oral and written English.

The topics need discussions and observations to use the kinds of Adjectives and Adverbs correctly in spoken and written English. Therefore, every effort should be made to make sure that learners have the grasp of the contents. skills such as discussion, communication, writing, observations, group work, analysis, research, creativity and innovation etc will be developed in the course of the delivery of the various sub-topics.

In this guide, at the end of each unit, review questions are given based on competencies, in order to help you focus on their continuous assessments and make sure whether the ones set as standard competencies are achieved or not.

You should give special considerations for those who are working above and below the standard levels by encouraging the ones that work above the standard and by giving extra attention for those who work below the standard.

COMPETENCIES EXPECTED FROM THE TOPIC

After completing this topic, learners are expected to possess the following competencies:

- effective communicative skills
- analytical and research skills
- research and problem-solving skills
- organizational ability
- digital skills
- creativity and innovation skills.

TOPIC OUTCOMES

After completing this unit, learners will be able to

- demonstrate proper use of Adjectives and Adverbs in compositions.

TOPIC OBJECTIVES

Upon completing these topics, learners will be able to

- distinguish adjectives from other parts of speech and explain how they modify nouns and pronouns.
- apply adjectives and adverbs appropriately to make writing vivid or precise.
- recognize adverbs and how they modify verbs, adjectives, and adverbs.
- debate the four questions adverbs answer (Where? When? In what way? To what extent?).
- discuss adjectives and ask questions such as what kind, which one, how much or how many.

MAIN CONTENTS IN THIS TOPIC

1. Adjectives
 - Proper Adjectives
 - Compound Adjectives
2. Adverbs
 - Conjunctive Adverbs

CHAPTER



E10CH08

8

ADJECTIVES

Chapter Contents

8.1 Adjectives



8.1 ADJECTIVES

What is an Adjective?

An adjective is a word that modifies a noun or a pronoun. It describes a noun or a pronoun and tells more about it regarding “What kind?” “Which one?” and “Whose is it?”

For example:

- I bought a pair of shoes.
- I bought a pair of **black leather** shoes.

The first sentence tells only that shoes have been bought. While the second sentence tells us, “What kind?” of shoes have been bought?

They provide information about an object’s size, shape, age, color, origin, material, etc.

For example:

- This is a *big* table. (Size)
- The tree is very *old*. (Age)
- I have a *red* skirt. (color)
- This is a *wooden* table. (material)
- I like *black* coffee. (color)

More examples:

- He is an *ordinary* man.
- This is an *excellent* idea.
- The Earth is *round*.
- You are a *good* teacher.
- I have *little* money to spend.

Thus, an adjective is a part of speech that can be used to describe or provide more information about a noun or pronoun that acts as the subject in a sentence.

Adjectives are found after the verb or before the noun it modifies.

Definitions

According to *Cambridge Dictionary*, an adjective is defined as ‘a word that describes a noun or pronoun’.

According to *Collins Dictionary*: “an adjective is a word such as ‘big’, ‘dead’, or ‘financial’ that describes a person or thing, or gives extra

information about them. Adjectives usually come before nouns or after linking verbs.”

According to *Oxford Learner's Dictionary* an adjective is “a word that describes a person or thing, for example ‘big’, ‘red’ and ‘clever’ in a *big house*, *red wine* and a *clever idea*.”

Where do you put them?

Adjectives can occur both before and after a noun:

- The *blue* sea - The sea is *blue*
- The *old* man - The man is *old*

Adjectives can come in three positions in a sentence: Attributive, Predicative and Postpositive.

Attributive Adjectives

Adjectives in the first position, before the noun that they modify, are called attributive adjectives.

- He has a **small** car.
- He has **some delicious** pies.
- **Red** flowers are my favorite.
- Gardea loves **spicy** food.
- Put the tray on the **coffee** table.
- I drive **grey** car.
- Peter has a **fast** car.

Predicative Adjectives

Adjectives in the second position, after the noun that they modify, are called Predicative adjectives. However, predicative adjectives do not occur immediately after the noun. Instead, they follow a verb.

A predicative adjective is an adjective that follows a linking verb and modifies (i.e. describes) the subject of the linking verb.

Linking verb

- The Shoes look *expensive*

Subject predicate adjective

- Wleh *seems* drunk.
- You *look* good.
- Ade *looks* beautiful in her new dress.

- Roses *are* red.
- The new laptops *were* expensive.
- The car *is* grey.

Linking verbs: Some of the linking verbs include am, is, are, was, were, will be, look, feel, seem, etc.

Examples

- The facilities *are* **excellent**.
- The Learners *looked* **confused**.
- I *feel* **sick**.
- They *seemed* rather **upset**.
- The man *felt* **unwell**.

Postpositive Adjectives

Adjectives that are placed directly after a noun or pronoun are called postpositive adjectives. Postpositive adjectives are not as common in English as they are in other languages like French and Spanish.

For example:

- The Governor *General*
- The Princess *Royal*
- Are you doing *anything* **interesting** this evening?
- *Nobody* **suitable** applied for the post.
- *Those* **present** gave their full support to the scheme.

Some of the popular postpositive adjectives are:

- Director General
- God Almighty
- Whiskey Sour
- Code Red
- Time past
- Life everlasting

Types of Adjectives

There are 13 different types of adjectives:

- Comparative adjectives
- Superlative adjectives
- Predicate adjectives
- Compound adjectives
- Possessive adjectives

- Demonstrative adjectives
- Proper adjectives
- Participial adjectives
- Limiting adjectives
- Descriptive adjectives
- Interrogative adjectives
- Attributive adjectives
- Distributive adjectives

Comparative Adjectives

We often describe something by comparing it to something else. Comparative adjectives are used to compare two different people or things to each other. Some examples of comparative adjectives include words, such as *larger*, *smaller*, *faster*, and *more expensive*.

- These earrings are *more expensive* than those.
- Whales are *larger* than dolphins.
- This fireplace is *bigger* than the last one
- My brother is *clumsier* than me.
- You might be tall, but I am *taller*.

Comparative adjectives that add “-er”:

- Bold – Bolder
- Calm – Calmer
- Fast – Faster
- High – Higher
- Quick – Quicker
- Soft – Softer
- Weak – Weaker
- Young – Younger
- Rich – Richer
- Mean – Meaner

In some cases, we have to double the last letter before adding ‘-er’ in the ending.

For example:

- Dim – Dimmer
- Fat – Fatter
- Mad – Maddier
- Sad – Sadder
- Fit – Fitter

Exception rules

In some cases, with two –syllable words ending in ‘-y’, ‘y’ is changed to ‘i’ before adding ‘-er’.

For example:

- Happy – Happier
- Clumsy – Clumsier
- Guilt – Guiltier
- Pretty – Prettier
- Tasty – Tastier

Comparative Adjectives that add “More” or “Less”

In case of root adjectives that are two or three syllables, we use “more” or “less” before the adjective in place of –er ending. For example:

- Clever – More (or less) clever
- Modern – More (or less) modern
- Polite – More (or less) polite
- Beautiful – More (or less) beautiful
- Important – More (or less) important

Irregular Comparative Adjectives

In case of irregular comparative adjectives, while comparing two items, they take on an entirely new word form:

- Bad – Worse
- Good – Better
- Far – Further

Rules for Using Comparative Adjectives

While using comparative adjectives the following rule is followed:

Subject (Noun) + Verb + Comparative Adjective + *Than* + Direct Object (Noun)

However, comparison is also possible without using the word “*than*”.

For example:

- Salinsa is **faster** than Nagbe.
- Whales are **larger** than dolphins.
- That box is **heavier** than this one.
- You might be tall, but I am **taller**.
- I love to live much **closer** to the beach now.

Superlative adjectives

Superlative adjectives are used to compare more than two people or things by indicating which one is the most supreme. Some examples of superlative adjectives include words such as *smartest*, *loudest*, *most impressive*, and *least valuable*.

Rules for Using Superlative Adjectives

While using superlative adjectives, the following rule is followed:

Noun (subject) + verb + the + superlative adjective + noun (object).

For example:

- His dog ran the ***fastest*** of any dog in the race.
- We wear our ***oldest*** clothes for gardening.
- This is the ***smallest*** box I have ever seen.
- Our house is the ***largest*** one in our neighbourhood.
- He is the ***youngest*** of the three brothers.

Forming regular comparatives and superlatives:

The form depends on the number of syllables in the original adjective.

One Syllable Adjectives

We add ‘-er’ for comparative and ‘-est’ for superlative

Table 1

Adjective	Comparative	Superlative
Tall	Taller	Tallest
Fat	Fatter	Fattest
Big	Bigger	Biggest
Sad	Sadder	Saddest

Two Syllable Adjectives

Adjectives with two syllables can form the comparative either by adding *-er* or by preceding the adjective with *more*. These adjectives form the superlative either by adding *-est* or by preceding the adjective with *most*.

Table 2

Adjective	Comparative	Superlative
Happy	Happier	Happiest

Friendly	Friendlier	Friendliest
Tangled	More tangled	Most tangled
Splendid	More splendid	Most splendid

Three or More Syllable Adjectives

Adjectives with three or more syllables form the comparative by putting *more* in front of the adjective, and the superlative by putting *most* in front.

Table 3

Adjective	Comparative	Superlative
Important	More important	Most important
Expensive	More expensive	Most expensive

Irregular Comparatives and Superlatives:

Table 4

Adjective	Comparative	Superlative
Good	Better	Best
Bad	Worse	Worst
Much	More	Most
Far	Further	Furthest

Predicate Adjectives

These are adjectives that appear in the predicate of a sentence as a subject complement rather than directly next to the nouns or pronouns that they modify. It describes or modifies the subject of a sentence. Predicate adjectives follow linking verbs in sentences and clauses.

For example:

- The ice cream looks **delicious**.
- He seems **afraid** of the dog.
- The music sounds **wonderful**.
- Wet surfaces are **slippery**
- Maron's singing sounds **incredible!**

-the bold words are the predicate adjective.

Compound adjectives

Compound adjectives is a combination of two or more words, which can perform the role of an adjective in a sentence. A compound adjective is formed by adding a noun, a present participle, or a past participle to the adjective. Compound adjectives are adjectives that are formed from multiple words, which are usually connected by hyphens. Some examples of compound adjectives include *never-ending*, *cross-eyed*, and *run-of-the-mill*.

Table 5

Word 1	Word 2	Compound Words
White (Adjective)	Collar (Noun)	White-collar
Eye (Noun)	Opening (Present participle)	Eye-opening
Cold (Adjective)	Blooded (Past participle)	Cold-blooded
Man (Noun)	Eater (Noun)	Man-eater

Examples of compound adjectives:

- Record-breaking
- Time-saving
- Ready-made
- World-famous
- English-speaking
- Middle-aged
- Densely-populated
- Highly-qualified
- Long-forgotten
- Highly-respected
- Ice-cold
- Grass-fed
- Home-bred
- East-facing
- Mouth-watering

Possessive adjectives

These are often used to express possession or ownership. The most commonly used possessive adjectives are *my*, *your*, *its*, *her*, *his*, *our*, *their*, and *whose*.

For example:

- **My** favorite food is pizza.
- We travelled to Cape Mount in **my** sedan car.
- Did you pick up **your** bag from the deposit counter?
- **My** laptop is broken and has to be serviced.
- John and I went to **Robertsport** on his bike.
- **Her** father is working as a heavy vehicle mechanic in Mano River.
- Bleh borrowed **my** red shirt as it was the dress code for an event.

Demonstrative adjectives

These are used to express relative positions in space and time. The most commonly used demonstrative adjectives are *this*, *that*, *these*, and *those*.

- **This** hospital was where I was born.
- I am not in a situation to lend you money at **this** moment.
- The ambience of **this** cafe is soothing.
- **That** boy was the one who won the first prize in the Inter-state singing competition.
- Can you send **those** packages to the store?

Proper adjectives

Describes (modifies) a noun. What makes proper adjectives unique is that they are formed from proper nouns. Proper adjectives include words such as *African*, *Napoleonic*, and *Shakespearian*.

For example:

- I met my **Sierra Leonean** friend from college.
- He was reading a **Ghanaian** newspaper.
- He was dancing on the **African** music.
- The **African** drums sounded loud in the concert hall.
- Cassava leaf is a delicious **Liberian** speciality.

Participial adjectives

These adjectives are based on participles, which are words that usually end in *-ed* or *-ing* and derive from verbs. Participial adjectives include words like *amazing*, *impressed*, and *fascinating*.

For example:

- I put on my **running** shoes.
- He is **taking** his **driving** test today.
- She was **scared**.
- I used a **simplified** recipe
- The **excited** dog barked and jumped.

Limiting adjectives

These adjectives restrict a noun or pronoun rather than describing its characteristics or qualities. Limiting adjectives overlap with other types of adjectives such as demonstrative adjectives and possessive adjectives. Limiting adjectives include words such as *these*, *your*, and *some*.

The first types of limiting adjectives are called articles. The words ‘the,’ ‘a,’ and ‘an’ are limiting adjectives because they tell us that the speaker or writer is referring to a specific thing.

For example:

I adopted *the* dog yesterday.

The phrase ‘the dog’ contains a limiting adjective in the form of the word ‘the’.

Another type of limiting adjective is the possessive adjective. These adjectives are words that show possession. ‘My,’ ‘our,’ ‘its,’ ‘their,’ ‘his,’ ‘her,’ and ‘your’ are possessive adjectives.

For example:

‘The dog chewed up my new sneakers’

The word ‘my’ is a possessive adjective that tells us who owns the shoes.

Examples of Limiting Adjectives:

- That house is very beautiful.
- I have one orange left.
- Bob has two children.
- Paul’s cycle was broken.
- Richard’s dream came true.
- Stark’s father was a brave man.
- I was using her pen.
- He was polishing his shoes.
- Children love their toys.
- My pet is very cute.

Descriptive adjectives

These adjectives, which describe or qualify the noun or pronoun they modify.

Descriptive adjectives can be used either before the nouns or pronouns they modify or as the subject complement of a sentence following a linking verb.

Some of the examples are as follows:

angry, blue, careful, dry, eager, fast, great, hot, incredible, jumpy, little, mighty, nice, outlandish, prim, quiet, rude

- Her clothes are **expensive**.
- I like this **cold** weather.
- She is a **clever** girl.
- I have an **old touring** car.
- He gave me four **gorgeous yellow** roses.
- I want to buy a **diamond** ring.
- She loves **golden** jars.
- I want to throw a **surprise** party for her.
- Give me that **big brown** pad.
- We ate some **delicious** food.

Interrogative adjectives

Adjectives that modify a noun by asking a question are called *interrogative adjectives*.

An interrogative adjective, also known as interrogative determiner, is an adjective that modifies a noun by asking a question. The interrogative adjectives in English are 'what', 'which', and 'whose'.

For example:

- **Whose** book was that?
- **Which** pen do you like more?
- **What** books are you buying today?
- **Which** book on proofreading do you recommend?
- **Which** team scored the higher in the last match?
- **Which** player did get a fifty yesterday?
- **Whose** bag is this?
- **Did** you find out whose keys those were?

- Do you have any idea which teacher would be accompanying us for the trip?
- What kind of books would you suggest for Learners of Grade 8?

Attributive adjectives

Adjectives in the first position — before the noun — are called attributive adjectives.

For example:

- He has **some delicious** pies.
- **Red** flowers are my favourite.
- Gardea loves **spicy** food.
- Put the tray on the **coffee** table.
- I drive a **grey** car.

Distributive adjectives

A distributive adjective is an adjective that refers to members of a group individually. Distributive adjectives are generally used to point to a particular group or individual and are used with singular nouns. It is used to modify nouns. For example; “each,” “every,” “either,” “neither,” and “any,” are describing words that refer to specific things out of a group.

Examples

- **Each** person got a turn to ride the bike.
- **Every** person at the masquerade wore a mask.
- I run a mile **every** day.
- **Both** situations are very terrible for us.
- **Each** of the following devices is ready to work.
- He cleans his bike **every** day.
- **Neither** of us agreed to perform on the stage.
- **Any** one of them can enter our courtyard.
- I don't need **anyone's** opinion.
- **Neither** you nor your friends came to meet me at the airport.

List of some of the distributive adjectives:

- Each
- Every
- Either

- Neither
- One
- None
- Both
- Any

Exercise

1. Fill in the blanks with an adjective in box A and a noun in box B.

A: careless, favorite, heavy, interesting, tight

B: book, meal, mistake, shoes, rain

- I need an _____ to read
 - He made a _____ in the maths test.
 - The weather forecast said there would be _____ in the afternoon.
 - It's bad for your feet to wear _____.
 - Lunch is my _____.
2. Fill in the blanks with adjectives formed from the words in brackets, using two of the three endings given for each sentence.
- It was a _____ (beauty) day with a completely _____ (cloud) sky. (ary, ful, less).
 - The _____ (sleep) boy lay down on the _____ (comfort) bed (able, ive, y)
 - We took a _____ (leisure) evening walk under the _____ (star) sky. (ful, ly, y)
 - He has an _____ (attract) smile and a _____ (please) personality (ant, ish, ive)
 - There are _____ (danger) currents in the deep _____ (mud) water. (ary, ous, y)
3. Form adjectives by combining the given words with one of the ending words given in the box.

able, al, ed, ful, ic, ing, ive, less, ly, y

- | | | |
|----------------|---|-------|
| (i) Alarm | - | _____ |
| (ii) Elder | - | _____ |
| (iii) Worry | - | _____ |
| (iv) Substance | - | _____ |

- | | | |
|---------------|---|-------|
| (v) Act | - | _____ |
| (vi) Harm | - | _____ |
| (vii) Economy | - | _____ |
| (viii) Afford | - | _____ |
| (ix) Sleep | - | _____ |
| (x) Draught | - | _____ |
4. Rewrite the following sentences, putting the adjectives in bold print in correct order.
 - (i) The park was full of **oak large beautiful** trees.
 - (ii) Do you like my **leather new black** jacket?
 - (iii) The man was driving a **sports shiny red** car.
 - (iv) The town hall is a **big brick ugly** building.
 - (v) We had to listen to a **political long boring** debate.
 5. Correct the sentences:
 - (i) This is the biggest of the two bowls.
 - (ii) My grandparents live in the most old house in the village.
 - (iii) Who is the younger: Elma, James, or Fassa?
 - (iv) My work is importanter than yours.
 - (v) The weather was not as worse as it was the week before
 6. Fill in the blanks.
 - (i) We just moved into the locality recently and found that nobody likes _____ neighbor.
 - (ii) _____ English teacher asked us to complete the grammar exercises on possessive adjectives before Friday.
 - (iii) _____ house in Cape Mount is a farmhouse. He goes there every month.
 - (iv) I have to buy some acrylic colors to finish _____ painting.
 - (v) Did you ask her where _____ husband works?
 7. Identify the adjectives in the following sentences:
 - (i) I bought a red dress for the wedding.
 - (ii) I have eight apples.
 - (iii) The food is delicious.
 - (iv) My brother is naughty.
 - (v) The movie we watched last night was boring.
 8. What is an adjective?

CHAPTER



E10CH09

9

ADVERBS

Chapter Contents

9.1 Adverbs

9.1 ADVERB

A word that adds some meaning to a *verb*, an *adjective*, or another *adverb* is called an *Adverb*.

Definition: A word used to modify a verb, an adjective, or another adverb, often used to show degree, manner, place, or time. The words 'almost', and 'very' in 'at almost three o'clock on a very hot day' are adverbs.

Examples

- She talks **loudly** in the class.
- They sang a song **properly**.
- The race finished **too** quickly.

Adverbs and Adjective

Adverbs can modify adjective and other adverbs by adding a certain degree of intensity to the adjective.

Examples

- The woman is **quite** pretty.
- We will be **slightly** late in the evening.
- The weather report is **almost always** right.

The adverb **almost** is modifying the adverb **always**, and they are both modifying right.

Adverbs and other Adverbs

Adverbs can be used to describe another adverb.

Examples

- Phillip sings **rather enormously too loudly**.

Adverbs and sentences

Some adverbs can modify entire sentences and are referred to as sentence adverbs. Most commonly used are **generally**, **fortunately**, **interestingly** and **accordingly**.

Conjunctive Adverb

A conjunctive adverb is a word (or short phrase) that provides a link to the previous sentence or previous independent clause. Conjunctive adverbs are also known as transitional phrases because they act like a bridge (i.e., provide the transition) from one idea to the next idea.

Here is a list of common conjunctive adverbs:

- also
- consequently
- furthermore
- however
- incidentally
- indeed
- likewise
- meanwhile
- nevertheless
- nonetheless
- therefore

They can also be phrases:

- as a result
- as a consequence
- for example
- on the contrary

Examples

- The instructor's English is poor; **consequently**, they all failed the exam.
- Mr. Jallah is my father; **however**, I am not responsible for what he says.
- You failed to meet the deadline. **Therefore**, the deal is off.
- Orthodox medicine has not found an answer to your complaint; **however**, luckily for you, I happen to be a quack.
- The police could not be everywhere. **Therefore**, it employed informants.
- Not all chemicals are bad. **For example**, without hydrogen and oxygen, there'd be no way to make water, a vital ingredient in beer.
- To a pagan, there is no purpose to suffering; **as a result**, he lives a life of loneliness and frustration.
- I think; **therefore**, I am.

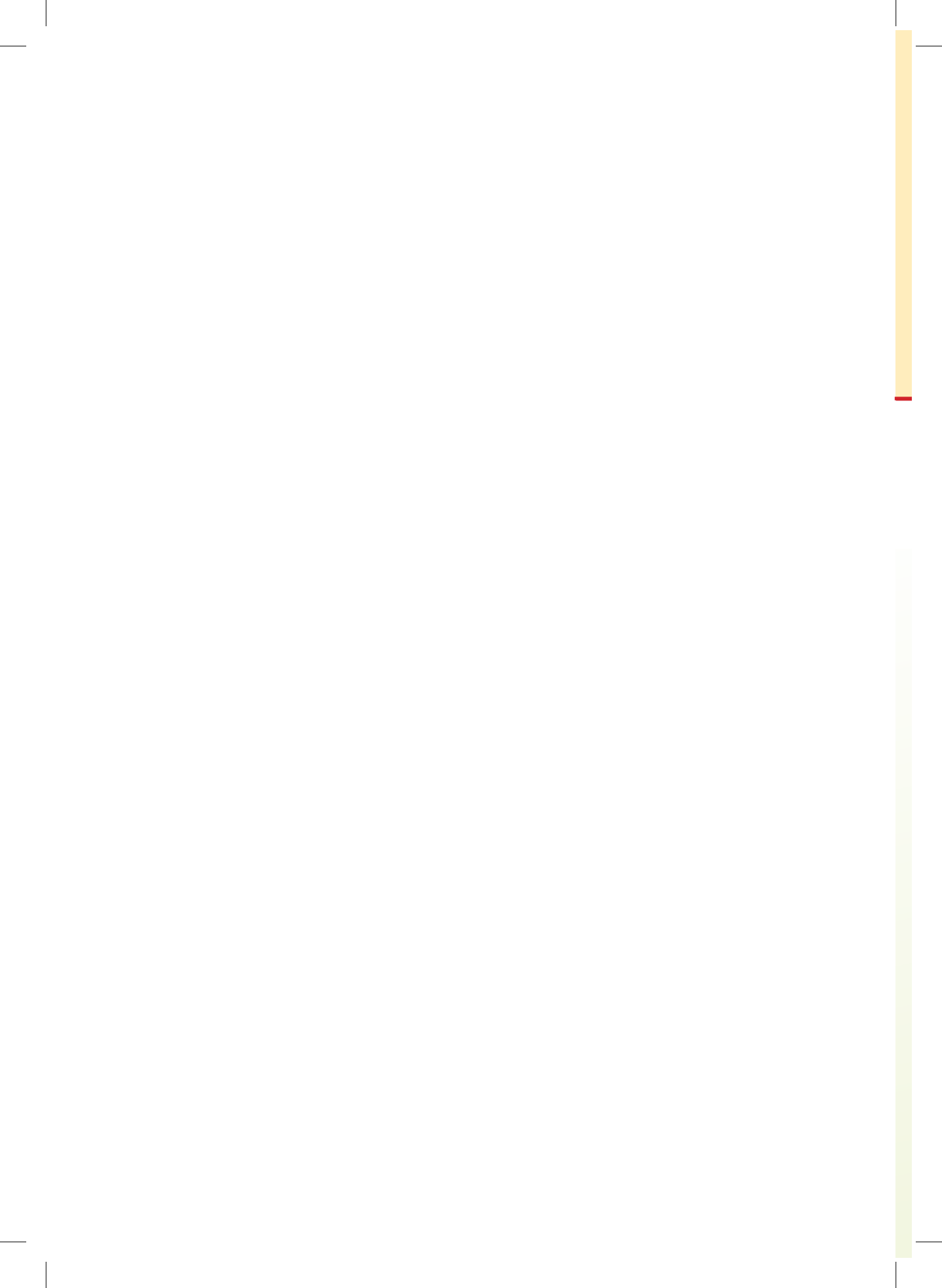
Note: that a conjunctive adverb is preceded by a semicolon when it joins two independent clauses but a period (full stop) when it joins two sentences.

Exercise

1. Identify the Adverbs:
 - (i) The winds are very strong.
 - (ii) The baby slept soundly.
 - (iii) The soldiers fought the war valiantly
 - (iv) Kpadeh always tries his best.
 - (v) The movie is to end soon.
 - (vi) I did my homework already.
 - (vii) I was rather busy.
 - (viii) Is your mother super mad?
 - (ix) We looked for the lost puppy everywhere.
 - (x) We do not know her
2. Fill in the blanks with correct adverbs.
out, quickly, forward, pretty, too, before, often, once, somewhat, so
 - (i) Tina ran to her mother _____.
 - (ii) The scores are _____.

- (iii) We have met _____.
 - (iv) I know him _____ well.
 - (v) The baby is _____ sleepy.
 - (vi) The naughty boy is _____ annoying.
 - (vii) My aunt comes to visit us _____.
 - (viii) My grandpa is _____ better today.
 - (ix) I met a magician _____.
 - (x) Ambition urges us _____.
3. Complete the following sentences using an appropriate transitional adverb (conjunctive adverb).
- (i) Vegetables are rich sources of vitamins and antioxidants and eating vegetables is essential for good health.
 - (a) since
 - (b) as
 - (c) hence
 - (ii) 'The last bus has gone.' '....., we are going to take a walk'.
 - (a) Therefore
 - (b) As
 - (c) Then
 - (iii) the starter, I thought the meal was nice.
 - (a) Apart from
 - (b) Besides
 - (c) In addition
 - (iv) I bought that car. It looked good and,, it was reasonably priced.
 - (a) besides
 - (b) moreover
 - (v) Studies seem to suggest that bright blue and bright yellow are the most visible and the safest colors for vehicles.
 - (a) therefore
 - (b) also
 - (c) moreover

- (vi) You had better mend your ways;, you will land in serious trouble.
(a) hence
(b) otherwise
- (vii) She didn't leave her husband the fact that he had cheated on her.
(a) however
(b) although
(c) despite
- (viii) each individual is unique in many ways, members of the same species share many common characteristics.
(a) Despite
(b) Although
(c) However
- (ix) They have recruited more people and the service has improved.
(a) as result
(b) as consequence
(c) consequently
- (x) I was not confident of winning., I decided to give it a try.
(a) So
(b) Nevertheless
(c) Although



UNIT

V

GRAMMAR: PREPOSITIONS, CONJUNCTIONS, AND INTERJECTIONS

Learning Outcomes

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

- demonstrate correct use of prepositions, conjunctions and interjections in written and spoken English;
- distinguish prepositions with their objects from adverbs;
- properly use conjunctive adverbs;
- demonstrate that interjections express feelings or emotions;
- vocabulary development;
- improve the analytical and digital skills;
- enhance skills in discussion, communication, writing and oral presentations.

The unit starts by defining prepositions, conjunctions and interjections. This is followed by the sub-topics which include details about prepositions, conjunctions and interjections. This topic would help in vocabulary development and helping the learners in using prepositions, conjunctions and interjections in spoken and written English.

The topics need discussions and observations to use the kinds of prepositions, conjunctions and interjections correctly in spoken and written English. Therefore, every effort should be made to make sure that learners have the grasp of the contents, skills such as discussion, communication, writing, observations, group work, analysis, research, creativity and innovation etc will be developed in the course of the delivery of the various sub-topics. In this guide, at the end of each unit, review questions are given based on competencies, in order to help you focus on their continuous assessments and make sure whether the ones set as standard competencies are achieved or not.

You should give special considerations for those who are working above and below the standard levels by encouraging the ones that work above the standard and by giving extra attention for those who work below the standard.

COMPETENCIES EXPECTED FROM THE TOPIC

After completing this topic, learners are expected to possess the following competencies:

- effective communicative skills;
- analytical and research skills;
- research and problem-solving skills;
- organizational ability;
- digital skills;
- creativity and innovation skills.

TOPIC OUTCOMES

After completing this unit, learners will be able to:

- demonstrate the correct use of prepositions, conjunctions and interjections in written and spoken English.

TOPIC OBJECTIVES

Upon completing these topics, learners will be able to:

- establish that a prepositional phrase consists of a preposition and a noun or pronoun;
- distinguish prepositions with their objects from adverbs;
- pinpoint coordinating, subordinating, and correlative conjunctions;
- properly use conjunctive adverbs;
- demonstrate that interjections express feelings or emotions and function independently of a sentence;

MAIN CONTENTS IN THIS TOPIC

1. Prepositions:
 - Prepositions and Prepositional Phrase
 - Telling Prepositions and Adverbs apart
2. Conjunctions:
 - Coordinating Conjunctions
 - Correlative Conjunctions
 - Subordinating conjunctions;
 - Conjunctive Adverbs
3. Interjections:
 - Persuasion: Advertisement

CHAPTER



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10

PREPOSITIONS

Chapter Contents

10.1 Prepositions

10.1 PREPOSITIONS

What are Prepositions?

The word Preposition is made of two words:

Preposition = Pre + Position

Prepositions are short words that link other words or phrases within a sentence. They precede words to link them to nearby words and often show the relationship that exists between people and things. Some prepositions also precede words to tell us where and when about the things.

Definition:

According to the *Oxford Learner's Dictionary*: preposition is 'a word or group of words, such as *in*, *from*, *to*, *out of* and *on behalf of*, used before a noun or pronoun to show place, position, time or method'.

According to the *Cambridge Dictionary*: A preposition is defined as "a word that connects a noun, a noun phrase, or a pronoun to another word, esp. to a verb, another noun, or an adjective".

Some of the common prepositions are: above, below, for, of, from, in, inside, into, to, until, with and many more.

1. Some of the prepositions that tell us **where**:

The cat sat **on** the mat.

The lorry is stuck **at** the traffic lights.

2. Some of the prepositions that tell us **when**:

The meeting is scheduled **at** 10:30 a.m.

3. Some of the prepositions that tell us **relationship**:

I am **older** than my sister.

The maps **on this wall** are very old.

4. Some prepositions tell us about the **position** of a subject in a sentence.

The subject is used in the beginning of a sentence

Example

The pen is kept **on** the table

Subject



Preposition

What is the position of the pen?

Ans: **On** the table

5. A preposition always has an **object**, which usually comes after it. The object is most often a **noun phrase** or **pronoun**. For example:
 - These flowers are **for you**.
 - We travel **by bus**.
 - The man took a pen **out of his pocket**.
6. The *object* of a preposition can also be in -ing form
 - They suspected him **of cheating**
7. A preposition followed by its *Object* is called a preposition phrase
 - I sat **on the sofa**.
 - The children went to shopping **with their parents**.
8. A prepositional phrase often does the work of an **adverb**, telling more about the action of a verb
 - The horse **jumped over the fence**.
 - He **put** the letter **in his pocket**
9. Prepositional phrase: As **adjective**, telling more about a *noun*.
 - The **Photographs on the wall** are very old
 - I saw a **man with grey hair**
10. Prepositional phrase: As complement of a *linking verb*
 - Mom **is in the kitchen**
 - He **felt out of place**
11. Using two or more prepositional phrase one after another
 - We travelled **to the airport, in a taxi**.
12. Prepositional phrase are used at the beginning of a sentence for **emphasis**
 - **Since 1980** she has lived alone.
13. Preposition can come at the end of some questions beginning with a **wh**-word.
 - *What* is this used **for**?
 - *Whose* team are you **in**?
 - *Which* department should I complaint **to**?

14. Preposition can also come at the end of an indirect question.
 - He couldn't decide *which film* to go **to**.
15. A preposition sometimes stays with a **to-infinitive** when its *object* comes earlier in the sentence:
 - I am looking for *something* **to write with**.
 - *The stream* was too wide **to jump over**.
16. Prepositions of space are used to indicate the **position** or **direction**:
 - A delivery van was parked **behind** our car. (position)
 - He walked **towards** the door. (direction)
17. Preposition of **time**: indicates something that happens at a particular time.
 - The birds start chirping **before** sunrise.
 - The supermarket will be closed **from** 9 p.m. **to** 9 a.m.
 - We visited our grandparents **during** our holidays.
 - We will be meeting **on** Friday.

Use of Since / For / By

Since: Point of time (1996 / January/Sunday / 5 o'clock)

For: Period of time (1hour / 1 week/ 1 year / 1 month)

By + time = Future Perfect tense.

Examples

She had started creating problems **since** last Monday.

He has been writing a letter **for** 2 hours.

They will complete the work **by** 2022.

In / Within

In = at the end of

Within = before the end point

I shall finish this work in a month. (i.e., end of the month)

I shall finish this work within a month. (i.e., before end of the month)

18. Prepositions indicating the **purpose** or **means**:
 - I use this pen **for** writing letters.
 - The letters are sorted **by** machine.

19. Prepositions indicating **possession, having or belonging**
 - A girl **with** dark hair was standing by the door.
 - Where is the key **to** this cupboard?
20. Prepositions used for **comparison or contrast**:
 - Your house is bigger **than** ours.
 - That sounds **like** thunder.
21. Prepositions to show **support or opposition**:
 - All are **in favor of** his becoming the captain.
 - Are you **against** capital punishment?
22. Prepositions indicating **sharing or dividing**:
Between = In the middle of **two persons** or things, etc.
Among = **More than two persons** or things, etc.
 - The thieves shared the loot **among** themselves. (more than 2 persons)
 - The politician is standing **among** the crowd. (more than 2 persons)
 - This is a secret **between** you and me. (2 persons)
23. Prepositions indicating **reason**:
 - His poor performance was entirely **due to** his laziness.
 - He was asked to give up driving **because of** his failing eyesight.
24. Preposition of **motion**: **To** indicates motion
 - She goes **to** school every day.
 - The leopard entered **into** the jungle.
 - The cat climbed **up to** the tree.

Exercise

1. Fill in the blanks with suitable prepositions. Do not use same preposition more than once.
 - (i) The boys hid _____ the door.
 - (ii) We have lived here _____ 2006
 - (iii) He goes _____ the gym _____ Tuesday and Sunday.
 - (iv) I took a cloth _____ the drawer and laid it _____ the bowl.

- (v) She felt better ____ discussing the matter _____ her mother.
 (vi) These flowers are _____ my aunt. Who is _____ hospital.
 (vii) You should wash your hands _____ eating food.
 (viii) This chair is more comfortable _____ that one.
 (ix) The pen is kept _____ the table.
 (x) The mouse jumped _____ the table.
2. Choose the correct prepositions to fill the blanks.
- (i) There is little difference _____ (among/between) the two books.
 (ii) The tablecloths are embroidered _____ (by/with) hand.
 (iii) The children were fighting _____ (on/over) their toys.
 (iv) Everyone _____ (despite/except) Jebbeh had brought lunch.
 (v) Many people are _____ (against/without) lowering the voting age.
 (vi) The windscreen _____ (to/of) the car was broken.
 (vii) This picture was painted _____ (about/by) my brother.
 (viii) I use my computer _____ (for/in) school work
 (ix) My feet are not as big ____ (as/than) yours.
 (x) They had been robbed by a man _____ (of/with) a gun.
3. Fill in the blanks with an adjective or a verb from box A and a preposition from box B. Use each word only once.

A:

accused	annoyed	heard	insisted	interested
looked	shouted	suffered	turned	used

B:

about	at	for	from	in	into	at	on	to	with
-------	----	-----	------	----	------	----	----	----	------

- (i) The witch _____ the prince ____ a frog.
 (ii) Zoedua was _____ his sister for forgetting his birthday.
 (iii) I just _____ the assassination of the president.
 (iv) He was not _____ being treated so rudely.
 (v) The teacher _____ us _____ cheating.
 (vi) They _____ helping with the washing up.

- (vii) Ade _____ everywhere _____ the missing key
- (viii) I am not _____ _____ photography
- (ix) She _____ _____ asthma when she was a child.
- (x) The farmer _____ _____ the children for tramping on his crops.

CHAPTER



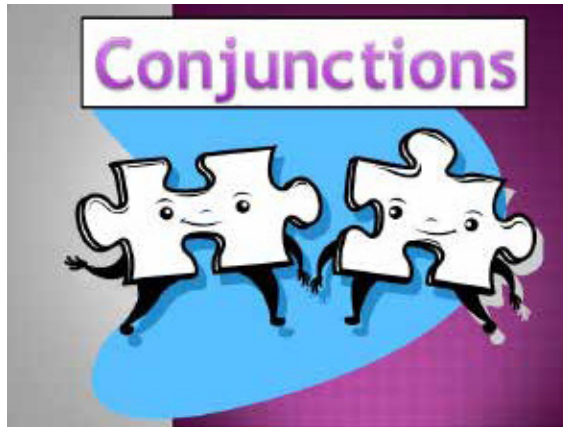
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11

CONJUNCTIONS

Chapter Contents

- 11.1 Conjunctions
- 11.2 Rules of Conjunctions



11.1 CONJUNCTION

A conjunction is a word that joins two Words, Phrases, Clauses or Sentences.

For example:

- Sando **and** Zinah are twins.
- I went to play, **although** it was hot outside.
- The weather was sunny **and** warm.
- The job is highly dangerous **but** interesting.

Conjunctions are used to form complex, elegant sentences and avoid the choppiness of multiple short sentences.

There are four main types of conjunctions:

- Coordinating Conjunctions
- Subordinating Conjunctions
- Correlative Conjunctions
- Conjunctive Adverbs

Coordinating Conjunctions: Coordinating conjunctions allow us to join words, phrases, and clauses of equal grammatical rank in a sentence. Coordinating conjunction words are seven and people remember them by an acronym FANBOYS, i.e. (For, And, Nor, But, Or, Yet, So)

Table 1

For	-	Because, why
And	-	Showing additional information
Nor	-	Not either
But	-	contrast
Or	-	Choice
Yet	-	Contrast
So	-	As a result of

Examples of Coordinating Conjunctions:

- This batch of mushroom stew is savoury **and** delicious.
- She told me politely **but** firmly to go away.
- I would like to have pizza **or** salad for lunch.
- Neither a pen **nor** a pencil is cheap.

Subordinating Conjunctions: Subordinating conjunctions join independent and dependent clauses. In other words, instead of joining two independent clauses of equal importance, subordinating conjunction words make one clause less important than another.

Examples

- I will drink milk **after** having this chocolate. (I will drink milk is an independent clause; after having this chocolate is a dependent adverb clause).

Some subordinating conjunctions have the same form as prepositions and are used in a similar way. If the word introduces a clause containing a subject and verb, it is a conjunction. If it introduces a phrase with no verb, or a single noun or pronoun it is a preposition

- I am not as clever **as** you *are*. (conjunction)
- I am not as clever **as** you. (preposition)

Note:

Independent clause is a clause that does not need any other clause to complete the sentence. They are independent on their own. E.g., “She did not study” is an independent clause.

Dependent clause is a clause that needs a clause or a sentence to support its completion.

‘Because she did not study’ is a dependent clause.

Some of the subordinate conjunctions are as follows: Although, though, however, as, as long as, once, since, when, while, if, where.

Subordinating Conjunctions of Time: after/since/until/till/before/while/when

Subordinating Conjunctions of Place: where/wherever

Subordinating Conjunctions of Reason: that/since/because/as

Subordinating Conjunctions of Purpose: so that/lest

Subordinating Conjunctions of Concession: though/although/even though

Subordinating Conjunctions of Result: so

Subordinating Conjunctions of Manner: as if / as

Subordinating Conjunctions of Comparison: as/than

Correlative Conjunctions: Correlative conjunctions are pairs of conjunctions that work together. Examples, either/or, neither/nor, both/and, not only/ but also etc.

- **Neither** he **nor** she works meticulously.
- **Either** you cook me lunch, **or** I leave
- **No sooner** he had gone to bed **than** the doorbell rang
- Jande wants **not only** money **but also** fame.

Conjunctive Adverbs: A conjunctive adverb is a part of speech that is an adverb by design but has the characteristic of a conjunction. These are also called transition words. They join sentences or words or phrases just like words on the standard conjunction list can. For example: in addition, as a result, however, hence, etc.

- Schools are closed due to lockdown; **hence**, teachers are taking online classes.
- He will buy that car, **however**, he will have to use all his savings.
- The computer does not meet my expectations; **besides**, it is very expensive.

11.2 RULES OF CONJUNCTIONS

Rule 1: The conjunction **so/as** and **as/as** is used to make a comparison. But, **so/as** is used in *negative sentences* whereas **as/as** can be used for both negative and *affirmative sentences*.

Rule 2: The conjunction **both** is always followed by the conjunction **and**.

Rule 3: **Lest** is a negative word and is always followed either by **should** or first form of the verb. e.g.,

- ▶ Dance carefully **lest** she **should** fall.
- ▶ Dance carefully **lests he falls**.

Rule 4: **Rule of comma**

- ▶ Always use a comma before the coordinating conjunctions when it is used to connect two independent clauses e.g. Bleh walked his dog, and he grabbed the mail.
- ▶ The conjunction though/although is always followed by a comma(,) or yet. e.g.

Though she put a lot of effort, she didn't crack the exam.

Though she put a lot of effort **yet** she didn't crack the exam.

Rule 5: **Unless & Until** - Unless is action oriented. Until is time oriented

- ▶ She will not succeed **unless** she works hard for the exams.
- ▶ The father asked his son to wait **until** he returned.

Rule 6: The correlative conjunctions to be followed in their definite pairs 'not only – but also', 'no sooner – than', 'Hardly – when'. e.g.

- ▶ **Not only** she **but also** he planned for a movie
- ▶ **No sooner** did he arrive **than** they came back.
- ▶ **Hardly** had I finished my lunch **when** my friends came.

Rule 7: The conjunction **doubt/doubtful** is followed by **that** in *negative or interrogative* sentences whereas in *affirmative sentences* these are followed by **if** or **whether**. e.g.

- ▶ She is **doubtful whether** she will attend the party.
- ▶ I don't **doubt that** he is hardworking.

Rule 8: The conjunction **From** is followed by **to** and **Between** is followed by **and**. e.g.

- ▶ It is difficult to choose **between** gold **and** silver.
- ▶ He keeps on singing **from** morning **to** evening.

Rule 9: When more than two persons or things are involved, then (**none of / one of**) is used instead of (**neither / either**). e.g.

- ▶ **One of** the employees complained about the manager.

- **None of** the family members complained about the theft.

Rule 10: The conjunction **Rather / Other** is followed by **than** e.g.

- She would **rather** give away her car **than** a necklace.
 ► We have no **other** option **than** to go back home.

Exercise

1. Use proper conjunctions from the box to complete the sentences

after, and, before, but, if, or, since, so, nor, for

- (i) Zoedua refuses to eat peas, ____ will he touch carrots.
 - (ii) I hate to waste a drop of gas, ____ it is very expensive these days.
 - (iii) His two favorite sports are football ____ tennis.
 - (iv) I wanted to go to the beach, ____ Ade refused.
 - (v) I knew they could not come ____ I did not send them an invitation
 - (vi) You must always clean your teeth, ____ going to bed.
 - (vii) She began to feel better, ____ she started taking the medicine.
 - (viii) I had not seen Nelson ____ he moved to Grand Gedeh County.
 - (ix) Would you like to have coffee ____ tea?
 - (x) Our parents will be worried ____ we are late.
2. Fill in the blanks with one of the co-ordinating conjunctions

and, but, or, nor

- (i) What is that noise? Is it somebody singing ____ a dog howling?
- (ii) Our products are attractive to look at ____ easy to use.
- (iii) You can eat your cake with a spoon ____ fork.
- (iv) Tracy wanted to eat another piece of cake ____ she was on diet.
- (v) Emmanuel does not like to swim ____ does he enjoy cycling.
- (vi) We have no milk ____ sugar.
- (vii) He tried hard to persuade them ____ without success.
- (viii) Shannon ____ Salinsa are the best players in the team.
- (ix) I wanted to buy the book ____ I did not have enough money.
- (x) The day was bright, sunny ____ warm.

3. Fill in the blanks by choosing the most appropriate conjunctive adverbs from the list given below.

therefore, then, however, finally, hence, thus, otherwise, certainly, instead, in contrast

- (i) We wanted to spend the day at the beach; _____, it rained so we stayed home.
- (ii) You have to work hard; _____, you will not be able to score good marks.
- (iii) He felt he couldn't tell the truth about what happened; _____, he lied.
- (iv) Darin was waiting for his result the whole day. _____, the results were published around 6 p.m.
- (v) The kids were already feeling cold; _____, we decided not to turn on the air conditioner.
- (vi) The question papers did not reach us on time. _____, that caused a huge discomfort among the students and teachers.
- (vii) Lloyd is a millionaire; _____, his brother Adrian is always flat broke.
- (viii) She is a very smart girl; _____, it's not at all surprising that she gets such good grades.
- (ix) I will complete my Chemistry project, and _____, I will start working on the Maths assignment.
- (x) Aaron practiced very well, and _____, he got the second prize.



E10CH12

CHAPTER

12

INTERJECTION

Sub-Topic

- 12.1 Interjection
- 12.2 Persuasion: Advertisement



12.1 INTERJECTION

An interjection is a part of speech *used to convey or express sudden feelings and emotions*. It is a word or phrase that is grammatically independent from the words around it, and mainly expresses feeling rather than meaning.

Interjections are short exclamations like Oh!, Um or Ah! *They have no real grammatical value but we use them quite often, usually more in speaking than in writing.*

Examples

- Oh, what a beautiful house!
- Uh-oh, this looks bad.
- Well, it's time to say good night.
- Hurray! We won the match.
- Ouch! That really hurt badly.

Rules of Interjections:

- When interjection is used in the beginning of a sentence, a comma should follow it.
- When an interjection forms a sentence by itself, a full stop, a question mark or an exclamation mark can follow the interjection.

List of some common examples of interjections:

- Hey!
- Hi!
- Oh!
- Ouch!
- Ugh!
- Whoops!
- Wow!
- Yuck!
- Phew!
- Uh-Oh!

12.2 PERSUASION ADVERTISEMENT

What is Advertising?

Advertising is defined as the act of attracting public attention to a product or business, as by paid announcements in print, broadcast, or

electronic media. Advertising is done simply to attract or persuade the consumer to buy a product or service.

What is Persuasion?

Persuasion is the act of inducing attitude changes and influencing a target market to action. The author of the advertising company tries to express the facts or opinions through his texts and tries to convince the readers. This text is referred to as Persuasive text.

What is Persuasive Advertising?

Persuasive advertising is a component in an overall advertising strategy that seeks to entice consumers into purchasing specific goods or services, often by appealing to their emotions and general sensibilities. Persuasive advertising leverages the desires and interests of consumers to convince them to purchase a product or service. This form of advertising often focuses on the benefits the product or service can offer the end-user.

Techniques of Persuasive Advertisement:

- The Carrot and the Stick
- The Scarcity Principle
- One message per advertisement
- Write in the Second Person
- Give Your Audience a Sense of Control
- Use a Call-to-Value Instead of a Call-to-Action

The Carrot and the Stick

Humans are hardwired to move towards pleasure, like a horse towards a carrot, and away from pain, like a donkey avoids a stick. When people read or watch your advertisements, “carrots”, or promises of gain, can fill your prospects with hope and compel them to pursue that potential feeling of pleasure. “Sticks”, possibilities of loss, evoke fear in your prospects, which will compel them to flee from that potential feeling of pain.

The Scarcity Principle

People value objects and experiences that are rare — having something that most people want but can’t have, boosts our sense of self-worth and power. If you use words and phrases that imply scarcity and evoke

a sense of urgency, like “Exclusive offer” or “Limited availability”, you can skyrocket your product’s perceived scarcity and consumer demand.

One message per advertisement

To immediately hook people and persuade them to read or watch the rest of your advertisement, try sticking to only one message. Spotlighting your product or offer’s main benefit or feature will make it easy for your customers to understand its value and increase the likelihood of their conversion because you’re only conveying one message to your audience: your product’s main feature will benefit your customer’s life somehow, someway.

Write in the Second Person

Since your prospects primarily care about how you can help them, and pronouns like “you” and “your” can engage them on a personal level and help them insert themselves in the narrative you’re creating, writing advertisements in the second person can instantly grip their attention and help them imagine a future with your product or service bettering their lives.

Give Your Audience a Sense of Control

If you want to give your audience a sense of control, you need to give them the ability to choose. In other words, after reading or watching your advertisement, they must feel like they can choose between the option you suggest or another path. If they feel like you’re trying to force them to buy your product, they’ll get annoyed and disengage from your message.

To give your audience the ability to choose, and in turn, a sense of control, use phrases like “Feel free” or “No pressure” in your advertisements

Use a Call-to-Value Instead of a Call-to-Action

Call-to-actions are crucial for getting prospects to take the next step, but a “Download Now” or “Call Now” CTA isn’t always going to convince the more skeptical prospects to take your desired action. You need to make sure your ad’s last line of copy or quip is the best of them all. So instead of writing an uninspiring, final line of copy like “Download Now”, write one that clearly communicates your offer’s value and gives a glimpse into your prospects’ potential life if they take your desired action, like this call-to-value prompting readers to download a blogging

eBook: «Click today and be a blogger tomorrow.»Persuasive advertising aims at convincing your audience to take the desired action. If you can trigger an emotional response, regardless of the stimuli, your ad will be a success.

Exercise

1. Fill in the blanks with the most suitable interjection in the following sentences. (Ouch, yippee, bravo, alas, my God, well, uh, ah, wow, oh no)
 - (i) _____, that is new!
 - (ii) _____ I was just stung by a bee.
 - (iii) _____ We got the tickets to the movie premier night.
 - (iv) _____ I don't want to do it this way.
 - (v) _____ You just won a million dollars!
 - (vi) _____ now I understand what you were trying to say.
 - (vii) _____ That should have really upset you.
 - (viii) _____ I have not cleared the internal assessment.
 - (ix) _____ That was a really brave thing to do.
 - (x) _____ The waiting list for the reservation seats is too long; I don't think we would get a seat.

UNIT

VI

GRAMMAR: PHRASES AND CLAUSES

Learning Outcomes

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

- recognize kinds of phrases in sentences;
- distinguish prepositional phrases from adjective and adverb phrases in sentences;
- apply participles and participial phrases in sentences;
- demonstrate the ability to use correct English phrases in written and spoken English;
- identify gerunds and gerund phrases in sentences;
- improve vocabulary development;
- improve the analytical and digital skills;
- enhance skills in discussion, communication, writing and oral presentations.

TOPIC OVERVIEW

The unit starts by defining phrases. This is followed by the sub-topics which include details about phrases. This topic would help in vocabulary development and helping the learners in using phrases in spoken and written English.

The topics need discussions and observations to use the kinds of phrases correctly in spoken and written English. Therefore, every effort should be made to make sure that learners have the grasp of the contents. Skills such as discussion, communication, writing, observations, group work, analysis, research, creativity and innovation, etc will be developed in the course of the delivery of the various sub-topics.

In this guide, at the end of each unit, review questions are given based on competencies, in order to help you focus on their continuous assessments and make sure whether the ones set as standard competencies are achieved or not.

You should give special considerations for those who are working above and below the standard levels by encouraging the ones that work above the standard and by giving extra attention for those who work below the standard.

COMPETENCIES EXPECTED FROM THE TOPIC

After completing this topic, learners are expected to possess the following competencies:

- effective communicative skills;
- analytical and research skills;
- research and problem-solving skills;
- organizational ability;
- digital skills;
- creativity and innovation skills.

TOPIC OUTCOMES

After completing this unit, learners will be able to:

- demonstrate the correct use of English phrases in written and spoken English.

TOPIC OBJECTIVES

Upon completing these topics, learners will:

- recognize kinds of phrases in sentences
- distinguish prepositional phrases from adjective and adverb phrases in sentences.
- identify appositives and appositive phrases and the words they name
- apply participle and participial phrases in sentences
- identify gerunds and gerund phrases in sentences.
- construct sentences using infinitives and infinitive phrases
- compare and contrast independent and subordinate clauses

MAIN CONTENTS IN THIS TOPIC

1. Phrases
 - (a) Noun phrase
 - (b) Verb phrase
2. Verbal Phrases
 - (a) Participle Phrase
 - (b) Gerund Phrase
 - (c) Infinitive Phrase
3. Phrasal Verbs;

Verb followed by a preposition or adverb: Examples –ran-across, broke down, get away.
4. Prepositional Phrases;
5. Clauses:
 - (a) Independent Clauses;
 - (b) Dependent Clauses
 - (c) Noun Clauses
 - (d) Adjective Clauses
 - (e) Adverb Clauses
6. Exposition: Comparison -and Contrast Literature

RESOURCES NEEDED FOR THE TOPICS

- Gateway to English for Senior High Schools
- Senior Secondary Guide
- Resources/Supplementary Readings
- Living English Structure W. Stannard Allen

CHAPTER



E10CH13

13

PHRASES

Chapter Contents

- 13.1 Phrases
- 13.2 Prepositional Phrase

Sub Topics

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

13.1 PHRASES

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

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

For example: “the very happy dog.” is a noun phrase which contains the adjective phrase “very happy”

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

Examples

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

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

Definition

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

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

There are five main types of phrases

- Noun Phrase
- Adjective Phrase
- Adverb Phrase
- Verb Phrase
- Prepositional Phrase

Other types of phrases include:

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

Noun Phrase

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

Examples

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

Adjective Phrase

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

Examples

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

Adverb Phrase

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

Examples

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

Verb Phrase

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

Examples

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

13.2 PREPOSITIONAL PHRASE

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

Examples

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

Gerund Phrase

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

Examples

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

Infinite Phrases

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

Examples

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

Appositive Phrase

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

Examples

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

Participial Phrases

A participial phrase begins with a past or present participle.

Examples

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

Absolute Phrases

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

Examples

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

Things to remember while using phrase:

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

Exercise

1. Identify the phrase in the following sentences and state the type of phrase:
 - (i) The jewelry boxes were kept inside the cupboard.
 - (ii) Students are practicing hard for the state tournament.
 - (iii) Scented candles are my favorite.
 - (iv) The dogs have been barking continuously.
 - (v) On the way to Robertsport, we saw the famous Lake Piso.
 - (vi) The girl, in the black dress, is my colleague.
 - (vii) The food served today was extremely delicious.
 - (viii) That little boy is my friend's son.
 - (ix) Clarence was playing video games on his phone.
 - (x) We found an unowned vehicle parked in front of our house.
2. What is a phrase?
3. What are the types of phrases?
4. Phrases Quiz
 - (i) Phrases are grammatical units that consist of
 - (a) one or more words
 - (b) more than one word
 - (ii) A noun phrase with more than one word can consist of a noun and words that
 - (a) replace the noun
 - (b) qualify the noun
 - (iii) "The tour includes three Asian countries." Which is a noun phrase?
 - (a) the tour includes
 - (b) three Asian countries
 - (iv) A verb phrase consists of a main verb and its
 - (a) auxiliary verbs
 - (b) phrasal verbs
 - (v) "She has been studying all day." Which is a verb phrase?
 - (a) studying all day
 - (b) has been studying

- (vi) An adjective phrase can be a single adjective or a group of words built around
 - (a) an adjective
 - (b) a single noun
 - (vii) "Cats are playful pets, but dogs are very loyal as well." This sentence has
 - (a) one adjective phrase
 - (b) two adjective phrases
 - (viii) Which sentence has an adverb phrase?
 - (a) She sings very nicely.
 - (b) She sings very nice songs.
 - (ix) A prepositional phrase consists of a preposition and its
 - (a) object
 - (b) subject
 - (x) "We always play football after work." Which is a prepositional phrase?
 - (a) always play football
 - (b) after work
5. Fill in the blanks with correct answer:
- (i) A phrase never includes a _____. It may include a headword.
 - (a) Noun
 - (b) Pronoun
 - (c) Finite Verb
 - (d) Adjective
 - (ii) There are ____ types of phrases.
 - (a) 6
 - (b) 7
 - (c) 8
 - (d) 9
 - (iii) Noun phrase is of ____ types.
 - (a) 3
 - (b) 4

- (c) 5
- (d) 6
- (iv) To wake up early in the morning is a healthy habit. Here, “To wake up early in the morning” is an example of
 - (a) Gerund Phrase
 - (b) Infinite Phrase
 - (c) Prepositional Phrase
 - (d) Adjective Phrase
- (v) Please try to think out of the box. Here, “out of the box” is an example of
 - (a) Verb Phrase
 - (b) Conjunctive Phrase
 - (c) Prepositional Phrase
 - (d) Adjective Phrase
- (vi) Eric is so short-tempered that he cannot keep pace with any situation. Here, “so short-tempered” is an example of
 - (a) Verb Phrase
 - (b) Conjunctive Phrase
 - (c) Adverb Phrase
 - (d) Adjective Phrase
- (vii) Alice spoke in a low voice. Here, “in a low voice” is an example of
 - (a) Verb Phrase
 - (b) Conjunctive Phrase
 - (c) Adverb Phrase
 - (d) Adjective Phrase
- (viii) Lisa is waiting for the flight for a long time. Here, “is waiting” is an example of
 - (a) Verb Phrase
 - (b) Conjunctive Phrase
 - (c) Adverb Phrase
 - (d) Adjective Phrase

- (ix) Do the work as quickly as possible. Here, “as quickly as” is an example of
 (a) Verb Phrase
 (b) Conjunctive Phrase
 (c) Prepositional Phrase
 (d) Adjective Phrase
- (x) I was drinking coffee in a mug made of ceramic. Here, “made of ceramic” is an example of
 (a) Verb Phrase
 (b) Conjunctive Phrase
 (c) Prepositional Phrase
 (d) Participial Phrase
6. In each sentence, identify the phrase.
- (i) In those days, my mother used to keep long hair.
 - (ii) He smiled in a warm manner.
 - (iii) We looked for you at every possible place.
 - (iv) Mannah, a boy with courage, fought the thief.
 - (v) Our team took the defeat in a gracious manner.
 - (vi) Monica is the best student in the class, without any doubt.
 - (vii) I support the Liberia team with all my heart.
 - (viii) Children like to play every evening.
 - (ix) The lion is an animal of great strength.
 - (x) A homeless child has to spend his days in great misery.
 - (xi) He listened to me with great attention.
 - (xii) Do not play with naughty boys.
 - (xiii) Monrovia is a city of thick population.
 - (xiv) He is full of courage.
 - (xv) She was wearing a bangle made of gold.
 - (xvi) An old man lived beside the lake.
 - (xvii) The boy stood on the burning deck.
 - (xviii) He wants to go home.
 - (xix) Do you enjoy reading this book?
 - (xx) The wicked chief loves to see people in trouble.
 - (xxi) He speaks like a born leader.
 - (xxii) I have forgotten how to play this game.
 - (xxiii) He succeeded in the long run.

CHAPTER



E10CH14

14

CLAUSES

Chapter Contents

14.1 Clause

14.1 CLAUSE

What is a Clause?

A clause is a group of words with a subject and a verb that are normally used to add more detail to the noun in a sentence.

A subject is a noun or a pronoun in the sentence, while the verb is the action. A clause conveys information about what that subject is or is doing.

Examples

The shiny, blue car raced around the track.

As a Clause expresses an action or a state of being, a clause can often, but not always, function as an independent sentence.

Definitions

According to *Oxford Learner's Dictionary*: clause is defined as “a group of words that includes a subject and a verb, and forms a sentence or part of a sentence.”

According to *Cambridge Dictionary*: a clause is “a group of words, consisting of a subject and a finite form of a verb.”

Types of Clauses

There are two types of clauses:

- Independent Clause
- Dependent Clause
 - ▶ Noun Clause
 - ▶ Adverbial Clause
 - ▶ Adjective Clause

Independent Clause:

An independent clause is a clause that can stand on its own as a distinct sentence or it can be combined with other clauses.

Independent clauses are not long or complex sentences and are referred to as *simple sentences*.

Examples

- My dog barks a lot.
- His car is red.

- The kids ate lunch.
- He is a wise man.

Independent clauses can join with a dependent clause or other independent clauses to make a complex sentence.

Examples

- She walked to the supermarket store to buy a bouquet of flowers.
- She bought a new computer because she needed one.

Dependent Clause:

A dependent clause is not a complete sentence by itself and depends on independent clauses. Dependent Clauses are also known as *subordinate clauses*.

Examples

- When I grow up
- Although he sings well
- While the sun is still shining
- Who stole the watch

To complete the above dependent clauses into full sentences, we need to combine them with independent clauses:

Examples

- **When I grow up**, I want to be a doctor.
- **Although he sings well**, he has never given a stage performance.
- **Let us go for a walk** while the sun is still shining.
- I know the man **who stole the watch**.
- **After we reached home**, we watched a movie.

Note: Whenever the dependent clause comes first in a complex sentence, it is followed by a comma.

Dependent clauses are divided into three types of clauses:

- Noun Clause
- Adverb Clause
- Adjective Clause

Noun Clause does the work of a *Noun*. Noun clauses are used when a single word is not enough. They are dependent clauses and often begin with words like **who**, **which**, **what**, **why**, **where**, **how** and **that**.

Examples

- **How he behaved** was not acceptable.
- She did not know **where she was**.
- I like **what I hear**.
- He knows **how things work here**.

Adverbial Clause are dependent clauses that function like an adverb. They modify verbs, other adverbs or adjectives.

These clauses are used to elaborate **when, where, why, how, under what conditions** the action of the sentence took place.

Examples

- She fixed the sink **easily**.
- She did the dishes **till her legs gave up**.
- I shall give you money, **if you need**.

Adjective Clause acts as an adjective in its sentence. They are dependent clauses that modify nouns and pronouns. They begin with pronouns like **who, whose, that** or **which**.

Examples

- Money **that is well spent** will last forever.
- Exercise, **which many people dislike**, is good for you
- I am looking for the red book **that went missing last week**.
- Those, **who work hard**, will get success.

Exercise

1. What is a Clause?
2. What are the types of clauses?
3.
 - (i) The jury believed that the man was guilty.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
 - (ii) Come when you like.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause

- (iii) I know the girl who won the prize.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
- (iv) He confessed that he was guilty.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
- (v) I know you have great regard for him.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
- (vi) Do you think I am a fool?
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
- (vii) Before I die I want to see Lake Piso.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
- (viii) The hand that rocks the cradle rules the world.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
- (ix) I know a boy whose father serves in the army.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause
- (x) I will not go until he arrives.
 - (a) Adjective Clause
 - (b) Noun Clause
 - (c) Adverb Clause

- (xi) The coffee maker I bought for my wife is expensive
 (a) Adjective Clause
 (b) Noun Clause
 (c) Adverb Clause
- (xii) If you give respect, you get respect.
 (a) Adjective Clause
 (b) Noun Clause
 (c) Adverb Clause
4. Complete the following blanks, using suitable clause.
- (i) _____, there's fire.
 - (ii) God helps those, _____.
 - (iii) A fool, _____, is still a fool.
 - (iv) _____, there is a way.
 - (v) _____, do as Romans do.
 - (vi) We are not afraid to die, _____.
 - (vii) _____, Nelson's life would have been different.
 - (viii) The baby, _____, was the only child of Morgan's.
 - (ix) The only way to get rid of temptation, _____.
 - (x) _____, the sparrows came to express their sorrow.
 - (xi) Clarence liked Janet, _____, at first sight.
 - (xii) Although Virginia didn't approve of Mr. Lloyd's behavior, _____.
5. Rewrite the following sentences using clauses:
- (i) I am reading a book at the moment. It is very interesting.
 The book _____.
 - (ii) The sweets are delicious. I bought them yesterday.
 The sweets _____.
 - (iii) The football match was very exciting. My friend played in it.
 The football match _____.
 - (iv) The letter hasn't arrived yet. I posted it three years ago.
 The letter _____.
6. Complete the following sentences using clauses:
- (i) You have met Andrew. He is my friend's brother.
 - (ii) A laser is a new device. It makes light shine in a red beam.
 - (iii) He found the book interesting. It had been given to him by his friend.
 - (iv) She blushed deeply. This was at my mentioning the matter.
 - (v) John locked up Delilah in a coal-cellar. He knew it would be impossible for her to escape from there.



Literature

UNIT

VII

FIGURATIVE EXPRESSIONS AND SHAKESPEAREAN DRAMA

Learning Outcomes

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

- demonstrate an understanding of literature as a set of related systems;
- discuss literary devices in a drama;
- identify the various themes in a drama;
- write plays applying the elements of literature;
- identify the major and minor conflicts in the drama;
- improve vocabulary development;
- enhance communication and innovative skills.

CHAPTER



E10CH15

15

FIGURATIVE EXPRESSIONS

Figurative language refers to the use of words in a way that deviates from the conventional order and meaning in order to convey a complicated meaning, colorful writing, clarity, or evocative comparison. It uses an ordinary sentence to refer to something without directly stating it.

15.1 LITERARY DEVICES

Literary devices, also called literary techniques are specific structures that writers often use to add meaning or create more compelling stories for the reader. Some common examples are metaphor, alliteration, hyperbole, and imagery. These techniques can give the reader a greater understanding and meaning of the writer's intent.

Here are some common literary devices with examples, exercises, and an analysis of its role in literature.

1. Metaphor

Metaphors, also known as direct comparisons, are one of the most common literary devices. A metaphor is a statement in which two objects, often unrelated, are compared to each other.

Example of metaphor: This tree is the god of the forest.

Obviously, the tree is not a god—it is, in fact, a tree. However, by stating that the tree is the god, the reader is given the image of something strong, large, and immovable. Additionally, using “god” to describe the tree, rather than a word like “giant” or “gargantuan,” makes the tree look like a spiritual center of the forest.

Metaphors allow the writer to pack multiple descriptions and images into one short sentence. The metaphor has much more weight and value than a direct description. If the writer chose to describe the tree as “the large, spiritual center of the forest,” the reader won’t understand the full importance of the tree’s size and scope.

2. Simile

Similes, also known as indirect comparisons, are similar in construction to metaphors, but they imply a different meaning. Like metaphors, two unrelated objects are being compared to each other. Unlike a metaphor, the comparison relies on the words “like” or “as.”

Example of simile: This tree is like the god of the forest.

OR: This tree acts as the god of the forest.

What is the Difference Between a Simile and a Metaphor?

The obvious difference between these two common literary devices is that a simile uses “like” or “as,” whereas a metaphor never uses these comparison words.

Additionally, in reference to the above examples, the insertion of “like” or “as” creates a degree of separation between both elements of the device. In a simile, the reader understands that, although the tree is certainly large, it isn’t large enough to be a god; the tree’s “godhood” is simply a description, not a relevant piece of information to the poem or story.

Simply put, metaphors are better to use as a central device within the poem/story, encompassing the core of what you are trying to say. Similes are better as a supporting device.

Does that mean metaphors are better than similes? Absolutely not. Consider Louise Gluck’s poem “The Past.” Gluck uses both a simile and a metaphor to describe the sound of the wind: it is like shadows moving, but is her mother’s voice. Both devices are equally haunting,

and ending the poem on the mother's voice tells us the central emotion of the poem.

Learn more about the difference between similes and metaphors here:

Simile and Metaphor Writing Exercise: Tenors and Vehicles

Most metaphors and similes have two parts: the tenor and the vehicle. The tenor refers to the subject being described, and the vehicle refers to the image that describes the tenor.

So, in the metaphor “the tree is a god of the forest,” the tenor is the tree and the vehicle is “god of the forest.”

To practice writing metaphors and similes, let's create some literary device lists. Grab a sheet of paper and write down two lists. In the first list, write down “concept words”—words that cannot be physically touched. Love, hate, peace, war, happiness, and anger are all concepts because they can all be described but are not physical objects in themselves.

In the second list, write down only concrete objects—trees, clouds, the moon, Jupiter, New York brownstones, uncut sapphires, etc.

Your concepts are your tenors, and your concrete objects are your vehicles. Now, randomly draw one between each tenor and each vehicle, then write an explanation for your metaphor/simile. You might write, say:

“Peace, like an uncut sapphire, gleams with labor.”

Have fun, write interesting literary devices, and try to incorporate them into a future poem or story!

3. Analogy

An analogy is an argumentative comparison: it compares two unlike things to advance an argument. Specifically, it argues that two things have equal weight, whether that weight be emotional, philosophical, or even literal. Because analogical literary devices operate on comparison, it can be considered a form of metaphor.

For example:

Making pasta is as easy as one, two, three.

This analogy argues that making pasta and counting upwards are equally easy things. This format, “A is as B” or “A is to B”, is a common analogy structure.

Another common structure for analogy is “A is to B as C is to D.”

For example:

Gordon Ramsay is to cooking as Meryl Streep is to acting.

The above constructions work best in argumentative works. Lawyers and essayists will often use analogies. In other forms of creative writing, analogies aren’t as formulaic, but can still prove to be powerful literary devices. In fact, you probably know this one:

“That which we call a rose by any other name would smell as sweet” — *Romeo & Juliet* by William Shakespeare

To put this into the modern language of an analogy, Shakespeare is saying “a rose with no name smells as a rose with a name does.” The name “rose” does not affect whether or not the flower smells good.

Analogy Writing Exercise

Analogies are some of the most common literary devices, alongside similes and metaphors. Here’s an exercise for writing one yourself.

On a blank sheet of paper: write down the first four nouns that come to mind. Try to use concrete, visual nouns. Then, write down a verb. If you struggle to come up with any of these, any old word generator on the internet will help.

The only requirement is that two of your four nouns should be able to perform the verb. A dog can swim, for example, but it can’t fly an airplane.

Your list might look like this:

Verb: Fall

Nouns: Rain, dirt, pavement, shadow

An analogy you create from this list might be: “his shadow falls on the pavement the way rain falls on the dirt in May.

Your analogy might end up being silly or poetic, strange or evocative. But, by forcing yourself to make connections between seemingly disparate items, you’re using these literary devices to hone the skills of effective, interesting writing.

4. Imagery

Is imagery a literary device? Absolutely! Imagery can be both literal and figurative, and it relies on the interplay of language and sensation to create a sharper image in your brain.

Imagery is what it sounds like—the use of figurative language to describe something. In fact, we’ve already seen imagery in action through the previous literary devices: by describing the tree as a “god”, the tree looks large and sturdy in the reader’s mind.

However, imagery doesn’t just involve visual descriptions; the best writers use imagery to appeal to all five senses. By appealing to the reader’s sense of sight, sound, touch, taste, and smell, your writing will create a vibrant world for readers to live and breathe in.

The best writers use imagery to appeal to all five senses.

Let’s use imagery to describe that same tree. (I promise I can write about more than just trees, but it’s a very convenient image for these common literary devices, don’t you think?)

1. **Sight imagery:** The tree spread its gigantic, sun-flecked shoulders.
2. **Sound imagery:** The forest was hushed, resounding with echoes of the tree’s stoic silence.
3. **Touch imagery:** The tree felt smooth as sandstone.
4. **Taste imagery:** The tree’s leaves tasted bitter, like unroasted coffee beans.
5. **Smell imagery:** As we approached the tree, the air around it smelled crisp and precise.

There are two other, less discussed types of imagery: organic and kinesthetic imagery. Organic imagery refers to descriptions of internal sensations—things happening within the body. Kinesthetic imagery is imagery of motion and movement—think of the sensations one might feel when running against the wind.

1. **Organic imagery:** The tree felt its xylem collapse at the news. (This is also an example of personification, since trees can’t “feel” the way people feel.)
2. **Kinesthetic imagery:** The tree cooled down as its own leaves rushed against its bark.

Notice how these literary device examples also used metaphors and similes? Literary devices often pile on top of each other, which is why so many great works of literature can be analyzed endlessly. Because imagery depends on the object's likeness to other objects, imagery upholds the idea that a literary device is synonymous with comparison.

Imagery Writing Exercise

Want to try your hand at imagery? You can practice this concept by describing an object in the same way that this article describes a tree! Choose something to write about—any object, image, or idea—and describe it using the five senses. (“This biscuit has the tidy roundness of a lady’s antique hat.” “The biscuit tastes of brand-new cardboard.” and so on!)

Then, once you’ve written five (or more) lines of imagery, try combining these images until your object is sharp and clear in the reader’s head.

Imagery is one of the most essential and common literary devices. To learn more about imagery, or to find more imagery writing exercises, take a look at our article, “Imagery Definition: 5+ Types of Imagery in Literature.”

5. Symbolism

Symbolism combines a lot of the ideas presented in metaphor and imagery. Essentially, a symbol is the use of an object to represent a concept—it is like a metaphor, except more concise!

Symbols are everywhere in the English language, and we often use these common literary devices in speech and design without realizing it. The following are very common examples of symbolism:

A few very commonly used symbols include:

- “Peace” represented by a white dove
- “Love” represented by a red rose
- “Conformity” represented by sheep
- “Idea” represented by a light bulb switching on

The symbols above are so widely used that they would likely show up as clichés in your own writing. (Would you read a poem, written today, that started with “Let’s release the white dove of peace”? In that sense, they do their job “too well”—they’re such a good symbol for what

they symbolize that they've become ubiquitous, and you'll have to add something new in your own writing.

Symbols are often contextually specific as well. For example, a common practice in Welsh marriage is to give your significant other a lovespoon, which the man has designed and carved to signify the relationship's unique, everlasting bond. In many Western cultures, this same bond is represented by a diamond ring—which can also be unique and everlasting!

Symbolism makes the core ideas of your writing concrete.

Finally, notice how each of these examples are a concept represented by a concrete object. Symbolism makes the core ideas of your writing concrete, and also allows you to manipulate your ideas. If a rose represents love, what does a wilted rose or a rose on fire represent?

Symbolism Writing Exercise

Often, symbols are commonly understood images—but not always. You can invent your own symbols to capture the reader's imagination, too!

Try your hand at symbolism by writing a poem or story centered around a symbol. Choose a random object, and make that object represent something. For example, you could try to make a blanket represent the idea of loneliness.

When you've paired an object and a concept, write your piece with that symbol at the center:

The down blanket lay crumpled, unused, on the empty side of our bed.

The goal is to make it clear that you're associating the object with the concept. Make the reader feel the same way about your symbol as you do!

6. Personification

Personification, the giving of human attributes to nonhuman objects, is a powerful way to foster empathy in your readers.

Personification is exactly what it sounds like: giving human attributes to nonhuman objects. Also known as anthropomorphism, personification is a powerful way to foster empathy in your readers.

Think about personification as a specific type of imagery. You can describe a nonhuman object through the five senses, and do so by giving

it human descriptions. You can even impute thoughts and emotions—mental events—to a nonhuman or even nonliving thing. This time, we'll give human attributes to a car—see our personification examples below!

1. **Personification (using sight):** The car ran a marathon down the highway.
2. **Personification (using sound):** The car coughed, hacked, and spluttered.
3. **Personification (using touch):** The car was smooth as a baby's bottom.
4. **Personification (using taste):** The car tasted the bitter asphalt.
5. **Personification (using smell):** The car needed a cold shower.
6. **Personification (using mental events):** The car remembered its first owner fondly.

Notice how we don't directly say the car is like a human—we merely describe it using human behaviors. Personification exists at a unique intersection of imagery and metaphor, making it a powerful literary device that fosters empathy and generates unique descriptions.

Personification Writing Exercise

Try writing personification yourself! In the above example, we chose a random object and personified it through the five senses. It is your turn to do the same thing: find a concrete noun and describe it like it's human.

Here are two examples:

**The ancient, threadbare rug was clearly tired of being stepped on.
My phone issued notifications with the grimly efficient extroversion of a sorority chapter president.**

Now start writing your own! Your descriptions can be active or passive, but the goal is to foster empathy in the reader's mind by giving the object human traits.

7. Hyperbole

You know that one friend who describes things very dramatically? They're probably speaking in hyperbole. **Hyperbole** is just a dramatic word for being over-dramatic—which sounds a little hyperbolic, don't you think?

Basically, hyperbole refers to any sort of exaggerated description or statement. We use hyperbole all the time in the English language, and you've probably heard someone say things like:

- I've been waiting a billion years for this
- I'm so hungry I could eat a horse
- I feel like a million bucks
- You are the king of the kitchen

None of these examples should be interpreted literally: there are no kings in the kitchen, and I doubt anyone can eat an entire horse in one sitting. This common literary device allows us to compare our emotions to something extreme, giving the reader a sense of how intensely we feel something in the moment.

This is what makes hyperbole so fun! Coming up with crazy, exaggerated statements that convey the intensity of the speaker's emotions can add personable element to your writing. After all, we all feel our emotions to a certain intensity, and hyperbole allows us to experience that intensity to its fullest.

Hyperbole Writing Exercise

To master the art of hyperbole, try expressing your own emotions as extremely as possible. For example, if you're feeling thirsty, don't just write that you're thirsty, write that you could drink the entire ocean. Or, if you're feeling homesick, don't write that you're yearning for home, write that your homeland feels as far away as Jupiter.

As a specific exercise, you can try writing a poem or short piece about something mundane, using more and more hyperbolic language with each line or sentence. Here's an example:

It was a brutally hot 75 degrees Fahrenheit. The April spring sun boiled blood and sent birds exploding. I'm sorry that I'm cutting my grass on THE SURFACE OF THE SUN. (...and so on!)

A well-written hyperbole helps focus the reader's attention on your emotions and allows you to play with new images, making it a fun, chaos-inducing literary device.

8. Irony

Is irony a literary device? Yes—but it's often used incorrectly. People often describe something as being ironic, when really it's just a moment

of dark humor. So, the colloquial use of the word irony is a bit off from its official definition as a literary device.

Irony is when the writer describes something by using the opposite language. As a real-life example, if someone is having a bad day, they might say they're doing "greaaaaaat", clearly implying that they're actually doing quite un-greatly. Or a story's narrator might write:

Like most bureaucrats, she felt boundless love for her job and was eager to share that good feeling with others.

In other words, irony highlights the difference between "what seems to be" and "what is." In literature, irony can describe dialogue, but it also describes ironic situations: situations that proceed in ways that are elaborately contrary to what one would expect. A clear example of this is in *The Wizard of Oz*. All of the characters already have what they are looking for, so when they go to the wizard and discover that they all have brains, hearts, etc., their petition—making a long, dangerous journey to beg for what they already have—is deeply ironic.

Irony Writing Exercise

For verbal irony, try writing a sentence that gives something the exact opposite qualities that it actually has:

The triple bacon cheeseburger glistened with health and good choices.

For situational irony, try writing an imagined plot for a sitcom, starting with "Ben lost his car keys and can't find them anywhere." What would be the most ironic way for that situation to be resolved? (Are they sitting in plain view on Ben's desk... at the detective agency he runs?) Have fun with it!

9. Juxtaposition

Juxtaposition refers to the placement of contrasting ideas next to each other, often to produce an ironic or thought-provoking effect. Writers use juxtaposition in both poetry and prose, though this common literary device looks slightly different within each realm of literature.

In poetry, juxtaposition is used to build tension or highlight an important contrast. Consider the poem "A Juxtaposition" by Kenneth Burke, which juxtaposes nation and individual, treble and bass, and loudness and silence. The result is a poem that, although short, condemns the paradox of a citizen trapped in their own nation.

Just a note: These juxtapositions are also examples of antithesis, which is when the writer juxtaposes two completely opposite ideas. Juxtaposition doesn't have to be completely contrarian, but in this poem, it is.

Juxtaposition accomplishes something similar in prose. A famous example comes from the opening of *A Tale of Two Cities* by Charles Dickens: "It was the best of times, it was the worst of time." Dickens opens his novel by situating his characters in a world of contrasts, which is apt for the extreme wealth disparities before the French Revolution.

Juxtaposition Writing Exercise

One great thing about juxtaposition is that it can dismantle something that appears to be a binary. For example, black and white are often assumed to be polar opposites, but when you put them next to each other, you'll probably get some gray in the middle.

To really master the art of juxtaposition, try finding two things that you think are polar opposites. They can be concepts, such as good and evil, or they can be people, places, objects, etc. Juxtapose your two selected items by starting your writing with both of them—for example:

Across the town from her wedding, the bank robbers were tying up the hostages.

I put the box of chocolates on the coffee table, next to the gas mask.

Then write a poem or short story that explores a "gray area," relationship, commonality, or resonance between these two objects or events—without stating as much directly. If you can accomplish what Dickens or Burke accomplishes with their juxtapositions, then you, too, are a master!

10. Paradox

A paradox is a juxtaposition of contrasting ideas that, while seemingly impossible, actually reveals a deeper truth. One of the trickier literary devices, paradoxes are powerful tools for deconstructing binaries and challenging the reader's beliefs.

A simple paradox example comes to us from Ancient Rome.

Catullus 85 (translated from Latin)

I hate and I love. Why I do this, perhaps you ask.

I know not, but I feel it happening and I am tortured.

Often, “hate” and “love” are assumed to be opposing forces. How is it possible for the speaker to both hate and love the object of his affection? The poem doesn’t answer this, merely telling us that the speaker is “tortured,” but the fact that these binary forces coexist in the speaker is a powerful paradox. Catullus 85 asks the reader to consider the absoluteness of feelings like hate and love, since both seem to torment the speaker equally.

Another paradox example comes from Oscar Wilde’s *The Importance of Being Earnest*.

“To be natural is such a very difficult pose to keep up.”

Here, “natural” and “pose” are conflicting ideas. Someone who poses assumes an unnatural state of being, whereas a natural poise seems effortless and innate. Despite these contrasting ideas, Wilde is exposing a deeper truth: to seem natural is often to keep up appearances, and seeming natural often requires the same work as assuming any other pose.

Note: Paradox should not be confused with oxymoron. An oxymoron is also a statement with contrasting ideas, but a paradox is assumed to be true, whereas an oxymoron is merely a play on words (like the phrase “same difference”).

Paradox Writing Exercise

Paradox operates very similarly to literary devices like juxtaposition and irony. To write a paradox, juxtapose two binary ideas. Try to think outside of the box here: “hate and love” are an easy binary to conjure, so think about something more situational. Wilde’s paradox “natural and pose” is a great one; another idea could be the binaries “awkward and graceful” or “red-handed and innocent.”

Now, situate those binaries into a certain situation, and make it so that they can coexist. Imagine a scenario in which both elements of your binary are true at the same time. How can this be, and what can we learn from this surprising juxtaposition?

11. Allusion

If you haven’t noticed, literary devices are often just fancy words for simple concepts. A metaphor is literally a comparison and hyperbole is just an over-exaggeration. In this same style, allusion is just a fancy

word for a literary reference; when a writer alludes to something, they are either directly or indirectly referring to another, commonly-known piece of art or literature.

The most frequently-alluded to work is probably the Bible. Many colloquial phrases and ideas stem from it, since many themes and images from the Bible present themselves in popular works, as well as throughout Western culture. Any of the following ideas, for example, are Biblical allusions:

Referring to a kind stranger as a Good Samaritan

Describing an ideal place as Edenic, or the Garden of Eden

Saying someone “turned the other cheek” when they were passive in the face of adversity

When something is described as lasting “40 days and 40 nights,” in reference to the flood of Noah’s Ark.

Of course, allusion literary devices aren’t just Biblical. You might describe a woman as being as beautiful as the Mona Lisa, or you might call a man as stoic as Hemingway.

Why write allusions? Allusions appeal to common experiences: They are metaphors in their own right, as we understand what it means to describe an ideal place as Edenic.

Like the other common literary devices, allusions are often metaphors, images, and/or hyperboles. And, like other literary devices, allusions also have their own sub-categories.

Allusion Writing Exercise

See how densely you can allude to other works and experiences in writing about something simple. Go completely outside of good taste and name-drop like crazy:

Allusions (way too much version): I wanted Nikes, not Adidas, because I want to be like Mike. But still, “a rose by any other name”—they’re just shoes, and “if the shoe fits, wear it.”

From this frenetic style of writing, trim back to something more tasteful: Allusions (more tasteful version): I had wanted Nikes, not Adidas—but “if the shoe fits, wear it.”

12. Allegory

An allegory is a story whose sole purpose is to represent an abstract concept or idea. As such, allegories are sometimes extended allusions, but the two common literary devices have their differences.

For example, George Orwell's *Animal Farm* is an allegory for the deterioration of Communism during the early establishment of the U.S.S.R. The farm was founded on a shared goal of overthrowing the farming elite and establishing an equitable society, but this society soon declines. *Animal Farm* mirrors the Bolshevik Revolution, the overthrow of the Russian aristocracy, Lenin's death, Stalin's execution of Trotsky, and the nation's dissolution into an amoral, authoritarian police state. Thus, *Animal Farm* is an allegory/allusion to the U.S.S.R.:

Allusion (excerpt from *Animal Farm*):

"There were times when it seemed to the animals that they worked longer hours and fed no better than they had done in [Farmer] Jones's day."

However, allegories are not always allusions. Consider Plato's "*Allegory of the Cave*," which represents the idea of enlightenment. By representing a complex idea, this allegory could actually be closer to an extended symbol rather than an extended allusion.

Allegory Writing Exercise

Pick a major trend going on in the world. In this example, let's pick the growing reach of social media as our "major trend."

Next, what are the primary properties of that major trend? Try to list them out:

- More connectedness
- A loss of privacy
- People carefully massaging their image and sharing that image widely

Next, is there something happening at—or that could happen at—a much smaller scale that has some or all of those primary properties? This is where your creativity comes into play.

Well... what if elementary school children not only started sharing their private diaries, but were now expected to share their diaries? Let's try writing from inside that reality:

I know Kula Kiazolu made up her diary entry about how much she misses her family. The tear smudges were way too neat and perfect. Anyway, everyone loved it. They photocopied it all over the bulletin boards and they even read it over the PA, and Kula got two extra donuts at lunch.

Try your own! You may find that you've just written your own Black Mirror episode.

13. Ekphrasis

Ekphrasis refers to a poem or story that is directly inspired by another piece of art. Ekphrastic literature often describes another piece of art, such as the classic “Ode on a Grecian Urn”:

- O Attic shape! Fair attitude! withbrede
- Of marble men and maidens overwrought,
- With forest branches and the trodden weed;
- Thou, silent form, dost tease us out of thought
- As doth eternity: Cold Pastoral!
- When old age shall this generation waste,
- Thou shalt remain, in midst of other woe
- Than ours, a friend to man, to whom thou say'st,
- “Beauty is truth, truth beauty,—that is all
- Ye know on earth, and all ye need to know.”

Ekphrasis can be considered a direct allusion because it borrows language and images from other artwork. For a great example of ekphrasis—as well as a submission opportunity for writers!—check out the monthly ekphrastic challenge that Rattle Poetry runs.

Ekphrasis Writing Exercise

Try your hand at ekphrasis by picking a piece of art you really enjoy and writing a poem or story based off of it. For example, you could write a story about Mona Lisa having a really bad day, or you could write a black-out poem created from the lyrics of your favorite song.

Or, try Rattle's monthly ekphrastic challenge! All art inspires other art, and by letting ekphrasis guide your next poem or story, you're directly participating in a greater artistic and literary conversation.

14. Onomatopoeia

Flash! Bang! Wham! An onomatopoeia is a word that sounds like the noise it describes. Conveying both a playfulness of language and a serious representation of everyday sounds, onomatopoeias draw the reader into the sensations of the story itself.

Onomatopoeia words are most often used in poetry and in comic books, though they certainly show up in works of prose as well. Some onomatopoeias can be found in the dictionary, such as “murmur,” “gargle,” and “rumble,” “click,” and “vroom.” However, writers make up onomatopoeia words all the time, so while the word “ptoo” definitely sounds like a person spitting, you won’t find it in Merriam Webster’s.

Here’s an onomatopoeia example, from the poem “Honky Tonk in Cleveland, Ohio” by Carl Sandburg.

It’s a jazz affair, drum **crashes** and cornet **razzes**.

The trombone pony **neighs** and the tuba jackass snorts.

The banjo **tickles** and **titters** too awful.

The chippies **talk** about the funnies in the papers.

The cartoonists **weep** in their beer.

The onomatopoeias have been highlighted in bold. These common literary devices help make your writing fresh, interesting, and vivid, creating a sonic setting that the reader can fall into.

Learn more about onomatopoeias here!

Onomatopoeia Writing Exercise

Onomatopoeias are fun literary devices to use in your work, so have fun experimenting with them. In this exercise, take a moment to listen to the noises around you. Pay close attention to the whir of electronics, the **fzzzzzzz** of the heater, the rumbling of cars on the street, or the tintintintintin of rain on the roof.

Whatever you hear, convert those sounds into onomatopoeias. Make a list of those sounds. Try to use a mix of real words and made up ones: the way you represent noise in language can have a huge impact on your writing style.

15. Pun

If you built your political campaign off of wordplay, would you be punning for president?

A pun is a literary device that plays with the sounds and meanings of words to produce new, often humorous ideas. For example, let's say you used too much butter in your recipe, and it ruined the dish. You might joke that you were "outside the margarine of error," which is a play on the words "margin of error."

Puns have a rich literary history, and famous writers like Shakespeare and Charles Dickens, as well as famous texts like The Bible, have used puns to add depth and gravity to their words.

Pun Writing Exercise

Jot down a word or phrase that you commonly use. If you're not sure of what to write down, take a look at this list of English idioms. For example, I might borrow the phrase "blow off steam," which means to let out your anger.

Take any saying, and play around with the sounds and meanings of the words in that saying. Then, incorporate the new phrase you've created into a sentence that allows for the double meaning of the phrase. Here's two examples:

If I play with the sound of the words, I might come up with "blowing off steam." Then, I would put that into a sentence that plays with the original meaning of the phrase. Like: "Did you hear about the river boat that got angry and went off course? It was blowing off steam."

Or, I might play with the meanings of words. For example, I might take the word "blowing" literally, and write the following: "someone who cools down their tea when they're angry is blowing off steam."

Searching for ways to add double meanings and challenge the sounds of language will help you build fresh, exciting puns. Learn more about these common literary devices in our article on puns in literature.

Common Literary Devices in Poetry

The following 12 devices apply to both poetry and prose writers, but they appear most often in verse. Learn more about:

- Anaphora
- Conceit

- Apostrophe
- Metonymy/Synecdoche
- Enjambment
- Zeugma
- Repetition
- Rhyme
- Alliteration
- Consonance/Assonance
- Euphony/Cacophony
- Meter

Common Literary Devices in Prose

The following 10 devices show up in verse, but are far more prevalent in prose. Learn more about:

- Parallel Plot
- Foil
- Diction
- Mood
- Foreshadowing
- In Media Res
- Dramatic Irony
- Vignette
- Flashback
- Soliloquy

Repetition Literary Devices

Though they have uncommon names, these common literary devices are all forms of repetition.

- Anadiplosis
- Anaphora (prose)
- Antanaclasis
- Antimetabole
- Antistrophe
- Chiasmus
- Epanalepsis
- Epimone
- Epizeuxis

- Polyptoton
- Symploce

Dialogue Literary Devices

While these literary elements pertain primarily to dialogue, writers use euphemisms, idioms, and neologisms all the time in their work.

- Colloquialism
- Vernacular
- Dialect
- Slang
- Jargon
- Idiom
- Euphemism
- Proverb
- Neologism

Word Play Literary Devices

The following literary devices push language to the limits. Have fun with these!

- Anthimeria
- Double Entendre
- Kenning
- Malapropism
- Metalepsis
- Oxymoron
- Palindrome
- Paraprosdokian
- Portmanteau
- Spoonerism

Parallelism Literary Devices

Parallelism is a stylistic device where a sentence is composed of equally weighted items. In essence, parallel structure allows form to echo content. Learn all about this essential stylistic literary device below.

- Grammatical parallelism
- Rhetorical parallelism
- Synthetic parallelism

- Antithetical parallelism
- Synonymous parallelism

Rhetorical Devices

Rhetorical devices are literary devices intended to persuade the reader of something. You might have heard of ethos, pathos, and logos, but do you know your aposiopesis from your hyperbaton?

Many literary devices can also be considered rhetorical devices. After all, a metaphor can convince you of something just as well as a syllogism. Nonetheless, the following 40 rhetorical/literary devices will sharpen your style, argumentation, and writing abilities.

- | | |
|----------------|------------------------|
| • Kairos | • Procatalepsis |
| • Ethos | • Reductio ad Absurdum |
| • Logos | • Syllogism |
| • Pathos | • Adynaton |
| • Anacoluthon | • Amplification |
| • Antithesis | • Antiphrasis |
| • Asyndeton | • Asterismos |
| • Hypallage | • Litotes |
| • Hyperbaton | • Meiosis |
| • Hypotaxis | • Metanoia |
| • Parataxis | • Paralipsis |
| • Polysyndeton | • Overstatement |
| • Synesis | • Tmesis |
| • Accismus | • Adnomination |
| • Anecdote | • Aposiopesis |
| • Antanagoge | • Circumlocution |
| • Aporia | • Dysphemism |
| • Bdelygmia | • Ellipsis |
| • Enthymeme | • Isocolon |
| • Hypophora | • Pleonasm |

Exercise

1. What are literary devices?
2. Explain the function of literary devices.
3. Are metaphors and similes different? Explain and provide an example for each.
4. When human attributes are ascribed to non-human objects, the literary device is?
5. “A rose with no name smells as a rose with a name does” is an expression of an?
6. The literary device which relies on interplay of language and sensation to create a picture in one’s mind is?
7. The practice of using an object to represent a concept is?
8. The literary device that plays with the sounds and meanings of words to produce new humor is?
9. I sound like the word I describe. I am?
10. I am dramatically dramatic. Who am I?
11. Which literary device is being used in this statement? Ciatta is a slow eater, but she ate a whole chicken in five minutes.
12. I exaggerate intensely. Just who am I?
13. A work of art is my inspiration. Who am I?
14. Who am I when I am contrasting ideas revealing actual truths?
15. I am indirect or direct references. Who am I?
16. Direction: Match the device to its definition by placing the number of the device on the line after the definition.
 - (i) Anaphora
 - (ii) Conceit
 - (iii) Apostrophe
 - (iv) Metonymy/Synecdoche
 - (v) Enjambment
 - (vi) Zeugma
 - (vii) Repetition
 - (viii) Rhyme
 - (ix) Alliteration
 - (x) Consonance/Assonance
 - (xi) Euphony/Cacophony
 - (xii) Meter
- (a) A figure of speech in which a part of something represents the whole or a part.

- (b) Words having the same first consonants appear together in a line.
 - (c) The action of repeating something that has already been said or written.
 - (d) A rhetorical figure in which the speaker addresses a dead or absent person or an abstraction or an inanimate object.
 - (e) The rhythmic pattern of a poetic line.
 - (f) A resemblance in sound between two words or an initial rhyme.
 - (g) Correspondence of sound between words or the endings of words.
 - (h) Agreeableness of sound; pleasing effect to the ear, especially a pleasant sounding or harmonious combination or succession of words.
 - (i) The continuation of a sentence without a pause beyond the end of a line, couplet or stanza.
 - (j) A figure of speech in which a word applies to two others in different senses or to two others of which it semantically suits only one.
 - (k) An often unconventional, logically complex, or surprising metaphor whose delights are more intellectual than sensual.
 - (l) Repetition of words or phrases in a group of sentences, clauses or poetic lines.
17. Define each device below and provide an example for any three (3).
- (i) • Parallel Plot
 - (ii) • Foil
 - (iii) • Diction
 - (iv) • Mood
 - (v) • Foreshadowing
 - (vi) • In Media Res
 - (vii) • Dramatic Irony
 - (viii) • Vignette
 - (ix) • Flashback
 - (x) • Soliloquy

Group Work: The teacher will assign learners to groups to provide examples for the literary devices below.

Repetition Literary Devices though they have uncommon names, these common literary devices are all forms of repetition.

- (i) Anadiplosis

- (ii) Anaphora (prose)
- (iii) Antanaclasis
- (iv) Antimetabole
- (v) Antistrophe
- (vi) Chiasmus
- (vii) Epanalepsis
- (viii) Epigone
- (ix) Epizeuxis
- (x) Polypoton
- (xi) Symploce

18. Dialogue Literary Devices: While these literary elements pertain primarily to dialogue, writers use them all the time in their work. Direction: Think about the various counties you and your family hail from in Liberia. Ask your parents , grandparents or guardians for help and provide examples of the following:

- (i) Colloquialism
- (ii) Vernacular
- (iii) Dialect
- (iv) Slang
- (v) Proverb

Direction: Define the following dialogue literary devices and provide an example for each from a literary work.

- (i) Euphemisms
- (ii) Idioms
- (iii) Neologisms
- (iv) Jargon

19. The following word play literary devices allows for the pushing of language to the limits.

Example: Paraprosdokian – a figure of speech in which the final part of a phrase or sentence is unexpected.

“If everything seems under control, you’re just not going fast enough.”

Direction: For each device below, write an example. Have fun!

- (i) Anthimeria
- (ii) Double Entendre
- (iii) Kenning
- (iv) Malapropism
- (v) Metalepsis
- (vi) Oxymoron

- (vii) Palindrome
- (viii) Portmanteau
- (ix) Spoonerism

20. Parallelism is a stylistic device where a sentence is composed of equally weighted items. In essence, parallel structure allows form to echo content.

Parallelism refers to using similar words, clauses, phrases, sentence structure, or other grammatical elements to emphasize similar ideas in a sentence. It makes the sentence concise, clear, and easy to read.

Example: "I forgave you when you ate my butter pear, I forgave you when you shouted at me, and I forgave you when you wore my clothes without permission."

- (i) What is the repeated phrase?
- (ii) What is the role of you?

Group work: In your group, define each of the parallelisms below and create an example for each one.

- (i) Grammatical parallelism
 - (ii) Rhetorical parallelism
 - (iii) Synthetic parallelism
 - (iv) Antithetical parallelism
 - (v) Synonymous parallelism
21. Rhetorical devices are literary devices intended to persuade the reader of something. You might have heard of ethos, pathos, and logos, but do you know your aposiopesis from your hyperbaton?

Group Work: Place the list of rhetorical and literary devices under the appropriate column(s). Some devices may cut across columns. Create as many columns as necessary.

Rhetorical	Prose	Poetry	Grammar	Composition	Other

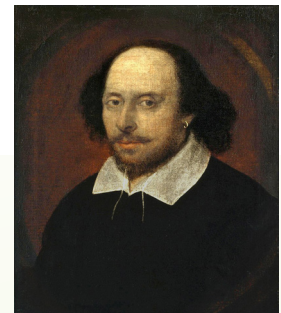


E10CH16

CHAPTER

16

A MIDSUMMER NIGHT'S DREAM ACT 1 SCENES 1 AND 2



William Shakespeare
1564–1616

A Midsummer Night's Dream



Oberon, Titania and Puck With Fairies Dancing
by William Blake, c. 1786

16.1 Act 1**Scene 1**

Enter Theseus, Hippolyta, and Philostrate, with others.

THESEUS

Now, fair Hippolyta, our nuptial hour
 Draws on apace. Four happy days bring in
 Another moon. But, O, methinks how slow
 This old moon wanes! She lingers my desires
 Like to a stepdame or a dowager
 Long withering out a young man's revenue.

HIPPOLYTA

Four days will quickly steep themselves in night;
 Four nights will quickly dream away the time;
 And then the moon, like to a silver bow
 New-bent in heaven, shall behold the night
 Of our solemnities.

THESEUS

Go, Philostrate,
 Stir up the Athenian youth to merriments.
 Awake the pert and nimble spirit of mirth.
 Turn melancholy forth to funerals;
 The pale companion is not for our pomp.

Philostrate exits

Hippolyta, I wooed thee with my sword
 And won thy love doing thee injuries,
 But I will wed thee in another key,
 With pomp, with triumph, and with reveling.
*Enter Egeus and his daughter Hermia, and Lysander
 and Demetrius.*

EGEUS

Happy be Theseus, our renowned duke!

THESEUS

Thanks, good Egeus. What's the news with thee?

EGEUS

Full of vexation come I, with complaint
Against my child, my daughter Hermia.—
Stand forth, Demetrius.—My noble lord,
This man hath my consent to marry her.—
Stand forth, Lysander.—And, my gracious duke,
This man hath bewitched the bosom of my child.—
Thou, thou, Lysander, thou hast given her rhymes
And interchanged love tokens with my child.
Thou hast by moonlight at her window sung
With feigning voice verses of feigning love
And stol'n the impression of her fantasy
With bracelets of thy hair, rings, gauds, conceits,
Knacks, trifles, nosegays, sweetmeats—messengers
Of strong prevailment in unhardened youth.
With cunning hast thou filched my daughter's heart,
Turned her obedience (which is due to me)
To stubborn harshness.—And, my gracious duke,
Be it so she will not here before your Grace
Consent to marry with Demetrius,
I beg the ancient privilege of Athens:
As she is mine, I may dispose of her,
Which shall be either to this gentleman
Or to her death, according to our law
Immediately provided in that case.

THESEUS

What say you, Hermia? Be advised, fair maid.
To you, your father should be as a god,
One that composed your beauties, yea, and one
To whom you are but as a form in wax
By him imprinted, and within his power
To leave the figure or disfigure it.
Demetrius is a worthy gentleman.

HERMIA

So is Lysander.

THESEUS

In himself he is,
But in this kind, wanting your father's voice,
The other must be held the worthier.

HERMIA

I would my father looked but with my eyes.

THESEUS

Rather your eyes must with his judgment look.

HERMIA

I do entreat your Grace to pardon me.
I know not by what power I am made bold,
Nor how it may concern my modesty
In such a presence here to plead my thoughts;
But I beseech your Grace that I may know
The worst that may befall me in this case
If I refuse to wed Demetrius.

THESEUS

Either to die the death or to abjure
Forever the society of men.
Therefore, fair Hermia, question your desires,
Know of your youth, examine well your blood,
Whether (if you yield not to your father's choice)
You can endure the livery of a nun,
For aye to be in shady cloister mewed,
To live a barren sister all your life,
Chanting faint hymns to the cold fruitless moon.
Thrice-blessèd they that master so their blood
To undergo such maiden pilgrimage,
But earthlier happy is the rose distilled
Than that which, withering on the virgin thorn,
Grows, lives, and dies in single blessedness.

HERMIA

So will I grow, so live, so die, my lord,
Ere I will yield my virgin patent up
Unto his Lordship whose unwishèd yoke
My soul consents not to give sovereignty.

THESEUS

Take time to pause, and by the next new moon
(The sealing day betwixt my love and me
For everlasting bond of fellowship),
Upon that day either prepare to die
For disobedience to your father's will,
Or else to wed Demetrius, as he would,
Or on Diana's altar to protest
For aye austerity and single life.

DEMETRIUS

Relent, sweet Hermia, and, Lysander, yield
Thy crazèd title to my certain right.

LYSANDER

You have her father's love, Demetrius.
Let me have Hermia's. Do you marry him.

EGEUS

Scornful Lysander, true, he hath my love;
And what is mine my love shall render him.
And she is mine, and all my right of her
I do estate unto Demetrius.

LYSANDER, to Theseus

I am, my lord, as well derived as he,
As well possessed. My love is more than his;
My fortunes every way as fairly ranked
(If not with vantage) as Demetrius';
And (which is more than all these boasts can be)
I am beloved of beauteous Hermia.
Why should not I then prosecute my right?
Demetrius, I'll avouch it to his head,
Made love to Nedar's daughter, Helena,
And won her soul; and she, sweet lady, dotes,
Devoutly dotes, dotes in idolatry,
Upon this spotted and inconstant man.

THESEUS

I must confess that I have heard so much,
And with Demetrius thought to have spoke thereof;
But, being overfull of self-affairs,

My mind did lose it.—But, Demetrius, come,
 And come, Egeus; you shall go with me.
 I have some private schooling for you both.—
 For you, fair Hermia, look you arm yourself
 To fit your fancies to your father's will,
 Or else the law of Athens yields you up
 (Which by no means we may extenuate)
 To death or to a vow of single life.—
 Come, my Hippolyta. What cheer, my love?—
 Demetrius and Egeus, go along.
 I must employ you in some business
 Against our nuptial and confer with you
 Of something nearly that concerns yourselves.

EGEUS

With duty and desire we follow you.
All but Hermia and Lysander exit.

LYSANDER

How now, my love? Why is your cheek so pale?
 How chance the roses there do fade so fast?

HERMIA

Belike for want of rain, which I could well
 Beteem them from the tempest of my eyes.

LYSANDER

Ay me! For aught that I could ever read,
 Could ever hear by tale or history,
 The course of true love never did run smooth.
 But either it was different in blood—

HERMIA

O cross! Too high to be enthralled to low.

LYSANDER

Or else misgraffèd in respect of years—

HERMIA

O spite! Too old to be engaged to young.

LYSANDER

Or else it stood upon the choice of friends—

HERMIA

O hell, to choose love by another's eyes!

LYSANDER

Or, if there were a sympathy in choice,
War, death, or sickness did lay siege to it,
Making it momentany as a sound,
Swift as a shadow, short as any dream,
Brief as the lightning in the collied night,
That, in a spleen, unfolds both heaven and Earth,
And, ere a man hath power to say "Behold!"
The jaws of darkness do devour it up.
So quick bright things come to confusion.

HERMIA

If then true lovers have been ever crossed,
It stands as an edict in destiny.
Then let us teach our trial patience
Because it is a customary cross,
As due to love as thoughts and dreams and sighs,
Wishes and tears, poor fancy's followers.

LYSANDER

A good persuasion. Therefore, hear me, Hermia:
I have a widow aunt, a dowager

Of great revenue, and she hath no child.
From Athens is her house remote seven leagues,
And she respects me as her only son.
There, gentle Hermia, may I marry thee;
And to that place the sharp Athenian law
Cannot pursue us. If thou lovest me, then
Steal forth thy father's house tomorrow night,
And in the wood a league without the town
(Where I did meet thee once with Helena
To do observance to a morn of May),
There will I stay for thee.

HERMIA

My good Lysander,
I swear to thee by Cupid's strongest bow,
By his best arrow with the golden head,
By the simplicity of Venus' doves,
By that which knitteth souls and prospers loves,
And by that fire which burned the Carthage queen
When the false Trojan under sail was seen,
By all the vows that ever men have broke
(In number more than ever women spoke),
In that same place thou hast appointed me,
Tomorrow truly will I meet with thee.

LYSANDER

Keep promise, love. Look, here comes Helena.
Enter Helena.

HERMIA

Godspeed, fair Helena. Whither away?

HELENA

Call you me "fair"? That "fair" again unsay.
 Demetrius loves your fair. O happy fair!
 Your eyes are lodestars and your tongue's sweet air
 More tunable than lark to shepherd's ear
 When wheat is green, when hawthorn buds appear.
 Sickness is catching. O, were favor so!
 Yours would I catch, fair Hermia, ere I go.
 My ear should catch your voice, my eye your eye;
 My tongue should catch your tongue's sweet melody.
 Were the world mine, Demetrius being bated,
 The rest I'd give to be to you translated.
 O, teach me how you look and with what art
 You sway the motion of Demetrius' heart!

HERMIA

I frown upon him, yet he loves me still.

HELENA

O, that your frowns would teach my smiles such skill!

HERMIA

I give him curses, yet he gives me love.

HELENA

O, that my prayers could such affection move!

HERMIA

The more I hate, the more he follows me.

HELENA

The more I love, the more he hateth me.

HERMIA

His folly, Helena, is no fault of mine.

HELENA

None but your beauty. Would that fault were mine!

HERMIA

Take comfort: he no more shall see my face.

Lysander and myself will fly this place.

Before the time I did Lysander see

Seemed Athens as a paradise to me.

O, then, what graces in my love do dwell

That he hath turned a heaven unto a hell!

LYSANDER

Helen, to you our minds we will unfold.

Tomorrow night when Phoebe doth behold

Her silver visage in the wat'ry glass,

Decking with liquid pearl the bladed grass

(A time that lovers' flights doth still conceal),

Through Athens' gates have we devised to steal.

HERMIA

And in the wood where often you and I

Upon faint primrose beds were wont to lie,

Emptying our bosoms of their counsel sweet,

There my Lysander and myself shall meet

And thence from Athens turn away our eyes

To seek new friends and stranger companies.

Farewell, sweet playfellow. Pray thou for us,

And good luck grant thee thy Demetrius.—

Keep word, Lysander. We must starve our sight

From lovers' food till morrow deep midnight.

LYSANDER

I will, my Hermia.

Hermia exits.

Helena, adieu.

As you on him, Demetrius dote on you!

Lysander exits.



*Hermia and Helena by
Washington Allston, 1818*

HELENA

How happy some o'er other some can be!
Through Athens I am thought as fair as she.
But what of that? Demetrius thinks not so.
He will not know what all but he do know.
And, as he errs, doting on Hermia's eyes,
So I, admiring of his qualities.
Things base and vile, holding no quantity,
Love can transpose to form and dignity.

Love looks not with the eyes but with the mind;
 And therefore is winged Cupid painted blind.
 Nor hath Love's mind of any judgment taste.
 Wings, and no eyes, figure unheedy haste.
 And therefore is Love said to be a child
 Because in choice he is so oft beguiled.
 As waggish boys in game themselves forswear,
 So the boy Love is perjured everywhere.
 For, ere Demetrius looked on Hermia's eyne,
 He hailed down oaths that he was only mine;
 And when this hail some heat from Hermia felt,
 So he dissolved, and show'rs of oaths did melt.
 I will go tell him of fair Hermia's flight.
 Then to the wood will he tomorrow night
 Pursue her. And, for this intelligence
 If I have thanks, it is a dear expense.
 But herein mean I to enrich my pain,
 To have his sight thither and back again

Scene 2

Enter Quince the carpenter, and Snug the joiner, and Bottom the weaver, and Flute the bellows-mender, and Snout the tinker, and Starveling the tailor.

QUINCE Is all our company here?

BOTTOM You were best to call them generally, man by man, according to the scrip.

QUINCE Here is the scroll of every man's name which is thought fit, through all Athens, to play in our interlude before the Duke and the Duchess on his wedding day at night.

BOTTOM First, good Peter Quince, say what the play treats on, then read the names of the actors, and so

grow to a point.

QUINCE Marry, our play is "The most lamentable comedy and most cruel death of Pyramus and This be."

BOTTOM A very good piece of work, I assure you, and a merry. Now, good Peter Quince, call forth your actors by the scroll. Masters, spread yourselves.

QUINCE Answer as I call you. Nick Bottom, the weaver.

BOTTOM Ready. Name what part I am for, and proceed.

QUINCE You, Nick Bottom, are set down for Pyramus.

BOTTOM What is Pyramus—a lover or a tyrant?

QUINCE A lover that kills himself most gallant for love.

BOTTOM That will ask some tears in the true performing of it. If I do it, let the audience look to their eyes. I will move storms; I will condole in some measure. To the rest.—Yet my chief humor is for a tyrant. I could play Ercles rarely, or a part to tear a cat in, to make all split:

The raging rocks

And shivering shocks

Shall break the locks

Of prison gates.

And Phibbus' car

Shall shine from far

And make and mar

The foolish Fates.

This was lofty. Now name the rest of the players.

This is Ercles' vein, a tyrant's vein. A lover is more condoling.

QUINCE Francis Flute, the bellows-mender.

FLUTE Here, Peter Quince.

QUINCE Flute, you must take Thisbe on you.

FLUTE What is Thisbe—a wand’ring knight?

QUINCE It is the lady that Pyramus must love.

FLUTE Nay, faith, let not me play a woman. I have a beard coming.

QUINCE That’s all one. You shall play it in a mask, and you may speak as small as you will.

BOTTOM An I may hide my face, let me play Thisbe too. I’ll speak in a monstrous little voice: “Thisne, Thisne!”—“Ah Pyramus, my lover dear! Thy Thisbe dear and lady dear!”

QUINCE No, no, you must play Pyramus—and, Flute, you Thisbe.

BOTTOM Well, proceed.

QUINCE Robin Starveling, the tailor.

STARVELING Here, Peter Quince.

QUINCE Robin Starveling, you must play Thisbe’s mother.—Tom Snout, the tinker.

SNOUT Here, Peter Quince.

QUINCE You, Pyramus’ father.—Myself, Thisbe’s father.—Snug the joiner, you the lion’s part.—And I hope here is a play fitted.

SNUG Have you the lion’s part written? Pray you, if it be, give it me, for I am slow of study.

QUINCE You may do it extempore, for it is nothing but roaring.

BOTTOM Let me play the lion too. I will roar that I will do any man’s heart good to hear me. I will roar that I will make the Duke say “Let him roar again. Let him roar again!”

QUINCE An you should do it too terribly, you would fright the Duchess and the ladies that they would shriek, and that were enough to hang us all.

ALL That would hang us, every mother's son.

BOTTOM I grant you, friends, if you should fright the ladies out of their wits, they would have no more discretion but to hang us. But I will aggravate my voice so that I will roar you as gently as any sucking dove. I will roar you an 'twere any nightingale.

QUINCE You can play no part but Pyramus, for Pyramus is a sweet-faced man, a proper man as one shall see in a summer's day, a most lovely gentlemanlike man. Therefore you must needs play Pyramus.

BOTTOM Well, I will undertake it. What beard were I best to play it in?

QUINCE Why, what you will.

BOTTOM I will discharge it in either your straw-color beard, your orange-tawny beard, your purple-in-grain beard, or your French-crown-color beard, your perfit yellow.

QUINCE Some of your French crowns have no hair at all, and then you will play barefaced. But, masters, here are your parts, giving out the parts, and I am to entreat you, request you, and desire you to con them by tomorrow night and meet me in the palace wood, a mile without the town, by moonlight. There will we rehearse, for if we meet in the city, we shall be dogged with company and our devices known. In the meantime I will draw a bill of properties such as our play wants. I pray you fail me not.

BOTTOM We will meet, and there we may rehearse most obscenely and courageously. Take pains. Be perfit. Adieu.

QUINCE At the Duke's Oak we meet.

BOTTOM Enough. Hold or cut bowstrings.
They exit.

16.2 SUMMARY

In the royal palace of Athens, Duke Theseus enters with the Amazon Queen Hippolyta, his fiancé, and Philostrate, his master of revels. Theseus tells Hippolyta he can barely wait the four days until their wedding. She assures him: “Four days will quickly steep themselves in night, Four night's will quickly dream away the time”(1.1.7-8) Theseus sends off Philostrate to organize entertainment for the wedding.

After Philostrate leaves, Theseus says to Hippolyta that he won her love with his sword, but will wed her with revelry her with revelry. An angry Athenian nobleman Egeus, enters, with his daughter Hermia and her two suitors Lysander and Demetrius.

Egeus explains to Theseus that he wants his daughter to marry Demetrius, but that she loves Lysander, who has “bewitched” her with songs of love and gifts. Egeus asks the Duke to uphold the ancient law of Athens, which gives the father the right to pick his daughter's husband. Theseus speaks to Hermia, advising her to obey her father, and adding that Demetrius is a worthy man. When Hermia responds that Lysander is also worthy, Theseus says that Egeus's support of Demetrius makes him worthier. Hermia wishes her father could look at Lysander through her eyes, but Theseus responds, “Rather your eyes must with his [your father's] judgment look” (1.1.59). Hermia asks what will happen if she refuses to marry Demetrius. Theseus gives the following choices: become a nun, be put to death, or marry Demetrius. When Hermia says she will become a nun, Theseus advises her to think about it and give him her decision on his wedding day. Demetrius asks Hermia to relent and marry him. But Lysander snaps that since Demetrius has Egeus's love, he should marry Egeus. Egeus, furious, vows to give what's his to Demetrius. Lysander points out that he's as well born and wealthy as Demetrius. He adds that Demetrius is an

inconstant lover: before he met Hermia, Demetrius wooed and won the heart of a woman named Helena. Theseus admits he's disturbed by these facts, but says he cannot change the laws of Athens. He advises Hermia to obey her father, and tells Egeus and Demetrius to come with him, so he can discuss with them the plans for his wedding and give them some private advice. Now alone, Lysander and Hermia discuss the troubles lovers of history have had to face, from war and sickness to their ages being wrong for one another, to others choosing their love for them. Lysander describes such loves as "short as any dream" (1.1.144) while Hermia decides that since all lovers face trials, they must face theirs. Lysander comes up with a plan for the two of them to elope: they'll hide at his aunt's house, seven miles away from Athens. If they leave the Athenian city limits then the city's laws will no longer apply to them. They plan to meet in the woods outside Athens the next night. Just then, Hermia's childhood friend and Demetrius's former love, Helena, enters. She wishes she had Hermia's beauty so that Demetrius would love her. To make Helena feel better, Hermia tells her that she and Lysander are about to elope. The two lovers give Helena the details of their plan and wish her good luck with Demetrius. Left alone on the stage, Helena gives a speech about the tricks love can play on one's eyes, transforming even "things base and vile" to "form and dignity." She notes that she is as beautiful as Hermia, but that Demetrius can't see it. And she adds that love is like an inconstant child: Demetrius once swore oaths of love to her and now loves Hermia. Helena decides to tell Demetrius about Hermia and Lysander's plan. She knows Demetrius will follow them into the woods, and that she's betraying her friend's trust, but hopes it will win her back Demetrius's love.

16.3 CHARACTER ANALYSIS

Hermia

The daughter of **Egeus** and the beloved of **Lysander** and **Demetrius** (at least at the beginning of the play). She is strong-willed, believes in her right to choose her husband based on love, and is fiercely loyal. When crossed, Hermia can become a downright vixen. Hermia is beautiful and has dark hair, though she's small in stature and somewhat sensitive about it.

Helena

She loves **Demetrius**, and at one time he returned her love. But before the play begins, he fell in love with **Hermia** and left Helena in despair. Because of Demetrius's abandonment of her, Helena lacks self-confidence and self-respect, going so far as to tell Demetrius that she'll love and follow him even if he treats her like his dog. She's also a bit conniving and desperate, willing to betray her friend Hermia's confidence in order to try to win back Demetrius's love. Physically, she's tall and blonde.

Lysander

An Athenian nobleman who loves **Hermia**. In many ways, he is the model of a constant lover. He risks death under Athenian law by coming up with the plan to elope into the woods with Hermia, and only strays from his loyalty to Hermia under the influence of the love juice. When the effect of the spell is removed, he returns to his true love.

Demetrius

An Athenian nobleman who also loves **Hermia**. Unlike Lysander, **Demetrius** is an inconstant lover. Before the events of the play, he wooed **Helena**, then rejected her and pursued Hermia. He can be cruel at times, as when he threatens to abandon Helena in the forest, and there's no indication he would ever have come to return Helena's love without the influence of the love potion.

Theseus

The Duke of Athens and the fiancé and later the husband of **Hippolyta**, Theseus is a strong and responsible leader who tries to be fair and sensitive. Though it is his duty to uphold the law, and he does so when both **Lysander** and **Demetrius** love **Hermia**, as soon as the lovers sort themselves out, he overrules Egeus' demand that Hermia marry Demetrius and let the lovers decide for themselves whom to marry. He also treats the laborers decently, despite the fact that their play is atrocious. Though a fearsome warrior (he captured Hippolyta, an Amazon queen, in battle), he is devoted to making her happy. Theseus is, however, extremely literal-minded, and gives little credence to the "fantasies" the lovers recount of their night in the forest.

Act 1 Scene 1 Exercise

1. Why is Egeus so upset in the play's first scene?
2. Create a character sketch of Hermia.
3. Explain the relations between the four lovers.
4. Identify two themes in the play.
5. Have the causes of the action in the drama been clearly set forth in this opening act? What were those causes?
6. What influenced the marriage between Theseus and Hippolyta?
7. What does Theseus order Philostrate to do?
8. How did Theseus "woo" Hippolyta? How are their feelings different now?
9. Who is Egeus? What is his problem? What does he intend to do about his daughter?
10. What does Theseus tell Hermia about fathers?
11. What is Hermia's reply to the king's decision?
12. What does Lysander say about the course of true love?
13. What is his plan to evade the law and stay with Hermia?
14. What does Helena plan to tell Demetrius? Why?

Act 1 Scene 2 Exercise

1. Why do the craftsmen meet?
2. Who has the responsibility of assigning the roles? Explain.
3. Describe Bottom's reaction to his assigned role.
4. Discuss Flute's misgivings about his assignment.
5. Why does Bottom want to play Flute's role?
6. What is Snug's worry?

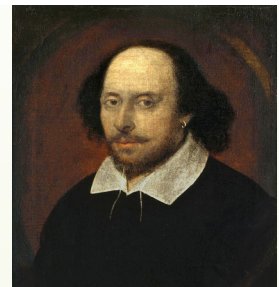
CHAPTER



E10CH17

17

A MIDSUMMER NIGHT'S DREAM ACT 2 SCENES 1 AND 2



William Shakespeare
1564–1616

17.1 ACT 2

Scene 1

Enter a Fairy at one door and Robin Goodfellow at another.

ROBIN

How now, spirit? Whither wander you?

FAIRY

Over hill, over dale,
Thorough bush, thorough brier,

Over park, over pale,
 Thorough flood, thorough fire;
 I do wander everywhere,
 Swifter than the moon's sphere.
 And I serve the Fairy Queen,
 To dew her orbs upon the green.
 The cowslips tall her pensioners be;
 In their gold coats spots you see;
 Those be rubies, fairy favors;
 In those freckles live their savors.
 I must go seek some dewdrops here
 And hang a pearl in every cowslip's ear.
 Farewell, thou lob of spirits. I'll be gone.
 Our queen and all her elves come here anon.

ROBIN

The King doth keep his revels here tonight.
 Take heed the Queen come not within his sight,
 For Oberon is passing fell and wrath²⁰
 Because that she, as her attendant, hath
 A lovely boy stolen from an Indian king;
 She never had so sweet a changeling.
 And jealous Oberon would have the child
 Knight of his train, to trace the forests wild.
 But she perforce withholds the lovèd boy,
 Crowns him with flowers and makes him all her
 joy.
 And now they never meet in grove or green,
 By fountain clear or spangled starlight sheen,
 But they do square, that all their elves for fear
 Creep into acorn cups and hide them there.

FAIRY

Either I mistake your shape and making quite,
 Or else you are that shrewd and knavish sprite
 Called Robin Goodfellow. Are not you he
 That frights the maidens of the villagery,
 Skim milk, and sometimes labor in the quern
 And bootless make the breathless huswife churn,
 And sometime make the drink to bear no barm,
 Mislead night wanderers, laughing at their harm?
 Those that “Hobgoblin” call you and “sweet Puck,”
 You do their work, and they shall have good luck.
 Are not you he?

ROBIN

Thou speakest aright.
 I am that merry wanderer of the night.
 I jest to Oberon and make him smile
 When I a fat and bean-fed horse beguile,
 Neighing in likeness of a filly foal.
 And sometime lurk I in a gossip’s bowl
 In very likeness of a roasted crab,
 And, when she drinks, against her lips I bob
 And on her withered dewlap pour the ale.
 The wisest aunt, telling the saddest tale,
 Sometime for three-foot stool mistaketh me;
 Then slip I from her bum, down topples she
 And “Tailor!” cries and falls into a cough,
 And then the whole choir hold their hips and loffe
 And waxen in their mirth and neeze and swear
 A merrier hour was never wasted there.
 But room, fairy. Here comes Oberon.

FAIRY

And here my mistress. Would that he were gone!
Enter Oberon the King of Fairies at one door, with his
train, and Titania the Queen at another, with hers.

OBERON

Ill met by moonlight, proud Titania.

TITANIA

What, jealous Oberon? Fairies, skip hence.
I have forsworn his bed and company.

OBERON

Tarry, rash wanton. Am not I thy lord?

TITANIA

Then I must be thy lady. But I know
When thou hast stolen away from Fairyland
And in the shape of Corin sat all day
Playing on pipes of corn and versing love
To amorous Phillida. Why art thou here,
Come from the farthest steep of India,
But that, forsooth, the bouncing Amazon,
Your buskined mistress and your warrior love,
To Theseus must be wedded, and you come
To give their bed joy and prosperity?

OBERON

How canst thou thus for shame, Titania,
Glance at my credit with Hippolyta,
Knowing I know thy love to Theseus?
Didst not thou lead him through the glimmering
night 80
From Perigouna, whom he ravishèd,

And make him with fair Aegles break his faith,
With Ariadne and Antiopa?



The Quarrel of Oberon and Titania
by Joseph Noel Paton, 1849

TITANIA

These are the forgeries of jealousy;
And never, since the middle summer's spring,
Met we on hill, in dale, forest, or mead,
By pavèd fountain or by rushy brook,
Or in the beachèd margent of the sea,
To dance our ringlets to the whistling wind,
But with thy brawls thou hast disturbed our sport.
Therefore the winds, piping to us in vain,
As in revenge have sucked up from the sea
Contagious fogs, which, falling in the land,
Hath every peltèd river made so proud
That they have overborne their continents.
The ox hath therefore stretched his yoke in vain,
The plowman lost his sweat, and the green corn

Hath rotted ere his youth attained a beard.
 The fold stands empty in the drownèd field,
 And crows are fatted with the murrain flock.
 The nine-men's-morris is filled up with mud,
 And the quaint mazes in the wanton green,
 For lack of tread, are undistinguishable.
 The human mortals want their winter here.
 No night is now with hymn or carol blessed.
 Therefore the moon, the governess of floods,
 Pale in her anger, washes all the air,
 That rheumatic diseases do abound.
 And thorough this distemperature we see
 The seasons alter: hoary-headed frosts
 Fall in the fresh lap of the crimson rose,
 And on old Hiems' thin and icy crown
 An odorous chaplet of sweet summer buds
 Is, as in mockery, set. The spring, the summer,
 The childing autumn, angry winter, change
 Their wonted liveries, and the mazèd world
 By their increase now knows not which is which.
 And this same progeny of evils comes
 From our debate, from our dissension;
 We are their parents and original.

OBERON

Do you amend it, then. It lies in you.
 Why should Titania cross her Oberon?
 I do but beg a little changeling boy
 To be my henchman.

TITANIA

Set your heart at rest:
 The Fairyland buys not the child of me.

His mother was a vot'ress of my order,
 And in the spicèd Indian air by night
 Full often hath she gossiped by my side
 And sat with me on Neptune's yellow sands,
 Marking th' embarkèd traders on the flood,
 When we have laughed to see the sails conceive
 And grow big-bellied with the wanton wind;
 Which she, with pretty and with swimming gait,
 Following (her womb then rich with my young
 squire),
 Would imitate and sail upon the land
 To fetch me trifles and return again,
 As from a voyage, rich with merchandise.
 But she, being mortal, of that boy did die,
 And for her sake do I rear up her boy,
 And for her sake I will not part with him.

OBERON

How long within this wood intend you stay?

TITANIA

Perchance till after Theseus' wedding day.
 If you will patiently dance in our round
 And see our moonlight revels, go with us.
 If not, shun me, and I will spare your haunts.

OBERON

Give me that boy and I will go with thee.

TITANIA

Not for thy fairy kingdom. Fairies, away.
 We shall chide downright if I longer stay.
 Titania and her fairies exit.

OBERON

Well, go thy way. Thou shalt not from this grove
 Till I torment thee for this injury.—
 My gentle Puck, come hither. Thou rememb'rest
 Since once I sat upon a promontory
 And heard a mermaid on a dolphin's back
 Uttering such dulcet and harmonious breath
 That the rude sea grew civil at her song
 And certain stars shot madly from their spheres
 To hear the sea-maid's music.

ROBIN

I remember.

OBERON

That very time I saw (but thou couldst not),
 Flying between the cold moon and the Earth,
 Cupid all armed. A certain aim he took
 At a fair vestal thronèd by the west,
 And loosed his love-shaft smartly from his bow
 As it should pierce a hundred thousand hearts.
 But I might see young Cupid's fiery shaft
 Quenched in the chaste beams of the wat'ry moon,
 And the imperial vot'ress passèd on
 In maiden meditation, fancy-free.
 Yet marked I where the bolt of Cupid fell.
 It fell upon a little western flower,
 Before, milk-white, now purple with love's wound,
 And maidens call it "love-in-idleness."
 Fetch me that flower; the herb I showed thee once.
 The juice of it on sleeping eyelids laid
 Will make or man or woman madly dote
 Upon the next live creature that it sees.

Fetch me this herb, and be thou here again
Ere the leviathan can swim a league.

ROBIN

I'll put a girdle round about the Earth
In forty minutes. He exits.

OBERON Having once this juice,
I'll watch Titania when she is asleep
And drop the liquor of it in her eyes.
The next thing then she, waking, looks upon
(Be it on lion, bear, or wolf, or bull,
On meddling monkey, or on busy ape)
She shall pursue it with the soul of love.
And ere I take this charm from off her sight
(As I can take it with another herb),
I'll make her render up her page to me.
But who comes here? I am invisible,
And I will overhear their conference.
Enter Demetrius, Helena following him.

DEMETRIUS

I love thee not; therefore pursue me not.
Where is Lysander and fair Hermia?
The one I'll stay; the other stayeth me.
Thou told'st me they were stol'n unto this wood,
And here am I, and wood within this wood
Because I cannot meet my Hermia.
Hence, get thee gone, and follow me no more.

HELENA

You draw me, you hard-hearted adamant!
But yet you draw not iron, for my heart

Is true as steel. Leave you your power to draw,
And I shall have no power to follow you.

DEMETRIUS

Do I entice you? Do I speak you fair?
Or rather do I not in plainest truth
Tell you I do not, nor I cannot love you?

HELENA

And even for that do I love you the more.
I am your spaniel, and, Demetrius,
The more you beat me I will fawn on you.
Use me but as your spaniel: spurn me, strike me,
Neglect me, lose me; only give me leave
(Unworthy as I am) to follow you.
What worser place can I beg in your love
(And yet a place of high respect with me)
Than to be used as you use your dog?

DEMETRIUS

Tempt not too much the hatred of my spirit,
For I am sick when I do look on thee.

HELENA

And I am sick when I look not on you.

DEMETRIUS

You do impeach your modesty too much
To leave the city and commit yourself
Into the hands of one that loves you not,
To trust the opportunity of night
And the ill counsel of a desert place
With the rich worth of your virginity.

HELENA

Your virtue is my privilege. For that
It is not night when I do see your face,
Therefore I think I am not in the night.
Nor doth this wood lack worlds of company,
For you, in my respect, are all the world.
Then, how can it be said I am alone
When all the world is here to look on me?

DEMETRIUS

I'll run from thee and hide me in the brakes
And leave thee to the mercy of wild beasts. 235

HELENA

The wildest hath not such a heart as you.
Run when you will. The story shall be changed:
Apollo flies and Daphne holds the chase;
The dove pursues the griffin; the mild hind
Makes speed to catch the tiger. Bootless speed
When cowardice pursues and valor flies!

DEMETRIUS

I will not stay thy questions. Let me go,
Or if thou follow me, do not believe
But I shall do thee mischief in the wood.

HELENA

Ay, in the temple, in the town, the field,
You do me mischief. Fie, Demetrius!
Your wrongs do set a scandal on my sex.
We cannot fight for love as men may do.
We should be wooed and were not made to woo.
Demetrius exits.

I'll follow thee and make a heaven of hell
To die upon the hand I love so well. Helena exits.

OBERON

Fare thee well, nymph. Ere he do leave this grove,
Thou shalt fly him, and he shall seek thy love.
Enter Robin.
Hast thou the flower there? Welcome, wanderer.

ROBIN

Ay, there it is.

OBERON

I pray thee give it me.
Robin gives him the flower.
I know a bank where the wild thyme blows,
Where oxlips and the nodding violet grows,
Quite overcanopied with luscious woodbine,
With sweet muskroses, and with eglantine.
There sleeps Titania sometime of the night,
Lulled in these flowers with dances and delight.
And there the snake throws her enameled skin,
Weed wide enough to wrap a fairy in.
And with the juice of this I'll streak her eyes
And make her full of hateful fantasies.
Take thou some of it, and seek through this grove.
He gives Robin part of the flower.
A sweet Athenian lady is in love
With a disdainful youth. Anoint his eyes,
But do it when the next thing he espies
May be the lady. Thou shalt know the man
By the Athenian garments he hath on.
Effect it with some care, that he may prove

More fond on her than she upon her love.
And look thou meet me ere the first cock crow.

ROBIN

Fear not, my lord. Your servant shall do so.
They exit.

Scene 2

Enter Titania, Queen of Fairies, with her train.

TITANIA

Come, now a roundel and a fairy song;
Then, for the third part of a minute, hence—
Some to kill cankers in the muskrose buds,
Some war with reremice for their leathern wings
To make my small elves coats, and some keep back
The clamorous owl that nightly hoots and wonders
At our quaint spirits. Sing me now asleep.
Then to your offices and let me rest. She lies down.
Fairies sing.

FIRST FAIRY

You spotted snakes with double tongue,
Thorny hedgehogs, be not seen.
Newts and blindworms, do no wrong,
Come not near our Fairy Queen.

CHORUS

Philomel, with melody
Sing in our sweet lullaby.
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm
Nor spell nor charm

Come our lovely lady nigh.
So good night, with lullaby.

FIRST FAIRY

Weaving spiders, come not here.
Hence, you long-legged spinners, hence.
Beetles black, approach not near.
Worm nor snail, do no offence.

CHORUS

Philomel, with melody
Sing in our sweet lullaby.
Lulla, lulla, lullaby, lulla, lulla, lullaby.
Never harm
Nor spell nor charm
Come our lovely lady nigh.
So good night, with lullaby.
Titania sleeps.

SECOND FAIRY

Hence, away! Now all is well.
One aloof stand sentinel. Fairies exit.

Enter Oberon, who anoints Titania's eyelids with the nectar.

OBERON

What thou seest when thou dost wake
Do it for thy true love take.
Love and languish for his sake.
Be it ounce, or cat, or bear,
Pard, or boar with bristled hair,
In thy eye that shall appear

When thou wak'st, it is thy dear.
Wake when some vile thing is near. He exits.
Enter Lysander and Hermia.

LYSANDER

Fair love, you faint with wand'ring in the wood.
And, to speak troth, I have forgot our way.
We'll rest us, Hermia, if you think it good,
And tarry for the comfort of the day.

HERMIA

Be it so, Lysander. Find you out a bed,
For I upon this bank will rest my head.

LYSANDER

One turf shall serve as pillow for us both;
One heart, one bed, two bosoms, and one troth.

HERMIA

Nay, good Lysander. For my sake, my dear,
Lie further off yet. Do not lie so near.

LYSANDER

O, take the sense, sweet, of my innocence!
Love takes the meaning in love's conference.
I mean that my heart unto yours is knit,
So that but one heart we can make of it;
Two bosoms interchainèd with an oath—
So then two bosoms and a single troth.
Then by your side no bed-room me deny,
For lying so, Hermia, I do not lie.

HERMIA

Lysander riddles very prettily.
Now much beshrew my manners and my pride

If Hermia meant to say Lysander lied.
 But, gentle friend, for love and courtesy,
 Lie further off in human modesty.
 Such separation, as may well be said,
 Becomes a virtuous bachelor and a maid.
 So far be distant; and good night, sweet friend.
 Thy love ne'er alter till thy sweet life end!

LYSANDER

"Amen, amen" to that fair prayer, say I,
 And then end life when I end loyalty!
 Here is my bed. Sleep give thee all his rest!

HERMIA

With half that wish the wisher's eyes be pressed!
 They sleep.
 Enter Robin.

ROBIN

Through the forest have I gone,
 But Athenian found I none
 On whose eyes I might approve
 This flower's force in stirring love.
 He sees Lysander.
 Night and silence! Who is here?
 Weeds of Athens he doth wear.
 This is he my master said
 Despised the Athenian maid.
 And here the maiden, sleeping sound
 On the dank and dirty ground.
 Pretty soul, she durst not lie
 Near this lack-love, this kill-courtesy.—
 Churl, upon thy eyes I throw

All the power this charm doth owe.
He anoints Lysander's eyelids
with the nectar.
When thou wak'st, let love forbid
Sleep his seat on thy eyelid.
So, awake when I am gone,
For I must now to Oberon.
He exits.

Enter Demetrius and Helena, running.

HELENA

Stay, though thou kill me, sweet Demetrius.

DEMETRIUS

I charge thee, hence, and do not haunt me thus.

HELENA

O, wilt thou darkling leave me? Do not so.

DEMETRIUS

Stay, on thy peril. I alone will go. Demetrius exits.

HELENA

O, I am out of breath in this fond chase.
The more my prayer, the lesser is my grace.
Happy is Hermia, wheresoe'er she lies,
For she hath blessèd and attractive eyes.
How came her eyes so bright? Not with salt tears.
If so, my eyes are oftener washed than hers.
No, no, I am as ugly as a bear, 100
For beasts that meet me run away for fear.
Therefore no marvel though Demetrius
Do as a monster fly my presence thus.

What wicked and dissembling
glass of mine
Made me compare with Hermia's
sphery eyne?
But who is here? Lysander, on the
ground!
Dead or asleep? I see no blood, no
wound.—
Lysander, if you live, good sir,
awake.

LYSANDER, waking up

And run through fire I will for thy
sweet sake.
Transparent Helena! Nature shows
art,
That through thy bosom makes
me see thy heart.
Where is Demetrius? O, how fit a word
Is that vile name to perish on my sword!

HELENA

Do not say so. Lysander, say not so.
What though he love your Hermia? Lord, what
though?
Yet Hermia still loves you. Then be content.

LYSANDER

Content with Hermia? No, I do repent
The tedious minutes I with her have spent.
Not Hermia, but Helena I love. 120
Who will not change a raven for a dove?
The will of man is by his reason swayed,
And reason says you are the worthier maid.
Things growing are not ripe until their season;



Hermia and Lysander by Johan
Simmoms (1870)

So I, being young, till now ripe not to reason.
 And touching now the point of human skill,
 Reason becomes the marshal to my will
 And leads me to your eyes, where I o'erlook
 Love's stories written in love's richest book.

HELENA

Wherefore was I to this keen mockery born?
 When at your hands did I deserve this scorn?
 Is 't not enough, is 't not enough, young man,
 That I did never, no, nor never can
 Deserve a sweet look from Demetrius' eye,
 But you must flout my insufficiency?
 Good troth, you do me wrong, good sooth, you do,
 In such disdainful manner me to woo.
 But fare you well. Perforce I must confess
 I thought you lord of more true gentleness.
 O, that a lady of one man refused
 Should of another therefore be abused! She exits.

LYSANDER

She sees not Hermia.—Hermia, sleep thou there,
 And never mayst thou come Lysander near.
 For, as a surfeit of the sweetest things
 The deepest loathing to the stomach brings,
 Or as the heresies that men do leave
 Are hated most of those they did deceive,
 So thou, my surfeit and my heresy,
 Of all be hated, but the most of me!
 And, all my powers, address your love and might
 To honor Helen and to be her knight. He exits.
 Hermia, waking up
 Help me, Lysander, help me! Do thy best

To pluck this crawling serpent from my breast.
 Ay me, for pity! What a dream was here!
 Lysander, look how I do quake with fear.
 Methought a serpent ate my heart away,
 And you sat smiling at his cruel prey.
 Lysander! What, removed? Lysander, lord!
 What, out of hearing? Gone? No sound, no word?
 Alack, where are you? Speak, an if you hear.
 Speak, of all loves! I swoon almost with fear.—
 No? Then I well perceive you are not nigh.
 Either death or you I'll find immediately.
 She exits.

Act 2 Scenes 1 and 2 Exercise

1. Comment on how Puck earned his reputation.
2. Discuss the relationship between Oberon and Titania.
3. How does Oberon intend to punish his wife?
4. Why does Helena pursue Demetrius?
5. Why does Demetrius want Helena to leave him alone?
6. Examine the theme of magic in the play.
7. Discuss the actions of Titania, Lysander, Hermia, Puck, Helena, Demetrius and Oberon.
8. What is Helena's reaction to Lysander's protestations of love?

UNIT VIII

FIGURATIVE EXPRESSIONS, SHAKESPEAREAN DRAMA AND NON-AFRICAN DRAMA

Learning Outcomes

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

- interpret shakespearean drama;
- distinguish various types of drama;
- outline the traits and roles of characters in the drama;
- write drama depicting the traits and roles of characters;
- figurative expression;
- improve vocabulary development;
- enhance communication and innovative skills.

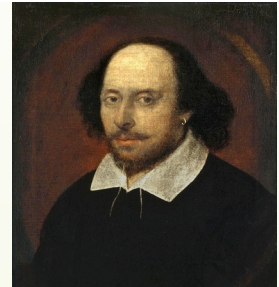
CHAPTER



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18

A MIDSUMMER NIGHT'S DREAM ACT 3 SCENE 1 AND 2, ACT 4 SCENE 1 AND 2, ACT 5 SCENE 1



William Shakespeare
1564–1616

18.1 Act 3

Scene 1

With Titania still asleep onstage, enter the Clowns, Bottom, Quince, Snout, Starveling, Snug, and Flute.

BOTTOM Are we all met?

QUINCE Pat, pat. And here's a marvels convenient

place for our rehearsal. This green plot shall be our stage, this hawthorn brake our tiring-house, and we will do it in action as we will do it before the Duke.

BOTTOM Peter Quince?

QUINCE What sayest thou, bully Bottom?

BOTTOM There are things in this comedy of Pyramus and Thisbe that will never please. First, Pyramus must draw a sword to kill himself, which the ladies cannot abide. How answer you that?

SNOUT By 'r lakin, a parlous fear.

STARVELING I believe we must leave the killing out, when all is done.

BOTTOM Not a whit! I have a device to make all well. Write me a prologue, and let the prologue seem to say we will do no harm with our swords and that Pyramus is not killed indeed. And, for the more better assurance, tell them that I, Pyramus, am not Pyramus, but Bottom the weaver. This will put them out of fear.

QUINCE Well, we will have such a prologue, and it shall be written in eight and six.

BOTTOM No, make it two more. Let it be written in eight and eight.

SNOUT Will not the ladies be afeard of the lion?

STARVELING I fear it, I promise you.

BOTTOM Masters, you ought to consider with yourself, to bring in (God shield us!) a lion among ladies is a most dreadful thing. For there is not a more fearful wildfowl than your lion living, and we ought to look to 't.

SNOUT Therefore another prologue must tell he is not a lion.

BOTTOM Nay, you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus, or to the same defect: "Ladies," or "Fair ladies, I would wish you," or "I would request you," or "I would entreat you not to fear, not to tremble! My life for yours. If you think I come hither as a lion, it were pity of my life. No, I am no such thing. I am a man as other men are." And there indeed let him name his name and tell them plainly he is Snug the joiner.

QUINCE Well, it shall be so. But there is two hard things: that is, to bring the moonlight into a chamber, for you know Pyramus and Thisbe meet by moonlight.

SNOUT Doth the moon shine that night we play our play?

BOTTOM A calendar, a calendar! Look in the almanac.

Find out moonshine, find out moonshine.

Quince takes out a book.

QUINCE Yes, it doth shine that night.

BOTTOM Why, then, may you leave a casement of the great chamber window, where we play, open, and the moon may shine in at the casement.

QUINCE Ay, or else one must come in with a bush of thorns and a lantern and say he comes to disfigure or to present the person of Moonshine. Then there



A drawing of Puck, Titania and Bottom in A Midsummer Night's Dream from Act III, Scene II by Charles Buchel, 1905

is another thing: we must have a wall in the great chamber, for Pyramus and Thisbe, says the story, did talk through the chink of a wall.

SNOUT You can never bring in a wall. What say you, Bottom?

BOTTOM Some man or other must present Wall. And let him have some plaster, or some loam, or some roughcast about him to signify wall, or let him hold his fingers thus, and through that cranny shall Pyramus and Thisbe whisper.

QUINCE If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin. When you have spoken your speech, enter into that brake, and so everyone according to his cue.

Enter Robin invisible to those onstage.

ROBIN, aside

What hempen homespuns have we swagg'ring here

So near the cradle of the Fairy Queen?

What, a play toward? I'll be an auditor—

An actor too perhaps, if I see cause.

QUINCE Speak, Pyramus.—Thisbe, stand forth. 80

BOTTOM, as Pyramus

Thisbe, the flowers of odious savors sweet—

QUINCE Odors, odors!

BOTTOM, as Pyramus

...odors savors sweet.

So hath thy breath, my dearest Thisbe dear.—

But hark, a voice! Stay thou but here awhile,

And by and by I will to thee appear. He exits.

ROBIN, aside

A stranger Pyramus than e'er played here. He exits.

FLUTE Must I speak now?

QUINCE Ay, marry, must you, for you must understand he goes but to see a noise that he heard and is to come again.

FLUTE, as Thisbe

Most radiant Pyramus, most lily-white of hue,
Of color like the red rose on triumphant brier,
Most brisky juvenal and eke most lovely Jew,
As true as truest horse, that yet would never tire.
I'll meet thee, Pyramus, at Ninny's tomb.

QUINCE "Ninus' tomb," man! Why, you must not speak that yet. That you answer to Pyramus. You speak all your part at once, cues and all.—Pyramus, enter. Your cue is past. It is "never tire."

FLUTE O!

As Thisbe. As true as truest horse, that yet would never tire.

Enter Robin, and Bottom as Pyramus with the ass-head.

BOTTOM, as Pyramus

If I were fair, fair Thisbe, I were only thine.

QUINCE O monstrous! O strange! We are haunted. Pray, masters, fly, masters! Help!

Quince, Flute, Snout, Snug, and Starveling exit.

ROBIN

I'll follow you. I'll lead you about a round,
Through bog, through bush, through brake,
through brier.

Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire,
And neigh and bark and grunt and roar and burn,
Like horse, hound, hog, bear, fire, at every turn.
He exits.

BOTTOM Why do they run away? This is a knavery of them to make me afeard.

Enter Snout.

SNOUT O Bottom, thou art changed! What do I see on thee?

BOTTOM What do you see? You see an ass-head of your own, do you? Snout exits.

Enter Quince.

QUINCE Bless thee, Bottom, bless thee! Thou art translated! He exits.

BOTTOM I see their knavery. This is to make an ass of me, to fright me, if they could. But I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid.

He sings. The ouzel cock, so black of hue,
With orange-tawny bill,
The throstle with his note so true,
The wren with little quill—

TITANIA, waking up
What angel wakes me from my flow'ry bed?

BOTTOM sings
The finch, the sparrow, and the lark,
The plainsong cuckoo gray,
Whose note full many a man doth mark
And dares not answer “nay”—
for, indeed, who would set his wit to so foolish a
bird? Who would give a bird the lie though he cry
“cuckoo” never so?

TITANIA

I pray thee, gentle mortal, sing again.
Mine ear is much enamored of thy note,

So is mine eye enthralled to thy shape,
And thy fair virtue's force perforce doth move me
On the first view to say, to swear, I love thee.

BOTTOM Methinks, mistress, you should have little
reason for that. And yet, to say the truth, reason 145
and love keep little company together nowadays.
The more the pity that some honest neighbors will
not make them friends. Nay, I can gleek upon
occasion.

TITANIA

Thou art as wise as thou art beautiful.

BOTTOM Not so neither; but if I had wit enough to get
out of this wood, I have enough to serve mine own
turn.

TITANIA

Out of this wood do not desire to go.
Thou shalt remain here whether thou wilt or no.
I am a spirit of no common rate.
The summer still doth tend upon my state,
And I do love thee. Therefore go with me.
I'll give thee fairies to attend on thee,
And they shall fetch thee jewels from the deep
And sing while thou on pressed flowers dost sleep.
And I will purge thy mortal grossness so
That thou shalt like an airy spirit go.—
Peaseblossom, Cobweb, Mote, and Mustardseed!
Enter four Fairies: Peaseblossom, Cobweb,
Mote, and Mustardseed.
PEASEBLOSSOM Ready.
COBWEB And I.
MOTE And I.

MUSTARDSEED And I.

ALL Where shall we go?

TITANIA

Be kind and courteous to this gentleman.
Hop in his walks and gambol in his eyes;
Feed him with apricocks and dewberries,
With purple grapes, green figs, and mulberries;
The honey-bags steal from the humble-bees,
And for night-tapers crop their waxen thighs
And light them at the fiery glowworms' eyes
To have my love to bed and to arise;
And pluck the wings from painted butterflies
To fan the moonbeams from his sleeping eyes.
Nod to him, elves, and do him courtesies.

PEASEBLOSSOM Hail, mortal!

COBWEB Hail!

MOTE Hail!

MUSTARDSEED Hail!

BOTTOM I cry your Worships mercy, heartily.—I beseech your Worship's name.

COBWEB Cobweb.

BOTTOM I shall desire you of more acquaintance, good Master Cobweb. If I cut my finger, I shall make bold with you.—Your name, honest gentleman?

PEASEBLOSSOM Peaseblossom.

BOTTOM I pray you, commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too.—Your name, I beseech you, sir?

MUSTARDSEED Mustardseed.

BOTTOM Good Master Mustardseed, I know your patience

well. That same cowardly, giantlike ox-beef
hath devoured many a gentleman of your house. I
promise you, your kindred hath made my eyes
water ere now. I desire you of more acquaintance,
good Master Mustardseed.

TITANIA

Come, wait upon him. Lead him to my bower.
The moon, methinks, looks with a wat'ry eye,
And when she weeps, weeps every little flower,
Lamenting some enforcèd chastity.
Tie up my lover's tongue. Bring him silently.
They exit.

Scene 2

Enter Oberon, King of Fairies.

OBERON

I wonder if Titania be awaked;
Then what it was that next came in her eye,
Which she must dote on in extremity.
Enter Robin Goodfellow.
Here comes my messenger. How now, mad spirit?
What night-rule now about this haunted grove?

ROBIN

My mistress with a monster is in love.
Near to her close and consecrated bower,
While she was in her dull and sleeping hour,
A crew of patches, rude mechanicals,
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial day.

The shallowest thick-skin of that barren sort,
 Who Pyramus presented in their sport,
 Forsook his scene and entered in a brake.
 When I did him at this advantage take,
 An ass's noll I fixèd on his head.
 Anon his Thisbe must be answerèd,
 And forth my mimic comes. When they him spy,
 As wild geese that the creeping fowler eye,
 Or russet-pated choughs, many in sort,
 Rising and cawing at the gun's report,
 Sever themselves and madly sweep the sky,
 So at his sight away his fellows fly,
 And, at our stamp, here o'er and o'er one falls.
 He "Murder" cries and help from Athens calls.
 Their sense thus weak, lost with their fears thus
 strong,
 Made senseless things begin to do them wrong;
 For briars and thorns at their apparel snatch,
 Some sleeves, some hats, from yielders all things
 catch.
 I led them on in this distracted fear
 And left sweet Pyramus translated there.
 When in that moment, so it came to pass,
 Titania waked and straightway loved an ass.

OBERON

This falls out better than I could devise.
 But hast thou yet latched the Athenian's eyes
 With the love juice, as I did bid thee do?

ROBIN

I took him sleeping—that is finished, too—
 And the Athenian woman by his side,

That, when he waked, of force she must be eyed.
Enter Demetrius and Hermia.

OBERON

Stand close. This is the same Athenian.

ROBIN

This is the woman, but not this the man.
They step aside.

DEMETRIUS

O, why rebuke you him that loves you so?
Lay breath so bitter on your bitter foe!

HERMIA

Now I but chide, but I should use thee worse,
For thou, I fear, hast given me cause to curse.
If thou hast slain Lysander in his sleep,
Being o'er shoes in blood, plunge in the deep
And kill me too.

The sun was not so true unto the day
As he to me. Would he have stolen away
From sleeping Hermia? I'll believe as soon
This whole Earth may be bored, and that the moon
May through the center creep and so displease
Her brother's noontide with th' Antipodes.
It cannot be but thou hast murdered him.
So should a murderer look, so dead, so grim.

DEMETRIUS

So should the murdered look, and so should I,
Pierced through the heart with your stern cruelty.
Yet you, the murderer, look as bright, as clear,
As yonder Venus in her glimmering sphere.

HERMIA

What's this to my Lysander? Where is he?
Ah, good Demetrius, wilt thou give him me?

DEMETRIUS

I had rather give his carcass to my hounds.

HERMIA

Out, dog! Out, cur! Thou driv'st me past the bounds
Of maiden's patience. Hast thou slain him, then?
Henceforth be never numbered among men.
O, once tell true! Tell true, even for my sake!
Durst thou have looked upon him, being awake?
And hast thou killed him sleeping? O brave touch!
Could not a worm, an adder, do so much?
An adder did it, for with doubler tongue
Than thine, thou serpent, never adder stung.

DEMETRIUS

You spend your passion on a misprised mood.
I am not guilty of Lysander's blood,
Nor is he dead, for aught that I can tell.

HERMIA

I pray thee, tell me then that he is well.

DEMETRIUS

An if I could, what should I get therefor?

HERMIA

A privilege never to see me more.
And from thy hated presence part I so.
See me no more, whether he be dead or no.
She exits.

DEMETRIUS

There is no following her in this fierce vein.
Here, therefore, for a while I will remain.
So sorrow's heaviness doth heavier grow
For debt that bankrout sleep doth sorrow owe,
Which now in some slight measure it will pay,
If for his tender here I make some stay.
He lies down and falls asleep.

OBERON, to Robin

What hast thou done? Thou hast mistaken quite
And laid the love juice on some true-love's sight.
Of thy misprision must perforce ensue
Some true-love turned, and not a false turned true.

ROBIN

Then fate o'errules, that, one man holding troth,
A million fail, confounding oath on oath.

OBERON

About the wood go swifter than the wind,
And Helena of Athens look thou find.
All fancy-sick she is and pale of cheer
With sighs of love that costs the fresh blood dear.
By some illusion see thou bring her here.
I'll charm his eyes against she do appear.

ROBIN I go, I go, look how I go,
Swifter than arrow from the Tartar's bow. He exits.

OBERON, applying the nectar to Demetrius' eyes
Flower of this purple dye,
Hit with Cupid's archery,
Sink in apple of his eye.
When his love he doth espy,
Let her shine as gloriously

As the Venus of the sky.—
 When thou wak'st, if she be by,
 Beg of her for remedy.

Enter Robin.

ROBIN

Captain of our fairy band,
 Helena is here at hand,
 And the youth, mistook by me,
 Pleading for a lover's fee.
 Shall we their fond pageant see?
 Lord, what fools these mortals be!

OBERON

Stand aside. The noise they make
 Will cause Demetrius to awake.

ROBIN

Then will two at once woo one.
 That must needs be sport alone.
 And those things do best please me
 That befall prepost'rously.
 They step aside.
 Enter Lysander and Helena.

LYSANDER

Why should you think that I should woo in scorn?
 Scorn and derision never come in tears.
 Look when I vow, I weep; and vows so born,
 In their nativity all truth appears.
 How can these things in me seem scorn to you,
 Bearing the badge of faith to prove them true?

HELENA

You do advance your cunning more and more.
When truth kills truth, O devilish holy fray!
These vows are Hermia's. Will you give her o'er?
Weigh oath with oath and you will nothing
weigh.
Your vows to her and me, put in two scales,
Will even weigh, and both as light as tales.

LYSANDER

I had no judgment when to her I swore.

HELENA

Nor none, in my mind, now you give her o'er.

LYSANDER

Demetrius loves her, and he loves not you.
DEMETRIUS, waking up
O Helen, goddess, nymph, perfect, divine!
To what, my love, shall I compare thine eyne?
Crystal is muddy. O, how ripe in show
Thy lips, those kissing cherries, tempting grow!
That pure congealèd white, high Taurus' snow,
Fanned with the eastern wind, turns to a crow
When thou hold'st up thy hand. O, let me kiss
This princess of pure white, this seal of bliss!

HELENA

O spite! O hell! I see you all are bent
To set against me for your merriment.
If you were civil and knew courtesy,
You would not do me thus much injury.
Can you not hate me, as I know you do,

But you must join in souls to mock me too?
 If you were men, as men you are in show,
 You would not use a gentle lady so,
 To vow and swear and superpraise my parts,
 When, I am sure, you hate me with your hearts.
 You both are rivals and love Hermia,
 And now both rivals to mock Helena.
 A trim exploit, a manly enterprise,
 To conjure tears up in a poor maid's eyes
 With your derision! None of noble sort
 Would so offend a virgin and extort
 A poor soul's patience, all to make you sport.

LYSANDER

You are unkind, Demetrius. Be not so,
 For you love Hermia; this you know I know.
 And here with all goodwill, with all my heart,
 In Hermia's love I yield you up my part.
 And yours of Helena to me bequeath,
 Whom I do love and will do till my death.

HELENA

Never did mockers waste more idle breath.

DEMETRIUS

Lysander, keep thy Hermia. I will none.
 If e'er I loved her, all that love is gone.
 My heart to her but as guest-wise sojourned,
 And now to Helen is it home returned,
 There to remain.

LYSANDER Helen, it is not so.

DEMETRIUS

Disparage not the faith thou dost not know,
 Lest to thy peril thou aby it dear.

Look where thy love comes. Yonder is thy dear.
Enter Hermia.

HERMIA, to Lysander

Dark night, that from the eye his function takes,
The ear more quick of apprehension makes;
Wherein it doth impair the seeing sense,
It pays the hearing double recompense.
Thou art not by mine eye, Lysander, found;
Mine ear, I thank it, brought me to thy sound.
But why unkindly didst thou leave me so?

LYSANDER

Why should he stay whom love doth press to go?

HERMIA

What love could press Lysander from my side?

LYSANDER

Lysander's love, that would not let him bide,
Fair Helena, who more engilds the night
Than all yon fiery oes and eyes of light.
Why seek'st thou me? Could not this make thee
know
The hate I bear thee made me leave thee so?

HERMIA

You speak not as you think. It cannot be.

HELENA

Lo, she is one of this confederacy!
Now I perceive they have conjoined all three
To fashion this false sport in spite of me.—
Injurious Hermia, most ungrateful maid,
Have you conspired, have you with these contrived,

To bait me with this foul derision?
 Is all the counsel that we two have shared,
 The sisters' vows, the hours that we have spent
 When we have chid the hasty-footed time
 For parting us—O, is all forgot?
 All schooldays' friendship, childhood innocence?
 We, Hermia, like two artificial gods,
 Have with our needles created both one flower,
 Both on one sampler, sitting on one cushion,
 Both warbling of one song, both in one key,
 As if our hands, our sides, voices, and minds
 Had been incorporate. So we grew together
 Like to a double cherry, seeming parted,
 But yet an union in partition,
 Two lovely berries molded on one stem;
 So with two seeming bodies but one heart,
 Two of the first, like coats in heraldry,
 Due but to one, and crownèd with one crest.
 And will you rent our ancient love asunder,
 To join with men in scorning your poor friend?
 It is not friendly; 'tis not maidenly.
 Our sex, as well as I, may chide you for it,
 Though I alone do feel the injury.

HERMIA

I am amazèd at your words.
 I scorn you not. It seems that you scorn me.

HELENA

Have you not set Lysander, as in scorn,
 To follow me and praise my eyes and face,
 And made your other love, Demetrius,
 Who even but now did spurn me with his foot,

To call me goddess, nymph, divine and rare,
 Precious, celestial? Wherefore speaks he this
 To her he hates? And wherefore doth Lysander
 Deny your love (so rich within his soul)
 And tender me, forsooth, affection, 235
 But by your setting on, by your consent?
 What though I be not so in grace as you,
 So hung upon with love, so fortunate,
 But miserable most, to love unloved?
 This you should pity rather than despise.

HERMIA

I understand not what you mean by this.

HELENA

Ay, do. Persever, counterfeit sad looks,
 Make mouths upon me when I turn my back,
 Wink each at other, hold the sweet jest up.
 This sport, well carried, shall be chronicled.
 If you have any pity, grace, or manners,
 You would not make me such an argument.
 But fare you well. 'Tis partly my own fault,
 Which death or absence soon shall remedy.

LYSANDER

Stay, gentle Helena. Hear my excuse,
 My love, my life, my soul, fair Helena.

HELENA

O excellent!

HERMIA, to Lysander

Sweet, do not scorn her so.

DEMETRIUS, to Lysander

If she cannot entreat, I can compel.

LYSANDER

Thou canst compel no more than she entreat.

Thy threats have no more strength than her weak prayers.—

Helen, I love thee. By my life, I do.

I swear by that which I will lose for thee,
To prove him false that says I love thee not.

DEMETRIUS

I say I love thee more than he can do.

LYSANDER

If thou say so, withdraw and prove it too.

DEMETRIUS

Quick, come.

HERMIA Lysander, whereto tends all this?
She takes hold of Lysander.

LYSANDER

Away, you Ethiop!

DEMETRIUS, to Hermia

No, no. He'll

Seem to break loose. To Lysander. Take on as you
would follow,

But yet come not. You are a tame man, go!

LYSANDER, to Hermia

Hang off, thou cat, thou burr! Vile thing, let loose,
Or I will shake thee from me like a serpent.

HERMIA

Why are you grown so rude? What change is this,
Sweet love?

LYSANDER Thy love? Out, tawny Tartar, out!
Out, loathèd med'cine! O, hated potion, hence!

HERMIA

Do you not jest?

HELENA Yes, sooth, and so do you.

LYSANDER

Demetrius, I will keep my word with thee.

DEMETRIUS

I would I had your bond. For I perceive
A weak bond holds you. I'll not trust your word.

LYSANDER

What? Should I hurt her, strike her, kill her dead?
Although I hate her, I'll not harm her so.

HERMIA

What, can you do me greater harm than hate?
Hate me? Wherefore? O me, what news, my love?
Am not I Hermia? Are not you Lysander?
I am as fair now as I was erewhile.
Since night you loved me; yet since night you left
me.

Why, then, you left me—O, the gods forbid!—
In earnest, shall I say?

LYSANDER Ay, by my life,
And never did desire to see thee more.
Therefore be out of hope, of question, of doubt.
Be certain, nothing truer, 'tis no jest

That I do hate thee and love Helena.
Hermia turns him loose.

HERMIA

O me! To Helena. You juggler, you cankerblossom,
You thief of love! What, have you come by night
And stol'n my love's heart from him?

HELENA Fine, i' faith.

Have you no modesty, no maiden shame,
No touch of bashfulness? What, will you tear
Impatient answers from my gentle tongue?
Fie, fie, you counterfeit, you puppet, you!

HERMIA

"Puppet"? Why so? Ay, that way goes the game.
Now I perceive that she hath made compare
Between our statures; she hath urged her height,
And with her personage, her tall personage,
Her height, forsooth, she hath prevailed with him.
And are you grown so high in his esteem
Because I am so dwarfish and so low?
How low am I, thou painted maypole? Speak!
How low am I? I am not yet so low
But that my nails can reach unto thine eyes.

HELENA

I pray you, though you mock me, gentlemen,
Let her not hurt me. I was never curst;
I have no gift at all in shrewishness.
I am a right maid for my cowardice.
Let her not strike me. You perhaps may think,
Because she is something lower than myself,
That I can match her.

HERMIA "Lower"? Hark, again!

HELENA

Good Hermia, do not be so bitter with me.
I evermore did love you, Hermia,
Did ever keep your counsels, never wronged you—
Save that, in love unto Demetrius,
I told him of your stealth unto this wood.
He followed you; for love, I followed him.
But he hath chid me hence and threatened me
To strike me, spurn me, nay, to kill me too.
And now, so you will let me quiet go,
To Athens will I bear my folly back
And follow you no further. Let me go.
You see how simple and how fond I am.

HERMIA

Why, get you gone. Who is 't that hinders you?

HELENA

A foolish heart that I leave here behind.

HERMIA

What, with Lysander?

HELENA With Demetrius.

LYSANDER

Be not afraid. She shall not harm thee, Helena.

DEMETRIUS

No, sir, she shall not, though you take her part.

HELENA

O, when she is angry, she is keen and shrewd.
She was a vixen when she went to school,
And though she be but little, she is fierce.

HERMIA

"Little" again? Nothing but "low" and "little"?

Why will you suffer her to flout me thus?

Let me come to her.

LYSANDER Get you gone, you dwarf,
You minimus of hind'ring knotgrass made,
You bead, you acorn—

DEMETRIUS You are too officious
In her behalf that scorns your services.
Let her alone. Speak not of Helena.
Take not her part. For if thou dost intend
Never so little show of love to her,
Thou shalt aby it.

LYSANDER Now she holds me not.
Now follow, if thou dar'st, to try whose right,
Of thine or mine, is most in Helena.

DEMETRIUS

"Follow"? Nay, I'll go with thee, cheek by jowl.
Demetrius and Lysander exit.

HERMIA

You, mistress, all this coil is long of you.

Helena retreats.

Nay, go not back.

HELENA I will not trust you, I,
Nor longer stay in your curst company.
Your hands than mine are quicker for a fray.
My legs are longer though, to run away. She exits.

HERMIA

I am amazed and know not what to say. She exits.

OBERON, to Robin

This is thy negligence. Still thou mistak'st,
Or else committ'st thy knaveries willfully.

ROBIN

Believe me, king of shadows, I mistook.
Did not you tell me I should know the man
By the Athenian garments he had on?
And so far blameless proves my enterprise
That I have 'nointed an Athenian's eyes;
And so far am I glad it so did sort,
As this their jangling I esteem a sport.

OBERON

Thou seest these lovers seek a place to fight.
Hie, therefore, Robin, overcast the night;
The starry welkin cover thou anon
With drooping fog as black as Acheron,
And lead these testy rivals so astray
As one come not within another's way.
Like to Lysander sometime frame thy tongue;
Then stir Demetrius up with bitter wrong.
And sometime rail thou like Demetrius.
And from each other look thou lead them thus,
Till o'er their brows death-counterfeiting sleep
With leaden legs and batty wings doth creep.
Then crush this herb into Lysander's eye,
He gives a flower to Robin.
Whose liquor hath this virtuous property,
To take from thence all error with his might
And make his eyeballs roll with wonted sight.
When they next wake, all this derision
Shall seem a dream and fruitless vision.
And back to Athens shall the lovers wend,

With league whose date till death shall never end.
 Whiles I in this affair do thee employ,
 I'll to my queen and beg her Indian boy;
 And then I will her charmèd eye release
 From monster's view, and all things shall be peace.

ROBIN

My fairy lord, this must be done with haste,
 For night's swift dragons cut the clouds full fast,
 And yonder shines Aurora's harbinger,
 At whose approach, ghosts wand'ring here and
 there
 Troop home to churchyards. Damnèd spirits all,
 That in crossways and floods have burial,
 Already to their wormy beds are gone.
 For fear lest day should look their shames upon,
 They willfully themselves exile from light
 And must for aye consort with black-browed night.

OBERON

But we are spirits of another sort.
 I with the Morning's love have oft made sport
 And, like a forester, the groves may tread
 Even till the eastern gate, all fiery red,
 Opening on Neptune with fair blessèd beams,
 Turns into yellow gold his salt-green streams.
 But notwithstanding, haste! Make no delay.
 We may effect this business yet ere day. He exits.

ROBIN

Up and down, up and down,
 I will lead them up and down.
 I am feared in field and town.

Goblin, lead them up and down.

Here comes one.

Enter Lysander.

LYSANDER

Where art thou, proud Demetrius? Speak thou now.

ROBIN, in Demetrius' voice

Here, villain, drawn and ready. Where art thou?

LYSANDER I will be with thee straight.

ROBIN, in Demetrius' voice Follow me, then, to
plainer ground. Lysander exits.

Enter Demetrius.

DEMETRIUS Lysander, speak again.

Thou runaway, thou coward, art thou fled?

Speak! In some bush? Where dost thou hide thy
head?

ROBIN, in Lysander's voice

Thou coward, art thou bragging to the stars,

Telling the bushes that thou look'st for wars,

And wilt not come? Come, recreant! Come, thou
child!

I'll whip thee with a rod. He is defiled

That draws a sword on thee.

DEMETRIUS Yea, art thou there?

ROBIN, in Lysander's voice

Follow my voice. We'll try no manhood here.

They exit.

Enter Lysander.

LYSANDER

He goes before me and still dares me on.

When I come where he calls, then he is gone.

The villain is much lighter-heeled than I.

I followed fast, but faster he did fly,
That fallen am I in dark uneven way,
And here will rest me. Come, thou gentle day,
For if but once thou show me thy gray light,
I'll find Demetrius and revenge this spite.

He lies down and sleeps.

Enter Robin and Demetrius.

ROBIN, in Lysander's voice

Ho, ho, ho! Coward, why com'st thou not?

DEMETRIUS

Abide me, if thou dar'st, for well I wot
Thou runn'st before me, shifting every place,
And dar'st not stand nor look me in the face.
Where art thou now?

ROBIN, in Lysander's voice

Come hither. I am here.

DEMETRIUS

Nay, then, thou mock'st me. Thou shalt buy this
dear

If ever I thy face by daylight see.

Now go thy way. Faintness constraineth me
To measure out my length on this cold bed.

By day's approach look to be visited.

He lies down and sleeps.

Enter Helena.

HELENA

O weary night, O long and tedious night,
Abate thy hours! Shine, comforts, from the east,
That I may back to Athens by daylight
From these that my poor company detest.

And sleep, that sometimes shuts up sorrow's eye,
Steal me awhile from mine own company.
She lies down and sleeps.

ROBIN

Yet but three? Come one more.
Two of both kinds makes up four.
Here she comes, curst and sad.
Cupid is a knavish lad
Thus to make poor females mad.
Enter Hermia.

HERMIA

Never so weary, never so in woe,
Bedabbled with the dew and torn with briers,
I can no further crawl, no further go.
My legs can keep no pace with my desires.
Here will I rest me till the break of day.
Heavens shield Lysander if they mean a fray!
She lies down and sleeps.

ROBIN

On the ground
Sleep sound.
I'll apply
To your eye,
Gentle lover, remedy.
Robin applies the nectar
to Lysander's eyes.
When thou wak'st,
Thou tak'st
True delight
In the sight 485

Of thy former lady's eye.
 And the country proverb known,
 That every man should take his own,
 In your waking shall be shown.
 Jack shall have Jill;
 Naught shall go ill;
 The man shall have his mare again, and all shall be
 well.
 He exits.

18.2 ACT 4

Scene 1

With the four lovers still asleep onstage, enter Titania, Queen of Fairies, and Bottom and Fairies, and Oberon, the King, behind them unseen by those onstage.

TITANIA

Come, sit thee down upon this flow'ry bed,
 While I thy amiable cheeks do coy,
 And stick muskroses in thy sleek smooth head,
 And kiss thy fair large ears, my gentle joy.

BOTTOM Where's Peaseblossom?

PEASEBLOSSOM Ready.

BOTTOM Scratch my head, Peaseblossom. Where's Monsieur Cobweb?

COBWEB Ready.

BOTTOM Monsieur Cobweb, good monsieur, get you your weapons in your hand and kill me a red-hipped humble-bee on the top of a thistle, and, good monsieur, bring me the honey-bag. Do not fret yourself too much in the action, monsieur, and,

good monsieur, have a care the honey-bag break
not; I would be loath to have you overflown with a
honey-bag, signior. Cobweb exits. Where's Monsieur
Mustardseed?

MUSTARDSEED Ready.

BOTTOM Give me your neaf, Monsieur Mustardseed.

Pray you, leave your courtesy, good monsieur.

MUSTARDSEED What's your will?

BOTTOM Nothing, good monsieur, but to help Cavalery
Cobweb to scratch. I must to the barber's,
monsieur, for methinks I am marvels hairy about
the face. And I am such a tender ass, if my hair do
but tickle me, I must scratch.

TITANIA

What, wilt thou hear some music, my sweet love?

BOTTOM I have a reasonable good ear in music. Let's
have the tongs and the bones. 30

TITANIA

Or say, sweet love, what thou desirest to eat.

BOTTOM Truly, a peck of provender. I could munch
your good dry oats. Methinks I have a great desire
to a bottle of hay. Good hay, sweet hay, hath no
fellow.

TITANIA

I have a venturous fairy that shall seek
The squirrel's hoard and fetch thee new nuts.

BOTTOM I had rather have a handful or two of dried
peas. But, I pray you, let none of your people stir
me; I have an exposition of sleep come upon me.

TITANIA

Sleep thou, and I will wind thee in my arms.—

Fairies, begone, and be all ways away.

Fairies exit.

So doth the woodbine the sweet honeysuckle

Gently entwist; the female ivy so

Enrings the barky fingers of the elm.

O, how I love thee! How I dote on thee!

Bottom and Titania sleep.

Enter Robin Goodfellow.

OBERON

Welcome, good Robin. Seest thou this sweet sight?

Her dotage now I do begin to pity.

For, meeting her of late behind the wood,

Seeking sweet favors for this hateful fool,

I did upbraid her and fall out with her.

For she his hairy temples then had rounded

With coronet of fresh and fragrant flowers;

And that same dew, which sometime on the buds

Was wont to swell like round and orient pearls,

Stood now within the pretty flouriets' eyes,

Like tears that did their own disgrace bewail.

When I had at my pleasure taunted her,

And she in mild terms begged my patience,

I then did ask of her her changeling child,

Which straight she gave me, and her fairy sent

To bear him to my bower in Fairyland.

And now I have the boy, I will undo

This hateful imperfection of her eyes.

And, gentle Puck, take this transformèd scalp

From off the head of this Athenian swain,

That he, awaking when the other do,
May all to Athens back again repair
And think no more of this night's accidents
But as the fierce vexation of a dream.
But first I will release the Fairy Queen.
He applies the nectar to her eyes.
Be as thou wast wont to be.
See as thou wast wont to see.
Dian's bud o'er Cupid's flower
Hath such force and blessèd power.
Now, my Titania, wake you, my sweet queen.
TITANIA, waking
My Oberon, what visions have I seen!
Methought I was enamored of an ass.

OBERON

There lies your love.
TITANIA How came these things to pass?
O, how mine eyes do loathe his visage now!

OBERON

Silence awhile.—Robin, take off this head.—
Titania, music call; and strike more dead
Than common sleep of all these five the sense.

TITANIA

Music, ho, music such as charmeth sleep!
ROBIN, removing the ass-head from Bottom
Now, when thou wak'st, with thine own fool's eyes
peep.

OBERON

Sound music.
Come, my queen, take hands with me,

And rock the ground whereon these sleepers be.
 Titania and Oberon dance.
 Now thou and I are new in amity,
 And will tomorrow midnight solemnly
 Dance in Duke Theseus' house triumphantly,
 And bless it to all fair prosperity.
 There shall the pairs of faithful lovers be
 Wedded, with Theseus, all in jollity.

ROBIN

Fairy king, attend and mark.
 I do hear the morning lark.

OBERON

Then, my queen, in silence sad
 Trip we after night's shade.
 We the globe can compass soon,
 Swifter than the wand'ring moon.

TITANIA

Come, my lord, and in our flight
 Tell me how it came this night
 That I sleeping here was found
 With these mortals on the ground.
 Oberon, Robin, and Titania exit.
 Wind horn. Enter Theseus and all his train,
 Hippolyta, Egeus.

THESEUS

Go, one of you, find out the Forester.
 For now our observation is performed,
 And, since we have the vaward of the day,
 My love shall hear the music of my hounds.

Uncouple in the western valley; let them go.

Dispatch, I say, and find the Forester.

A Servant exits.

We will, fair queen, up to the mountain's top

And mark the musical confusion

Of hounds and echo in conjunction.

HIPPOLYTA

I was with Hercules and Cadmus once,

When in a wood of Crete they bayed the bear

With hounds of Sparta. Never did I hear

Such gallant chiding, for, besides the groves,

The skies, the fountains, every region near

Seemed all one mutual cry. I never heard

So musical a discord, such sweet thunder.

THESEUS

My hounds are bred out of the Spartan kind,

So flewed, so sanded; and their heads are hung

With ears that sweep away the morning dew;

Crook-kneed, and dewlapped like Thessalian bulls;

Slow in pursuit, but matched in mouth like bells,

Each under each. A cry more tunable

Was never holloed to, nor cheered with horn,

In Crete, in Sparta, nor in Thessaly.

Judge when you hear.—But soft! What nymphs are these?

EGEUS

My lord, this is my daughter here asleep,

And this Lysander; this Demetrius is,

This Helena, old Nedar's Helena.

I wonder of their being here together.

THESEUS

No doubt they rose up early to observe
The rite of May, and hearing our intent,
Came here in grace of our solemnity.
But speak, Egeus. Is not this the day
That Hermia should give answer of her choice?

EGEUS It is, my lord.

THESEUS

Go, bid the huntsmen wake them with their horns.
A Servant exits.
Shout within. Wind horns. They all start up.

THESEUS

Good morrow, friends. Saint Valentine is past.
Begin these woodbirds but to couple now?
Demetrius, Helena, Hermia, and Lysander kneel.

LYSANDER

Pardon, my lord.

THESEUS I pray you all, stand up.
They rise.

I know you two are rival enemies.
How comes this gentle concord in the world,
That hatred is so far from jealousy
To sleep by hate and fear no enmity?

LYSANDER

My lord, I shall reply amazedly,
Half sleep, half waking. But as yet, I swear,
I cannot truly say how I came here.
But, as I think—for truly would I speak,
And now I do bethink me, so it is:

I came with Hermia hither. Our intent
Was to be gone from Athens, where we might,
Without the peril of the Athenian law—

EGEUS

Enough, enough!—My lord, you have enough.
I beg the law, the law upon his head.
They would have stol'n away.—They would,
Demetrius,
Thereby to have defeated you and me:
You of your wife and me of my consent,
Of my consent that she should be your wife.

DEMETRIUS

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

THESEUS

Fair lovers, you are fortunately met.
 Of this discourse we more will hear anon.—
 Egeus, I will overbear your will,
 For in the temple by and by, with us,
 These couples shall eternally be knit.—
 And, for the morning now is something worn,
 Our purposed hunting shall be set aside.
 Away with us to Athens. Three and three,
 We'll hold a feast in great solemnity.
 Come, Hippolyta.
 Theseus and his train,
 including Hippolyta and Egeus, exit.

DEMETRIUS

These things seem small and undistinguishable,
 Like far-off mountains turned into clouds.

HERMIA

Methinks I see these things with parted eye,
 When everything seems double.

HELENA So methinks.

And I have found Demetrius like a jewel,
 Mine own and not mine own.

DEMETRIUS Are you sure
 That we are awake? It seems to me
 That yet we sleep, we dream. Do not you think
 The Duke was here and bid us follow him?

HERMIA

Yea, and my father.

HELENA And Hippolyta.

LYSANDER

And he did bid us follow to the temple.

DEMETRIUS

Why, then, we are awake. Let's follow him,
And by the way let us recount our dreams.
Lovers exit.

BOTTOM, waking up When my cue comes, call me,
and I will answer. My next is "Most fair Pyramus."
Hey-ho! Peter Quince! Flute the bellows-mender!
Snout the tinker! Starveling! God's my life! Stolen
hence and left me asleep! I have had a most rare
vision. I have had a dream past the wit of man to say
what dream it was. Man is but an ass if he go about
to expound this dream. Methought I was—there
is no man can tell what. Methought I was and
methought I had—but man is but a patched fool if
he will offer to say what methought I had. The eye of
man hath not heard, the ear of man hath not seen,
man's hand is not able to taste, his tongue to
conceive, nor his heart to report what my dream
was. I will get Peter Quince to write a ballad of this
dream. It shall be called "Bottom's Dream" because
it hath no bottom; and I will sing it in the
latter end of a play, before the Duke. Peradventure,
to make it the more gracious, I shall sing it at her
death.
He exits.

Scene 2

Enter Quince, Flute, Snout, and Starveling.

QUINCE Have you sent to Bottom's house? Is he come
home yet?

STARVELING He cannot be heard of. Out of doubt he is transported.

FLUTE If he come not, then the play is marred. It goes 5 not forward, doth it?

QUINCE It is not possible. You have not a man in all Athens able to discharge Pyramus but he.

FLUTE No, he hath simply the best wit of any handicraftman in Athens.

QUINCE Yea, and the best person too, and he is a very paramour for a sweet voice.

FLUTE You must say "paragon." A "paramour" is (God bless us) a thing of naught.

Enter Snug the joiner.

SNUG Masters, the Duke is coming from the temple, and there is two or three lords and ladies more married. If our sport had gone forward, we had all been made men.

FLUTE O, sweet bully Bottom! Thus hath he lost sixpence a day during his life. He could not have 'scaped sixpence a day. An the Duke had not given him sixpence a day for playing Pyramus, I'll be hanged. He would have deserved it. Sixpence a day in Pyramus, or nothing!

Enter Bottom.

BOTTOM Where are these lads? Where are these hearts?

QUINCE Bottom! O most courageous day! O most happy hour!

BOTTOM Masters, I am to discourse wonders. But ask me not what; for, if I tell you, I am not true³⁰ Athenian. I will tell you everything right as it fell out.

QUINCE Let us hear, sweet Bottom.

BOTTOM Not a word of me. All that I will tell you is that the Duke hath dined. Get your apparel together, good strings to your beards, new ribbons to your pumps. Meet presently at the palace. Every man look o'er his part. For the short and the long is, our play is preferred. In any case, let Thisbe have clean linen, and let not him that plays the lion pare his nails, for they shall hang out for the lion's claws. And, most dear actors, eat no onions nor garlic, for we are to utter sweet breath, and I do not doubt but to hear them say it is a sweet comedy. No more words. Away! Go, away!
They exit.

18.3 ACT 5

Scene 1

Enter Theseus, Hippolyta, and Philostrate, Lords, and Attendants.

HIPPOLYTA

'Tis strange, my Theseus, that these lovers speak of.

THESEUS

More strange than true. I never may believe
These antique fables nor these fairy toys.
Lovers and madmen have such seething brains,
Such shaping fantasies, that apprehend
More than cool reason ever comprehends.
The lunatic, the lover, and the poet
Are of imagination all compact.
One sees more devils than vast hell can hold:
That is the madman. The lover, all as frantic,
Sees Helen's beauty in a brow of Egypt.

The poet's eye, in a fine frenzy rolling,
 Doth glance from heaven to Earth, from Earth to
 heaven,
 And as imagination bodies forth
 The forms of things unknown, the poet's pen
 Turns them to shapes and gives to airy nothing
 A local habitation and a name.
 Such tricks hath strong imagination
 That, if it would but apprehend some joy,
 It comprehends some bringer of that joy.
 Or in the night, imagining some fear,
 How easy is a bush supposed a bear!

HIPPOLYTA

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

THESEUS

Here come the lovers full of joy and mirth.—
 Joy, gentle friends! Joy and fresh days of love
 Accompany your hearts!

LYSANDER More than to us
 Wait in your royal walks, your board, your bed!

THESEUS

Come now, what masques, what dances shall we
 have
 To wear away this long age of three hours
 Between our after-supper and bedtime?

Where is our usual manager of mirth?
What revels are in hand? Is there no play
To ease the anguish of a torturing hour?
Call Philostrate.

PHILOSTRATE, coming forward Here, mighty Theseus.

THESEUS

Say what abridgment have you for this evening,
What masque, what music? How shall we beguile
The lazy time if not with some delight?

PHILOSTRATE, giving Theseus a paper
There is a brief how many sports are ripe.
Make choice of which your Highness will see first.

THESEUS

“The battle with the Centaurs, to be sung
By an Athenian eunuch to the harp.”
We’ll none of that. That have I told my love
In glory of my kinsman Hercules.

“The riot of the tipsy Bacchanals,
Tearing the Thracian singer in their rage.”
That is an old device, and it was played
When I from Thebes came last a conqueror.

“The thrice-three Muses mourning for the death
Of learning, late deceased in beggary.”
That is some satire, keen and critical,
Not sorting with a nuptial ceremony.

“A tedious brief scene of young Pyramus
And his love Thisbe, very tragical mirth.”

“Merry” and “tragical”? “Tedious” and “brief”?
That is hot ice and wondrous strange snow!
How shall we find the concord of this discord?

PHILOSTRATE

A play there is, my lord, some ten words long
 (Which is as brief as I have known a play),
 But by ten words, my lord, it is too long,
 Which makes it tedious; for in all the play,
 There is not one word apt, one player fitted.
 And tragical, my noble lord, it is.
 For Pyramus therein doth kill himself,
 Which, when I saw rehearsed, I must confess,
 Made mine eyes water; but more merry tears
 The passion of loud laughter never shed.

THESEUS

What are they that do play it?

PHILOSTRATE

Hard-handed men that work in Athens here,
 Which never labored in their minds till now,
 And now have toiled their unbreathed memories
 With this same play, against your nuptial.

THESEUS

And we will hear it.

PHILOSTRATE No, my noble lord,
 It is not for you. I have heard it over,
 And it is nothing, nothing in the world,
 Unless you can find sport in their intents,
 Extremely stretched and conned with cruel pain
 To do you service.

THESEUS I will hear that play,
 For never anything can be amiss
 When simpleness and duty tender it.

Go, bring them in—and take your places, ladies.
Philostrate exits.

HIPPOLYTA

I love not to see wretchedness o'ercharged,
And duty in his service perishing.

THESEUS

Why, gentle sweet, you shall see no such thing.

HIPPOLYTA

He says they can do nothing in this kind.

THESEUS

The kinder we, to give them thanks for nothing.
Our sport shall be to take what they mistake;
And what poor duty cannot do, noble respect
Takes it in might, not merit.

Where I have come, great clerks have purposed
To greet me with premeditated welcomes,
Where I have seen them shiver and look pale,
Make periods in the midst of sentences,
Throttle their practiced accent in their fears,
And in conclusion dumbly have broke off,
Not paying me a welcome. Trust me, sweet,
Out of this silence yet I picked a welcome,
And in the modesty of fearful duty,
I read as much as from the rattling tongue
Of saucy and audacious eloquence.
Love, therefore, and tongue-tied simplicity
In least speak most, to my capacity.
Enter Philostrate.

PHILOSTRATE

So please your Grace, the Prologue is addressed.

THESEUS Let him approach.

Enter the Prologue.

PROLOGUE

If we offend, it is with our goodwill.

That you should think we come not to offend,

But with goodwill. To show our simple skill,

That is the true beginning of our end.

Consider, then, we come but in despite.

We do not come, as minding to content you,

Our true intent is. All for your delight

We are not here. That you should here repent
you,

The actors are at hand, and, by their show,

You shall know all that you are like to know.

Prologue exits.

THESEUS This fellow doth not stand upon points.

LYSANDER He hath rid his prologue like a rough colt;

he knows not the stop. A good moral, my lord: it is
not enough to speak, but to speak true.

HIPPOLYTA Indeed he hath played on this prologue like
a child on a recorder—a sound, but not in
government.

THESEUS His speech was like a tangled chain—nothing
impaired, but all disordered. Who is next?

Enter Pyramus (Bottom), and Thisbe (Flute), and

Wall (Snout), and Moonshine (Starveling), and Lion
(Snug), and Prologue (Quince).

QUINCE, as Prologue

Gentles, perchance you wonder at this show.

But wonder on, till truth make all things plain.

This man is Pyramus, if you would know.
 This beauteous lady Thisbe is certain.
 This man with lime and roughcast doth present
 “Wall,” that vile wall which did these lovers
 sunder;
 And through Wall’s chink, poor souls, they are
 content
 To whisper, at the which let no man wonder.
 This man, with lantern, dog, and bush of thorn,
 Presenteth “Moonshine,” for, if you will know,
 By moonshine did these lovers think no scorn
 To meet at Ninus’ tomb, there, there to woo.
 This grisly beast (which “Lion” hight by name)
 The trusty Thisbe coming first by night
 Did scare away or rather did affright;
 And, as she fled, her mantle she did fall,
 Which Lion vile with bloody mouth did stain.
 Anon comes Pyramus, sweet youth and tall,
 And finds his trusty Thisbe’s mantle slain.
 Whereat, with blade, with bloody blameful blade,
 He bravely broached his boiling bloody breast.
 And Thisbe, tarrying in mulberry shade,
 His dagger drew, and died. For all the rest,
 Let Lion, Moonshine, Wall, and lovers twain
 At large discourse, while here they do remain.
THESEUS I wonder if the lion be to speak.
DEMETRIUS No wonder, my lord. One lion may when
 many asses do.
 Lion, Thisbe, Moonshine, and Prologue exit.
SNOUT, as Wall
 In this same interlude it doth befall
 That I, one Snout by name, present a wall;

And such a wall as I would have you think
 That had in it a crannied hole or chink,
 Through which the lovers, Pyramus and Thisbe,
 Did whisper often, very secretly.
 This loam, this roughcast, and this stone doth show
 That I am that same wall. The truth is so.
 And this the cranny is, right and sinister,
 Through which the fearful lovers are to whisper.
THESEUS Would you desire lime and hair to speak
 better?

DEMETRIUS It is the wittiest partition that ever I heard
 discourse, my lord.

THESEUS Pyramus draws near the wall. Silence.

BOTTOM, as Pyramus

O grim-looking night! O night with hue so black!
 O night, which ever art when day is not!
 O night! O night! Alack, alack, alack!
 I fear my Thisbe's promise is forgot.
 And thou, O wall, O sweet, O lovely wall,
 That stand'st between her father's ground and
 mine,
 Thou wall, O wall, O sweet and lovely wall,
 Show me thy chink to blink through with mine
 eyne.

Thanks, courteous wall. Jove shield thee well for
 this.

But what see I? No Thisbe do I see.

O wicked wall, through whom I see no bliss,
 Cursed be thy stones for thus deceiving me!

THESEUS The wall, methinks, being sensible, should
 curse again.

BOTTOM No, in truth, sir, he should not. “Deceiving me” is Thisbe’s cue. She is to enter now, and I am to spy her through the wall. You shall see it will fall pat as I told you. Yonder she comes.

Enter Thisbe (Flute).

FLUTE, as Thisbe

O wall, full often hast thou heard my moans
For parting my fair Pyramus and me.
My cherry lips have often kissed thy stones,
Thy stones with lime and hair knit up in thee.

BOTTOM, as Pyramus

I see a voice! Now will I to the chink
To spy an I can hear my Thisbe’s face.
Thisbe?

FLUTE, as Thisbe

My love! Thou art my love, I think.

BOTTOM, as Pyramus

Think what thou wilt, I am thy lover’s grace,
And, like Limander, am I trusty still.

FLUTE, as Thisbe

And I like Helen, till the Fates me kill.

BOTTOM, as Pyramus

Not Shafalus to Procrus was so true.

FLUTE, as Thisbe

As Shafalus to Procrus, I to you.

BOTTOM, as Pyramus

O kiss me through the hole of this vile wall.

FLUTE, as Thisbe

I kiss the wall’s hole, not your lips at all.

BOTTOM, as Pyramus

Wilt thou at Ninny’s tomb meet me straightway?

FLUTE, as Thisbe

'Tide life, 'tide death, I come without delay.

Bottom and Flute exit.

SNOUT, as Wall

Thus have I, Wall, my part dischargèd so,

And, being done, thus Wall away doth go. He exits.

THESEUS Now is the wall down between the two neighbors.

DEMETRIUS No remedy, my lord, when walls are so willful to hear without warning.

HIPPOLYTA This is the silliest stuff that ever I heard.

THESEUS The best in this kind are but shadows, and the worst are no worse, if imagination amend them.

HIPPOLYTA It must be your imagination, then, and not theirs.

THESEUS If we imagine no worse of them than they of themselves, they may pass for excellent men. Here come two noble beasts in, a man and a lion.

Enter Lion (Snug) and Moonshine (Starveling).

SNUG, as Lion

You ladies, you whose gentle hearts do fear

The smallest monstrous mouse that creeps on floor,

May now perchance both quake and tremble here,

When lion rough in wildest rage doth roar.

Then know that I, as Snug the joiner, am

A lion fell, nor else no lion's dam;

For if I should as lion come in strife

Into this place, 'twere pity on my life.

THESEUS A very gentle beast, and of a good conscience.

DEMETRIUS The very best at a beast, my lord, that e'er I saw.

LYSANDER This lion is a very fox for his valor.

THESEUS True, and a goose for his discretion.

DEMETRIUS Not so, my lord, for his valor cannot carry his discretion, and the fox carries the goose.

THESEUS His discretion, I am sure, cannot carry his valor, for the goose carries not the fox. It is well. Leave it to his discretion, and let us listen to the Moon.

STARVELING, as Moonshine

This lanthorn doth the hornèd moon present.

DEMETRIUS He should have worn the horns on his head.

THESEUS He is no crescent, and his horns are invisible within the circumference.

STARVELING, as Moonshine

This lanthorn doth the hornèd moon present.

Myself the man i' th' moon do seem to be.

THESEUS This is the greatest error of all the rest; the 260 man should be put into the lanthorn. How is it else "the man i' th' moon"?

DEMETRIUS He dares not come there for the candle, for you see, it is already in snuff.

HIPPOLYTA I am aweary of this moon. Would he would change.

THESEUS It appears by his small light of discretion that he is in the wane; but yet, in courtesy, in all reason, we must stay the time.

LYSANDER Proceed, Moon.

STARVELING, as Moonshine All that I have to say is to tell you that the lanthorn is the moon, I the man i' th'

moon, this thornbush my thornbush, and this dog
my dog.

DEMETRIUS Why, all these should be in the lanthorn,
for all these are in the moon. But silence. Here
comes Thisbe.

Enter Thisbe (Flute).

FLUTE, as Thisbe

This is old Ninny's tomb. Where is my love?

SNUG, as Lion O!

The Lion roars. Thisbe runs off,
dropping her mantle.

DEMETRIUS Well roared, Lion.

THESEUS Well run, Thisbe.

HIPPOLYTA Well shone, Moon. Truly, the Moon shines
with a good grace.

Lion worries the mantle.

THESEUS Well moused, Lion.

Enter Pyramus (Bottom).

DEMETRIUS And then came Pyramus.

Lion exits.

LYSANDER And so the lion vanished.

BOTTOM, as Pyramus

Sweet Moon, I thank thee for thy sunny beams.

I thank thee, Moon, for shining now so bright,

For by thy gracious, golden, glittering gleams,

I trust to take of truest Thisbe sight.—

But stay! O spite!

But mark, poor knight,

What dreadful dole is here!

Eyes, do you see!

How can it be!

O dainty duck! O dear!

Thy mantle good—

What, stained with blood?

Approach, ye Furies fell!

O Fates, come, come,

Cut thread and thrum,

Quail, crush, conclude, and quell!

THESEUS This passion, and the death of a dear friend,
would go near to make a man look sad.

HIPPOLYTA Beshrew my heart but I pity the man.

BOTTOM, as Pyramus

O, wherefore, Nature, didst thou lions frame,

Since lion vile hath here deflowered my dear,

Which is—no, no—which was the fairest dame

That lived, that loved, that liked, that looked with
cheer?

Come, tears, confound!

Out, sword, and wound

The pap of Pyramus;

Ay, that left pap,

Where heart doth hop. Pyramus stabs himself.

Thus die I, thus, thus, thus.

Now am I dead;

Now am I fled;

My soul is in the sky.

Tongue, lose thy light!

Moon, take thy flight! Moonshine exits.

Now die, die, die, die, die. Pyramus falls.

DEMETRIUS No die, but an ace for him, for he is but
one.

LYSANDER Less than an ace, man, for he is dead, he is
nothing.

THESEUS With the help of a surgeon he might yet
recover and yet prove an ass.

HIPPOLYTA How chance Moonshine is gone before
Thisbe comes back and finds her lover?

THESEUS She will find him by starlight.

Enter Thisbe (Flute).

Here she comes, and her passion ends the play.

HIPPOLYTA Methinks she should not use a long one for
such a Pyramus. I hope she will be brief.

DEMETRIUS A mote will turn the balance, which Pyramus,
which Thisbe, is the better: he for a man, God
warrant us; she for a woman, God bless us.

LYSANDER She hath spied him already with those
sweet eyes.

DEMETRIUS And thus she means, videlicet—

FLUTE, as Thisbe

Asleep, my love?

What, dead, my dove?

O Pyramus, arise!

Speak, speak. Quite dumb?

Dead? Dead? A tomb

Must cover thy sweet eyes.

These lily lips,

This cherry nose,

These yellow cowslip cheeks

Are gone, are gone!

Lovers, make moan;

His eyes were green as leeks.

O Sisters Three,

Come, come to me

With hands as pale as milk.

Lay them in gore,

Since you have shore

With shears his thread of silk.

Tongue, not a word!
 Come, trusty sword,
 Come, blade, my breast imbrue!
 Thisbe stabs herself.
 And farewell, friends.
 Thus Thisbe ends.
 Adieu, adieu, adieu. Thisbe falls.
THESEUS Moonshine and Lion are left to bury the dead.

DEMETRIUS Ay, and Wall too.
 Bottom and Flute arise.

BOTTOM No, I assure you, the wall is down that parted their fathers. Will it please you to see the Epilogue or to hear a Bergomask dance between two of our company?

THESEUS No epilogue, I pray you. For your play needs no excuse. Never excuse. For when the players are all dead, there need none to be blamed. Marry, if he that writ it had played Pyramus and hanged himself in Thisbe's garter, it would have been a fine tragedy; and so it is, truly, and very notably discharged. But, come, your Bergomask. Let your epilogue alone.

Dance, and the players exit.
 The iron tongue of midnight hath told twelve.
 Lovers, to bed! 'Tis almost fairy time.
 I fear we shall outsleep the coming morn
 As much as we this night have overwatched.
 This palpable-gross play hath well beguiled
 The heavy gait of night. Sweet friends, to bed.
 A fortnight hold we this solemnity
 In nightly revels and new jollity. They exit.
 Enter Robin Goodfellow.

ROBIN

Now the hungry lion roars,
 And the wolf behowls the moon,
 Whilst the heavy plowman snores,
 All with weary task fordone.
 Now the wasted brands do glow,
 Whilst the screech-owl, screeching loud,
 Puts the wretch that lies in woe
 In remembrance of a shroud.
 Now it is the time of night
 That the graves, all gaping wide,
 Every one lets forth his sprite
 In the church-way paths to glide.
 And we fairies, that do run
 By the triple Hecate's team
 From the presence of the sun,
 Following darkness like a dream,
 Now are frolic. Not a mouse
 Shall disturb this hallowed house.
 I am sent with broom before,
 To sweep the dust behind the door.
 Enter Oberon and Titania, King and Queen of Fairies,
 with all their train.

OBERON

Through the house give glimmering light,
 By the dead and drowsy fire.
 Every elf and fairy sprite,
 Hop as light as bird from brier,
 And this ditty after me,
 Sing and dance it trippingly.

TITANIA

First rehearse your song by rote,
To each word a warbling note.
Hand in hand, with fairy grace,
Will we sing and bless this place.
Oberon leads the Fairies in song and dance.

OBERON

Now, until the break of day,
Through this house each fairy stray.
To the best bride-bed will we,
Which by us shall blessèd be,
And the issue there create
Ever shall be fortunate.
So shall all the couples three
Ever true in loving be,
And the blots of Nature's hand
Shall not in their issue stand.
Never mole, harelip, nor scar,
Nor mark prodigious, such as are
Despisèd in nativity,
Shall upon their children be.
With this field-dew consecrate
Every fairy take his gait,
And each several chamber bless,
Through this palace, with sweet peace.
And the owner of it blest,
Ever shall in safety rest.
Trip away. Make no stay.
Meet me all by break of day.
All but Robin exit.

ROBIN

If we shadows have offended,
 Think but this and all is mended:
 That you have but slumbered here
 While these visions did appear.
 And this weak and idle theme,
 No more yielding but a dream,
 Gentles, do not reprehend.
 If you pardon, we will mend.
 And, as I am an honest Puck,
 If we have unearnèd luck
 Now to 'scape the serpent's tongue,
 We will make amends ere long.
 Else the Puck a liar call.
 So good night unto you all.
 Give me your hands, if we be friends,
 And Robin shall restore amends.
 He exits.

Act 3 Scenes 1 and 2 Exercise

1. Why does Quince feel their rehearsal spot is ideal?
2. Why does Bottom feel they need two prologues to the play?
3. How do they solve the problems of representing the moonlight and the Wall in their play?
4. Why is Bottom alone when Puck changes his head to that of an ass?
5. How is it that Bottom is alone when Titania awakes?
6. Why hasn't Bottom followed his friends from the woods?
7. Why does Titania awake?
8. What does Titania offer Bottom?
9. What is Bottom's reaction to Titania's offer?
10. What are the fairies roles in this play?
11. Why is Hermia following Demetrius?
12. What does Oberon realize when he sees them together?
13. How is this mistake to be rectified?

14. Why won't Helena accept Lysander's advances?
15. Why does she doubt the veracity of Demetrius' protestations of love?
16. Why do Hermia and Helena argue?
17. Why do each of the young people leave?
18. How does Puck manage to make Lysander and Demetrius sleep?
19. Why do Helena and Hermia also fall asleep?

Act 4 Scenes 1 and 2 Exercise

1. What did Bottom ask Peaseblossom, Mustardseed, and Cobweb to do?
2. What news does Oberon tell Puck?
3. Why is Titania in love with her husband again?
4. Why are Theseus, Hippolyta, and Egeus in the wood?
5. Why does Theseus think the five sleeping people came to the wood?
6. Why is Egeus so angry?
7. Why won't Demetrius marry Hermia as he had promised?
8. Why does Bottom want Quince to write a ballad?
9. What do his friends say are Bottom's best qualities?
10. State the mistake Quince made in referring to Bottom's voice.

Act 5 Scene 1 Exercise

1. Why does Theseus doubt the reality of the story the lovers tell him?
2. What are the choices for the revel?
3. Why does Theseus choose the craftsman's play?
4. What is the consensus of opinion about the Prologue?
5. Why does Theseus command Demetrius to be silent?
6. What is Hippolyta's astute comment about the play?
7. How does Robin Starveling defend the use of the lanthorn (lantern) in representing the moon?
8. How does Pyramus die in the play-within-the-play?
9. What does Oberon tell the fairies to do before they sing and dance all night?
10. What two things does Puck ask from the audience before Shakespeare's play ends?



E10CH19

CHAPTER

19

FENCES



August Wilson
1945–2005



August Wilson's play, *FENCES* tells the story of Troy Maxson's struggle to succeed in the America of the 1950s and 60s. Troy Maxson is a very talented African-American baseball and football player who does not get the opportunity to play in the Major League because of the racial discrimination that prevailed in American society at that time. Troy ends up working as a garbage collector with his friend Jim Bono. As colored sanitation workers in Mr. Rand's company, Troy and Bono did not have the opportunity to drive the garbage truck. They, like all African American were always consigned to working at the back of the truck; carrying the garbage from white people's homes. One day, Troy registers his utter disgust at the discriminatory practice in the company. Mr. Rand refers Troy's case to the commissioner's office. After a careful consideration, the commissioner gives the green light to Troy's request, and Mr. Rand promotes Troy from garbage collector to become a truck driver.

Before he comes to Pittsburgh, Troy works with his father on Mr. Lubin's farm in the state of Alabama. Troy's father cared more for the money he received from Mr. Lubin than he did about his wife and children. After he catches Troy with Mr. Joe Canewell's daughter, Troy's father beats Troy with the aim of grabbing the girl for himself. When Troy returns to challenge his father, he gets a very severe beating, which leaves him unconscious by a week. Troy regains consciousness, after one of his father's dogs, Blue licks his face. When he regains consciousness, Troy runs away from home and walks for two hundred miles to get to Pittsburgh. A life of crime becomes Troy's strategy for survival. He goes around robbing people of their belongings until he gets jailed for fifteen years for stabbing one of his victims to death. It is in prison that Troy realizes his potential to play baseball and football. Troy also meets and become friends with Bono while in prison.

Friday nights Troy's house are usually times Troy spends drinking and chatting. Lyons, a son of Troy from his previous marriage, comes to see him for a loan of ten dollars. Troy tells Lyons of his unwillingness to part with ten dollars (\$10). But after much pleading by Rose and Lyons, Troy grants Lyons request. Troy advises Lyons to find a real job for himself instead of relying on his wife, Bonnie. Because of Troy's inability to attain success in sports, and he does not like the fact that his son, Cory has taken up playing baseball and American football at school. He tells Cory to quit sports and focus on his chores at home and studies

at school. Troy does not want his son to encounter the same or similar disappointment he faced as an African American player. However, Bono and Rose try to get Troy to appreciate the fact that racial relations have improved considerably in the post second world war American society. They tell Troy to allow Cory to play because African Americans have access to better opportunities compared to the pre-World War era. Later in the play, Troy goes to Cory's school and refuses to sign a consent for his son to play in the school team.

Whenever Gabriel, Troy's brother, comes to Troy's house, Rose treats him very well; she cooks for him and ensures that he is well-taken care of. Gabriel is a veteran of the Second World War. He suffered a blast which affected his head very badly, leaving him mentally unsound. He goes around with a trumpet because he believes very well that he is Archangel Gabriel. Once, Gabriel gets arrested by the police for disturbing the peace. Troy pays fifty dollars (\$50) to get Gabriel released to him.

In *Act two, Scene one*, Troy informs Rose about his extra-marital relationship with Alberta. He tells Rose that Alberta is pregnant with his child. Rose does not take this information kindly at all. She makes Troy to know of her gross disappointment in his action. In fact, Troy's adultery puts a massive strain on his relationship with Rose. He loses the respect of both Cory and Rose. At the time of delivery, Alberta dies while giving birth to her daughter, Raynell. After Raynell's birth, Troy takes her to Rose to bring her up. At the end of the play, Troy dies. Gabe, Lyons, Bono, Rose, Raynell, and Cory all attend Troy's funeral. However, this does not happen without Rose convincing Cory to forgive his father for any wrongs done against him. Eventually Cory, now a US Marine decides to attend Troy's funeral. Before they all move to Troy's funeral, Gabriel blows his trumpet for St Peter to open the gates of heaven for Troy to go in. Even though the sound of the trumpet does not come out properly, Gabriel sees his duty done.

Learners, we have ended the plot summary of *FENCES* by August Wilson which is a WASSCE Text for 2021–2025 in the category of African Drama.

19.1 CHARACTERS

Troy Maxson

- Troy is a hardworking middle-aged family man. He has a commanding presence and a big personality. He is an African American; the main character, the protagonist of the play; works for the sanitation department as a garbage man and later a driver. He is also a talented baseball player. Troy is a responsible man whose thwarted dreams make him prone to believing in self-created illusions. *FENCES* is largely Troy's story. What all the play's characters have in common is a complicated relationship with Troy. Troy's character creates the large and small conflicts with everyone else in *FENCES*.
- He is married to Rose, father to Lyons, Cory's and Raynell, and brother to Gabriel. Lives with his wife, Rose, and son, Cory, in the Hill District of Pittsburgh.
- He is funny, provocative, inspiring, and helpful but one thing he will never be, as long as he draws breath, is silent.
- He had a rough childhood and left home at age 14. He was an excellent baseball player and might have had the skill to play in the major leagues if he hadn't spent his prime years in prison.
- Troy plays the dominant role in his over thirty-year friendship with fellow sanitation worker, Jim Bono.
- Although Troy loves his wife, Rose, he has an affair with Alberta, who become pregnant.
- Troy Maxson is a classically tragic hero. He begins the play loved, admired, and getting away with his secret affair. But eventually, Troy's death leaves many negative attributes as an inheritance for his family to sort out and accept.

Cory Maxson

- Cory is the teenage son of Troy and Rose Maxson. A senior in high school, who gets good grades and college recruiters are coming to see him play football
- Cory is a respectful son, compassionate nephew to his disabled Uncle Gabriel, and generally, a giving and enthusiastic person. He is an ambitious young man who has the talent and determination to realize his dreams.
- Cory has a relationship of conflict and violence with Troy. He believes that Troy is trying to hold him back in life by refusing to sign papers

that would allow him to go to college on a football scholarship. Troy insists that Cory get a real job and be responsible.

- Cory accuses his father of doing this out of jealousy, saying “You just scared I’m gonna be better than you, that all”. On some level it may be true. Troy never admits this, though. He tells Rose, “I got enough, not to let my boy get hurt playing sports”.
- Cory comes of age during the play when he challenges and confronts Troy, his father, and leaves home.
- We see Cory return home on the day of Troy’s funeral wearing a Marine corporal’s uniform. Stage directions tell us, “His position is that of a military man, and his speech has a dipped sternness”.

Rose Maxson

- Rose is Troy’s Second wife whom he married after being released from prison. She is the mother of his second child, Cory. She is a forty-three-year-old African American housewife that is ever dutiful.
- Rose is a loving and supporting wife. She does everything she can to make him happy.
- Troy maintains an affectionate patriarchal relationship with Rose, Demanding respect from her as the head of the household and primary breadwinner, though he is greatly influenced by her realistic take on the changing world.
- Rose’s request that Troy and Cory build a fence in their small, dirty back yard comes to represent her desire to keep her loved ones close to her love.
- Unlike Troy, Rose is a realist, not romantically longing for the gone days. She is no doormat. She doesn’t let Troy walk all over her; she always calls him on his crap. When he makes inappropriate sexual remarks in front of company, she tells him that’s not cool. When he exaggerates stories, she sets him off, saying, “You always talking about what you give ... and what you don’t have to give. But you take too. You take ... and don’t even know nobody’s giving!”
- She has high hopes for her son, Cory, and sides with him in his wish to play football.
- After Troy cheats on her, Rose is heartbroken because she has given her all and made sacrifices as his wife. When Troy brings home Raynell his child with Alberta, Rose agrees to care for her; but she will no longer be a wife to Troy. She devotes herself to the Church.

- For the rest of the play, we see that Troy and Rose are totally estranged.

Gabriel Maxson

- Gabriel or Gabe is Troy's brother. He is the only sibling Troy is still in touch with, though they grew up in a large family.
- Gabe suffered a traumatic head injury in World War II that left a mental plate in his head. Gabriel wanders around the Maxson family's neighborhood carrying a basket and singing. He often thinks he is not a person, but the angel Gabriel who opens the gate of heaven with his trumpet for Saint Peter on Judgement Day.
- Troy used Gabriel disability cheque from the army to buy the house in which the play takes place. At the time of the play, Gabe has moved into his own apartment, a fact that weighs on Troy.
- Because of his head injury, Gabriel thinks he is his own Biblical namesake—the Archangel Gabriel himself. Gabriel is out of touch with reality, and acts in a childlike manner.
- When Troy dies, Gabriel prays for his brother to be received in heaven.

Jim Bono

- Jim Bono is Troy's friend, co-worker, and drinking partner. They have been together for over thirty years. Jim Bono is usually called "Bono" or "Mr. Bono" by the characters in the play.
- The two men meet in prison where Troy learned to play baseball. Troy is a role model to Bono. Bono is the only character in the play who remembers, first-hand, Troy's glory days of hitting home runs in the Negro Leagues.
- Now they work together as garbage collectors. Every Friday night after work, they sip gin, drink beers and tell stories together in the Maxson family's backyard.
- Bono remembers Troy's past and serves as a moral compass for Troy in his relationship with his wife, Rose
- While Bono looks up to Troy, he is ultimately disappointed in him for cheating on Rose, whom he admires.
- Troy's promotion to drive has separated them at work, and Troy's betrayal of Rose has separated them on a personal level. It seems the affair damaged Bono's admiration of Troy. In the end, Troy hasn't just lost his family, but he also lost his best friend.

Lyons Maxson

- Lyons is Troy's oldest son, fathered before Troy's time in jail with a woman Troy meets on the streets before Troy becomes a baseball player and before he meets Rose.
- Lyons is an ambitious and talented jazz musician. He grew up with Troy for much of his childhood because Troy was in prison.
- Lyons likes most musicians, has a hard time making a living in Pittsburgh. For income, Lyons mostly depends on his girlfriend, Bonner, whom we never see on stage. Lyons does not live with Troy, Rose and Cory, but comes by the Maxson house frequently on Troy's payday to ask for money. He often asks his father for \$10, which he redundantly gives to him, though he does not expect it back. Ultimately, Lyons does pay Troy.
- The almost easy-going relationship between Lyons and his father is starkly different from the tense rivalry between Cory and Troy.

Raynell Maxson

- Raynell is Troy's daughter, fathered out of wedlock with Alberta, Troy's mistress
- Alberta dies in childbirth and leaves Troy to raise Raynell.
- Rose agrees to raise her husband's daughter for her sake not his.
- She is the only Maxson child who hasn't been hurt by Troy. Rose agrees to take care of the baby because Raynell is innocent. Ultimately, Rose is happy to have a chance to raise Raynell.

19.2 THEMES

Race

Most of *Fences* is set in the 1950s. There had been some progress made on race relations by this time, such as the integration of pro sports teams. However, on the whole, America had a long way to go. Slavery has been gone from America for over seventy years, but its shadow still presses down on the country. All characters in the play are African Americans, and they must deal with racism every day. The South is still officially segregated and much of the North is unofficially. Bear in mind that the play takes place before the Civil Rights Movement of the 1960s. *Fences* shows what it was like in the decade before the movement to cause such radical change in America. Some of the characters seem

to sense that progress is in the air, while others are still trapped in America's troubled past.

Dissatisfaction

Dissatisfaction causes lots of trouble in *Fences*. The play's protagonist, Troy Maxson, is dissatisfied with his life. He's unhappy that his pro baseball dreams were stopped by racial discrimination. He feels trapped and unfulfilled in his job as a garbage collector. His son constantly disappoints him by not seeing the value of work. And even though he loves his wife, Troy finds a new love in another woman's arms. *Fences* explores how dissatisfaction can lead to behavior that destroys a person's life and the lives of those around them.

Dreams, Hopes, Plans

Troy Maxson, the protagonist of *Fences*, has had his dreams taken from him. He wanted more than anything to be a professional baseball player, but his career was stopped because of racial discrimination. The central conflict of *Fences* centers around Troy's refusal to let his son Cory play football, which destroys Cory's chances of going to college. In this way, *Fences* explores how the damaged dreams of one generation can damage the dreams of the next. By the end of the play, Cory must find a way to form new dreams out of the ashes of the ones he has lost.

19.3 SUMMARY

Fences is a 1985 play by American playwright August Wilson. It explores the evolving African-American experience and examines race relations, among other themes. The focus of Wilson's attention in *Fences* is Troy, a 53-year-old working-class head of household who struggles with providing for his family. The play takes place in Pittsburgh, Pennsylvania; although never officially named, it makes mention of several key locations in Pittsburgh. In his younger days, Troy was an excellent player in Negro League Baseball and continued practicing baseball while serving time in prison for a murder he had committed during a robbery. Because the color barrier had not yet been broken in Major League Baseball, Troy was unable to get into the MLB to make good money or to save for the future. He now lives a menial, though respectable, blue-collar life of trash collecting; later in the play, he

remarkably crosses the race barrier and becomes the first black truck driver in Pittsburgh instead of just a barrel lifter.

Troy lives with his wife, Rose and his teenage son, Cory. He has a younger brother Gabe, a World War II veteran whose war injury to his head has caused him noticeable psychological damage. Gabe had received \$3,000 from the government, and Troy took control of this money to purchase a home for his family, including a room for Gabe. A short time before the play's opening, Gabriel has rented a room elsewhere, but is still in the neighborhood. Lyons is Troy's older son from a previous marriage, and lives outside the home. Bono is Troy's best friend and co-worker.

The play begins on payday, with Troy and Bono drinking and talking. Troy's character is revealed through his speech about how he went up to their boss, Mr. Rand, and asked why black men are not allowed to drive garbage trucks; Rose and Lyons join in the conversation. Lyons, a musician, has come to borrow money from Troy, confident that he will receive it, and promises to pay him back because his girlfriend Bonnie just got a job. Troy, who is a rigid believer in hard work and responsibility, belittles his son because he refuses to find a real job as Troy did rather than pursuing his dream of becoming a musician.

Cory tells Troy and Rose about an opportunity for a college football scholarship. Troy tells Cory he will not let his son play football for fear of racial discrimination, just as Troy believes he experienced when he wanted a career in the National leagues. However, it is suggested later on that Troy told Cory's coach that his son is no longer able to play football. When Cory discovers this, he and Troy get into a fight, resulting in Troy sending Cory to his room. Later, it is revealed that Troy's age after serving a prison sentence, not his race, may have been the primary factor. Father and son argue about Troy's actions, but Troy stubbornly does not back down from his argument and kicks Cory out of the house. Later it is revealed that Cory enlisted in the military after this event.

Troy admits to Rose that he has been having an affair and that his mistress, Alberta, is pregnant. Later, Alberta dies in childbirth. Troy brings his baby daughter Raynell home, and Rose agrees to raise the girl as her own, saying: "From right now . . . this child got a mother. But you a womanless man." She remains in the family home but the couple are estranged; she refuses to accept Troy back into her life.

Seven years later, Troy has died. Cory comes home for a visit from the military where he is a corporal in the Marines. He initially refuses to

go to his father's funeral due to long-standing resentment, but he is convinced by his mother to pay his respects to his father—the man who, though hard-headed and often poor at demonstrating affection, nevertheless loved his son. The family say their farewells to Troy and offer forgiveness that may not be fully deserved.

Allegories

The brother Gabriel is potentially an allegory to salvation. Other than being actually named Gabriel, like the angel, Gabe wears a trumpet, constantly chases away unseen “hellhounds”, and regularly believes himself to be speaking with Saint Peter. At the end, just before Troy's funeral, the family gathers around Gabe in the yard. He blows three times into his trumpet, but no sound comes out. In a moment of trance, Gabe begins to dance and sing. The sun breaks through the clouds while the family looks on. Troy is at last delivered and the rest of the family is too; each seeming to find peace in their relationship with Troy. The fence referred to by the play's title is built over many years and is revealed to be finished only in the final act of the play. It is not obvious as to why Troy wants to build it, but a dramatic monologue in the second act shows how he conceptualizes it as an allegory—to keep the Grim Reaper away. The fence is also symbolic of the emotional barrier that Troy erected between himself and his sons, one from each of his adult relationships. Rose also wanted Troy to build the fence as a symbolic means of securing what was her own, keeping what belonged inside in (her family), and making what should stay outside, stay out.

Fences Character List

Troy Maxson

Troy is the protagonist of *Fences*. He is a working-class African American man who lives with his wife, Rose, and son, Corey, in the Hill District of Pittsburgh. He works for the Sanitation Department as a garbage collector. Troy is a tragic-hero; he is dedicated to a fault to provide for his family and to making sure his sons have better lives than he has had. He was once a great baseball player in the Negro Leagues, but he was too old to join the Major Leagues when they were integrated. His past mistakes and failures greatly influence his outlook on life and his relationship with his sons.

Rose Maxson

Rose is Troy's second wife, whom he married after being released from prison. Troy maintains an affectionate patriarchal relationship with Rose, demanding respect from her as the head of the household and primary bread winner, though he is greatly influenced by her realistic take on the changing world. Rose is the mother of Corey, Troy's youngest son.

Gabriel Maxson

Gabriel, or Gabe, is Troy's brother. He suffered a traumatic head injury in World War II that left a metal plate in his head. Because of his diminished mental capacity, he acts in a childlike manner and believes that he is the Angel Gabriel, waiting for St. Peter to open the gates of Heaven for all to be saved. Troy used Gabe's disability check from the army to buy the house in which the play takes place. At the time of the play, Gabe has moved into his own apartment, a fact that weighs on Troy.

Jim Bono

Bono is Troy's best friend and drinking buddy. Several scenes of the play revolve around Troy and Bono's conversations in Troy's backyard while drinking on Friday nights. Troy met Bono while in prison. Bono both remembers Troy's past and serves as a moral compass for Troy in his relationship with his wife, Rose.

Lyons Maxson

Lyons is Troy's eldest son, fathered with his first wife. Lyons works as a jazz musician in Pittsburgh but often has a hard time making ends meet. Lyons often appears on Fridays, Troy's payday, to ask for money. Troy's complicated relationship with Lyons encompasses his admiration for his son's attempt to do something he loves with his life, but contempt for his refusal to be a breadwinner and responsible head of household.

Cory Maxson

Cory is the son of Troy and Rose. Cory has a relationship of conflict and violence with Troy. He believes that Troy is trying to hold him back in life by refusing to sign papers that would allow him to go to college

on a football scholarship. Troy insists that Cory get a real job and be responsible. In the play's final scenes, Cory is kicked out of Troy's house after a violent struggle, only reluctantly returning eight years later for Troy's funeral.

Raynell Maxson

Raynell is Troy's daughter, fathered out of wedlock with Alberta, Troy's mistress. Alberta dies in childbirth and leaves Troy to raise Raynell. Rose agrees to raise her husband's daughter for her sake, not for his. The audience only sees Raynell as an infant and then as a small girl just before Troy's funeral.

Fences Themes

The Creation of Order

The overarching theme of the play, alluded to in the title, is the idea of the creation of order - a fence is not a barrier in this reading, but a way to compartmentalize the world into understandable, manageable chunks. Troy Maxson is chiefly responsible for this desire for order, though for a different reason his wife Rose also craves it. Troy is caught in a world in which he feels he does not belong. He carries with him the scars, oppression, and disorder of his Southern childhood, the abuse of his father, and an unwelcome Pittsburgh. On the other hand, he is also a part of the growing African American middle class. He is promoted for a job he feels he does not deserve and he is unable to accept the idea that his children might have the freedom to create their own lives. For Troy, a fence is a way to section off part of the world as his own - his desire for a fence is a desire to find his place in the time and culture of twentieth century America.

The American Dream

Troy Maxson is the embodiment of an African-American generation, growing up in the post-World War II era, that finds itself finally able to realize the American ideal of life, liberty, and the pursuit of happiness. Troy has become more successful than his father, who remained a poor sharecropper and never owned his own land or property but, instead, paid all his wages and his life to an unjust land owner. Troy has bought his own house (though he feels guilty about the methods of payment).

And in his sexual relationships he has embodied the freedom of a man to follow his own desires in pursuit of happiness. Troy Maxson embraces his desire to be an individual.

This pursuit of the American Dream, however, is not without conflict. Troy cannot envision a generation doing more than his own accomplished. He cannot imagine his son achieving an even greater dream, and he cannot imagine a life unburdened by responsibility to family. In this way, Troy remains chained to his expectations of what a man can accomplish in the world.

African American Difference

In *Fences*, as well in his other plays, August Wilson seeks to point out the idea of difference between races and culture more than the monocultural ideal of sameness. The Civil Rights era of the 1960's and 70s can be broadly construed as African American's struggle for the same rights as whites. By the 1980's, Wilson saw this struggle for equality morphing into a culture that was attempting to erase the differences between races and peoples. African Americans, according to Wilson, were different than whites or any other races. They have their own distinct culture, history, and society. No people should have to become part of the majority culture just to enjoy the majority's rights and privileges.

Maintaining this difference is painful, and often destructive, as *Fences* shows. In his son Cory, Troy sees a generation that not only aspires for their own success in the world but also seeks to fold themselves into the white culture of the day. Sports is a metaphor for this; while Troy is bitter at losing his chance to play in an integrated Major Leagues, he still idealizes the Negro Leagues as symbol of African American pride. When Cory seeks a college scholarship to play football, Troy fears that his son will lose the difference of his race in his drive for success. This conflict of difference ultimately, and perhaps necessarily, destroys their relationship.

The Ideal of Responsibility

Troy Maxson is a man who takes seriously his responsibility for his family. His seriousness also becomes his greatest liability. Troy is a man caught between his own desire for freedom, embodied in his affair with Alberta and his fathering of an illegitimate child, and his fierce sense of loyalty to his wife, children, and brother.

Troy's sense of responsibility comes from his own father's bitter care for him and his siblings. His father's loyalty to his family can be seen as poisonous; his father's betrayal poisons his own relationship with Cory. Ultimately, Troy becomes his father. He abandons Rose for another woman and stubbornly refuses to repent for his sins. He also abandons his own brother and son, severing his relationships in his own quest for freedom. Troy demonstrates the idea that responsibility becomes as much a liability as a virtue.

Personal Apocalypse

Troy's brother Gabriel is a symbol of the personal apocalypse of Troy Maxson. Apocalypse, in its original meaning, connotes a revelation, or an understanding of the world that brings about some kind of ending. In *Fences*, Troy's struggles with his family and with his sense of purpose reveal to him the nature of death and the impermanence of his own life. Gabriel, thinking that he is the literal angel Gabriel, foretells this revelation in Troy's life. He insists that Troy's life is written in St. Peter's book, though his mortality is not a concept of which Troy can conceive. The tragedies of Troy's life serve as a series of death events; the abandonment by his father, his own abandonment of his son, the death of his lover, and ultimately the end of his own life all remind Troy that he is not in control of his own life, even as he attempts to control everyone around him.

Changing African American Culture

August Wilson's "Pittsburgh Cycle" portrays African American life in Pittsburgh during each decade of the twentieth century. *Fences* resonates with audiences partly because it so accurately captured the unique situation of African Americans during the 1950's and 60s. This was a time of great change for African American culture. The Civil Rights movement was in its nascent stages. African Americans were slowly moving into a respectable middle class and out of the destitute poverty of the late nineteenth and early twentieth centuries. The post-World War II generation was first embracing the ideal of personal freedom.

There are several instances of this changing culture in *Fences*. One is Troy's own advancement in his job. Troy is a trash collector, a seemingly undesirable job, yet his promotion to truck driver bestows on him a level of authority and purpose that he feels he has otherwise not achieved

in his life. His discomfort with his own advancement is seen in his desire to retire shortly after getting his raise. This changing culture also creates bitterness in Troy. This is seen in his love/hate relationship with the game of baseball. On the one hand, Troy loves the game for the identity that it once gave him; on the other hand, he despises the game for its segregation and for robbing him of his chance at greatness. Troy is caught in the changing culture and represents a generation lost in their understanding of the world around them.

Freedom vs. Protection

The fence in August Wilson's play serves as a symbol of conflicting desires. In one sense, Troy and Rose seek to build a fence to keep the world out of their lives. Rose's desire for a fence symbolizes the way in which she seeks to protect her family. She knows that Troy's checkered past is always there and that he is, perhaps, only moments away from making decisions that forever affect her and her child. Rose's fence seeks to keep the family in and the dangerous world out. It is a symbol of protection.

Though Troy seeks to protect his family and his way of life, the fence also becomes a symbol of discontent in his own life. In his confrontation with Rose, Troy exclaims that he has spent his whole life providing for the family. He has been the protector and defender of a quiet, normal life. The fence, therefore, does not protect Troy but instead keeps him from achieving his ultimate desire for individuality and self actualization.

METAPHOR—Off and on, the characters in *Fences* work on building a fence around the Maxson household for safety. But it's obvious the fence carries emotional meaning as well. "Some people build fences to keep people out...and other people build fences to keep people in," Troy's friend Bono says. Indeed, the Maxsons often use the fence symbolically in order to protect themselves from sorrow, anger, death, and even each other. Baseball also functions as a metaphor in the story—Troy frequently uses the game to talk about life in general.

Task 1: Comprehension Questions

1. Who is a protagonist?
2. Identify the protagonist of *Fences*.
3. Describe how the theme of "dissatisfaction" is woven into the play and how it led to wrong choices by the protagonist Troy.

4. Recalling details from the play, how was “betrayal” displayed and is betrayal justifiable?

Task 2: Characterization

1. Choose any two characters from the play and describe them individually (thoughts, behavior, speech, interactions with other characters)
2. Analyze the protagonist of the play and provide textual evidence.

Task 3: Extension

1. Describe a time when you or someone you know was betrayed. Was it justifiable? Explain.

Exercise

1. How does the content of the play depict its title?
2. Discuss the father-son conflicts in the play.
3. What happens to Troy at the end of the play? Provide textual examples.
4. Discuss the “fences” which dominated the lives of characters in the play.
5. What is the basic theme and storyline of *Fences*?
6. Explain the relationship between Cory and Troy.
7. What happens to the baby in *Fences*.
8. Discuss the theme of aspiration in the play.
9. What kind of professional men are Troy and Bono?
 - (a) Postal workers
 - (b) Fire fighters
 - (c) Millionaires
 - (d) Sanitation Workers.
10. Where did Troy and Bono meet?
 - (a) Jail
 - (b) A hardware store
 - (c) College
 - (d) In the Negro Leagues
11. What sport is Cory recruited to play in college?
 - (a) Soccer
 - (b) Baseball
 - (c) Football
 - (d) Basketball

12. Where do Bono and Troy meet Alberta?
 - (a) Bono's house
 - (b) Taylor's
 - (c) The baseball park
 - (d) Supermarket
13. Where is Cory supposed to work after school?
 - (a) The A&P Supermarket
 - (b) Taylor's
 - (c) Bono's house
 - (d) The baseball park
14. What sport did Troy play?
 - (a) Baseball
 - (b) Football
 - (c) Basketball
 - (d) Golf
15. What does Rose want Troy and Cory to finish building?
 - (a) A roof
 - (b) A house
 - (c) A Fence
 - (d) A baseball park
16. How are Gabriel and Troy related?
 - (a) Cousins
 - (b) Friends
 - (c) Co-workers
 - (d) Siblings
17. Why didn't Troy get to play in the Major Leagues?
 - (a) He was too old by the time they accepted black players
 - (b) He did not get along with the coaches
 - (c) He was not a good player
 - (d) He did not want to join
18. What is Troy's promotion?
 - (a) He becomes Bono's boss
 - (b) He becomes a garbage truck driver
 - (c) He becomes a Union Leader
 - (d) He lift garbage into the garbage truck
19. What does Cory do after high school?
 - (a) He joins the Army
 - (b) He joins the Marines

- (c) He plays college football
 - (d) He plays Baseball
20. What do Cory and Raynell do together?
- (a) Play baseball
 - (b) Sing
 - (c) Dance
 - (d) Plant a tree
21. How does Troy die?
- (a) Cancer
 - (b) Suicide
 - (c) A Heart attack
 - (d) Cory kills him with a baseball bat
22. What does Gabe do when his trumpet fails to play?
- (a) Spits
 - (b) Dances and makes a cry
 - (c) Fixes the trumpet
 - (d) Borrows a saxophone
23. Troy perceives death in what actual forms?
- (a) A coach and a marching band
 - (b) A salesman and an army
 - (c) A pitcher and a catcher
 - (d) A doctor and a lawyer

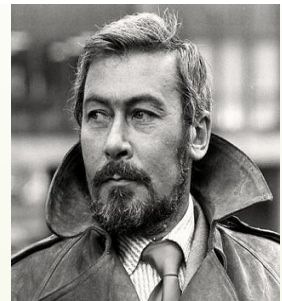
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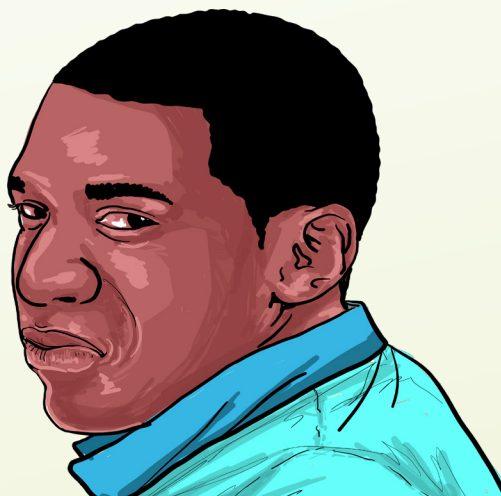
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LOOK BACK IN ANGER



John Osborne
1929–1994



Look Back in Anger (1956) is considered to be an autobiographical piece based on Osborne's unhappy marriage to actress Pamela Lane and their life in a cramped-up accommodation in Derby. While Osborne aspired towards a career in theatre, Lane was more practical and materialistic, not taking Osborne's ambitions seriously while cuckolding him with a local dentist. It also draws from Osborne's earlier life, for example, the wrenching speech 'of witnessing a loved one's death was a replay of the death of his father, Thomas'.

The play was written 'in seventeen days in a deck chair on Morecambe Pier in May of 1955. The play was first rejected by many of the agents and theatre companies that Osborne approached about producing it. George Divine, the creative producer for the struggling Royal Court Theatre, decided to gamble on the play and staged its first production. The play opened on May 8, 1956. It received mixed reviews from English theatre critics, yet it won a rave review from the *Times*. This established the play's notoriety and helped it eventually build an audience. It was the first well-known example of Kitchen Sink drama," a style of theatre that explored the emotion and drama beneath the surface of ordinary domestic life. Jimmy Porter, the play's main character, became the model for the "Angry Young Man," a nickname given to an entire generation of artists and working class young men in post-World War II British society.

The two iconic motifs of the play are the aforementioned concepts of the Angry Young Man and the Kitchen Sink drama. The Angry Young Man motif came to be associated with a group of young writers and artists -John Osborne and Kingsley Amis being foremost amongst them -that the cultural public believed to personify an anger, boredom, and frustration with British cultural life that many working class families felt during this time. The idea of the Kitchen Sink-drama was also a revelation for British theatre. The styles of most British theatre before *Look Back in Anger* favoured Victorian dramas and comedies or staging of classical plays. In a general sense" the Victorian plays dealt mostly with polite themes from the late nineteenth and early twentieth century upper ruling class. In contrast, Osborne's play depicted the raw emotions and living conditions of the working class. This style of theatre was given the name "Kitchen Sink" because of its focus on the interior domestic and emotional lives of ordinary people. In the case of *Look Back in Anger*, the kitchen is literally a part of the set.

The cultural backdrop to the play is the rise and fall of the British empire. The beginning of the twentieth century saw the peak of power and influence of British colonialism. By the '1950s, two World Wars, which devastated the British economy and the rise of the United States as the new world military and political power meant that the British empire had entered a steep decline. Jimmy Porter is 'representative 'of an entire culture that remained nostalgic for this past glory. He idealizes the worthy causes of the past even while he mocks those who cannot understand why the times have changed as much as they have.

Look Back in Anger is commonly credited with being the play in which Osborne expressed a sense of frustration and anger at the depressing circumstances of post-war Britain. Jimmy Porter is regarded as an embodiment of the frustrations of a particular age and class, especially the generation of young men who have been expecting to leave behind their lower-class origins by using higher education. Jimmy is educated beyond his social roots; however, he cannot get what he expects from his education. Despite his university degree he has worked as an advertising salesman, a neophyte journalist, and a vacuum-cleaner salesman. Then he starts to run a sweet stall for a living which is also not a proper job for a graduate. It is therefore frustrating for Jimmy not to secure a commensurate job to his qualification. It can then be said that Jimmy is not working in a proper job due to his working class origins. His university degree does not make him a member of a higher class, which makes Jimmy a displaced intellectual and that surely embitters him. This is because he is aware of the fact that he cannot change his social status only by a university degree, however hard he tries.

Jimmy is frustrated due to the fact that his educational background does not fulfil his anticipations. Therefore, it can be counted as one of the reasons for Jimmy's rage. Throughout the play Jimmy rails about politics, religion and other social institutions. Jimmy feels betrayed by the previous generations because his generation is experiencing the disappointment of World War II. However, Jimmy is looking for some enthusiasm instead of exhaustion. Nevertheless, he had a father who believed that there were still, even after the slaughter of the first World War, causes good enough to fight for and collective actions worthy of individual support. He claims:

I suppose people of our generation aren't able to die for 'good causes any longer. We had all this done for us, in the thirties and the forties, when we were still kids. There aren't any good, brave causes left.

If the big bang does come, and we all get killed off, it won't be in-aid of the old-fashioned, grand design.

It'll just be for the Brave New-nothing-very-much thank-you. About as pointless and inglorious as stepping in' front of a bus. (Look Back in Anger, p. 61)

20.1 PLOT ACCOUNT

Look Back in Anger is a 1956 play by English playwright John Osborne. The narrative is focused on a love triangle between an angry working-class and university-educated young man, Jimmy Porter, his wealthier wife, Alison Porter, and his wife's best friend, Helena. It is heavily based on Osborne's own unhappy marriage and represented a shift in British theatre from fantastical plays meant as simple entertainment to emotionally complex, more realistic stories. The setting is 1950s small town England, the Midlands. Jimmy and Alison share their apartment with Cliff Lewis, a young working class man who is best friends with Jimmy. Cliff and Jimmy both come from a working class background, though Jimmy has had more education than Cliff. They are in business together running a sweet-stall. Alison comes from a more prominent family and it is clear from the beginning that Jimmy resents this fact.

20.2 SUMMARY

Look Back in Anger by John Osborne is divided into three acts and four scenes. The plot revolves around a love triangle involving Jimmy Porter, an aggressive working-class, university-educated young man, his intelligent and indifferent upper-middle-class wife, Alison, and his wife's closest friend, Helena.

In the drama, Alison and Jimmy Porter seek to manage class strife and a faltering marriage in 1950s England. Alison is from a typical upper-class family, but Jimmy hails from a working-class family but is well educated. Cliff Lewis, an amicable working-class guy and Jimmy's old buddy, lives with the couple. Despite this, Jimmy had a higher level of schooling than Cliff. Act 1 begins on a Sunday morning in Jimmy and

Alison Porter's loft flat. Alison is seen ironing clothing in a small corner of the room while Cliff and Jimmy read the newspaper.

Jimmy's violent rants at upper-class complacency and his wife's dearth of "enthusiasm" dominate the very first part. Jimmy believes that hardship is the only way to feel authentic human feelings and that Alison and other upper-class individuals are thus less "alive" than him. Jimmy, a hot-tempered young guy, attempts to antagonise his wife Alison by making a mockery of her family, and he criticises Alison's brother, a parliament member.

Furthermore, he appears to long for a time in Britain when the country wielded more influence. In that context, he criticises her family and says that all women are trying to ruin males. On the other hand, Cliff aims to cheer Jimmy up and establish peace by bantering and roughhousing with him. The two collide with Alison's ironing board, causing her arm to burn. Jimmy apologises, and yet she orders him to go, and he does.

Cliff assists Alison in treating the burn, after which she informs him that she is expecting Jimmy's child. She hasn't informed Jimmy yet since she is concerned he would feel stuck and furious. Cliff consoles Alison, telling her that Jimmy adores her. He gives her a kiss. Jimmy enters as they are kissing but does not notice or react (the three live in a non-traditional set-up that would have been shocking to audiences at the time).

Cliff soon goes to buy more cigarettes, and Jimmy apologises for the burn, saying it was not intended, and the two enjoy a nice moment. They played their "bear and squirrel" routine, a game in which children can escape into love while pretending to be animals. Cliff arrives after a while and says Helena Charles, one of Alison's upper-class pals, is on the telephone. Jimmy's attitude quickly darkens. When Alison says Helena will stay with them, Jimmy erupts and hopes Alison will have a baby who died so she can feel actual pain like him.

The second act opens just two weeks later, featuring Helena and Alison splitting domestic responsibilities while Jimmy plays his trumpet backstage, which Alison clearly despises. She discloses Jimmy's interest in forming a jazz band and his intention to leave his sweet shop to establish a new one. Alison describes her early months with Jimmy to Helena. How they lived with another of his working-class acquaintances, Hugh Tanner. She informs Jimmy about how she and Hugh disliked one another at first sight. She recalls going on rides to Alison's upper-class

friends' parties. She describes herself as "a captive of those elements of society against which they had waged a war."

Helena inquires as to why they married, and Alison responds that Jimmy was madly in love with her, which drove him to marry her at any cost. During their conversation, Alison further explains why Hugh and Jimmy split up, how Hugh left the country for China, and how Hugh's mother hates her for how events unfolded between Hugh and Jimmy.

Jimmy and Cliff returned to eat shortly thereafter. Jimmy begins his anti-religious diatribe and criticises Alison's family as soon as he learns from his wife that she's heading to church with her friend Helena. Helena explodes and threatens to smack him. In response to her threat, Jimmy recalls how he spent twelve months watching his father die as a young man, his father dying from injuries received in battle in the Spanish Civil War at the age of ten years old; and makes a claim that the event taught him so much more about life than Helena and Alison understand even to this day, and he would not feel inclined to fight back if she slaps him. Jimmy departs at the conclusion of the sequence to go fetch the phone. While he's away, Helena informs Alison that she has sent a note to Alison's father, Colonel Redfern, requesting him to come and take Alison home.

Alison does not object, implying that she, too, wishes to depart. When Jimmy returns, he informs Hugh's father that his mother, the working-class woman who sheltered him in the candy stall and for whom he has genuine affection, has suffered a stroke. He invites Alison to accompany him to the hospital. Rather, she departs for church with Helena, leaving Jimmy alone on stage. Jimmy is convinced that he has been misled. Helena is determined to steal Alison from him.

Colonel Redfern assists Alison in preparing to depart in Act II, Scene 2. While packing, he explains that both he and Alison's mother acted too violently in their relationship with Jimmy, and also that Jimmy may have been right to be upset with them. He adds that he believes Jimmy is correct in his assessment that he, Redfern, is a remnant of a bygone era in England. He also claims that he and Alison have a propensity to remain impartial and not take major positions on issues. Alison is stunned to learn this from him, and she momentarily rethinks her decision as she had finished packing.

When Helena walks in, Alison chooses to leave. She bids Cliff farewell. Helena remains at home since she has a business meeting the next

day. Alison and Colonel Redfern depart, and Cliff, upset that Helena has ruined their lives, departs before Jimmy returns. Jimmy arrives a few seconds later, enraged, after seeing Alison leave with her father on his way home. Helena hands him a letter written by Alison in which she explains her choice.

Jimmy grows enraged by her nice, controlled demeanour. Helena informs him that Alison is expecting a child. He claims that he is not moved by the news and taunts Helena, who smacks him. Jimmy collapses in sorrow as a result of this. Helena then passionately kisses him, and the scene concludes.

Act three, scene one begins some months later, and it looks pretty similar to the opening scenes of the play in Part 1, but Helena is now the one beside the ironing board. Jimmy and Cliff crack jokes and talk about newspaper items. Cliff gets his shirt dirty during roughhousing.

Helena walks to wash it, and while she is gone, Cliff informs Jimmy that he is leaving. Jimmy asks how he constantly chooses female companionship over male friendship, despite the fact that he appreciates Cliff's companionship more than Helena's. Helena returns with the shirt, and Cliff goes to his room to dry it. Helena tells Jimmy how much she loves him, and he begs her not to abandon him. Alison then comes to the front door, looking ill.

A few moments later, the next story opens, showing Jimmy playing his trumpet of the scene. Alison assures Helena that she is not furious at her and isn't attempting to destroy the new relationship. Helena, on the other hand, claims that Alison's existence has informed her that she has been incorrect all along. Alison discloses that she suffered a miscarriage, which Helena interprets as a "judgement" on her relationship. She returns Jimmy's phone and informs him that she is leaving. Jimmy claims he has always suspected Helena lacked the strength required for real love, which involves "muscle and guts." Helena departs.

Alison says sorry, and Jimmy thinks she should have brought flowers to Hugh's mother. He recalls their first encounter when he believed she had a "great relaxing soul," but it turned out to be simply complacent.

Alison sobs and tells him that the death of their child has taught her the level of grief that he had wished for her all along. She tells him she wishes to be "corrupt and pointless" before collapsing at his feet. Jimmy, unable to handle seeing her in this state, kneels to assist her.

The play ends with a sentimental reconciliation between Jimmy and Alison. They revive the old game they used to play, pretending to be bears and squirrels, and seem to be in a state of truce.

20.3 THEMES

Themes are the fundamental and often universal ideas explored in a literary work. These ideas' as expressed in *Look Back in Anger* are examined below.

The Angry Young Man

Osborne's play was the first to explore the theme of the "Angry Young Man." This term describes a generation of post-World War II artists and working class men who generally ascribed to leftist, sometimes anarchist, politics and social views. According to cultural critics, these young men were not a part of any organized movement but were, instead, individuals angry at a post-Victorian Britain that refused to acknowledge their social and class alienation.

Jimmy Porter is often considered to be literature's seminal example of the angry young man. Jimmy is angry at the social and political structures that he believes has kept him from achieving his dreams and aspirations. He directs this anger towards his friends and, most notably, his wife Alison.

The Kitchen Sink Drama

Kitchen Sink drama is a term used to denote plays that rely on realism to explore domestic social relations. Realism, in British theater, was first experimented with in the late nineteenth and early twentieth century by such playwrights as George Bernard Shaw. This genre attempted to capture the lives of the British upper class in a way that realistically reflected the ordinary drama of ruling class British society.

According to many critics, by the mid-twentieth century the genre of realism had become tired and unimaginative. Osborne's play returned imagination to the Realist genre by capturing the anger and immediacy of post-war youth culture and the alienation that resulted in the British working classes. *Look Back in Anger* was able to comment on a range of domestic social dilemmas in this time period. Most importantly, it was able to capture, through the character of Jimmy Porter, the anger

of this generation that festered just below the surface of elite British culture.

Loss of Childhood

A theme that impacts the characters of Jimmy and Alison Porter is the idea of a lost childhood. Osborne uses specific examples—the death of Jimmy’s father when Jimmy was only ten, and how he was forced to watch the physical and mental demise of the man—to demonstrate the way in which Jimmy is forced to deal with suffering from an early age. Alison’s loss of childhood is best seen in the way that she was forced to grow up too fast by marrying Jimmy. Her youth is wasted in the anger and abuse that her husband levels upon her.

Osborne suggests that a generation of British youth has experienced this same loss of childhood innocence. Osborne uses the examples of World War, the development of the atomic bomb, and the decline of the British Empire to show how an entire culture has lost the innocence that other generations were able to maintain.

Real Life

In the play, Jimmy Porter is consumed with the desire to live a more real and full life. He compares this burning desire to the empty actions and attitudes of others. At first, he generalizes this emptiness by criticizing the lax writing and opinions of those in the newspapers. He then turns his angry gaze to those around him and close to him, Alison, Helena, and Cliff.

Osborne’s argument in the play for a real life is one in which men are allowed to feel a full range of emotions. The most real of these emotions is anger and Jimmy believes that this anger is his way of truly living. This idea was unique in British theater during the play’s original run. Osborne argued in essays and criticisms that, until his play, British theater had subsumed the emotions of characters rendering them less realistic. Jimmy’s desire for a real life is an attempt to restore raw emotion to the theater.

Sloth in British Culture

Jimmy Porter compares his quest for a more vibrant and emotional life to the slothfulness of the world around him. It is important to note that Jimmy does not see the world around him as dead, but merely

asleep in some fundamental way. This is a fine line that Osborne walks throughout the play. Jimmy never argues that there is a nihilism within British culture. Instead, he sees a kind of slothfulness of character. His anger is an attempt to awaken those around him from this cultural sleep.

This slothfulness of emotion is best seen in the relationship between Alison and Cliff. Alison describes her relationship with Cliff as “comfortable.” They are physically and emotionally affectionate with each other, but neither seems to want to take their passion to another level of intimacy. In this way, their relationship is lazy. They cannot awaken enough passion to consummate their affair. Jimmy seems to subconsciously understand this, which is the reason he is not jealous of their affection towards one another.

Alienation and Loneliness

Jimmy Porter spoke for a large segment of the British population in 1956 when he ranted about his alienation from a society in which he was denied any meaningful role. Although he was educated at a “white-tile” university, a reference to the newest and least prestigious universities in the United Kingdom, the real power and opportunities were reserved for the children of the Establishment, those born to privilege, family connections, and entree to the “right” schools. Part of the “code” of the Establishment was the “stiff upper lip,” that reticence to show or even to feel strong emotions. Jimmy’s alienation from Alison comes precisely because he cannot break through her “cool,” her unwillingness to feel deeply even during sexual intercourse with her husband. He berates her in a coarse attempt to get her to strike out at him, to stop “sitting on the fence” and make a full commitment to her real emotions; he wants to force her to feel and to have vital life. He calls her “Lady Pusillanimous” because he sees her as too cowardly to commit to anything Jimmy is anxious to give a great deal and is deeply angry because no one seems interested enough to take from him, including his wife. He says, “My heart is so full, I feel ill—and she wants peace!”

Anger and Hatred

Jimmy Porter operates out of a deep well of anger. His anger is directed at those he loves because they refuse to have strong feelings, at a society that did not fulfill promises of opportunity, and at those who smugly assume their places in the social and power structure and who

do not care for others. He lashes out in anger because of his deeply felt helplessness. When he was ten years old he watched his idealist father dying for a year from wounds received fighting for democracy in the Spanish Civil War, his father talking for hours, “pouring out all that was left of his life to one bewildered little boy.” He says, “You see, I learnt at an early age what it was to be angry—angry and helpless. And I can never forget it.”

Apathy and Passivity

Although Alison is the direct target of Jimmy’s invective, her apathy and passivity are merely the immediate representation of the attitudes that Jimmy sees as undermining the whole of society. It is the complacent blandness of society that infuriates Jimmy. When speaking of Alison’s brother Nigel, he says, “You’ve never heard so many well-bred commonplaces coming from beneath the same bowler hat.” The Church, too, comes under attack in part because it has lost relevance to contemporary life. For Helena it spells a safe habit, one that defines right and wrong for her—although she seems perfectly willing to ignore its structures against adultery when it suits her. Jimmy sees the Church as providing an easy escape from facing the pain of living in the here and now—and thus precluding any real redemption. Of course, Jimmy has also slipped into a world of sameness as illustrated by the three Sunday evenings spent reading the newspapers and even the direct replacement of Alison at the ironing board with Helena. Deadly habit is portrayed as insidious.

Class Conflict

Jimmy comes from the working class and although some of his mother’s relatives are “pretty posh,” Cliff tells Alison that Jimmy hates them as much as he hates her family. It is the class system, with its built-in preferential treatment for those at the top and exclusion from all power for those at the bottom, that makes Jimmy’s existence seem so meaningless. He has a university degree, but it is not from the “right” university. It is Nigel, the “straight-backed, chinless wonder” who went to Sandhurst, who is stupid and insensitive to the needs of others, who has no beliefs of his own, who is already a Member of Parliament, who will “make it to the top.” Alison’s father, Colonel Redfern, is not shown unsympathetically, but her mother is portrayed as a class-conscious monster who used every tactic she could to prevent Alison from marrying

Jimmy. The only person for whom Jimmy's love is apparent is Hugh's working-class mother. Jimmy likes Cliff because, as Cliff himself says, "I'm common."

Identity Crisis

While Jimmy harangues everyone around him to open themselves to honest feeling, he is trapped in his own problems of social identity. He doesn't seem to fit in anywhere. As Colonel Redfern points out, operating a sweet-stall seems an odd occupation for an educated young man. Jimmy sees suffering the pain of life as the only way to find, or "earn," one's true identity. Alison does finally suffer the immeasurable loss of her unborn child and comes back to Jimmy, who seems to embrace her. Helena discovers that she can be happy only if she lives according to her perceived principles of right and wrong. Colonel Redfern is caught out of his time. The England he left as a young army officer no longer exists. Jimmy calls him "just one of those sturdy old plants left over from the Edwardian Wilderness that can't understand why the sun isn't shining anymore," and the Colonel agrees. Cliff does seem to have a strong sense of who he is, accepts that, and will move on with his life.

Sexism

A contemporary reading of *Look Back in Anger* contains inherent assumptions of sexism. Jimmy Porter seems to many to be a misogynist and Alison a mere cipher struggling to view the world through Jimmy's eyes.

In the first act alone, Jimmy begins an angry tirade about Alison and women in general. Jimmy's anger and hatred is directed at women-in-general. The examples in the play that are taken to represent a greater sexism on Jimmy's part are his relationships with Alison and then Helena, the most striking point of which is that after a time, Helena stands silently and emotionally passively at the ironing board on Sunday night just like Alison used to do. The similarity between Helena and Alison is that they are both from the upper class and are both religious with "establishment" church affiliations. Jimmy's great criticism is against the satisfied, unthinking privilege given to and, assumed by the upper classes who have no need to think or be intelligent, as Nigel represents, or feel, as Alison and Helena represent. When Jimmy's treatment of Alison and Helena are seen from a 1950s perspective as representative of Jimmy's hatred of a class division that defrauds individuals -on both

sides of the-class divide –of their humanity, the undertones of sexism take a secondary position.

20.4 CHARACTER LIST

Jimmy Porter

Jimmy Porter is the play's main character. He is the "Angry Young Man" who expresses his frustration for the lack of feelings in his placid domestic life. Jimmy can be understood as both a hero for his unfiltered expressions of emotion and frustration in a culture that propagated unemotional resignation. He can also be considered a villain for the ways in which his anger proves to be destructive to those in his life.

Cliff Lewis

Cliff is a friend to both Jimmy and Alison. Cliff lives with them in their attic apartment. He is a working class Welsh man and Jimmy makes sure to often point out that he is "common" and uneducated. Cliff believes this is the reason that Jimmy keeps him as a friend. He is quite fond of Alison and they have a strange physically affectionate relationship throughout the play.

Alison Porter

Alison Porter is Jimmy's wife. She comes from Britain's upper class, but married into Jimmy's working class lifestyle. The audience learns in the first act that she is pregnant with Jimmy's child. Jimmy's destructive anger causes her great strain and she eventually leaves him. Her child miscarries and she comes back to Jimmy to show him that she has undergone great suffering.

Helena Charles

Helena Charles is Alison's best friend. She lives with them in their apartment while visiting for work. Helena is from an upper class family. She is responsible for getting Alison to leave Jimmy. She and Jimmy then begin an affair. Her sense of morality leads her to leave. She can be considered the play's moral compass.

Colonel Redfern

Colonel Redfern is Alison's father. He represents Britain's great Edwardian past. He was a military leader in India for many years before

returning with his family to England. He is critical of Jimmy and Alison's relationship, but accepts that he is to blame for many of their problems because of his meddling in their affairs.

Exercise

1. How are the themes of love and regret displayed?
2. How suitable is the title of the play?
3. How did class struggle impact the play?
4. Describe the climactic scene in the play.
5. How significant is Alison's unexpected return at the end of the play?
6. What aspects of the play are expressed by Osborne's careful depiction of Porter's attic apartment?
7. What is the significance of Jimmy and Alison's bear and squirrel game?
8. Is Helena Charles the play's moral compass? Why or why not?
9. Discuss Col. Redfern as a character in the play.
10. Comment on the view that the affair between Jimmy and Helena is borne out of anger.

UNIT

IX

AFRICAN DRAMA

Learning Outcomes

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

- sequence drama by scenes and acts;
- distinguish various types of drama;
- develop drama writing skills;
- demonstrate knowledge of African Drama and relate them to real life situation;
- interpret literary devices: Irony, Tragic Hero, Dialogue, etc;
- play writing and Acting;
- improve vocabulary development;
- enhance communication and innovative skills.



E10CH21

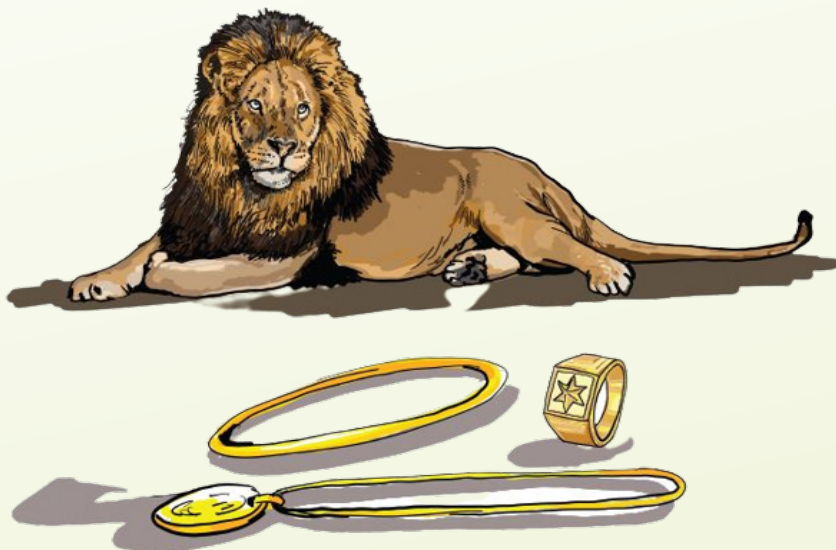
CHAPTER

21

THE LION AND THE JEWEL



Wole Soyinka
1934–



21.1 SUMMARY

The play is set in the village of Ilunjinle, Nigeria. Sidi, a beautiful young woman also known as “The Jewel,” carries her pail of water past the school where Lakunle, the schoolteacher and a village outsider with modern ideas, works. He approaches her and chastises her for carrying her water on her head and stunting her shoulders; she is unfazed. Lakunle loves Sidi and wants to marry her, but he refuses to pay her bride-price because he considers it an archaic tradition. Sidi does not love Lakunle; she finds him and his ideas about making her a modern, Western bride obnoxious. However, she plans to marry him if he can pay the price as the village traditions necessitate.

While Sidi and Lakunle are talking, several young women run up to Sidi and tell her that the stranger—a photographer who visited the village some time ago—is back, and that he brought with him the magazine that contained within it pictures of the village and villagers. Sidi occupies a central space and is stunningly beautiful. Lakunle is dismayed to hear this, but Sidi glows with pride.

Sidi suggests the villagers act out and dance to the story of the stranger. She pushes Lakunle to participate and act as the stranger, and the performance commences. The drummers and singers and actors play out the arrival of the stranger and his camera. Lakunle gets into the spirit of the performance. As it goes on, the Bale (i.e. head) of the village, Baroka—a.k.a. “the Lion”—arrives. He plays the role of the chief. Later that day he stares at the pictures of Sidi and muses that he has not taken a wife for some time.

Sadiku, Baroka’s senior wife and head of the harem, finds Sidi and tells her that Baroka wants to take her for a wife. She paints this as an incredible honor, but Sidi laughs that Baroka is old. She glories in her photographs and says Baroka only wants her because she is so famous and has brought so much honor to the village.

Lakunle, who is jealously listening, excoriates Baroka as being against progress and modernity.

Sadiku returns to Baroka and gives him Sidi’s reply. He is calm at first but becomes distressed when she tells him Sidi said he is old. He bemoans the fact that he is no longer virile, and tries to take comfort in the elderly Sadiku’s gentle touch.

Sidi is standing and admiring her photos near the schoolhouse when Sadiku, cackling to herself and carrying a bundle, arrives. Inside the bundle is a carved figure of the Bale. Sadiku looks at it and bursts into laughter, exulting in how she and the women have undone him. Sidi is confused, and Sadiku whispers to her about the Bale's impotence.

Lakunle sees them talking and tries to learn what they are saying, but both women tell him to leave them alone.

Sidi announces she has a plan, and tells Sadiku that it would be wonderful if she could go to dinner with the Bale and see him thwarted. Sadiku gleefully agrees, and Sidi bounds off. After she leaves, Sadiku and Lakunle argue, with Lakunle telling Sadiku that his plans of modernity are what is best for the village.

The scene shifts to the Bale's bedroom, where he is engaged in wrestling with a man hired for the purpose of making him stronger. Sidi enters confidently, but the Bale's dismissive attitude confuses her. She pretends to ask his counsel on a man who wanted to marry her, describing the Bale instead.

As the Bale continues to wrestle, he criticizes Sidi for listening to Sadiku and being one of the vexing young women of the village. He asks her if Sadiku invented any stories, and she says no. He pretends to complain about Sadiku's constant matchmaking. He does admire Sidi, though, for seeming much deeper and more mature than how he once saw her.

Baroka confides in her his plan for a stamp machine that will have images of Ilunjinle on it, as well as of Sidi herself. He ruminates more to himself that he does not hate progress but only bland similarity. He admits that and the schoolteacher are not so different, and that they must work together.

The drums begin, and female dancers pursue a male. Sadiku and Lakunle wait for Sidi to return. Lakunle is very nervous, and claims he will go rescue Sidi.

The mummers play in the distance, and Sadiku joyfully assumes the Bale has been brought down. She also tells Lakunle he must pay the mummers for a performance or it would be rude. She grabs money from his pocket and pays them; they dance out the story of Baroka and his downfall. Sadiku herself is invited to help "kill" the Bale.

Suddenly Sidi runs in, sobbing. She throws herself to the ground. Lakunle is horrified and asks if she was beaten. Sidi sobs that Sadiku

was fooled: the Lion tricked her and was not impotent at all, so he raped Sidi and took her virginity.

Lakunle announces he will still marry Sidi. She is perplexed and asks if this is true. He assents. However, almost immediately when marriage preparations start, Lakunle becomes visibly distressed. He claims to need more time.

Sidi laughs and says she is actually getting ready to marry Baroka, because it is the only thing she can do. Sadiku blesses her and asks the gods for fertility.

The festivities begin, and even Lakunle seems to be getting into the spirit of things when he chases a young woman who shakes her butt at him.

Exercise

1. Wole Soyinka is from
 - (a) Nigeria
 - (b) Mali
 - (c) Kenya
 - (d) Ghana
2. Who is the Jewel?
 - (a) Sadiku
 - (b) Baroka
 - (c) Sidi
 - (d) The favorite
3. The stranger is a/an
 - (a) Journalist
 - (b) Politician
 - (c) Photographer
 - (d) Diplomat
4. Sidi is doing what at the beginning of the play?
 - (a) Looking at the magazine
 - (b) Practicing math
 - (c) Carrying water
 - (d) Dancing
5. Lakunle wants Sidi
 - (a) To be a modern wife
 - (b) To be sexier

- (c) To be a traditional wife
- (d) To carry the water all the time
- 6. What is Lakunle's job?
 - (a) A schoolteacher
 - (b) A doctor
 - (c) A preacher
 - (d) A politician
- 7. What is the main impediment to Lakunle marrying Sidi?
 - (a) The bride-price
 - (b) Her age
 - (c) Her religion
 - (d) His job
- 8. What is the performance about?
 - (a) Colonial rule
 - (b) Lakunle's teachings
 - (c) The bale
 - (d) The stranger coming to town
- 9. Sidi's bride-price indicates that she
 - (a) Is of marriageable age
 - (b) Is a virgin
 - (c) Is free from her family
 - (d) Has a wealthy family
- 10. Which of the following is NOT a theme of the play?
 - (a) Men and women
 - (b) Tradition and modernity
 - (c) Money and fame
 - (d) Manipulation and trickery
- 11. Describe the setting of the play.
- 12. Define the term 'bride price'. Explain its importance for Sidi?
- 13. Compare and contrast the characters of Lakunle and Baroka
- 14. Why does Bale decide to trick Sidi?
- 15. Why is Baroka referred to as a "Lion" and Sidi as a "Jewel"?
- 16. What does Sidi bring out in Baroka and Lakunle?
- 17. Discuss any three elements of culture in the play.
- 18. Would you say that Sadiku is a double dealer or just a naive wife?
Discuss her character.
- 19. Explain the instances of irony in the play.
- 20. How are women presented in the play?

CHAPTER



E10CH22

22

LET ME DIE ALONE



John K. Kargbo
1954–1992



Kolosa's 'Let Me Die Alone' is based on the historical Madam Yoko or Mammy Yoko (1849-1906) of the Mende people in Sierra Leone. She was a leader and a legendary monarch of the Mende people in Sierra Leone. According to history, she is from an advantageous lineage coupled with her shrewd marriage choices and the power given to her from the secret Sande society, Yoko became a leader of considerable influence that she expanded the Mende Kingdom and at the time of her death, she was the ruler of the vast Kpa Mende Confederacy

Kolosa's '*Let Me Die Alone*', however, addresses the gender struggles of the famous madam Yoko, the crises she encountered within her chieftdom, the sacrifices and her courageous decision to joins all-male secret society and the wielded tremendous influence with the colonial masters. She however, felt betrayed despite her influence with the colonial rulers, that she was instructed to relinquish her conquered territories. This is the last straw that broke the camel's back

22.1 SUMMARY

John K. Kargbo, *Let Me Die Alone*, is a play written in three acts, seven scenes. The play sums up the prevalence of betrayal in a typical African traditional society. The play opens at Senehun in Gbanya's bedroom while Sande drumming is ongoing on the offstage. Gbanya, the ruler of the Mende Chieftdom, is seem in a dire need of romantic play with his wife, Yoko, thus hindering her from to join the company of other Sande women, a cult women dancer. Gbanya urges her to stay with him and attend to his emotional urge andjult at the moment of succeeding in forcing Yoko to bed, they were instantly interrupted by a violent knocking offstage. It was a message from the Governor through the messenger who informs them that Governor Row, the British colonial representative will be visiting tomorrow. In the light of the news, Gbanya sensed something bad will happen to him as the Governor has never visited before. He acknowledged that it might have something to do with the boys he hired out to John Caulker to fight against his brother, George and this further confirms his fears and unseats his heart.

However, Yoko being a smart woman sensed that her husband is disturbed and he confirms it as he confides in her the anxiety, he gets over the constant visit of his ancestors in his dream, imploring him to join them. He also said he dreamt about he been humiliated by the Governor in presence of his people.

At first, Yoko tries to dissuade him from wallowing in negative thoughts. Later when she notices his unwieldiness to her advice, she reminds him of his promise to bequeath the throne to her at his demise. Gbanya objects vehemently to such arrangement by laying claims to the fact that Mende Land is in a state of chaos and disorder and It needs a man to right the wrongs.

In scene Act 1, scene two, we encounter Musa and Lamboi. They both are presumably members of Gbanya's administration. Lamboi, who is obsessed about his ambition to become the chief, seeks the cooperation of Musa, the seer and the medicine man, in killing Gbanya. At first, Musa refuses to oblige to Lamboi's evil agenda. He later accepts to help when Lamboi threatens to reveal his secret of human sacrifices.

Gbanya prepares to receive his enemy the governor with lots of gifts, although his wife, Yoko feels otherwise and advises that Gbanya to prepare for war as he receives the Governor. Also, Lamboi feels gifting so much gift to the governor is not needed, but Gbanya insists.

The anticipated Colonial Governor, Dr Rowe, arrives and as expected, he outrightly humiliates Gbanya for supporting a white brother against the other. He sees it as a direct affront to his orders that there should be no more fighting. Gbanya continues to deny the accusation but the governor humiliates him by ordering his soldiers to flog him with a whip, fined fifty pounds in the equivalence of cattle and rice. When the Governor and his team leave. Lamboi and Musa took the advantage of this incident to poison Gbanya in pretense that it is meant to relive his pain. While in his death throes, Gbanya is quick to recognize he has been poisoned. He curses his killers and instructs Yoko to take charge of the chieftdom before he dies.

Lamboi tries to persuade Yoko out of the idea of becoming the new chief as he tries to proclaim himself as one. But suspicious Yoko, who is convinced that Gbanya has been killed by the duo, objects to the pronouncement. She assumes the mantle of leadership and decides to join the Poro cult which would consequently prevent her from bearing children.

As Act two opens with Jilo preparing to cook for her husband Ndapi. Lasana, her lover appears to be having an affair with her. Here, we witness the infidelity of Jilo to Ndapi as she is involved in extra marital affairs with Lansana right in her matrimonial home even at a very narrow escape of being caught by her husband and Iavalie who had entered but

were engrossed in discussions that concerns the mysterious death of Chief Gbanya and the expansionist war Yoko was about to embark on. As Ndapi and Lavelie leave the stage to strategize on how to stop Yoko from embarking on war, Lansana and Jilo emerge from the hut and agrees to meet at a safer place.

When Ndapi returns, he is portrayed as a woman-beater, one who maltreats his wife as he won't stop to inflict pain on Jilo even while they converse. After a while, a guard enters and urges him not to beat his wife that it could make him lose his self-esteem. Jilo reveals Yoko's plan to move the chieftdom from Senehun to Moyamba.

In the following scene, we witness Yoko in her royal splendor in her palace in Moyamba, there is a rapid growth in Yoko's powers with her servitude to the Governor and the expansion of her chieftdom. We also witness a shift in her government's seat from Senehun to Moyamba. Yoko also expresses an uneasy feeling and fear of being killed by those who don't want her on the throne. She expresses the wishes of being a mother instead of a queen, she misses the joy of motherhood, she then requests the presence of Jeneba, Ndapi's daughter whom she adopted as her own daughter.

While Yoko prepares for a meeting with the elders after a guard announces the arrival of a messenger from the Governor, Ndapi drags his wife Jilo to the barre before Chief Yoko and accused her of adultery with a member of Yoko's household, Lansana who is already on the run to Taiama. Immediately, Yoko deploys two warriors to fetch him as she was disappointed with Jilo and Lansana's abominate act. While this is on, Musa and Lamboi do not relent in their ploy to eliminate Yoko and take the kingdom for themselves. They marvel at how Yoko has successfully managed the affairs of the chieftdom and her dexterity in maintaining a good diplomatic relationship with the Governor. They decide to kill Jeneba and incite the people against her (Yoko).

Yoko thereafter prepares to embark on a stately visit to the Governor's place. But before she leaves for her journey, a report of Jeneba being kidnapped was brought to her and she ordered a search to unravel the disappearance of Jeneba before she returns.

Meanwhile, the duo, Musa and Lamboi start their nefarious plan. They kill Jeneba and impress the people into believing that Yoko is the guilty evil doer by engaging in human sacrifices to get the favor of the Governor.

They poisoned the mind of the people, the village's Sande women, Jilo and most especially, the father of the child, Ndapi.

Upon yoko's arrival, she is called several unprintable names, such as "witch", "murderer", etc. Yoko is baffled by the people's sudden change in attitude towards her. She is more confused when Ndapi questions her legitimacy to the throne. She then realizes that she had been accused of burying Jeneba alive to sustain her in power and allow good favour from the Governor. Frantically, she plead innocent and denies having a hand in Jeneba's disappearance.

Ndapi will not listen to any of these. Rather he attributes her heartlessness to her inability to procreate. Fortunately for the queen, the dead body of Jeneba is found mutilated; her heart and private part cut off.

Upon this discovery, everyone realizes that Yoko has been wrongly accused. Ndapi, in particular, tries to make amends for the humiliation he has made her go through. Yoko announces that she will unravel the matter to its very root at the Poro Bush.

After a thorough investigation, she discovers Lamboi and Musa are behind the death of Jeneba. Ndapi attempts to go after them but Yoko reminds him of the consequence of their actions: "Their noses will rot, cataracts will marry their eyeballs, leprosy will devour their fingers and elephantiasis will cling to their legs" which is the Gbeni's revenge.

As all these is ongoing at the Poro Bush, the messenger of the governor arrives to bring message to Queen Yoko. The messenger who is a Poro man was initially stopped by the guards from entering the shrine but allows on confirming by the queen that he also belongs to the Poro society as well. In his message, he tells Yoko that the Governor has instructs her to relinquish all her conquered territories.

This upset the queen and sees it as the last straw that broke the camel's back. She sends Lavalie for some herbs that was delivered through a guard to the queen. Musu prepares the concoction. At the same moment, Yoko turns to the messenger and expressed her displeasure over boundary demarcation. She says she felt humiliated after her long years of services and loyalty to the Governor and this obvious reward is least expected. Yoko realizes she has been overwhelmed by depression, she turned deaf hear to Ndapi and Jilo's apologies and recalls her husband had one time warned her that; "behind every set of white teeth there lurks an evil plotting mind" she dismisses them and the messenger. She receives

the concoction from Musu who perceived it was poisoned and wanted to drink it first but the queen disagreed and says;” LET ME DIE ALONE”. She poisons herself amidst pleas from everyone and sends words to the entire chiefdom not to mourned as she did not bring a child to this world. She slumps to the ground and dies.

Exercise

1. ‘Remember you made a promise a long time ago that at the time of your death the kingdom passes into my hands’.
Who made this statement?
 - (a) Gbanya
 - (b) Musa
 - (c) Yoko
 - (d) Lamboi
2. Yoko accepts to join the ‘Poros’ in order to enter the royal hut and take charge of the Mende chiefdom. The implication of joining ‘Poros’ is
 - (a) She will have more power to rule the Mende chiefdom
 - (b) She will die like previous rulers of the Mende chiefdom
 - (c) She will not bear children in her lifetime
 - (d) None of the above
3. Who was coming to meet Gbanya which made him restless?
 - (a) Musa
 - (b) Lamboi
 - (c) Yoko
 - (d) Governor Rowe
4. Why did Gbanya admit to his wife that he will soon join his ancestors?
 - (a) Because he is old
 - (b) Because the governor is visiting his palace
 - (c) Because he is the ruler of Mende Chiefdom
 - (d) Because he dreamt that his dead father beckons on him to come over.
5. Who killed Jeneba?
 - (a) Lamboi
 - (b) Yoko
 - (c) Jilo
 - (d) Ndapi

6. The Play “Let me die alone” is from which area?
7. How John Kargbo depicts the life of Madam Yoko?
8. “This is the last straw that broke the camel’s back” Explain?
9. What is the theme of the play *Let Me Die Alone*?
10. Explain in details the various themes of the play *Let Me Die Alone*
11. Who are the main characters of the play?
12. Describe the characters of Madam Yoko, Ndapi, and Lamboi
13. How does Musa contribute to the play let me die alone?
14. Who killed Jeneba and Gbanya?
15. What is the moral lesson from the play *Let Me Die Alone*?

UNIT

X

NON-AFRICAN POETRY

Chapter 23 The Definition of Love

Chapter 24 The Good Morrow

Chapter 25 The Caged Bird

Chapter 26 Journey of the Magi

Chapter 27 Do not Go Gentle into that Good Night

Chapter 28 Binsey Poplars (Felled-1879)

Chapter 29 Bat

CHAPTER



E10CH23

23

THE DEFINITION OF LOVE



Andrew Marvell
1621–1678



My love is of a birth as rare
As 'tis for object strange and high;
It was begotten by Despair
Upon Impossibility.
Magnanimous Despair alone
Could show me so divine a thing
Where feeble Hope could ne'er have flown,
But vainly flapp'd its tinsel wing.
And yet I quickly might arrive

Where my extended soul is fixt,
 But Fate does iron wedges drive,
 And always crowds itself betwixt.
 For Fate with jealous eye does see
 Two perfect loves, nor lets them close;
 Their union would her ruin be,
 And her tyrannic pow'r depose.
 And therefore her decrees of steel
 Us as the distant poles have plac'd,
 (Though love's whole world on us doth wheel)
 Not by themselves to be embrac'd;
 Unless the giddy heaven fall,
 And earth some new convulsion tear;
 And, us to join, the world should all
 Be cramp'd into a planisphere.
 As lines, so loves oblique may well
 Themselves in every angle greet;
 But ours so truly parallel,
 Though infinite, can never meet.
 Therefore the love which us doth bind,
 But Fate so enviously debars,
 Is the conjunction of the mind,
 And opposition of the stars.

Exercise

1. Identify four features of metaphysical poetry in "The Definition of Love" by Andrew Marvell.
2. For further study, compare and contrast Andrew Marvell's poem "The Definition of Love" with John Donne's poem "The Canonization."

3. What is the nature of love between the poet and his beloved in the poem the Definition of Love?
4. What is love according to the speaker?
5. Why is the poem called, “The Definition of Love”?
6. What is the theme of the poem “Definition of Love”?
7. Explain the lines “It was begotten by Despair Upon Impossibility”
8. Why does Marvell use the expression magnanimous despair?
9. Describe the “tone” of the poem.

CHAPTER



E10CH24

24

THE GOOD-MORROW



John Donne
1572–1631

“The Good-Morrow” is a poem by John Donne, published in his 1633 collection *Songs and Sonnets*.

Written while Donne was a student at Lincoln’s Inn, the poem is one of his earliest works and is thematically considered to be the “first” work in *Songs and Sonnets*. Although referred to as a sonnet, the work does not follow the most common rhyming scheme of such works—a 14-line poem, consisting of an eight-line stanza followed by a six-line conclusion—but is instead 21 lines long, divided into three stanzas. “The Good-Morrow” is written from the point of view of an awaking lover and describes the lover’s thoughts as he wakes next to his partner. The lover’s musings move from discussing sensual love to spiritual love as he realises that, with spiritual love, the couple are liberated from fear and the need to seek adventure. The poem makes use of biblical and Catholic writings, indirectly referencing the legend of the “Seven

Sleepers” and Paul the Apostle’s description of divine, agapic love—two concepts with which, as a practising Catholic, Donne would have been familiar.

Donne’s cartographic references in the third stanza have been the subject of much analysis, although academics have differed in their interpretation of their meaning and what the lines reference. Robert L. Sharp argues that these references can be logically interpreted as yet another reference to love; the maps with which Donne would have been familiar were not the Mercator-style maps that are common in the modern era, but instead cordiform maps, which appear in the shape of a heart and allow for the display of multiple worlds, which Donne alludes to in lines 11 to 18. Julia M. Walker, while noting that Sharp’s work is “essential to an intelligent discussion of this extended image”, disagrees with his conclusions and argues that Donne is actually referring to a map showing one world.

24.1 ABOUT THE POET

Poet John Donne was born on January 21, 1572 to John Donne, a wealthy ironmonger and one of the wardens of the Worshipful Company of Ironmongers, and his wife Elizabeth. After his father’s death when he was four, Donne, instead of being prepared to enter a trade, was trained as a gentleman scholar; his family used the money his father had made from ironmongering to hire private tutors who trained him in grammar, rhetoric, mathematics, history and foreign languages. Elizabeth was soon remarried to a wealthy doctor, ensuring that the family remained comfortable; as a result, despite being the son of an ironmonger and portraying himself in his early poetry as an outsider, Donne refused to accept that he was anything other than a gentleman. After this study at Hart Hall, Oxford, Donne’s private education eventually saw him study at Lincoln’s Inn, one of the Inns of Court, where he occupied his time with history, poetry, theology and “Humane learning and languages”. It was at Lincoln’s Inn that Donne first began writing poetry, looking upon it as “a life-sign or minor irritation” rather than something which defined him. This early poetry included “The Good-Morrow” as well as many other works which later went on to comprise his collection *Songs and Sonnets*, published in 1633, two years after his death; “The Good-Morrow” is considered, in terms of its theme and maturity, to be the first of this collection’s poems.

Sonnets are, canonically, poems of 14 lines with assorted rhyming schemes. Originating in the 14th century works of Petrarch, the most common form of the sonnet is known as the Italian Sonnet: a stanza of eight lines in which the writer lays out a complex thought, followed by a pause and a six-line conclusion “which is characteristically both unpredictable and intense”. This was interlinked with the idea of courtly love, in which the goal of a romance is not simply passion, but a more significant moral perfection. “The Good-Morrow”, although identified by Donne as a sonnet, does not follow this structural layout, although it does follow the thematic one; Donne used “sonnet” simply to refer to any piece of love poetry, ignoring the fact that “The Good-Morrow” was a 21-line work divided into three stanzas

24.2 THE POEM

I wonder, by my troth, what thou and I
 Did, till we loved? Were we not weaned till then?
 But sucked on country pleasures, childishly?
 Or snorted we in the Seven Sleepers' den?
 'Twas so; but this, all pleasures fancies be.
 If ever any beauty I did see,
 Which I desired, and got, 'twas but a dream of thee.
 And now good-morrow to our waking souls,
 Which watch not one another out of fear;
 For love, all love of other sights controls,
 And makes one little room an everywhere.
 Let sea-discoverers to new worlds have gone,
 Let maps to other, worlds on worlds have shown,
 Let us possess one world, each hath one, and is one.
 My face in thine eye, thine in mine appears,
 And true plain hearts do in the faces rest;
 Where can we find two better hemispheres,

Without sharp north, without declining west?
 Whatever dies, was not mixed equally;
 If our two loves be one, or, thou and I
 Love so alike, that none do slacken, none can die.

24.3 SUMMARY

The poem begins with the speaker noting how his life, and his lover's, did not truly begin until they met. Up until they came together they were like children suckling from their mother's breasts. He knows now that any pleasure he has previously was fake. His current love is the only real thing he has ever experienced.

In the next stanza, he describes how there is no way for their love to fail because it controls everything he sees. His whole life is driven by it, therefore he has no reason to want anything outside of their small bedroom. The poem concludes with the speaker stating that their love is balanced like a healthy body. Their emotional and physical states are connected so deeply that nothing can go wrong.

The poem opens with a reference to a Catholic legend as Donne says:

I Wonder by my troth, what thou, and I Did, till we lov'd? were we not wean'd till then? But suck'd on country pleasures, childishly? Or snorted we in the seven sleepers den? T'was so; But this, all pleasures fancies bee. If ever any beauty I did see, Which I desired, and got, t'was but a dreame of thee.

Stanza 1 (lines 1–7)

This refers to the Seven Sleepers, the Catholic legend of seven Christian children, persecuted for their faith during the reign of the Roman emperor Decius, who fled to the shelter of a cave where they slept for more than 200 years. Donne, one of six or seven children and a baptised Catholic during a time of strong anti-Catholic sentiment from both the populace and the government, would certainly have been familiar with the story.

“And now good morrow to our waking soules, Which watch not one another out of feare- For love, all love of other sights controls, And makes one little room, an every where. Let sea-discoverers to new worlds have gone, Let Maps to other, worlds on worlds have shown; Let us possess one world, each hath one, and is one.”

Stanza 2 (lines 8–14)

In this passage, the speaker experiences a sense of wonder, having awoken in bed with his lover; he makes the discovery that their love makes finding “new worlds” pale in importance. “[S]ouls” also awake, not just bodies, “as if called by love from the sleep of ordinary life and mere lust”.

“My face in thine eye, thine in mine appears, And true plain hearts do in the faces rest, Where can we find two better hemispheres Without sharp North, without declining West? What ever dies, was not mixd equally;”

Stanza 3 (lines 15–19)

This passage shows the speaker communicating to his lover that they have proceeded from their former “childish” pleasures to this moment, where their souls have finally awakened; something “miraculous” has happened, because the speaker feels the sort of love that Paul the Apostle claimed would only be encountered in heaven.

If our two loves be one, or, thou and I Love so alike, that none do slacken, none can die.

Stanza 3 (lines 20–21)

While the version found in *Songs and Sonnets* includes this passage as the last two lines, other manuscripts and a later volume of poetry give the last lines as, “If our two loves be one, both thou and I/Love just alike in all, none of these loves can die”.

24.4 THEMES

The central theme in “The Good-Morrow” is **the nature and completeness of the lovers’ world**. Donne takes the everyday idea that lovers live in a world of their own with little sense of reality, and turns it right round, so that it is the outside world that is unreal.

Life without Love

One of the themes of the poem is life without love. This theme is discussed in the first stanza of the poem. He says there was no charm in life before he met his beloved. They were treated as children by people. Life seemed to be dormant as if they had been sleeping for a long time. They were not attracted by the beautiful things at all.

Life Full of Love

The next and major theme of the poem is Love. After he met with his beloved, their life changed suddenly. It seemed as if they woke from a deep slumber. Now they should forget about everything and only love each other. They should not be bothered by the expansion of the universe rather this little room will be their universe.

Loyalty in Love

Another theme of the poem is loyalty in love and the poet says that if they be faithful to each other and love equally even death will fail to kill them.

24.5 CHARACTER*The Speaker*

The conceit of the poem is that the speaker is addressing his lover, though we're not meant to understand it as an actual spoken or written communication. Other than the fact that he is in love, we know next to nothing about this speaker. This is the conceit upon which the entire poem turns: that the speaker and his betrothed were never really alive until they found each other, and all that came before was just a dream to prepare them for the real deal. Ultimately, it can be said that the speaker and his lover are not two distinct and separate characters, but exist as one, projecting mirror reflections of the other—each only one half of a circle that is only complete when joined together.

The Lover

Though the references to religion, and the importance of Donne's faith to his work in general, raise the possibility that the "love" described in "The Good-Morrow" might be seen as religious in nature, ultimately the poem makes clear that the lover is as mortal as the speaker. Most significantly, the experience of awakening the poem describes is understood to be shared by both the speaker and his lover, which wouldn't be the case if "thou" were a stand-in for God or Christ. Other than this, however, we're told next to nothing about the speaker's lover, though from context it's safe to assume that his love is reciprocated, rather than one-sided.

Exercise

1. How does “The Good-Morrow” reflect the social and scientific development of the Elizabethan age?
2. What role do Christian thought and theology play in John Donne’s “The Good-Morrow”?
3. Choose the correct answer:
 “The Good Morrow” is best described as
 - (a) A Somewhat Unconventional Petrarchan Sonnet
 - (b) A Riff On The Traditional Ballad
 - (c) Not Adhering To Any Particular Traditional Poetic Form
 - (d) Having Most Of The Characteristics Of A Traditional Tercet
4. The “hemispheres” referred to in the poem represent
 - (a) Love and Religion
 - (b) God and Man
 - (c) The Speaker and His Lover
 - (d) Love and Reason
5. What makes “The Good-Morrow” a typical love poem for its era?
 - (a) Donne’s Choice Not to Use the Sonnet Form
 - (b) The Lack of Amorous Language or Description of the Lover
 - (c) Its Many Allusions to Christianity
 - (d) Its Unusual Rhyme Scheme and three-stanza Structure
6. The mood of “The Good-Morrow” is
 - (a) Impassioned and Strident
 - (b) Joyful Yet Introspective
 - (c) Confused and Inquisitive
 - (d) Cold and Philosophical
7. What “setting” is hinted at in the last stanza of the poem?
 - (a) the Speaker’s Love’s Deathbed
 - (b) the Two Lovers Waking Up Next To One Another In Bed
 - (c) the Scene Of The Lovers’ Marriage
 - (d) the First Time The Lovers Met
8. The references to Christian themes in the poem serve to
 - (a) Subtly Mock Chistian Theology, Which Donne Saw As Oppressive
 - (b) Provide Clues To The Reader That The “Love” In The Poem Refers To Love Of God
 - (c) Lend Weight To Donne’s Idea Of The Transformative Powers Of Love

- (d) Produce A Sense Of Irony By Comparing Mortal Love To God's Love
9. The three lines beginning "Let sea-discoverers..." are best understood as
- (a) A Criticism Of The Grand Claims Often Made About The Importance Of Exploration At The Time
 - (b) Creating A Parallelism Between The Introspective Exploration Of The Speaker And The Exploration Of The New World
 - (c) A Celebration Of The Expansion Of Human Knowledge In The Form Of Exploration
 - (d) Suggesting That The "Discovery" Made By The Lovers Is Just As Important As, If Not More Important Than, That Of The "Sea Explorers"
10. The poem's speaker addressing his absent lover throughout "The Good-Morrow" is an example of
- (a) Allusion
 - (b) Hyperbole
 - (c) Apostrophe
 - (d) Synecdoche
11. Which of the following is NOT an accurate characterization of the poem's conception of love?
- (a) It Possesses A Kind Of Immortality
 - (b) It Provides The Only Way To Truly Know God
 - (c) It Changes Both The Lovers And Their Relation To The World
 - (d) It's A Vital Means Of Self-Knowledge
12. From the poem, we can infer which of the following about the speaker and his lover?
- (a) They've Loved One Another For As Long As The Speaker Can Remember
 - (b) They've Fallen In Love Relatively Recently
 - (c) The Speaker's Love Isn't Quite Matched By That Of His Lover
 - (d) Their Love Is Profound But Forbidden
13. Which of the following is NOT one of the comparisons made to the speaker and his lover's state before they met?
- (a) Childhood
 - (b) A Dream
 - (c) Sleep
 - (d) Death

14. Why does Donne refer to the westerly direction as “declining”?
 - (a) Because it is The direction in which The Sun Sets
 - (b) Because He Believed Western Civilization Was In Decline
 - (c) Because He Saw The Exploration Of The New World In The West As A Waste Of Time
 - (d) Because In His Time They Believed The Earth Sloped Down As You Traveled West
15. The phrase “Were we not weaned till then?” is an example of
 - (a) Understatement
 - (b) Alliteration
 - (c) Personification
 - (d) Hyperbole
16. Which of the following is the best paraphrase of the line “For love, all love of other sights controls”?
 - (a) Love Makes All Other Desires Seem Unimportant
 - (b) In True Love, It's Impossible To Love Anyone Else
 - (c) Finding Love Is The Most Important Part Of Life
 - (d) Love Makes It Impossible To Think About Anything But Your Beloved

CHAPTER



E10CH25

25

THE CAGED BIRD



Maya Angelou
1928–2014

A free bird leaps
on the back of the wind
and floats downstream
till the current ends
and dips his wing
in the orange sun rays
and dares to claim the sky.

But a bird that stalks
down his narrow cage
can seldom see through

his bars of rage
his wings are clipped and
his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own.

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

25.1 ABOUT THE POEM

“Caged Bird” was published in Maya Angelou’s 1983 poetry collection *Shaker, Why Don’t You Sing?* The poem describes the opposing experiences between two birds: one bird is able to live in nature as it pleases, while a different caged bird suffers in captivity. The latter bird sings both to cope with its circumstances and to express its own longing for freedom. Using the extended metaphor of these two birds, Angelou paints a critical portrait of oppression in which she illuminates the privilege and entitlement of the un-oppressed, and conveys the simultaneous experience of suffering and emotional resilience. In particular, the poem’s extended metaphor can be seen as portraying the experience of being a Black person in America.

25.2 SUMMARY

A free bird flies on the wind, as if floating downstream until the wind current shifts, and the bird dips its wings in the orange sunlight, and he dares to call the sky his own.

But a bird that moves angrily and silently in a small cage can barely see through either the cage bars or his own anger. His wings are cut so he cannot fly and his feet are tied together, so he opens his throat to sing. The caged bird sings fearfully of things he does not know, but still wants, and his song can be heard from as far away as distant hills, because the caged bird sings about freedom.

The free bird thinks about another breeze, and about the global winds that blow from east to west and make the trees sound as if they are sighing, and he thinks of the fat worms waiting to be eaten on the lawn in the early morning light, and he says he owns the sky.

But a caged bird stands on the grave of his own dead dreams, and his dream-self screams from the nightmares he has. His wings are trimmed down and his feet are tied, so he opens his throat to sing. The caged bird sings fearfully of things he does not know, but still wants, and his song can be heard from as far away as distant hills, because the caged bird sings about freedom.

25.3 THEMES

Oppression and the African-American Experience

The poem describes a “caged bird”—a bird that is trapped in a “narrow cage” with limited mobility, only able to sing about the freedom it has never had and cannot attain. This caged bird is an **extended metaphor** for the Black community’s past and ongoing experience of racism in the United States in particular, and can also be read as portraying the experience of any oppressed group. The metaphor captures the overwhelming agony and cruelty of the oppression of marginalized communities by relating it to the emotional suffering of the caged bird.

The poem uses the metaphor of the bird to capture not just the way that oppression imposes overt physical limitations on the oppressed, but also the way that those limitations emotionally and psychologically impact the oppressed. For instance, in lines 10-11 the poem states that the caged bird “can seldom see through his bars,” which seems at first as if the poem is going to explain how being in the cage limits the bird’s line of sight. But instead, the poem further describes the bars as being “bars of rage”—the bird is imprisoned and certainly the physical bars of the cage limit its line of sight, but the bird can “seldom see” because these conditions make the bird *blind with rage*. By fusing the limits imposed by the cage with the emotional impact those limits inspire, the poem makes clear that the environment and the anger can’t be separated from one another. The oppression of the cage doesn’t just keep the bird captive; the captivity *changes* the bird, and in so doing robs the bird of its very self.

As an extended metaphor used to convey the pain of the oppression faced by Black people throughout (and before) the history of the United States, aspects of the poem can be read as directly related to that particular experience. For instance, the caged bird’s song can be seen as an **allusion** to Black spirituals. As abolitionist Frederick Douglass once said, “Slaves sing most when they are most unhappy.” Additionally, Angelou’s image of the “caged bird” is one borrowed from a poem by Paul Laurence Dunbar, “Sympathy,” which states, “I know why the caged bird sings, ah me [...] / it is not a carol of joy or glee [...]” What both Dunbar and Douglass are saying is that the oppressed sing not because they are happy, but because they are *unhappy*. The cause of the caged bird’s song explicitly mirrors Douglass and Dunbar’s insights: though

the song is full of the hope of freedom, the fact that the caged bird can only hope of freedom makes clear that it *lacks* that freedom. The song may be full of hope, but it is born from a place of deep pain, and the hope can be seen as primarily an attempt to cope with an intolerable situation.

The poem's point about the bird's song springing from sadness is critically important, because, historically, many defenders of slavery and other forms of oppression argued that the song and dance that was a part of Black American culture indicated that Black people were in fact joyful and content with their situation. The idea that such music might be an expression of cultural or emotional pain was ignored (in large part because ignoring it meant that those who benefitted from such oppression could also justify the oppression as not being oppressive at all).

"Caged Bird" actively and explicitly disputes the notion that the musical expression of an oppressed group is a sign of contentment. It is instead an assertion that the *opposite* is true. In making such an assertion, the poem refuses to bend to the convenient and racist interpretation of African-American song by white oppressors and instead asserts that the anguish forced on Black communities by white oppression must be acknowledged.

Where this theme appears in the poem:

- Lines 8-14
- Lines 15-22
- Lines 27-38

Freedom vs. Captivity

The poem "Caged Bird" compares and contrasts the experience of a free bird with that of a bird held in captivity. While part of this contrast is meant to convey the injustice forced upon the captive bird, the comparison also allows the poem to explore how a free being thinks and acts, and to argue that freedom is a natural state for living beings. As an **extended metaphor** for the historical oppression of Black people in the United States, the idea that freedom is a human's natural state of existence further demonstrates the cruelty and injustice of racism. The caged bird's longing for freedom also demonstrates the Black community's resilience against this oppression.

The poem's first key insight about freedom pertains to what a free being is allowed to think about. Putting that more concretely: Because the free bird is, well, *free*, it never has to think about its own freedom. Instead, the free bird spends its time *living*, and doing what it wants. When the free bird thinks, it is only of "another breeze" or "fat worms." Thus, for the free bird, freedom is natural, subconscious. The free bird never has to think about freedom. It simply *is* free.

It is also worth noting the ways in which freedom gives the free bird a sense of entitlement: the speaker notes in line 7 that the free bird "dares to claim the sky," as its own, and repeats this sentiment later in line 26. Despite all the freedom the bird already has, it continues to seek more from the world—it sees its freedom as naturally implying that it should "own" the world. It is difficult not to see this insight as referring more broadly to the way that free people, such as slaveholders in the American pre-Civil War South, saw their own freedom—and the lack of freedom of the Black people they owned—as indicating that their ownership of their slaves was *how things should be*. They saw their freedom, rather than a privilege or a natural right, as a signal that they should own everything else.

The caged bird, on the other hand, because it lacks freedom, spends all of its time thinking and singing about freedom. Much like breathing, freedom is experienced as something that is only thought of when it is no longer there. When one can breathe freely, there is no need to think about it—however, when one *can't* breathe, of course, it becomes the only thing one can think of. In this way, the poem makes clear the emotional and even intellectual exhaustion that comes from a lack of freedom, the way it creates a prison not just for a physical body but also for the mind.

The caged bird, unlike the free bird, is completely immobilized—not only is the bird held captive in a cage, but its wings are clipped and its feet tied; thus, even if the bird were to escape his cage, he would *still* be unable to move or fly. The total immobilization of the caged bird is likely representative of the layers of discrimination a marginalized person can face, from overt and official policies of slavery and discrimination, to racially-motivated violence, to being written out of history or culture. The caged bird, being tied and clipped, seems to represent the ways oppression not only imprisons individuals and communities, but also

how it seeks to limit them in ways that can then be used to justify their imprisonment: For instance, a bird with clipped wings and bound feet couldn't possibly survive outside a cage, so the person who put it there can then justify keeping the bird in the cage to keep it safe. The imprisonment of the bird becomes self-perpetuating, and conveniently (for the one keeping the bird caged) self-justifying.

In a similar vein, the immobilization of the bird could also be read as demonstrating just how overwhelming and cruel oppression can be. A bird that is already caged does not need to *also* have its wings clipped or its feet tied—in this poem, the bird is subjected to all three. The poem, then, serves as a nuanced and damning portrait of all forms of racism and discrimination, and in particular of the racism and oppression perpetrated by the United States against Black people.

Where this theme appears in the poem:

- Lines 1-38

Freedom as a Universal and Natural Right

Even as “Caged Bird” explores the behavior of the free and the captive, it also makes clear that the *desire* for freedom is an organic, universal impulse that cannot be bound or destroyed. The poem states that the caged bird sings “of things unknown/but longed for still.” The speaker then clarifies: “the caged bird/sings of freedom.” Because freedom is a thing “unknown” to the caged bird, the implication is that the caged bird was not taken from his natural environment, but rather was likely born in his cage and has never known anything else. The caged bird has never known freedom but still understands what freedom is, and yearns for it. That the understanding of freedom seems to be universal suggests that freedom is the natural state of living things.

Given that the caged bird in the poem is an extended metaphor for the historic struggle of the Black community under historical and ongoing racist oppression, the idea that freedom is a biological impulse argues against the inhumane cruelty of oppression. The metaphor also demonstrates the resilience of the black community. Because of the omnipresence of racism throughout the United States history, the poem implies, Black people—like the caged bird—have never experienced true freedom, at least not in the same way that those who are not forced to endure systemic oppression do. That they nonetheless continue longing

for this “thing unknown” illustrates that, despite the hopelessness that the metaphor of the caged bird conveys, the Black community’s desire for freedom, and determination to achieve it, remains.

The repetition of the entire third stanza—which also appears, word for word, as the poem’s sixth stanza—further demonstrates the resilience of the black community. In the third stanza, the speaker tells the reader that the caged bird “sings with a fearful trill / of things unknown / but longed for still / and his tune is heard / on the distant hill” which demonstrates that, despite the hopelessness of the situation, the bird continues to sing loudly enough that he is heard from far away, inspiring others. The repetition of the stanza as the sixth and final stanza of the poem conveys that the caged bird does not simply give up, but rather will *continue* to sing for freedom— thus, this repetition seems to suggest that even as Black Americans endure these intolerable circumstances, they will continue to yearn and work for freedom.

Where this theme appears in the poem:

- Lines 15-22
- Lines 31-38

25.4 POEM EXPLANATION

Stanza 1

“A free bird..... claim the sky”

Adding contrast to the title of the poem, the poet begins with a description of a free bird. It describes how a bird that is free to fly performs all kinds of tricks in the air. A free bird can flow with the wind stream.

It reminds us of the people who are free to live as they wish. They can do whatever they want to. A free bird *dips his wing in the orange sun rays*. A person who is free can take part in the brightness of this world. Only a free person can *dare to claim the sky*. Freedom knows no limit.

Stanza 2

“But a bird..... throat to sing”

The poet then talks of a bird who is limited to a *narrow cage*. Such a bird cannot see *through his bars of rage*. Restriction from freedom fills us with hesitation towards life. In such anger, one cannot see ahead.

A bird inside the cage has no wings to fly because they are clipped and his feet are tied. He cannot go anywhere so he can use his mouth only which is free to sing. It reminds us of the poet's own life in which she faced so much but kept singing poems.

Stanza 3

“The caged bird.... sings of freedom”

Again the poet compares the free bird to a caged bird who can only sing fearfully. Due to the lack of freedom, most of the things from the outer world are unknown to the caged bird so he longs for them.

A song travels from place to place so the song of the caged bird can also be heard in distant hills. It means, her claims for freedom through her poetry are now known in distant places too.

25.5 POETIC DEVICES

Metaphor

The poet uses metaphor (an indirect comparison) when she compares wind to water. The words ‘downstream’ and ‘current’ make us think of the tides in a sea or ocean.

and floats downstream

till the current ends

Again, she uses **metaphors** in the use of two birds — “free bird” and “caged bird”. The free bird represents the privileged section of the society whereas the caged one signifies the underprivileged. Maya Angelou was an active participant in the African American Freedom Movement. That is why this poem is seen as an autobiographical representation of the condition she and her community were in. The slavery and segregation of the African Americans are compared to the condition of the caged bird and the free bird refers to the freedom enjoyed by the White Americans.

Alliteration

Alliteration (repetition of consonant sounds at the beginning of nearby words) is used in places like —

can seldom see through (repetition of ‘s’ sound)

and the fat worms waiting on a dawn bright lawn

his shadow shouts on a nightmare screams

End Rhyme and Internal Rhyme

End rhyme is used in the second, fourth and sixth lines of the third stanza — ‘trill’, ‘still’ and ‘hill’. Internal rhyme is used in the fourth stanza — *and the fat worms waiting on a dawn bright lawn*

Imagery

Angelou has used vivid imageries. ‘Orange sun rays’, ‘distant hills’, ‘fat worms’, etc. are examples of **visual imageries** while ‘sighing trees’, ‘nightmare scream’ and ‘fearful trill’ are **auditory imageries**.

Personification

The poet personifies (applies human characteristics) the two birds when she says — ‘dips his wing’, ‘dares to claim the sky’, ‘name the sky his own’, ‘opens his throat to sing’, ‘sings of freedom’, etc.

Repetition

The poet has repeated the third stanza later in the poem to emphasize the distressed condition of the downtrodden people.

Moreover, the use of **contrast** in the form of two birds in completely opposite situation and the use of **moods** in ‘fearful trill’ ‘nightmare scream’, ‘bright lawn’, ‘grave of dreams’, etc. also form literary devices.

Exercise

1. What does the “cage” in the poem, “The Caged Bird” symbolize?
2. What do the “free bird” and “cage bird” symbolize?
3. What do the words ‘dares to claim the sky’ mean?
4. Quote the line that shows the caged bird has lost the will to survive.
5. Name three things the free bird thinks of.
6. Explain what the poet means in the lines ‘a free bird leaps on the wind and floats downstream’.
7. Compare and contrast the free bird and the caged bird.
8. Write a character sketch of a free bird and a caged bird.
9. Identify the rhyme and repetition in the poem.
10. The poet says that the caged bird sings with ‘fearful trill’. Why do you think she uses the word ‘fearful’ here?

11. Read these lines and answer the questions:

*The free bird thinks of another breeze
and the trade winds soft through the sighing trees
and the fat worms waiting on a dawn bright lawn
and he names the sky his own*

- (a) Why does the free bird think of 'another breeze'?
- (b) What do the words 'fat worms' signify?
- (c) What do you understand by the words 'he names the sky his own'?
- (d) What does the poet mean by 'clipped wings' and 'tied feet'?
- (e) The poet has used powerful metaphors in this poem. What is meant by these two metaphors?
 - (i) Bars of rage
 - (ii) Grave of dreams

CHAPTER



E10CH26

26

JOURNEY OF THE MAGI



T.S. Eliot
1888 –1965

“A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter.”
And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet.
Then the camel men cursing and grumbling

And running away, and wanting their liquor and women,
And the night-fires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty and charging high prices:
A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly.
Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation;
With a running stream and a water-mill beating the darkness,
And three trees on the low sky,
And an old white horse galloped away in the meadow.
Then we came to a tavern with vine-leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arrived at evening, not a moment too soon
Finding the place; it was (you may say) satisfactory.
All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for
Birth or Death? There was a Birth, certainly,
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was

Hard and bitter agony for us, like Death, our death.
 We returned to our places, these Kingdoms,
 But no longer at ease here, in the old dispensation,
 With an alien people clutching their gods.
 I should be glad of another death.

Exercise

1. What forms does the poem take?
2. What do the silken girls bring?
3. Identify what constitute hardship of the journey.
4. What do the voices sing in the Magi's ears?
5. Which seasons are described or alluded to in "Journey of the Magi"?
6. The poem alludes to which religious book?
7. Identify the themes of the poem.
8. Would the Magi take the journey again? If yes or no, explain the reason.
9. Which are paradoxical synonyms in the poem?
10. What is the central question of the poem?
11. Identify the symbols of Jesus in the poem.
12. Identify the stanza that is packed with biblical allusions.
13. Describe the overall tone of the poem.
14. What adjective describes the manger where Christ was born in the poem?
15. Identify the personification (s) in the poem.
16. What do the gifts of the Magi symbolize?
17. Why did Magi regret undertaking the journey?
18. What does the Journey of the title NOT represent?
 - (a) The Journey Of The Magi To Witness The Birth Of Jesus
 - (b) The Change From A Pagan To A Christian World
 - (c) The Spiritual Journey Of Conversion To Christianity
 - (d) The Journey Of Mary And Joseph To Find The Manger
19. What forms does the poem take?
 - (a) An Allegory And A Dramatic Monologue
 - (b) An Epic And A Ballad
 - (c) An Elegy And A Sestina
 - (d) An Ode And A Sonnet

20. Which is NOT a hardship of the journey?
 - (a) Cold Weather
 - (b) Uncooperative Camels
 - (c) Hostile Townspeople
 - (d) Attack By Bandits
21. What do the voices sing in the Magi's ears?
 - (a) This Was All Folly
 - (b) Follow The Star
 - (c) Christ Is Coming
 - (d) Hallelujah
22. Journey of the Magi is part of a series called
 - (a) Anastasia Poems
 - (b) Ariel Poems
 - (c) Annabel Poems
 - (d) Amanda Poems
23. The following are personified:
 - (a) Cities, Towns, And Villages
 - (b) Trees, Rocks, Flowers
 - (c) Camels, Donkeys, Horses
 - (d) Gold, Frankincense, Myrrh
24. The following is NOT a theme of the poem:
 - (a) Love
 - (b) Death
 - (c) Suffering
 - (d) Doubt
25. What is the overall tone of the poem?
 - (a) Merry
 - (b) Exulting
 - (c) Hopeful
 - (d) Suffering



E10CH27

CHAPTER

27

DO NOT GO GENTLE INTO THAT GOOD NIGHT



Dylan Thomas
1914–1953

Do not go gentle into that good night,
Old age should burn and rave at close of day;
Rage, rage against the dying of the light.
Though wise men at their end know dark is right,
Because their words had forked no lightning they
Do not go gentle into that good night.
Good men, the last wave by, crying how bright
Their frail deeds might have danced in a green bay,
Rage, rage against the dying of the light.
Wild men who caught and sang the sun in flight,

And learn, too late, they grieved it on its way,
 Do not go gentle into that good night.
 Grave men, near death, who see with blinding sight
 Blind eyes could blaze like meteors and be gay,
 Rage, rage against the dying of the light.
 And you, my father, there on the sad height,
 Curse, bless, me now with your fierce tears, I pray.
 Do not go gentle into that good night.
 Rage, rage against the dying of the light.

“**Do not go gentle into that good night**” is a poem in the form of a villanelle by Welsh poet Dylan Thomas (1914–1953), considered his best-known work. Though first published in the journal *Botteghe Oscure* in 1951 the poem was written in 1947 while Thomas visited Florence with his family. Subsequent publication, along with other Thomas works, include *In Country Sleep, And Other Poems* (New Directions, 1952) and *Collected Poems, 1934–1952* (Dent, 1952).

It has been suggested that the poem was written for Thomas’s dying father, although he did not die until just before Christmas 1952. It has no title other than its first line, “Do not go gentle into that good night”, a line that appears as a refrain throughout the poem along with its other refrain, “Rage, rage against the dying of the light”.

27.1 FORM

The villanelle consists of five stanzas of three lines followed by a single stanza of four lines (a quatrain) for a total of nineteen lines. It is structured by two repeating rhymes and two refrains: the first line of the first stanza serves as the last line of the second and fourth stanzas, and the third line of the first stanza serves as the last line of the third and fifth stanzas.

27.2 SUMMARY

In 1951, “Do Not Go Gentle into That Good Night” was released. It’s a heartfelt poem written for the poet’s dying father. The poet wishes for his father to resist death rather than succumb to it. The poem is a revolt against the concept of facing death impassively, as most faiths and ideologies teach. While acknowledging the reality of death, the writer implores us to act as warriors, fighting to save life until the end. As a result, the poem is a rebuke to those beliefs that promote accepting death quietly and unflinchingly. The poet believes in fighting death and attempting to remain alive as long as possible. Without a doubt, death is an inevitable part of life. It is unavoidable. We must, however, not surrender to the inevitable without a fight. In our fight against death, we must assume the role of a warrior. As a result, this poem is a protest against the traditional acceptance of death. In this poem, death is viewed as a form of challenge. A man must accept and combat this challenge. This poem is about philosophical reflection.

‘Dylan Thomas’s renowned poem is “Do Not Go Gentle into That Good Night.” It came out in 1951. It’s an emotional poem made for the poet’s own dying father. Maybe the father had silently embraced his mortality and considered himself already dead. But the poet wants his father to fight his imminent death rather than give up. The poet uses several people as models to motivate his father. He uses clever men, nice men, crazy guys, or even extremely religious men as examples.

To begin with, the writer portrays the wise man’s approach to death. Wise people understand that death is unavoidable. Even so, people do not accept their fate quietly. Even if their thoughts or works have failed to enlighten people, they do not despair in their old age. They maintain their enthusiasm to the end of their days.

A good man devotes his entire life to doing good. While they’re on the verge of death, they control the process, which has been ineffective. They are plagued with remorse for having had little delight in life. As a result, they wish to sing and dance in their old age. They are also opposed to death.

Good guys are the total opposite of wild men. They spend their entire youth pursuing pleasures. And then when they reach old age, they realise they wasted their youth. As a result, they strive to devote themselves to some great cause. Such men do not also go gently into that good night.

According to the poet, pious men experience a vision of mortality in old age. Men, on the other hand, do not die peacefully. They make every effort to avoid the light from fading.

To summarise, this poetry represents a heroic struggle against death. According to the poet:

“Do not go gently into that good night,” says the narrator. “Rage, rage against the departing light.”

The poet warns us not to bow to death quietly. Death is unavoidable, but man must wage a valiant battle against it. He must not make the moment of his death more bearable by softly consenting to death. A man demonstrates his passion for life via his struggle with death. He should cry out his anguish and sadness at the absence of the light of life from this earth.

27.3 LITERARY OPINION

While this poem has inspired a significant amount of unique discussion and analysis from such critics as Seamus Heaney, Jonathan Westphal, and Walford Davies, some interpretations of the poem’s meaning is under general consensus. “This is obviously a threshold poem about death”, Heaney writes, and Westphal agrees, noting that Thomas is advocating active resistance to death. Heaney thinks that the poem’s structure as a villanelle turns upon itself, advancing and retiring to and from a resolution in order to convey “a vivid figure of the union of opposites that encapsulates “the balance between natural grief and the recognition of necessity which pervades the poem as a whole.”

Westphal writes that the “sad height” Thomas refers to in line 16 is “of particular importance and interest in appreciating the poem as a whole”. He asserts that it was not a literal structure, such as a bier, not only because of the literal fact that Thomas’ father died after the poem’s publication, but also because “it would be pointless for Thomas to advise his father not to ‘go gentle’ if he were already dead ... Instead, he thinks that Thomas’ phrase refers to “a metaphorical plateau of aloneness and loneliness before death”. In his 2014 “Writers of Wales” biography of Thomas, Davies disagrees, instead believing that the imagery is more allusive in nature, and that it “clearly evokes both King Lear on the heath and Gloucester thinking he is at Dover Cliff.”

Do Not Go Gentle into That Good Night Themes

Death

Death is the central theme of “Do Not Go Gentle into That Good Night.” Throughout the poem, the speaker likens death to darkness and nighttime—the “good night” of the poem’s title—while comparing life to light. The poem expresses a complex attitude towards death. The speaker acknowledges that death is impossible to evade, but urges his father to fight it for as long as he can. Yet the poem suggests that despite death’s inevitability, one can overcome it in some sense by leaving behind great words and actions, which requires resisting the temptation to yield to death. For example, in the second stanza, “wise men” mourn the fact that their words haven’t had enough influence, and in the third, “good men” lament how much their deed would have stood out had they been stronger. Both sets of men commit to not facing death with acquiescence, in hopes of leaving enough of a legacy to be remembered by.

Aging

Old age is often associated with calmness and even weakness, but the speaker has a very different view of it. He declares that “old age” should “burn and rave,” using vivid, almost violent language, and calls on his father to “rage” against death, conjuring the image of a brutal fight. The images of light he uses are similarly powerful—“lightning,” “caught... the sun,” “blaze like meteors.” The light of old age is portrayed as blinding, not soft and pleasant. Furthermore, the speaker’s depiction of “wise men” is particularly interesting. While wisdom is commonly paired with old age, the speaker doesn’t envision the sort of serene wisdom typically conjured up. Instead, he asserts that the wise do not face death—“that good night”—gently, but instead dream of harnessing lightning.

Exercise

1. Describe the tone in “Do Not Go Gentle into That Good Night.”
2. Describe the poet’s feelings of anger at the prospect of his father’s death.
3. What is the major conflict climax
4. What point of view is the poem written in?
5. Identify the figures of speech used in the poem.

6. Identify the alliteration and assonance
7. Identify where the climax takes place.
8. Identify the protagonist and antagonist
9. What is a villanelle poem?
10. What is the main theme of Dylan Thomas's "Do Not Go Gentle into That Good Night"?
11. What style does the author use in his poem, "Do Not Go Gentle into That Good Night"?
12. In this poem, explain the link between age and strength.
13. What inspired Dylan Thomas to write "Do Not Go Gentle into That Good Night"?



E10CH28

CHAPTER

28

BINSEY POPLARS (FELLED-1879)

My aspens dear, whose airy cages quelled,
Quelled or quenched in leaves the leaping sun,

All felled, felled, are all felled;

Of a fresh and following folded rank

Not spared, not one

That dandled a sandalled

Shadow that swam or sank

On meadow and river and wind-wandering weed-
winding bank.

O if we but knew what we do



G. M. Hopkins
1844–1889



When we delve or hew—
 Hack and rack the growing green!
 Since country is so tender
 To touch, her being so slender,
 That, like this sleek and seeing ball
 But a prick will make no eye at all,
 Where we, even where we mean
 To mend her we end her,
 When we hew or delve:
 After-comers cannot guess the beauty been.
 Ten or twelve, only ten or twelve
 Strokes of havoc unselfe
 The sweet especial scene,
 Rural scene, a rural scene,
 Sweet especial rural scene.

28.1 SUMMARY

Binsey Poplars is composed of two stanzas and employs a unique technique developed by Hopkins known as “sprung rhythm,” a type of metre created from the rhythms noted in daily music and spoken language. In sprung rhythm, the first syllable is frequently stressed, whereas the multiple unstressed syllables may anticipate it. He also makes extensive use of internal rhyme and compound adjectives, lending the poem a sense of urgency that effectively depicts his anguish and horror at the loss of his beloved trees, which have been felled.

Binsey Poplars is written almost like an elegy or statement of sadness for the departed. Gerard Manley Hopkins inscribed the poem with “destroyed 1879” in reference to the felled trees. To build the mood of particular grief, he commences the poem with the language of fondness, “My aspens dear,” portraying the trees as if they were departed loved ones.

Hopkins contrasts his love for the trees with harsh language and imagery that describes the damage done to them. He constantly mentions that the trees were “quelled,” which means that their lives were violently ended, and he emphasises how they all fell, “Quelled or quenched in leaves the leaping light/All felled, felled, all are felled” (2–3). The narrator compares the falling trees to a well-coordinated marching army heading into combat to perish “following folding rank/Not spared, not one” in the lines (4–5).

The harsh image of the trees laying in lines on the ground like dead people in the poem is juxtaposed with the lovely summery sight of trees dancing in the breeze, making whimsical shadows on the river bank. According to Hopkins (6–8), not a single tree “that dandled a sandalled/shadow that swam or sunk/On meadow & river & wind-wandering weed-winding bank” was saved. The sight of a person’s sandaled feet casting a shadow as they bounce up and down conveys a sense of sensitivity. It typifies how the trees move to create lovely shadows on the lake. The length of the final stanza’s final line suggests that a seemingly endless row of trees was “felled” along the river.

The speaker’s sadness gives way to a meditation on humankind’s disdain for the environment in the poem’s second verse. The first lines of the verse, “O if we only understood what we do/When we delve or hew,” reflect Jesus Christ’s remarks while he was dying on the cross (9–10). As he stares down from the cross at the terrible spectacle of soldiers gambling for his clothing, Jesus exclaims, “Father, forgive them because they do not know what they do,” in Luke chapter 22, verse two of the Bible. Hopkins uses this biblical metaphor to emphasise how people are oblivious to the seriousness of their acts in destroying something so significant and powerful.

Hopkins compares the trees to a frail, fragile woman, saying, “Since country is so tender/To touch her being so slender” (12–13). By giving nature a feminine body, the “hacking” and “hewing” become even more heinous. Hopkins accentuates the anguish of this devastation by comparing it to the unpleasant prick of an eyeball. He uses the image of a needle in the lyric “Even where we mean/To mend her, we end her” to demonstrate how fragile nature is and how swiftly people may ruin it (16–17).

The poem continues (19–22), “After-comers cannot guess the beauty been. / Ten or twelve, only ten or twelve/Strokes of havoc unselfe/

The sweet especial scene.” The author claims that “after-comers,” or individuals who visit the place in which the Binsey poplars formerly stood, would never know their magnificence because they were “felled” in a few chops. As he wanders out of the poetry, Hopkins employs the phrase “lovely particular country landscape” to underline nature’s purity and beauty, as well as to show his regret for the trees (23–24). The poem provides readers with a “sweet” and pleasant “country vision” in their minds, reminding them of nature’s beauty and serenity.

Gerald Manley Hopkins’ poetry lamentation in reaction to the Victorian industrial revolution’s assault on the destruction of the biosphere. The exploitation of natural resources, which destroys our ecosystem, stems from a “dominator” economic ideology of infinite expansion. This theoretical foundation is intended to move past typical binary oppositions and instead stress multidisciplinary partnership views in their many descriptions of the natural environment and life, encompassing all so-called sentient and non-sentient beings.

Hopkins understood the value of literature and art in addressing modern challenges in order to inspire, enlighten, and reform, and he demonstrated this through his poems.

Form

This poem is written in “sprung rhythm,” the innovative metric form developed by Hopkins. In sprung rhythm the number of accents in a line are counted, but the number of syllables are not. The result, in this poem, is that Hopkins is able to group accented syllables together, creating striking onomatopoeic effects. In the third line, for example, the heavy recurrence of the accented words “all” and “felled” strike the ear like the blows of an ax on the tree trunks. However, in the final three lines the repetition of phrases works differently. Here the technique achieves a more wistful and song-like quality; the chanted phrase “sweet especial rural scene” evokes the numb incomprehension of grief and the unwillingness of a bereaved heart to let go. This poem offers a good example of the way Hopkins chooses, alters, and invents words with a view to the sonorousness of his poems. Here, he uses “dandled” (instead of a more familiar word such as “dangled”) to create a rhyme with “sandalled” and to echo the consonants in the final three lines of the stanza.

28.2 COMMENTARY

This poem is a dirge for a landscape that Hopkins had known intimately while studying at Oxford. Hopkins here recapitulates the ideas expressed in some of his earlier poems about the individuality of the natural object and the idea that its very being is a kind of expression. Hopkins refers to this expression as “selving,” and maintains that this “selving” is ultimately always an expression of God, his creative power. The word appears here (as “unselves”), and also in “As Kingfishers Catch Fire.” Here, Hopkins emphasizes the fragility of the self or the selving: Even a slight alteration can cause a thing to cease to be what it most essentially is. In describing the beauty of the aspens, Hopkins focuses on the way they interact with and affect the space and atmosphere around them, changing the quality of the light and contributing to the elaborate natural patterning along the bank of the river. Because of these interrelations, felling a grove not only eradicates the trees, but also “unselves” the whole countryside.

The poem likens the line of trees to a rank of soldiers. The military image implies that the industrial development of the countryside equals a kind of (too often unrecognized) warfare. The natural curves and winding of the river bank contrast with the rigid linearity of man-made arrangements of objects, a rigidity implied by the soldiers marching in formation. Hopkins points out how the narrow-minded priorities of an age bent on standardization and regularity contributes to an obliteration of beauty. Nature allows both lines and curves, and lets them interplay in infinitely complex and subtle ways; the line of trees, while also straight and orderly like soldiers, nevertheless follows the curve of the river, so that their “rank” is “following” and “folded,” caught up in intricate interrelations rather than being merely rigid, efficient, and abstract. Its shadows, which are cross-hatched like sandal straps and constantly changing, offer another example of the patterning of nature. This passage expresses something of what Hopkins means by the word “inscape”: the notion of “inscape” refers both to an object’s perfect individualism and to the object’s possession of an internal order governing its “selving” and connecting it to other objects in the world. (For more on Hopkins’s notion of “inscape,” see the commentary on “As Kingfishers Catch Fire, Dragonflies Draw Flame.”)

The pricked eyeball makes a startling and painful image; in case the readers have not yet shared Hopkins’s acute pain over the felled poplars,

the poet makes sure we cringe now. The image suggests that when the trees disappear from sight, the ramifications are as tragic as the loss of our very organ of vision. The implication is that we are harmed as much as the landscape; Hopkins wants us to feel this as a real loss to ourselves. Not only will the landscape not be there, but we will no longer be able to see it—in this way, it really is as if our eyes were punctured. For Hopkins, the patterning of the natural world is always a reflection of God and a mode of access to God; thus this devastation has implications for our ability to be religious people and to be in touch with the divine presence. The narrowness of the industrial mindset loses sight of these wider implications. Hopkins puts this blindness in a biblical context with his echoes of Jesus' phrase at his own crucifixion: "Father forgive them, for they know not what they do."

Background of the Poet

Gerald Manley Hopkins was born on 28th July, 1884 at Stratford, Essex, England. He was one of the greatest poets of the Victorian Era (18th-19th Century social revolution). He burnt all his poems and did not write for many years when he decided to become a priest. His major themes were based on "nature" and "religion." He died on 8th June, 1889 at Dublin, Ireland.

Plot Account/Subject Matter

Gerald M. Hopkins was working as a priest's assistant in Oxford, England. On the 13th March 1879, he was moving around the north of the city, he came to the little village of Binsey. He was shocked to find that a row of aspen trees or a long line of tall trees along the River Thames had been felled. "All felled, felled, are all felled." He condemned the deliberate action of cutting down of some valuable tress in the village of Binsey. He compared the line of trees to a rank of soldiers. "Of a fresh and following folded rank." In the second stanza, there was an exclamation of sorrow, horror and sadness. "O if we but knew what we do, "when we delve or hew". This means that nature is fragile and any damage done to it will make nature to lose its beauty. Any attempt to interfere with nature is an act of irreversible destruction. "Where we, even where we mean", "To mend her we end her, "when we hew or delve." The unborn generations will not have knowledge of beauty of the countryside before humans thoughtlessly destroy it. "Only ten or twelve," "strokes of havoc unselve."

Themes from the Poem

- **Vandalization of Environment:** We can see the degradation of the earth and waste of natural resources. This was caused by rapid industrialization. Trees were cut down to give way for rural development.
- **Sacrilege:** The poet considers deforestation as a sacrilegious offence. He used Jesus Christ words to explain it when he said "father forgive them, for they do not know what they do."
- **Lamentation:** The poet laments or regards the actions of human beings towards the destruction of the environment in which they live.

Poetic Devices/Literary Terms from the Poem

- **Language:** The poem is complicated by unusual construction of sentences. Some words are used in special forms e.g. "unselve" (ruin, destroy), "especial" (special, important), "dandled" (dangled). "Felled" (deliberate and wanton destruction of aspen trees). In second stanza, there were punctuation marks which range from a dash, an exclamation mark, a colon to commas.
- **Repetition:** It is when words or phrases are used severally in poems. "The sweet especial scene," sweet especial rural scene" lines 22 and 24. "Ten or twelve, only ten or twelve" line 20. These were used to show that human beings should be more sensitive to nature and what is done to it.
- **Simile:** This is comparison of two things that share same features but are from different nature. The countryside is compared with the "Seeing Eye" lines 14-15 "that, like this sleek and seeing ball," But a prick will make no eye at all." This means that eye is a delicate thing and it should be taken care of properly.
- **Personification:** The transfer of the quality of animate object into inanimate object. Nature was considered as a woman. "Since country is so tender" To touch her being so slender." "Her" is used for countryside. The tree's shadows look like someone's leg with sandals on. Lines 6-8.
- **Alliteration:** This is the repetition of same sound in poetry. The following are examples: Quelled or quenched in leaves (Q,Q), Felled, felled are all felled (F,F,F) etc. These show how human beings abuse nature in countless cases.

- **Visual image:** This is the creation of mental picture in the mind of a reader or listener. The whole poem creates a visual image that poplars lining the river near Binsey had been cut down. “airy cages”(in providing shade). The entire picture of destruction is visual out by the words “delve or hew” (dig or cop down trees).
- **Biblical Allusion:** It is when reference is made to thing already known by a reader. The poet used Biblical allusion in Luke 23:24 “forgive them father for they know not what they do.” In the poem, we have “O if we but know what we do.” It means human beings are ignorant of the ecological implications when they ruin nature.

Exercise

1. List some “coinages” invented by Hopkins that are used in the poem.
2. What is the major theme of “Binsey Poplars”?
3. Describe the form and diction of Hopkins’s “Binsey Poplars.” How do these elements support the poem’s theme?
4. Examine the wanton destruction of nature as a theme in “Binsey Poplars.”
5. Comment on the influence of nature in the poem “Binsey Poplars.”
6. Who does the poet compare the trees to?
7. What is the poet’s final picture for you?
8. How does the poet feel about the trees being cut down?

CHAPTER

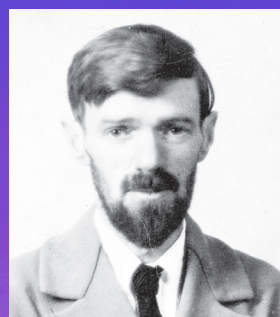


E10CH29

29

BAT

At evening, sitting on this terrace,
When the sun from the west, beyond Pisa, beyond
the mountains of Carrara
Departs, and the world is taken by surprise ...
When the tired flower of Florence is in gloom
beneath the glowing
Brown hills surrounding ...



D. H. Lawrence
1885–1930



When under the arches of the Ponte Vecchio
A green light enters against stream, flush from the west,
Against the current of obscure Arno ...
Look up, and you see things flying
Between the day and the night;
Swallows with spools of dark thread sewing the shadows together.
A circle swoop, and a quick parabola under the bridge arches
Where light pushes through;
A sudden turning upon itself of a thing in the air.
A dip to the water.
And you think:
“The swallows are flying so late!”
Swallows?
Dark air-life looping
Yet missing the pure loop ...
A twitch, a twitter, an elastic shudder in flight
And serrated wings against the sky,
Like a glove, a black glove thrown up at the light,
And falling back.
Never swallows!
Bats!
The swallows are gone.
At a wavering instant the swallows gave way to bats
By the Ponte Vecchio ...
Changing guard.
Bats, and an uneasy creeping in one’s scalp
As the bats swoop overhead!

Flying madly.
 Pipistrello!
 Black piper on an infinitesimal pipe.
 Little lumps that fly in air and have voices indefinite, wildly vindictive;
 Wings like bits of umbrella.
 Bats!
 Creatures that hang themselves up like an old rag, to sleep;
 And disgustingly upside down.
 Hanging upside down like rows of disgusting old rags
 And grinning in their sleep.
 Bats!
 In China the bat is symbol for happiness.
 Not for me!

29.1 INTRODUCTION

The nineteenth-century focus on romantic poetry still left the remnants of its effects in the poetry of the next century as issues on nature were always being treated. All the while, the modernist tendencies of most of the writers led them to contrast nature with the gloomy realities that were direct consequences of industrialization.

D.H. Lawrence wrote the poem at a time when English poetry was transiting from the romantic poetry of the nineteenth century to the modernist period which was the twentieth century. In “Bats”, Lawrence creates a poem that unifies both backgrounds by creating a poem about something in nature and describing his dislike for it in a modernist style. ‘Bat’ was published in an anthology entitled *Birds, Beasts and Flowers*. It was written during the period of Lawrence’s creative career where he focused his attention on animals, using them to examine human consciousness and sensibility.

Mankind reaction to and interaction with birds (bats) is somewhat highlighted by Lawrence who also registered his true feelings regarding the animal.

Setting – the place and time in which something takes place inclusive of the atmosphere

nocturnal – done, occurring, or active at night

bat – a nocturnal mammal whose forelimbs are adapted as wings. This flying mammal is also known as “Pipistrello” in Italy, which means little piper.

swallow – a small oscine black bird with short bill, long pointed wings and a deeply forked tail

serrated – having or denoting a jagged edge, sawlike

theme – the central message or main idea of a work

The poet, D. H. Lawrence wrote the poem “Bat” in which he expressed his feelings about the nocturnal mammal. He contrasts bats and swallows where one fades away to give way to the other at evening time. Bats being nocturnal can only see at night but are blind during the daylight hours.

His disgust for bats is shown when he references their appearance, sleeping habits and sound. He is completely repulsed by them.

His appreciation of nature comes out through personification, alliteration, assonance, and imagery.

TASK 1: Point of view

- Determine the poet’s point of view and cite textual evidence.
- Does the poet share his opinion throughout the poem? Explain.

TASK 2: Literary Devices

- Identify the literary devices implored by the poet with line examples.

TASK 3: Extension Task: Creativity

The poet shared his dislike for bats. Compose a poem in which you share your dislike about something.

Exercise

1. The attitude of the poet-persona toward bats in D.H. Lawrence’s “Bats” is that of
 - (a) Revulsion
 - (b) Veneration
 - (c) Admiration
 - (d) Indifference

2. In China, according to D.H. Lawrence, bats are symbols of:
 - (a) Death
 - (b) Birth
 - (c) Caution
 - (d) Joy
3. In Lawrence's Bat, the poet persona mistakes the bats for
 - (a) Swallows
 - (b) Pipistrelle
 - (c) Sparrows
 - (d) Owls
4. The attitude of the poet-persona to bats, in Lawrence's Bat is one of
 - (a) Satisfaction
 - (b) Reverence
 - (c) Hatred
 - (d) Repulsion
5. In Lawrence's Bat, the poet compares bats with
 - (a) Sparrows
 - (b) Swans
 - (c) Swallows
 - (d) Crows
6. Lawrence's Bat opens with the description of the
 - (a) Bats
 - (b) Scenery
 - (c) Scene
 - (d) Creatures
7. What is the setting of the poem "Bat?"
8. Describe the imagery of the poem.
9. Explain the author's perception about bats.
10. Later in the poem, what changed the poet's attitude and called them "a bunch of disgusting bats"?
11. According to the poem "Bat", the poet_____
 - (a) Rears bats
 - (b) loves bats
 - (c) abhors bat
 - (d) kills bat

12. The poem, “Bat”, by D.H.Lawrence is structured in _____ stanza
- (a) 5
 - (b) 10
 - (c) 15
 - (d) 17
13. According to the poet of the poem, “Bat”, the bat is a symbol of happiness in ____
- (a) Nigeria
 - (b) Eastwood
 - (c) Nottinghamshire
 - (d) China
14. Discuss the Poetic Devices used in the poem Bat.

UNIT

XI

AFRICAN PROSE

Learning Outcomes

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

- interpret different types of prose;
- appreciate and analyse prose using literary devices;
- demonstrate their understanding of Literature as a set of related system;
- analyse Prose using figurative expression;
- improve vocabulary development;
- enhance communication & innovative skills.

CHAPTER



E10CH30

30

SECOND CLASS CITIZEN



Buchi Emecheta
1944–2017



Second Class Citizen is a 1974 novel by Nigerian writer Buchi Emecheta, first published in London by Allison and Busby. It was subsequently

published in the US by George Braziller in 1975. A poignant story of a resourceful Nigerian woman who overcomes strict tribal domination of women and countless setbacks to achieve an independent life for herself and her children, the novel is often described as semi-autobiographical.



30.1 PLOT SUMMARY

At the beginning of the novel, Adah is a child of an Ibo from Ibuza, Nigeria, living in Lagos. She dreams as a young girl of moving to the United Kingdom. After her father dies, Adah is sent to live with her uncle's family.

She is able to stay in school in Nigeria and attain employment working for the American consulate as a library clerk. The compensation from this job is enough to make her a desirable bride to Francis (her now husband) and in-laws.

Francis travels to the United Kingdom for several years to pursue the study of law. Adah convinces her husband's family that she and the children also belong in the UK. Francis believes they are second-class citizens in the United Kingdom as they are not citizens of the country. Adah finds employment working for another library and pays for their expenses, while also providing primary care for their children.

Later, we see Francis become increasingly abusive and dismissive of Adah as she pursues becoming a writer.

30.2 CRITICAL RECEPTION

Second Class Citizen is well regarded as a story of overcoming struggle and of contemporary African life. On the novel's publication in 1974, Hermione Harris wrote in *Race & Class*: "Of the scores of books about race and black communities in Britain that had appeared during the 1960s and early 1970s, the great majority are written by white academic ultimately concerned with the relationship between white society and black 'immigrants'. Few accounts have emerged from those on the receiving end of British racism or liberalism of their own black

experience. On the specific situation of black women there is almost nothing. *Second Class Citizen* is therefore something of a revelation.

30.3 SUMMARY

Second Class Citizen by Buchi Emecheta is about the character, Adah Ofili, and her life struggles. The narrative's storyline is split into three sections. The first section recounts Adah's childhood and, subsequently, her desire to be educated. The second section depicts her marriage and her tribulations as a married woman. Finally, the final half depicts her life in London, where she faces racial prejudice and ongoing slavery at the hands of her husband, Francis.

The story begins with Adah as a small child in Nigeria in the 1950s. Adah Ofili, the main character, is the daughter of an Ibo from Iboza, Nigeria, who lives in Lagos. She was born around World War II. Because she is a girl, her family believes she does not require a western education, although her younger brother is sent to school.

Adah is brilliant, yet she knows at an early age that she wishes to be educated. She also wishes to move to the United Kingdom someday. Ignoring the fact that education for girls is less common in her household, Adah attends school in secrecy. Her parents thrashed her yet still allowed her to go. Adah was taken to live with her uncle's household when her father passed away. She discreetly enrolls in high school and, even after being thrashed for it again, earns a scholarship owing to her excellent entrance exam score.

Adah's family pressures her to marry when she reaches marriageable age, but she only agrees when she realises, she needs a spouse and a home to continue her education. She married Francis, a calm and nice man, and works as a librarian. Because of Adah's employment, the couple has a stable income at the time, and Francis comes to believe that she must work and support him.

Adah's suggestion that they go to England is accepted by Francis. He first studies accounting, and Adah persuades her in-laws to just let her accompany him following the birth of her second pregnancy. Adah realises in London that things are not quite as she imagined. Francis rented a home to reside in a disadvantaged area with other Nigerian immigrants, and warns her that they can't possibly expect anything

better since they are second-class people. The welfare situation is flawed, and the English Adah meets is frequently sloppy and crude.

Nevertheless, Adah's status plummeted as low and as flat as the ground in Liverpool, London, but nothing resembled her typical existence in Nigeria. Adah had to contend with racial prejudice, bad living conditions, and a slacker and abusive partner. She also had the obligation of feeding her five children while earning alone to support the family.

Adah lives as a second-class citizen in the UK, hiring a babysitter for her kids. She faces yet another problem when the babysitter mismanages and neglects her kids, forcing her to enrol them in a nursery. Adah and Francis are faced with eviction from their tiny house as the narrative progresses. They experience racial prejudice and are unable to stop it. Adah gets a job as a librarian to support her family. Her spouse lounges about, refusing to study or work while verbally and physically assaulting her. She becomes pregnant again and gives birth alone. She chooses to use the contraceptive covertly, however Francis catches her and beats her for it. Adah becomes expectant once more, and her husband becomes increasingly aggressive. She attempts to stand and fight, encouraging him to look for a job, and ultimately decides that she will not continue to support him since her kids come first. Adah seeks court intervention and requests protection; Francis is ordered to stay away from Adah and the kids and to pay child support.

While all of this was going on, Francis became extremely assertive to his wife, Adah, and the kids. Francis detests Mr. Okpara, a colleague Igbo in England, and tells him that a guy who just doesn't bother about his children's upbringing would soon realise that he has lost his masculinity. He is also disdainful of Adah's ambitions to become a writer. Francis's depravity reaches a pinnacle when he sets a fire to Adah's manuscripts for her book, which she identifies as her brainchild which turned out to be the beginning of the end. Adah left her marriage with nothing other than her kids and the fifth pregnancy.

30.4 SECOND CLASS CITIZEN CHARACTER LIST

Adah

The protagonist of the story is a smart and ambitious young woman from Nigeria who nevertheless falls for the propaganda that London offers opportunities for self-expression and independence that will

forever be denied her at home. When she finally makes it to England, however, she discovers its ugly racist and xenophobic character and quickly comes to see she is a second-class citizen. Yet she is not willing to embrace this reality, and continues to work hard to support herself and her children, as well as instill the children with pride and give them future opportunities. She pursues librarianship and writes a book, wrests the children away from their monstrous father, and continues her education and language studies, all the while navigating complicated welfare, health, and political systems.



Francis

Francis is Adah's husband whom she marries in Nigeria, as she is initially impressed by his quiet ambition. Once in England, though, Francis reveals his true, venal character: he is lazy, selfish, cruel, dissolute, spoiled, and privy to the worst patriarchal ideas. He becomes a Jehovah's Witness and thinks this means he does not have to do much to contribute to this life; he fails at being an accountant; and he destroys Adah's manuscript and essentially tries to ruin her life at every turn.

Mr. Babalola

Mr. Babalola is like Francis and Adah in that he emigrated to England from Nigeria in order to study, but enjoyed a different experience as a result of not being married at the time, as well as having a scholarship. Once the scholarship ran dry, however, Babalola lost all his friends as well as his financial independence. He is a neighbor of Adah and Francis and recommends Trudy as a child-minder.

Boy

Boy is Adah's younger brother. Following the death of their father, the family decides that the family's money would be best spent on sending Boy to school. Boy and Adah stay in contact when she moves to England (it is not clear to what degree) and he says he will give her his savings if

she will leave Francis and return to Nigeria. Adah considers his opinion very important, as they are all that is left of their family.

Ma

Ma is Adah's mother, with whom Adah has a troubled relationship.

Pa

Pa is Adah's beloved father who dies when she is young.

Mr. Cole

He is a "huge African, very young, very handsome," whom Adah considers a "real black man" because "His blackness shone like polished black leather" (11). He is the teacher at the school Adah sneaks off to, and encourages her to attend.

Lawyer Nweze

He is the accomplished Ibo lawyer whom all the Ibo people in Lagos tout as a prime example of their people's success.

Titi, Vicky, Bubu, Dada

They are Adah and Francis's children.

Mrs. Konrad

Adah's boss at Finchley Central, she is a Czech woman "explosive in her welcome and very, very friendly" with "wide hips, a wide waist, and a face like a flattened O" (43). She is very kind to Adah and buys her children Christmas presents.

Janet

She is Mr. Babalola's wife, a Cockney girl whom Babalola met when she was pregnant with another man's baby but fell in love with and took her as his companion. She is a friend of Adah at their first lodging in London.

Trudy

The child-minder for Adah's children, Trudy is a fat, slovenly, lying British woman. She wears too much makeup and has dyed hair, and Adah considers her far beneath her. She knows Trudy sleeps with Francis but she does not care as long as the children are cared for—

which they are not. She reports the rude and ignorant woman to the children's officer and Trudy has her license revoked.

Miss Stirling

She is the children's officer whom Adah implores to find her children a place in the nursery; this only happens once Vicky gets very ill.

Mr. Noble

He is an old Nigerian man who came over in the first wave of immigration, hoping to become successful and then return to Nigeria and rule in the vacuum of colonialism. He failed, however, and remained in England. He attained notoriety by acting the fool and the "other" for the whites, who gave him the nickname of "Mr. Noble." After a workplace accident, he took his compensation and bought an old house, where he lived with a white woman, Sue, and their children. He rents it to tenants, which he has trouble finding, but Adah and Francis start to live with him as a last resort. He looks like a witch doctor, Adah thinks, a wizened face, keen eyes, a bald head, and a strange voice.

Sue Noble

She is Mr. Noble's English wife. A pretty and kind low-class woman, she welcomes Adah and Francis as tenants (but sleeps with Francis).

Dr. Hudson

She is Adah's obstetrician who recommends she go to the hospital.

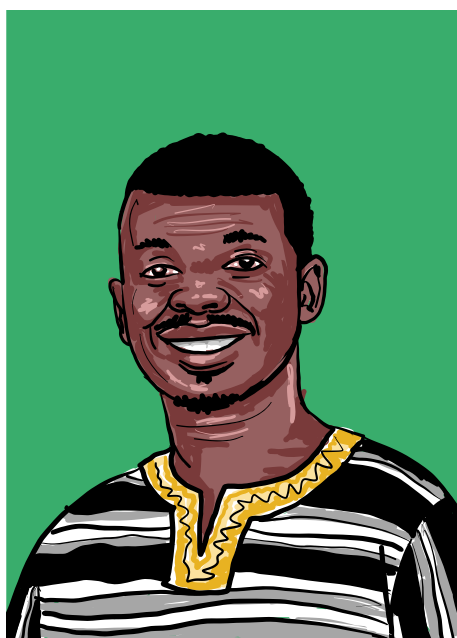
The Sleek Woman

She is a pretty, young "sleek" woman in the maternity ward next to Adah. Adah is envious of her, for she has a handsome husband who loves her very much. She is of a higher class than Adah, and Adah knows they would not talk outside of the ward. Adah learns this woman died a few days after leaving the hospital.

30.5 SECOND CLASS CITIZEN THEMES

The Plight of the Oppressed

The title of the book itself indicates its overarching theme. As with much of the author's body of work, this novel is concerned with exposing the difficulties of being part of an oppressed societal group—in this



case, an African immigrant to the UK. The groups comprising the oppressed are hardly limited to just one single identifier, as the forces of oppression are realized in the form of racism, misogyny, class, and xenophobia. Emecheta's tone is one of empathy and understanding toward those whose lives are constant struggles against entrenched powers.

Marriage as Tyranny

The portrait of marriage presented in the novel is anything but the fairy-tale, happily-ever-after illusion of romance. Marital bliss is secondary to marital disturbance as the course of true love is permanently obstructed by patriarchal

domination and the desire to subjugate the wife which only ever serves to engender feelings of regret and resentment in the wife toward the husband. The inevitable paradox is that both unsuccessful and successful rebellion of the oppressed party engineers a tearing apart of the social fabric that marriage as a contractual endeavor is intended to reinforce.

Anti-Immigrant Prejudice

Focusing on British policies in particular, the novel is an unblinking presentation of how deep and widespread anti-immigrant feelings run among the natives. The story reveals the country—but especially London—to be a festering boil of racial hostility that may be revealed explicitly and without shame or may be expressed in more repressed ways that fail in the effort to hide the true feelings of those who may feel compelled to present a more accepting and empathetic façade. The message is that Britons are inherently undesiring of any foreigners interrupting their way of life, but are far more likely to be vehemently so when the foreigners arrive from cultures dominated by darker pigments in their skin.

Motherhood

Adah is a fierce mother, protective of her children and always advocating for their safety and selfhood and trying to instill pride in their Blackness. She wants a career, yes, but she is unequivocally devoted to her children. She has an instinctual understanding of what they need and want, though she often struggles to be the sort of mother she wants to be in this foreign land of London. Adah also sees motherhood through a feminist lens—as a choice women should be able to make, evinced in how she seeks contraceptives and abortion pills in order to control her reproductive abilities.

Feminism

The feminist lens with which we may want to regard the novel is anachronistic, but that does not mean Adah does not evince qualities, characteristics, and behaviors that point to a feminist ethos. She wants to balance motherhood and a career; she wants to make choices about her own body; she wants to develop her own identity. She is an imperfect feminist model in terms of her marriage to Francis, who is unequivocally an abuser, as well as her lack of interest in supporting other women, but overall we can analyze many aspects of her character in terms of proto-feminism.

The Welfare State

Britain's welfare state comes under Emecheta's keen gaze in this novel. Sometimes it seems to function well enough, and Adah benefits from its offering. However, it is also depicted as problematic, especially for women and immigrants (of which Adah is both). As a woman, Adah is subject to rules that privilege male control over women, and as an immigrant, Adah has to deal with the immensity of the system without much help at all.

Race and Class

Britain is typically viewed as a place that struggles more with class than race, but for immigrants, those two categories are inextricable. Adah and Francis's Blackness precludes their getting affordable housing, as well as dictates how they are generally treated. It initially pushes them into a lower class, though Adah's tenacity and intelligence help propel the family forward a bit. Adah struggles with the conflation of race and

class, for she cannot fathom how she has to inhabit the same spaces as people who would have been servants of hers back in Nigeria.

30.6 SECOND CLASS CITIZEN METAPHORS AND SIMILES

The British (Simile)

Like any society, British people probably do not have a really good idea of how they come across to foreigners. No matter how much the stereotype of a stiff upper lip pervades media representation, it is difficult to imagine that they fully grasp just how accurate this stereotype seems to outsiders: “England is a silent country; people are taught to bottle up their feelings and screw them up tight, like the illicit gin her parents drank at home. If you made a mistake and uncorked the bottle, the gin would bubble out” (97).

Adah’s Guide to Life (Simile)

Adah’s philosophical outlook and guide to life comes early in the text. She does not say it out loud and instead merely thinks it to herself, but it guides her conduct thenceforth: “She remembered what she had told her mother-in-law the very night before. We shall only stay a year and six months. The poor woman had believed her. That was life, she said to herself. Be as cunning as a serpent and as harmless as a dove” (34). These two animals are effective ways to convey the dual sides of Adah’s behavior, both of them being classic symbols of wiliness and peace, respectively.

Romance (Simile)

Almost the entire novel features Adah trying to come to terms with her marriage, and here she uses a simile to express her feelings: “Adah, from the day of her registry marriage, had seen the romantic side of her life being shattered, like broken glass, about her” (28). The simile depicts her marriage as fragile and then destroyed, incapable of being put back together again.

New Lodgings (Simile)

Adah is thrilled to be in England, but she isn’t quite ready to be a second-class citizen and to have to live in rundown lodgings with people she considers inferior to her. Yet, Adah will do what is best to survive, and Emecheta writes, “She swallowed it all, just like a nasty pill” (38).

Francis's Mind (Metaphor)

Adah is disappointed to see she is a second-class citizen, but she is also disappointed to learn Francis has adopted that idea as well: “Francis’s mind was a fertile ground in which such attitudes could grow and thrive” (58). He has decided his Blackness makes him inferior, and acts accordingly. Adah uses this metaphor to suggest that Francis has an impressionable mind and is incapable of thinking better of himself.

30.7 SECOND CLASS CITIZEN IRONY

British People (Situational and Verbal Irony)

Adah finds it ironic that a woman such as Trudy is of a society that putatively values “law and order” when she so flagrantly breaks the laws of caregiving: “Now, she was not even given the joy of knocking senseless this fat, loose-fleshed woman with dyed hair and pussy-cat eyes. She belonged to the nation of people who had introduced ‘law and order’” (66). Trudy is careless, negligent, and essentially bilks Adah of her money and does not take care of her kids. The second-class citizens are the ones the British would see as lawless, but it’s actually Trudy.

Francis (Verbal Irony)

Adah is unimpressed with many aspects of Francis’s personality, and has a keen way of pinpointing his flaws. Here, she observes: “He was always disappointed in human nature when it refused to bend to his wishes” (68). Her tone here is ironic and sarcastic, as of course human nature is not going to care what Francis thinks or does, so there is no point getting disappointed.

Discrimination (Situational Irony)

In the quote “Adah could not help wondering whether the real discrimination, if one could call it that, that she experienced was not more the work of her fellow countrymen than of the whites” (70), Emecheta posits that Blacks in England are more susceptible to discriminating against their countrymen than the whites are, which would seem counterintuitive since the former are all second-class citizens.

Mr. Noble (Situational Irony)

The character of Mr. Noble is a fascinating one, and his name is of particular interest to Adah: “He was given that name when he came to England, when he became a second-rate person, when he became second-class” (81). He gets that name because he acts in a infantilized, exoticized way, pandering to stereotype and engaging in debasing behavior to amuse the whites. They call him “Mr. Noble” when he is anything but.

30.8 LITERARY ELEMENTS

Setting and Context

Nigeria post-independence; United Kingdom in the 1960s

Narrator and Point of View

Third-person narrative

Tone and Mood

Tone: earnest, straightforward, passionate, anxious, tense

Mood: hopeful, stressed, determined, dreary

Protagonist and Antagonist

Protagonist: Adah; Antagonist: Francis, Trudy

Major Conflict

Will Adah make it in London? Will she become a librarian? Will she come to terms with her marriage or end it? Will she be a “second-class citizen” or elevate herself?

Climax

Francis publicly shames Adah for getting the cap, leading her to decide the marriage is over.

Foreshadowing

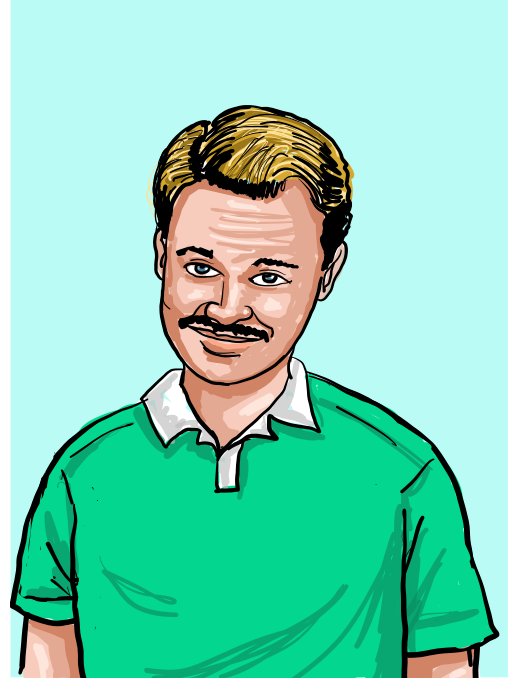
Adah and Francis’s wedding being a “hilarious” affair and having issues with the rings foreshadows the later turmoil in their union (24).

Understatement

“The child is sitting there pretty. It did not come out as you made me believe it was going to” (154) is an understatement for Adah’s abortion pills not working.

Allusions

1. Rip van Winkle (16).
2. Numerous allusions to the Bible, including Adah's reference to Jesus saying not to steal (21), the sower of seeds (80), the eye of a needle (47), and Lot's wife at Sodom and Gomorrah (104).
3. Calling their children Kennedy and Jacqueline is a reference to JFK and his wife, the American President and First Lady (25).
4. "Alice, in Lewis Carroll's fantasy, weeping away like mad" (31) is a reference to the novel "Alice in Wonderland."
5. Christian in *Pilgrim's Progress* is a reference to the main character in the allegorical novel by John Bunyan (55).
6. "just like Caesar dismissed his wife's dream about the Ides of March" (55) is a reference to the betrayal and murder of Caesar that took place in ancient Rome on March 15th.
7. The Shakespearean quote of "Cowards die many times before their deaths" is from "Julius Caesar" (128).



Imagery

The imagery of the text primarily centers on weather and lodging, done in order to reflect Adah's mindset and condition of life (i.e., the gloominess of London is mirrored in her anxiety and sadness) or connote the social/racial divide that exists (i.e., Pa Noble's small, derelict house amidst nicer homes owned by whites).

Personification

1. "The wildness in her eyes had a way of betraying her" (21).
2. "Pa, I'm in the United Kingdom, her heart sung to her dead father" (35).

3. "The hunger that held the two sides of one's stomach and squeezed them so tightly that the owner of the stomach would whine and rumble in its agony" (57).
4. "These thoughts chased each other through her mind" (61).
5. "The world would not see her now, the world would not know whether she had a hospital dress or her own dress" (119).
6. "her mind was crying for someone to listen to her" (157).
7. "Adah waited for the Law to come for her, but the Law did not" (161).

Exercise

1. How did Francis influence Adah in second class citizen?
2. How does Francis contribute to the changes in Adah's character in the novel?
3. Write a 150 word essay on the changes in Adah's character.
4. How did Adah earn the nickname "Igbo Tigress" from her mates?
5. Why did Adah stammer in the Clerkenwell Magistrate's Court?
6. Discuss the theme of domestic violence in Second Class Citizen.
7. Discuss the domestic violence perpetrated by Francis and its impact on her.
8. Identify and discuss the "forms of domestic violence meted on Adah by Francis.
9. Explain the underlining causes of Francis' violent behavior.
10. Would you let such causes influence your behavior? If no, how will you resist? If yes, why would you?
11. Explain what Adah decide to do while she is recovering from having her fourth child?
12. What does Adah ask her doctor to do at the beginning of Chapter 12?
13. Why did Adah compare Francis to Mr. Eke?
14. What did Adah compare the houses she saw on her arrival in Liverpool to?
15. What was the most important reason Francis kept Adah as his wife?
16. What two things did Adah do to fool the doctor who examined her for her first job in England?

CHAPTER



E10CH31

31

UNEXPECTED JOY AT DAWN



Alex Agyei Agyiri



Learning Objectives

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

- examine the impact of governmental policies on people's lives;
- outline the impacts using cause-and-effects charts.

Content Vocabulary

- alien;
- compliance;
- revolution.

31.1 LESSON INTRODUCTION

Unexpected Joy at Dawn written by Alex Agyei-Agyiri is an African prose selection for the Literature in English WASSCE 2021 – 2025 examinations.

The story is linked to the “Aliens Compliance Order” of 18 November, 1969 under Abrefa Busia, and “Ghana must go” in Nigeria in 1983 and June 4th Revolution uprising in 1973 – 81.

In the early twentieth century, Nigerians and Ghanaians were well-established in one another countries and were major contributors to the socio-economic development of each.

Unexpected Joy at Dawn is a tale of two countries, their slightly different administrations, policies and the stringent hold they had on the citizens of both countries. It narrates the stories of two siblings, Mama Orojo and Nii Tackie, both separated by their surrounding circumstances and the unrelenting struggle to reunite, which births the entire story.

The novel is set concurrently in two West African countries: Mama Orojo's exploits and actions in Nigeria and Ghana; and Moses Nii Tackie Bi Akrong Na Bii's actions and inactions in Ghana and later, Nigeria.

The lesson will focus on the impact of the “Aliens Compliance Order” and the “Ghana must go” orders which captures the unstable political and economic situations of the late 1960s through the late 1970s and early 1980's. It is a period of economic gloom and extreme hardship. How did it impact the lives of citizens and aliens alike in Ghana and Nigeria principally although other West African countries were involved as well; Togo, Burkina Faso and Ivory Coast.

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Economic Gloom Hareton Earnshaw: Ghana

- Withdrawal from circulation of the fifty cedis notes, the national currency highest denomination. A lot of people were left penniless.
- All savings in banks above fifty thousand cedis were frozen
- Withdrawals needed clearance from the Attorney General’s Department
- Shortage of fuel turned people into human caravans
- Daily struggle to buy basic necessities – milk and sugar
- Corrupt practices flourished by civil servants and business people
- People fled to Nigeria including the highly qualified
- Severe drought in 1984 led to food shortage, exports of cocoa, timber and gold hit a record low due to economic downturn

- Border closure by Cote d'Ivoire, Togo and Burkina Faso
- Economic mismanagement by military leaders
- The youths unexpectedly placed in high positions of responsibilities – inadequately equipped
- The environment was engulfed with filth and also political, social and moral rot
- A period of panic due to the economic crisis
- The Central Bank issued several directives trying to control inflation
- Naked hardship and economic mismanagement – everything at a standstill, citizens are frustrated, hope is lost and nobody to turn to

During the period of exodus in Ghana, Nigeria had discovered oil in commercial quantities and their economy was faring well. Therefore, a lot of Ghanaians went there for a better financial and economic freedom.

Nigeria Hareton Earnshaw: Oil Boom

- 1983 deportation order “Ghana must Go”
- Other Africans are being treated as slaves due to the post-colonial slavery mentality all in the name of nationality
- Nigeria is obviously under a military junta, presumably General Muhammadu Buhari's regime when illegal immigrants, chiefly Ghanaians, were thrown out of the country in large numbers. From Nii Tackie's viewpoint, this is a payback for a similar thing Ghana did some fourteen plus years before when he became separated from his family
- Foreigners are treated as nothing and always on the run
- The deportation of illegal immigrants called “aliens” led to high loss of lives and properties

To make matters even worse, over 1 million Ghanaians were sent home from Nigeria.

Characters:

Massa Awo Sika — the wife of Nii Tackie

- Terminally ill and represents the living physical model of the political, social and moral rot. She symbolizes a dying nation, a nation which at the moment has neither the capacity nor the decency to contain its own people.
- Bears her deadly sickness with grace, bravery and calmness
- Massa is the only reason why Nii wants to stay in Ghana

- Succumbs to her illness and Nii deposits and leaves her body at the mortuary

Moses Nii Tackie — Massa's husband who is desperate to find a cure for his ailing wife

Assistant Bank Manager of Expense Bank, Secretary of the Susu Credit Union and works part-time jobs to supplement his salary but was still indebted to the bank and was constantly late for work

Suffers emotional break down due to his wife's illness

Born and educated in Ghana, but is considered to be neither a Ghanaian in Ghana because of his tribal marks nor a Nigerian in Nigeria

Unfortunately, he is not accepted as a Nigerian because of his inability to speak the language and comports himself as a Ghanaian

Identity crisis at a crossroad because he is Ghanaian by birth and Nigerian by ancestry, but not accepted as a in either country

Massa's death opens the way for Nii to leave Ghana for Nigeria in search of his family

Deposits Massa's body at the mortuary and leaves due to the lack of money

Travels to Nigeria after Masa's death, but must pass through Togo and Benin borders and have to pay bribes to the guards before being allowed into Lomé

Self-assured that his Yoruba tribal mark and family name will be resourceful in tracing his root to his family at Ijasse

He and his friends are victims of crooked agents, thieves, guides, policemen and immigration officers

Arrival in Nigeria coincided with the Nigerian deportation order asking all foreigners to leave within two weeks

His belief in democracy as the only way to nation-building and not military regimes; a system of government where the citizens exercise power by voting, direct democracy, the citizens as a whole form a governing body and vote directly on issues and in representative democracy, the citizens elect representatives from among themselves

Nii and Aaron worked on a farm under an uncompassionate caretaker and this made them run away

Idem reports Nii and Aaron as robbers and they are met with cruelty wherever they go

Nii realizes it takes more than a family name to claim citizenship even in his ancestral home of Ijase

Nii and Aron finally meet Joe and Mama

Aaron dies

Mama Olu Orojo – a successful business woman and a devout Christian.

- She is the treasurer of the Amen Kristi Church and is committed to the work of God
- Her business prowess enabled her prefinance contracts
- She takes advantage of the oil boom in Nigeria and was awarded six contracts under “Mama Sansi Group of Companies”
- She travelled to Ghana to find relatives including Nii who is her brother
- Mama visited Awisa and gathered information from the queen mother because no one knows her in the village and their village history is almost lost
- She gets duped by unscrupulous Joe who is a shady (crooked) businessman
- She locates Massa’s body and gives her a befitting burial
- She is determined to marry Joe who is not a member of her church, Amen Kristi and not a Nigerian
- Rescues a baby from a blazing fire and the Chairman from a burning bus
- Her selfless acts prove that tribal prejudice, racism and gender have nothing to do with life

The Amen Kristi Church – a Christian church where Mama is a staunch member

- Church leaders resulted to tribal biases as an excuse to stop Mama from marrying Joe a Ghanaian rather than Tom Monday a Nigerian
- Its vote against Mama’s marriage to Joe is not based on Biblical facts but prejudices – the church has now become a place of exclusion
- Ibuk and some members were killed in a fire showing that accidents know no color and nationality
- Due to Mama’s act of bravery, the church realized its mistake

Joe Owura Ku—an unscrupulous businessman

- He had a cartel of crooks that was aided by operatives of the state security apparatus
- Joe and his friend Tally O are wanted criminals
- Their cartel business is under security scrutiny and are afraid to visit the minefield
- He helps mama, promises to aid her in her search for Nii, bury Massa and proposes marriage
- Joe believes love is natural and can convert a person

Tally O — a wanted criminal and Joe's friend

- A crooked gold dealer and illegal miner
- Was killed by the guards in the minefield

Linda — a typist working at the Bank

- Wants an affair with Nii only because she needs a visa to join her husband in London
- She can use Nii to get to Nigeria to apply for a British visa

Marshark — an escapee prostitute in Nigeria

- Wants to free herself from prostitution which was forced on her by hardship
- She wants to get married as a form of settlement in life
- Having sexual affairs with young boys and old men alike much to the dislike of Nii
- She is dying and can not be taken to the hospital because all of her friends including Nii do not have the appropriate alien papers
- She dies from her illness

Old Man – the Susu Boss

- Leader of the susu club
- Vanishes with market women money leaving his wife and children behind
- Life in the deportation camp in Nigeria was extremely harsh and he committed suicide

31.2 SUMMARY

The Unexpected Joy at dawn is set within two West African countries, Nigeria and Ghana. A part of the plot in the book takes place in the

suburbs in Lagos in Nigeria and the other one in Accra, Ghana. This refers to the physical location of the novel. No literary text is completely independent of context and society. Each work of fiction is in one way or another affected by the diverse circumstances in society. The *Unexpected Joy of Dawn* is not an exception. It could easily be categorized as a historical novel due to the fact that it is based on two major historical instances.

Chapter 1

It's 4 am on a Monday morning in Accra, Ghana. A young man walks into his room to meet the seemingly lifeless body of his lover. The young man, Nii Tackie, is overwhelmed by panic and fear at the thought that Massa has stopped breathing. His screams attract the attention of his neighbours. In between the tension, he remembers the doctor's words on Massa's ailment. The doctor had told him Massa has only a few months to live more. Weeks before, a friend had suggested he consult an herbalist; having in mind, Odeefo Nkansah's "God is beyond Science" at Gomoa Dago. Massa's ailment is a very serious one.

Nii Tackie is relieved when he realises that Massa still breathes. The ailing lady tries to smile in spite of her pain. She is concerned about the expenses incurred on her treatment. Nii Tackie tries to conceal his indebtedness from her despite owing outstanding debts in the bank where he works. He informs her of his friend's suggestion on going to an herbalist.

Nii Tackie goes out to empty Massa's chamber pot into an open drain. On the street, there are sounds of gunshot; a sign of insecurity in the streets of Accra. Worried of being hit by stray bullets, he hurries back into the room after disposing Massa's excrement. He sits by the table beside Massa's bed and sleeps off.

Chapter 2

It's 8 am that same morning in Illera, Nigeria. Mama Orojo and Ibuk are on an evangelical mission in the town. The two women are both members of the Amen Kristi Church. Mama Orojo becomes nostalgic at the sight of an immigration officer. When asked by Ibuk on why she keeps staring at the immigration officer, she says:

Then, Mama Orojo tells Ibuk about the past she is reminded of. Fifteen years before, Mama Orojo came to Lagos from Ghana when the

Ghanaian government passed a law that all aliens without resident permits should leave. This was sometime during the Nigerian civil war. Her grandparents had migrated to Ghana many years before. Mama Orojo left Ghana with her parents, leaving behind her grandmother and brother. On the way to Nigeria, her parents died. She was left with no family. In Nigeria, she struggled with the little money on her to make a name for herself; a thriving construction industry and a confectionary store being what she has to show for it.

Their evangelical mission in the town is not as fruitful as they want. Many people show little interest for fear of the Sahm brotherhood.

Mama and Ibuk move to Tom Monday's house, an elderly man to whom they've preached the gospel. Tom Monday is a widower with two children. His daughter, a twenty-eight year old lady, holds contrary views to him. He claims she has been influenced by her husband, a man of the Sahm (a politico-religious brotherhood). Mama flips through the pages of her bible as she prepares for a session with Tom.

Chapter 3

This chapter shuffles between Lagos and Accra. In Lagos, the authorities are deliberate on their expulsion of aliens from Nigeria. The government of the day has also embarked on a TOTAL WAR AGAINST WAYWARDNESS. It's five days to the 25th deadline given to every alien to leave the country. Movements on the street are evident of the compliance to this deadline. The aliens are leaving with their belongings.

The setting changes to Ghana where Massa and Nii Tackie are in the middle of a chit-chat. Massa is obviously lively and better than her sickly version portrayed in the first chapter. Massa asks Nii Tackie how many cocktail parties he had attended. The reader learns of how the two lovers had first met in a cocktail party. Massa calls him by the sobriquet she had given him, "my young banker".

Nii Tackie tells Massa of another cocktail they are having at the moment; one he describes as "SPECIAL" and has just the two of them in attendance, away from the world.

It is evident that the duo loves each other passionately. Nii Tackie feeds her with porridge made from the corn dough given to him by Linda, a junior colleague at work. Nii Tackie wishes Massa could keep up with her new mood and strength.

Chapter 4

It's 10 am on Tuesday morning in Accra, Ghana. The reader learns of Nii Tackie's everyday working schedule and the dearth of experienced and competent hands in Ghanaian various sectors (education, banking, etc.) owing to the exodus of many citizens to other countries.

This chapter chronicles the experiences of the early days of Jerry Rawlings' revolutionary government and its various reforms. It also bores into Nii Tackie's everyday activities; his work at the bank, his part-time teaching job and his job as a credit collector for Susu Credit Union. He does these part-time jobs to supplement his salary and offset Massa's hospital bills.

Despite his young age and little experience, Moses Nii Tackie has risen to the post of the Assistant Manager of Expense Bank.

At Expense Bank, he and the bank manager examine some applications submitted for loan grants. Among these applications is Aaron Tsuru's Ant Hill Project. Nii Tackie roots out for Aaron's Ant Hill Project because of its creativity and capacity to solve the high building cost in the country. But his profit-oriented boss dismisses the project with the claim that the bank policy does not support such projects. Nii Tackie tries to make his boss see the benefits in the project but the Manager refuses to yield. Linda, a typist in the bank, brings in the newspapers. Right in the news is the expulsion of aliens happening in Nigeria; about three million of them, out of which two million were Ghanaians. The bank manager swears (in a way that suggests he has Nii Tackie in mind) that if he has his way, he would sack all aliens in the bank in reprisal.

Nii Tackie fears the repetition of what happened in Ghana fifteen years back. Nii Tackie fears he would one day be expelled from Ghana. Though he was born in Ghana, given a Ga name and bred in Ghana, he is still considered an alien by virtue of his tribal marks and Nigerian parentage.

Due to the harsh economic realities, Nii Tackie has always longed to go to Lagos but Massa disapproves of such decision. Nii Tackie hopes Massa's get better so they can reach a consensus.

Linda pesters Nii Tackie to come to her place. But Nii Tackie tells her he is not ready at the moment.

Nii Tackie hurriedly leaves the bank before closure for a three-storeyed remedial school where he teaches students Economics in preparation for their G.C.E. examination. He walks some five kilometres to the place.

He gets there late. The headmaster complains about his lateness and his breach of contract he signed to teach the students. Nii Tackie requests for the rescheduling of his classes to late afternoons for convenience.

Nii Tackie proceeds to the market to collect ten cedis per trader as susu for Susu Credit Union. The market is near empty and a drought is setting in. There is scarcity of petrol and the roads are bad. The government's withdrawal of fifty cedi denomination from circulation is taking its toll on the market women. A particular woman whines, at the sight of Nii Tackie, of losing ten thousand cedis as a result. Another trader, Auntie Joe, died of heart attack from losing forty thousand cedis.

Nii Tackie goes to the house of Susu Credit Union leader. He learns that the boss has absconded to Nigeria in search of greener pasture, after he has embezzled the Union's money. The escapee leaves no money for his family to survive on. Nii Tackie is also informed the Secretary of the Union is gone too which automatically puts Nii Tackie as the only one of the union left. Out of pity for the forsaken family, Nii Tackie gives the only ten cedis he had in his pocket to the wife of the chairman.

Nii Tackie returns home to find Massa moaning. She has vomited on her clothes. He starts to clean her mess.

Chapter 5

Back in Lagos, Mama Orojo and Ibuk are still in a session with Tom Monday. The elderly man seems to have interest in Mama Orojo. The conversation has become interesting. It has shifted from gospel to business talk. Both Mama Orojo and Tom Monday talk about their business empires. Had Mama Orojo not come to him as an evangelist, Tom Monday would have proposed to her immediately.

Ibuk wades into the conversation and brings them back to the reason for their gathering. They discuss death and its causes, and eternity. At the tail end of their conversation, Tom Monday tells Mama Orojo he would be in Lagos that week while the latter says she would do the best she can to meet him on his visit.

31.3 CHARACTERS

Major Characters

Moses Nii Tackie

He is a young university graduate, studied accounting, and works as an assistant manager at the Expense Bank. He is born Ghanaian as all records of him bear his Ghanaian name but the three tribal marks on his cheek give him away as a Nigeria if the to run a tribe. He is married to Massa and incidents in the novel portray him as a caring, loving, and faithful husband. For instance, he refused to have sexual intercourse with Linda even when she throws herself at him.

Nii was separated from his family, who returns to Nigeria fifteen years ago after the Ghanaian government asks all aliens to leave the country. His both parents died on their journey to Nigeria, while Mama Orojo, his sister is his only surviving relative.

However, his double identity makes him live in fear in Ghana, and when his ailing wife, Massa died on their way to get spiritual healing, he decides to return to Nigeria to reunite with his sister.

Nii is also a hardworking young man that confronts harsh economic reality by engaging in part-time jobs to offset its effect on his salary as an assistant manager. Even when he crosses to Nigeria he picks up numerous menial jobs to sustain himself and since the time he arrived in Nigeria was when the Nigerian government has asked the aliens to vacate the country, he constantly faced the difficulty of his double identity and his inability to speak any of Nigerian languages makes him always be seen as a Ghanaian.

Nii is one of the protagonists that joins the two parallel stories in Agyei-Agyiri's "Unexpected Joy at Dawn". Being a crucial character, his accidental appearance before his sister, while he was been pursued as a suspected criminal, brings about the resolution of the central conflict in the novel.

Mama Orojo

Mama Orojo is the only surviving relative of Nii Moses Tackie. She relocated to Nigeria with their parents when the Ghanaian government asked all aliens to leave their country leaving Nii behind. Unfortunately, both parents died on the road to Nigeria. She is a buxom single lady who

faced a lot of difficulties settling in Nigeria after she lost her parents on their journey to Nigeria. Against all odds, she builds her business and becomes very prosperous and influential with a thriving construction company and a confectionery store. She is a believer and an active member of the Amen Kristi church and participates in the church evangelism outreach.

Mama's first journey to Ghana in search of her brother, Nii Moses Tackie, was not successful on her primary purpose to Ghana, but she met Joe Boye who introduces her to gold business and later becomes her husband. Mama is brave and displayed her courageous will when she jumps down from the burning house to save a baby during the religious riot at Egba, started by the Sahm sect. Mama becomes elated when she accidentally meets her brother who she had embarked on a two times journey to Ghana in search of him right in her compound.

Joe Boye

Joe Boye is also known as Owura Ku, he is thirty years old and a father of two children from two women whose families were not willing to encourage these women to be joined with him legally. Joe had his difficult shares of life. First, he was once an apprentice to a tailor at Oda and when his master closed down the shop, he leaves for the city where he ended up becoming an illegal gold mining business with his friend, Tally O. Joe became independent from Billy, the man that introduces him to the illegal mining business after like a month on the job.

He was introduced to Mama Orojo by a police corporal at his office on the sixth floor of the Beyeeman building. Afterward, Joe became a reliable friend to mama and his unflinching support to Mama on her trips to Ghana is commendable. He proposes to Mama with a gold ring and Mama accepts with an affectionate glee.

Massa Awosika

She is Nii's ailing wife whose sickness appears to be intractable. She is just twenty-two years but she is bedridden till her death on their way to get spiritual healing at "God is beyond Science". Massa had been an intimate friend to Nii from their school days and this explains the reasons Nii remained faithful to her when she was alive and even when she dies. She is a good and loving wife, she cares about her husband's financial and psychological wellbeing, and being a firm believer in

the philosophy of Pan—Africanism, she believes Africa is home for all Africans that when she sees that her husband is worried about the fate of aliens in Ghana, she tries to calm him down and encourages him to stay in Ghana.

Aaron Tsuru

Aaron is a young brilliant scientist and the brain behind the Ant Hill Brick. He has a Ph.D. and a diploma in Project Management, a former lecturer at the University of Ghana where he received a certificate of honor. He met Nii when he first visited Expense Bank to seek financial support for his project. However, all the documents presented didn't meet the bank's stringent policy for giving out loans. Nii tries to help yet the bank denies him the loan. He leaves Ghana out of the frustration he encountered at the bank. He later meets Nii again at the border when they were trying to illegally cross the border to Nigeria.

Aaron dies when he falls from the uncompleted building when they were running from people who had mistaken him and Nii as robbers.

Minor Characters

Ibuk

She is a friend to Mama orojo. She is a member of Amen Kristi Church and a regular partner to Mama on evangelism mission. She is in support of Mama's decision to marry Joe but she was not allowed to vote. She died during the religious riot in Egba, Lagos.

Tom Monday

Tom is a widower who resides in Illere. We had an encounter with him when Mama and Ibuk had gone to evangelize to him at his residence. He secretly admires Mama and when he finally proposed to her, it was rather too late. He played a major importance towards the resolution of the story, because he was the one who hinted Nii that he looks like he had befriended and also tells him that Mama lives at Ijase.

Tally O

Tally o is Joe's intimate friend and a partner in their illegal gold mining business. He is also known as Daga. Tally O is a hardened criminal that has a persistent record of being wanted on the police list but he keeps changing identity from one crime to another. He met his doom on their

last illegal mining trip. This deadly trip almost claims Joe's life too but it was a turning point for him to turn a new leaf, but Tally O never had that opportunity.

Paleo

Paleo is a ruthless immigration officer. He is in charge of other immigration recruits whose job description is to put aliens in checks. He arrested Nii and Aaron and takes them to Illere for them to work on his farm. His wife died in the fire accident during religious riot at Egba but his child was saved through Mama's heroic response.

Headmaster

He is a retired educationist from the government service. He runs a remedial school for students who want to improve upon their 'O' and 'A' level grade. The school runs in the afternoon so why Nii can pick a teaching job on some days after his banking job.

31.4 ABOUT THE AUTHOR

Alex Agyei-Agyiri is a **poet, playwright and short story writer**. He was born at Adamorobe in the Akwapim South District of the Eastern Region of Ghana. He is a product of the University of Ghana, Legon, and a legal practitioner. His works include the award-winning poems, "Passover", "Ancestral Faces" and "This Death Call".

He has previously won the BBC Arts and Africa Poetry Award, the Ghana Association of Writers' Literary Prize and the Valco Award for Literature.

Task 1: Analysis

Direction: Examine the impact of the compliance order and the Ghana must Go orders.

1. What led to the compliance order?
2. How did the citizen fare during this period?
3. What were the results?
4. Connect this period in Ghana to a period in Liberia.
5. Were the citizens of Liberia impacted in the same way? Explain.
6. Why did Nigeria declare the "Ghana must Go" order?

7. How does governmental policies impact the lives of citizens and non-citizens?

Task 2

Use cause-and-effect charts to outline the impacts for each country.

Exercise

1. What are the main points in the prose "Unexpected Joy at Dawn"?
2. What is the point of view in "Unexpected Joy at Dawn"?
3. Who is Nii Tackie in "Unexpected Joy at Dawn"?
4. List the characters in the story.
5. How many protagonists are in "Unexpected Joy at Dawn"?
6. Why did Nii Tackie in "Unexpected Joy at Dawn" decide to come back to Nigeria?
7. What literary techniques are employed in the story?
8. Identify the various themes in the novel "Unexpected Joy at Dawn"?
9. Describe the setting of the story.
10. According to the novel, "Unexpected Joy at Dawn", the "Alien Compliance Order" was enacted by the government of _____
 - (a) Ghana
 - (b) Nigeria
 - (c) Togo
 - (d) Cameroon
11. What is the name of Nil's sister?
 - (a) Mama Nil
 - (b) Mama Bisi
 - (c) Mama Orojo
 - (d) None of the above
12. The 'Alien Compliance Order' according to the novel, Unexpected Joy at Dawn, _____
 - (a) Makes everybody living in Nigeria without required papers a stranger.
 - (b) Makes everybody living in Ghana without required papers a stranger
 - (c) Makes everybody living in Togo without required papers a stranger.
 - (d) Makes everybody living in Cameroon without required papers a stranger



UNIT

XII

NON-AFRICAN PROSE

Learning Outcomes

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

- summarize given African Prose and write short story;
- utilize figurative expressions;
- analyse different kinds of writings;
- summarize African Prose in form of book reports;
- improve vocabulary development;
- enhance Communication & Innovative skills.

CHAPTER



E10CH32

32

WUTHERING HEIGHTS



Emily Brontë
1818–1848



Learning Objectives

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

- analyze the background and content of the novel.
- relate some major happenings in the novel.

Content Vocabulary

Courtship, consciousness, stylistically, architecture

32.1 INTRODUCTION

We are going to discuss the non African prose “*Wuthering Heights*” with specific emphasis on

- Background
- Plot summary
- Characters
- Major happenings in the novel

Task 1

- Divide learners into groups to analyze the significance of the background of the novel.
- Place learners individually to assess the characters in the plot summary.
- Group learners to figure out the major happenings in the plot summary of the novel

32.2 SUMMARY

The novel “*Wuthering Heights*” was published in 1847 in the Victorian Era, an era characterized by formal rules of behaviors where love, courtship, and marriage are concerned some of these rules, among others, include the following Women will never be allowed to go out to meet gentlemen except accompanied by some elderly person. A young woman had to take permission from her authors before going out etc.

Emily Bronte’s *Wuthering Heights* was published in 1847 in the Victorian Era characterized by formal rules of behavior where love, courtship and marriage are concerned.

Some of these rules, among others, include the following: working class woman was never allow to go out to meet a gentlemen except accompanied by some elderly person; a young woman had to take her

mother's permission before going out; marriage between two persons was only possible if the couple intending to marry belonged to the same class.

However, after the industrial revolution, which started during the era, women started to move outside of the home, got education, financial empowerment and began to openly or subtly challenge many of the assumptions and values of the society.

One of the dominant social values of the society was the recognition of one's place within the social hierarchy, where the structure provided for three classes, namely: the upper class, the middle class and the working class.

As observed earlier, as far as marriage was concerned, members of a particular class were expected to marry from within the class and inter-class marriage was frowned upon.

Nevertheless, interclass marriage sometimes happened, especially by women interested in upward social mobility or by rebellious young men. When this happened, a lot of tension was often generated. In spite of the tension, however, many young couples would carry on with their lives. Generally, therefore, many Victorian English novels reflect the reality of class consciousness in the interactions of their characters in many, but particularly in marriage.

Thematically, the early English novel makes use of the convention of realism. However, Emily Bronte's only novel which explores these subjects, does so using a combination of realism and romance.

The part of the work that is romance in nature also makes the work gothic.

As a rare sub-genre in the contemporary Literature (except in popular literature) it is perhaps also useful to briefly highlight what makes a fiction gothic.

Gothic fiction is any fiction that is characterized by an atmosphere of mystery and horror and has a pseudo-medieval setting. The gothic fiction largely evokes terror and dread through the atmosphere, themes, settings, and elements of the supernatural.

The gothic tradition in English fiction started with Horace Walpole's novel, **"THE CASTLE OF OTRANTO"**. This fiction was later made

popular with novels like Emily Bronte's *Wuthering Heights*. For a work to be considered gothic, it has to feature certain gothic elements.

The elements include terror, mystery, ghosts, haunted houses, gothic architecture, darkness, death, madness, secret, and hereditary curses. There are also stereotypical characters like villains, tyrants, ghosts, femme fatales, the devil, etc...

The setting of a gothic novel is usually a haunted castle or mansion.

32.3 A BRIEF SUMMARY

Many people, generally those who have never read the book, consider *Wuthering Heights* to be a straightforward, if intense, love story — *Romeo and Juliet* on the Yorkshire Moors. But this is a mistake. Really the story is one of revenge. It follows the life of Heathcliff, a mysterious gypsy-like person, from childhood (about seven years old) to his death in his late thirties. Heathcliff rises in his adopted family and then is reduced to the status of a servant, running away when the young woman he loves decides to marry another. He returns later, rich and educated, and sets about gaining his revenge on the two families that he believed ruined his life.

32.4 PROLOGUE

Chapters 1 to 3

Mr. Lockwood, a rich man from the south, has rented Thrushcross Grange in the north of England for peace and recuperation. Soon after arrival, he visits his landlord, Mr. Heathcliff, who lives in the remote moorland farmhouse called "Wuthering Heights". He finds the inhabitants of Wuthering Heights to be a strange group: Mr. Heathcliff appears a gentleman, but his manners and speech suggest otherwise; the mistress of the house is in her late teens, an attractive but reserved, even rude woman; and there is a young man who appears to be one of the family although he dresses and talks like a servant.

Being snowed in, he has to stay the night and is shown to an unused chamber where he finds books and graffiti from a former inhabitant of the farmhouse called "Catherine". When he falls asleep, his dreams are prompted by this person and he has a nightmare where he sees her as a ghost trying to get in through the window. He wakes and is unable

to return to sleep so, as soon as the sun rises, he is escorted back to Thrushcross Grange by Heathcliff. There he asks his housekeeper, Ellen Dean, to tell him the story of the family from the Heights.

32.5 THE CHILDHOOD OF HEATHCLIFF

Chapters 4 to 17

The story begins thirty years ago, when the Earnshaw family lived at Wuthering Heights consisting of, as well as the mother and father, Hindley, a boy of fourteen, and six-year-old Catherine, the same person that he had dreamt about and the mother of the present mistress. In that year, Mr. Earnshaw travels to Liverpool where he finds a homeless, gypsy-like boy of about seven whom he decides to adopt as his son. He names him “Heathcliff”. Hindley, who finds himself excluded from his father’s affections by this newcomer, quickly learns to hate him but Catherine grows very attached to him. Soon Heathcliff and Catherine are like twins, spending hours on the moors together and hating every moment apart.

Because of this discord, Hindley is eventually sent to college, but he returns, three years later, when Mr. Earnshaw dies. With a new wife, Frances, he becomes master of Wuthering Heights and forces Heathcliff to become a servant instead of a member of the family.

Heathcliff and Cathy continue to run wild and, in November, a few months after Hindley’s return, they make their way to Thrushcross Grange to spy on the inhabitants. As they watch the childish behavior of Edgar and Isabella Linton, the children of the Grange, they are spotted and try to escape. Catherine, having been caught by a dog, is brought inside and helped while Heathcliff is sent home.

Five weeks later, Catherine returns to Wuthering Heights, but she has now changed, looking and acting as a lady. She laughs at Heathcliff’s unkempt appearance and, the next day when the Linton’s visit, he dresses up to impress her. It fails when Edgar makes fun of him, and they argue. Heathcliff is locked in the attic where, in the evening, Catherine climbs over the roof to comfort him. He vows to get his revenge on Hindley.

In the summer of the next year, Frances gives birth to a child, Hareton, but she dies before the year is out. This leads Hindley to descend into a life of drunkenness and waste.

Two years on and Catherine has become close friends with Edgar, growing more distant from Heathcliff. One day in August, while Hindley is absent, Edgar comes to visit Catherine. She has an argument with Ellen which then spreads to Edgar who tries to leave. Catherine stops him and, before long, they declare themselves lovers.

Later, Catherine talks with Ellen, explaining that Edgar had asked her to marry him and she had accepted. She says that she does not really love Edgar but Heathcliff. Unfortunately she could never marry the latter because of his lack of status and education. She therefore plans to marry Edgar and use that position to help raise Heathcliff's standing. Unfortunately Heathcliff had overheard the first part about not being able to marry him and flees from the farmhouse. He disappears without trace and, after three years, Edgar and Catherine are married.

Six months after the marriage, Heathcliff returns as a gentleman, having grown stronger and richer during his absence. Catherine is delighted to see him although Edgar is not so keen. Isabella, now eighteen, falls madly in love with Heathcliff, seeing him as a romantic hero. He despises her but encourages the infatuation, seeing it as a chance for revenge on Edgar. When he embraces Isabella one day at the Grange, there is an argument with Edgar which causes Catherine to lock herself in her room and fall ill.

Heathcliff has been staying at the Heights, gambling with Hindley and teaching Hareton bad habits. Hindley is gradually losing his wealth, mortgaging the farmhouse to Heathcliff to repay his debts.

While Catherine is ill, Heathcliff elopes with Isabella, causing Edgar to disown his sister. The fugitives marry and return two months later to Wuthering Heights. Heathcliff hears that Catherine is ill and arranges with Ellen to visit her in secret. In the early hours of the day after their meeting, Catherine gives birth to her daughter, Cathy, and then dies.

The day after Catherine's funeral, Isabella flees Heathcliff and escapes to the south of England where she eventually gives birth to Linton, Heathcliff's son. Hindley dies six months after his sister and Heathcliff finds himself the master of Wuthering Heights and the guardian of Hareton.

32.6 THE MATURITY OF HEATHCLIFF

Chapters 18 to 31

Twelve years on, Cathy has grown into a beautiful, high-spirited girl who has rarely passed outside the borders of the Grange. Edgar hears that Isabella is dying and leaves to pick up her son with the intention of adopting him. While he is gone, Cathy meets Hareton on the moors and learns of her cousin and Wuthering Heights' existence.

Edgar returns with Linton who is a weak and sickly boy. Although Cathy is attracted to him, Heathcliff wants his son with him and insists on having him taken to the Heights.

Three years later, Ellen and Cathy are on the moors when they meet Heathcliff who takes them to Wuthering Heights to see Linton and Hareton. His plans are for Linton and Cathy to marry so that he would inherit Thrushcross Grange. Cathy and Linton begin a secret and interrupted friendship.

In August of the next year, while Edgar is very ill, Ellen and Cathy visit Wuthering Heights and are held captive by Heathcliff who wants to marry his son to Cathy and, at the same time, prevent her from returning to her father before he dies. After five days, Ellen is released and Cathy escapes with Linton's help just in time to see her father before he dies.

With Heathcliff now the master of both Wuthering Heights and Thrushcross Grange, Cathy has no choice but to leave Ellen and to go and live with Heathcliff and Hareton. Linton dies soon afterwards and, although Hareton tries to be kind to her, she retreats into herself. This is the point of the story at which Lockwood arrives.

After being ill with a cold for some time, Lockwood decides that he has had enough of the moors and travels to Wuthering Heights to inform Heathcliff that he is returning to the south.

32.7 EPILOGUE

Chapters 32 to 34

In September, eight months after leaving, Lockwood finds himself back in the area and decides to stay at Thrushcross Grange (since his tenancy is still valid until October). He finds that Ellen is now living at

Wuthering Heights. He makes his way there and she fills in the rest of the story.

Ellen had moved to the Heights soon after Lockwood had left to replace the housekeeper who had departed. In March, Hareton had had an accident and been confined to the farmhouse. During this time, a friendship had developed between Cathy and Hareton. This continues into April when Heathcliff begins to act very strangely, seeing visions of Catherine. After not eating for four days, he is found dead in his room. He is buried next to Catherine.

Lockwood departs but, before he leaves, he hears that Hareton and Cathy plan to marry on New Year's Day.

Task 2

- Assess three major happenings in the plot summary.
- Analyze the restrictions imposed on young women in the plot.
- What is gothic novel?
- Discuss Wuthering Heights as a gothic novel.

Wuthering Heights is an 1847 novel by Emily Brontë, initially published under her pen name **Ellis Bell**. It concerns two families of the landed gentry living on the West Yorkshire moors, the Earnshaws and the Lintons, and their turbulent relationships with Earnshaw's foster son, Heathcliff. The novel was influenced by Romanticism and Gothic fiction.

32.8 PLOT

In 1801, Mr Lockwood, the new tenant at Thrushcross Grange in Yorkshire, pays a visit to his landlord, Heathcliff, at his remote moorland farmhouse, Wuthering Heights. There he meets a reserved young woman (later identified as Cathy Linton), Joseph, a cantankerous servant, and Hareton, an uneducated young man who speaks like a servant. Everyone is sullen and inhospitable. Snowed in for the night, Lockwood reads the diary of the former inhabitant of his room, Catherine Earnshaw, and has a nightmare in which a ghostly Catherine begs to enter through the window. Woken by Lockwood's fearful yells, Heathcliff is troubled.

Lockwood later returns to Thrushcross Grange in heavy snow, falls ill from the cold and becomes bedridden. While he recovers, Lockwood's housekeeper Ellen "Nelly" Dean tells him the story of the strange family.

Nelly's tale

Thirty years earlier, the Earnshaws live at Wuthering Heights with their children, Hindley and Catherine, and a servant—Nelly herself. Returning from a trip to Liverpool, Earnshaw brings home a young orphan whom he names Heathcliff; Earnshaw treats the boy as his favourite. His own children he neglects, especially after his wife dies. Hindley beats Heathcliff, who gradually becomes close friends with Catherine.

Hindley departs for university, returning as the new master of Wuthering Heights on the death of his father three years later. He and his new wife Frances allow Heathcliff to stay, but only as a servant.

Heathcliff and Catherine spy on Edgar Linton and his sister Isabella, children who live nearby at Thrushcross Grange. Catherine is attacked by their dog, and the Lintons take her in, sending Heathcliff home. When the Lintons visit, Hindley and Edgar make fun of Heathcliff; a fight ensues. Heathcliff is locked in the attic and vows revenge.

Frances dies after giving birth to a son, Hareton. Two years later, Catherine becomes engaged to Edgar. She confesses to Nelly that she loves Heathcliff, and will try to help but cannot marry him because of his low social status. Nelly warns her against the plan. Heathcliff overhears part of the conversation and, misunderstanding Catherine's heart, flees the household. Catherine falls ill, distraught.

Three years after his departure, with Edgar and Catherine having married in the meantime, Heathcliff unexpectedly returns, now a wealthy gentleman. He encourages Isabella's infatuation with him as a means of revenge on Catherine. Enraged by Heathcliff's constant presence at Thrushcross Grange, Edgar cuts off contact. Catherine responds by locking herself in her room and refusing food; pregnant with Edgar's child, she never fully recovers. At Wuthering Heights, Heathcliff gambles with Hindley, who mortgages the property to him to pay his debts. Heathcliff elopes with Isabella, but the relationship fails and they soon return.

When Heathcliff discovers that Catherine is dying, he visits her in secret. She dies shortly after giving birth to a daughter, Cathy, and Heathcliff rages, calling on her ghost to haunt him for as long as he lives. Isabella

flees south where she gives birth to Heathcliff's son, Linton. Hindley dies six months later, leaving Heathcliff as master of Wuthering Heights. Twelve years later, after Isabella's death, the still-sickly Linton is brought back to live with his uncle Edgar at the Grange, but Heathcliff insists that his son must instead live with him. Cathy and Linton (respectively at the Grange and Wuthering Heights) gradually develop a relationship. Heathcliff schemes to ensure that they marry, and on Edgar's death demands that the couple move in with him. He becomes increasingly wild and reveals that on the night Catherine died he dug up her grave, and ever since has been plagued by her ghost. When Linton dies, Cathy has no option but to remain at Wuthering Heights.

Having reached the present day, Nelly's tale concludes.

Ending

Lockwood grows tired of the moors and moves away. Eight months later he arrives at Wuthering Heights while travelling through the area. He sees Nelly again, who is now the housekeeper at Wuthering Heights. She reports that Cathy has been teaching the still-uneducated Hareton to read. Heathcliff was seeing visions of the dead Catherine; he avoided the young people, saying that he could not bear to see Catherine's eyes, which they both shared, looking at him. He had stopped eating, and some days later was found dead in Catherine's old room.

In the present, Lockwood learns that Cathy and Hareton plan to marry and move to the Grange. Joseph is left to take care of the declining Wuthering Heights. Nelly says that the locals have seen the ghosts of Catherine and Heathcliff wandering abroad together. Lockwood passes by the graves of Catherine, Edgar and Heathcliff, and is convinced they are finally at peace.

32.9 SUMMARY

Emily Bronte's **Wuthering Heights** Synopsis provides a concise synopsis of Wuthering Heights. The summary of *Wuthering Heights* is set in England at the beginning of the nineteenth century. Mr Lockwood rents a house at Thrush Cross Grange. He twice visited Mr. Heathcliff's house at a nearby mansion named Wuthering Heights. Lockwood encounters several intriguing Wuthering Heights people upon his second visit. Lockwood inquires from the housekeeper, Nelly, about Heathcliff and

Wuthering Heights. Then Nelly remembers a difficult narrative about two families, the Earnshaw's and the Linton's.

Mr. Earnshaw owned Wuthering Heights and had three children, Hindley and Catherine, in addition to one adopted child, Heathcliff. Hindley is envious of Heathcliff, but his father and sister adore him. Mr. Earnshaw sends Hindley to college, and Catherine and Heathcliff get closer. Following Mr. Earnshaw's death, Hindley returns with his wife as the new landlord. Hindley compels Heathcliff to reside as a servant. Hareton, Hindley's wife, dies after giving birth to a son.

Heathcliff and Catherine, on the other hand, are drawn to another Linton family at Thrushcross Grange. Edgar and Isabella Linton are the Linton's' two children. Catherine becomes attached to Edgar throughout his five-week stay with the Linton's. Despite her feelings for Heathcliff, she considers Edgar's money and attractiveness more appealing. Heathcliff abandons Wuthering Heights in a single night.

Catherine marries Edgar Linton and settles into Thrushcross Grange in Heathcliff's absence. Heathcliff reappears a year later, as wealthy and stately as ever, but also savage and violent. Catherine is eager to meet Heathcliff and persists in doing so, despite her husband's objections. Heathcliff takes up residence at Wuthering Heights. Hindley accepts Heathcliff into his house since he has turned into a gambler and has lost his wealth.

It is made clear that Heathcliff and Isabella fancy each other. However, the blossoming relationship causes a schism between Edgar and Heathcliff. Edgar is opposed to all of these. Later, Catherine grows unwell as a result of her refusal to consume anything. Heathcliff, on the other hand, marries Isabella one night.

Catherine has been looked after by Edgar for a couple of months. Catherine is expecting a baby. Heathcliff abuses Isabella terribly after the wedding in Wuthering Heights. Edgar denies having any contact with Isabella since he feels Heathcliff married Isabella just to take Thrushcross Grange from the Linton's. Heathcliff becomes concerned over Catherine's wellbeing and travels to Thrushcross Grange when Edgar is abroad. Heathcliff and Catherine talk of their everlasting love. Catherine delivers a baby girl, Cathy, that evening and passes away a few hours later.

Isabella flees Wuthering Heights a couple of days later, intending to travel outside of London. Heathcliff's son, Linton, was born there.

Hindley passed away six months later. Heathcliff obtains ownership of Wuthering Heights by clearing off Hindley's debts. Heathcliff keeps Hareton in the same kind of slavery that Hindley kept him in.

Cathy is now a gorgeous young woman after twelve years, whereas Hareton is a tough young guy. After Isabella's passing, Edgar returns Linton to Thrushcross Grange, where Heathcliff insisted on Linton moving to Wuthering Heights to live with him. Heathcliff then deliberately fosters Linton and Cathy's relationship. Cathy visits with Linton at Thrushcross Grange despite his ill health.

Cathy and Nelly are compelled to return to Wuthering Heights with him and Linton one day. Cathy is wedded to Linton there. Cathy then departs Wuthering Heights to look after her father. Heathcliff returns her to Wuthering Heights following her father's passing. Edgar is buried close to Catherine, his wife. Heathcliff shortly inherits both Wuthering Heights and Thrushcross Grange after Linton passes. At Wuthering Heights, Cathy coexists firmly with Heathcliff and Hareton.

The story now moves forward to the present day, when Lockwood has hired Thrushcross Grange. Lockwood returns to London. Cathy and Hareton have fallen for each other, to everyone's amazement. Heathcliff perceives a remarkable resemblance between Hareton and Cathy in their love stories, and so no longer feels the need for vengeance. He dies and is buried near Catherine, on the other side of Edgar. Finally, Cathy and Hareton are independent, meddling grownups and want to marry and relocate to Thrushcross Grange.

32.10 CHARACTERS

- **Heathcliff** is a foundling from Liverpool, who is taken by Mr Earnshaw to Wuthering Heights, where he is reluctantly cared for by the family and spoiled by his adopted father. He and Mr. Earnshaw's daughter, Catherine, grow close, and their love is the central theme of the first volume. His revenge against the man she chooses to marry and its consequences are the central theme of the second volume. Heathcliff has been considered a Byronic hero, but critics have pointed out that he reinvents himself at various points, making his character hard to fit into any single type. He has an ambiguous position in society, and his lack of status is underlined by the fact that "Heathcliff" is both his given name and his surname. The character of Heathcliff

may have been inspired by Branwell Brontë. An alcoholic and an opium addict, he would have indeed terrorised Emily and her sister Charlotte during frequent crises of delirium tremens that affected him a few years before his death. Even though Heathcliff has no alcohol or drug problems, the influence of Branwell's character is likely; although the same could be said, perhaps more appropriately, of Hindley Earnshaw and Linton Heathcliff.^[4]

- **Catherine Earnshaw:** First introduced to the reader after her death, through Lockwood's discovery of her diary and carvings. The description of her life is confined almost entirely to the first volume. She seems unsure whether she is, or wants to become, more like Heathcliff, or aspires to be more like Edgar. Some critics have argued that her decision to marry Edgar Linton is allegorically a rejection of nature and a surrender to culture, a choice with unfortunate, fateful consequences for all the other characters. She dies hours after giving birth to her daughter.
- **Edgar Linton:** Introduced as a child in the Linton family, he resides at Thrushcross Grange. Edgar's style and manners are in sharp contrast to those of Heathcliff, who instantly dislikes him, and of Catherine, who is drawn to him. Catherine marries him instead of Heathcliff because of his higher social status, with disastrous results to all characters in the story. He dotes on his wife and later his daughter.
- **Ellen (Nelly) Dean:** The main narrator of the novel, Nelly is a servant to three generations of the Earnshaws and two of the Linton family. Humbly born, she regards herself nevertheless as Hindley's foster-sister (they are the same age and her mother is his nurse). She lives and works among the rough inhabitants of Wuthering Heights but is well-read, and she also experiences the more genteel manners of Thrushcross Grange. She is referred to as Ellen, her given name, to show respect, and as Nelly among those close to her. Critics have discussed how far her actions as an apparent bystander affect the other characters and how much her narrative can be relied on.^[6]
- **Isabella Linton:** Edgar's sister. She views Heathcliff romantically, despite Catherine's warnings, and becomes an unwitting participant in his plot for revenge against Edgar. Heathcliff marries her but treats her abusively. While pregnant, she escapes to London and gives birth to a son, Linton. She entrusts her son to her brother Edgar when she dies.

- **Hindley Earnshaw:** Catherine's elder brother, Hindley, despises Heathcliff immediately and bullies him throughout their childhood before his father sends him away to college. Hindley returns with his wife, Frances, after Mr Earnshaw dies. He is more mature, but his hatred of Heathcliff remains the same. After Frances's death, Hindley reverts to destructive behaviour, neglects his son, and ruins the Earnshaw family by drinking and gambling to excess. Heathcliff beats Hindley up at one point after Hindley fails in his attempt to kill Heathcliff with a pistol. He dies less than a year after Catherine and leaves his son with nothing.
- **Hareton Earnshaw:** The son of Hindley and Frances, raised at first by Nelly but soon by Heathcliff. Joseph works to instill a sense of pride in the Earnshaw heritage (even though Hareton will not inherit Earnshaw property, because Hindley has mortgaged it to Heathcliff). Heathcliff, in contrast, teaches him vulgarities as a way of avenging himself on Hindley. Hareton speaks with an accent similar to Joseph's, and occupies a position similar to that of a servant at Wuthering Heights, unaware that he has been done out of his inheritance. He can only read his name. In appearance, he reminds Heathcliff of his aunt, Catherine.
- **Cathy Linton:** The daughter of Catherine and Edgar Linton, a spirited and strong-willed girl unaware of her parents' history. Edgar is very protective of her and as a result, she is eager to discover what lies beyond the confines of the Grange. Although one of the more sympathetic characters of the novel, she is also somewhat snobbish towards Hareton and his lack of education. She is forced to marry Linton Heathcliff, but after he dies she falls in love with Hareton and they marry.
- **Linton Heathcliff:** The son of Heathcliff and Isabella. A weak child, his early years are spent with his mother in the south of England. He learns of his father's identity and existence only after his mother dies when he is twelve. In his selfishness and capacity for cruelty he resembles Heathcliff; physically, he resembles his mother. He marries Cathy Linton because his father, who terrifies him, directs him to do so, and soon after he dies from a wasting illness associated with tuberculosis.
- **Joseph:** A servant at Wuthering Heights for 60 years who is a rigid, self-righteous Christian but lacks any trace of genuine kindness or

humanity. He speaks a broad Yorkshire dialect and hates nearly everyone in the novel.

- **Mr Lockwood:** The first narrator, he rents Thrushcross Grange to escape society, but in the end, decides society is preferable. He narrates the book until Chapter 4, when the main narrator, Nelly, picks up the tale.
- **Frances:** Hindley's ailing wife and mother of Hareton Earnshaw. She is described as somewhat silly and is obviously from a humble family. Frances dies not long after the birth of her son.
- **Mr and Mrs Earnshaw:** Catherine's and Hindley's father, Mr Earnshaw is the master of Wuthering Heights at the beginning of Nelly's story and is described as an irascible but loving and kind-hearted man. He favours his adopted son, Heathcliff, which causes trouble in the family. In contrast, his wife mistrusts Heathcliff from their first encounter.
- **Mr and Mrs Linton:** Edgar's and Isabella's parents, they educate their children in a well-behaved and sophisticated way. Mr Linton also serves as the magistrate of Gimmerton, as his son does in later years.
- **Dr Kenneth:** The longtime doctor of Gimmerton and a friend of Hindley's who is present at the cases of illness during the novel. Although not much of his character is known, he seems to be a rough but honest person.
- **Zillah:** A servant to Heathcliff at Wuthering Heights during the period following Catherine's death. Although she is kind to Lockwood, she doesn't like or help Cathy at Wuthering Heights because of Cathy's arrogance and Heathcliff's instructions.
- **Mr Green:** Edgar's corruptible lawyer who should have changed Edgar's will to prevent Heathcliff from gaining Thrushcross Grange. Instead, Green changes sides and helps Heathcliff to inherit the Grange as his property.

Exercise

1. Why does the author use a narrator to keep the story moving?
2. Who is Heathcliff and what is his role?
3. Describe the person Heathcliff is.
4. Who is Mr. Lockwood? What takes him to Wuthering Heights?
5. Explain what disappoints Mr. Lockwood.
6. How would you describe Catherine and Hindley?

7. Explain why Hindley does not like Heathcliff.
8. Catherine must make a decision when Edgar proposes to her. Why did she choose Edgar over Heathcliff?
9. During this section of the book, Heathcliff disappears. Why? How did he change?
10. Who is Isabella and who is she interested in?
11. How did Edgar respond when Isabella left with Heathcliff?
12. What develops between Catherine and Heathcliff?
13. Hindley and Edgar have similar experiences in that they lose their spouse and children. How did they each respond?
14. How does Heathcliff see he can get an advantage through Linton?
15. What are Heathcliff's motives in encouraging Cathy and Linton to get married?
16. Why does Heathcliff kidnap Cathy?
17. Heathcliff designs a plan to finally be near Catherine. What does he do?
18. We see a change in Heathcliff near the end of the story. What changes?
19. What finally unites the families?

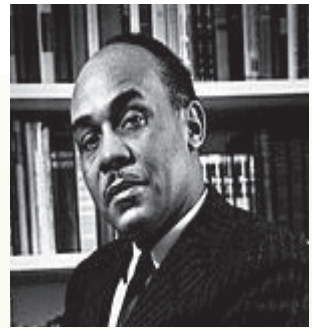
CHAPTER



E10CH33

33

INVISIBLE MAN



Ralph Ellison
1914–1994



33.1 SUMMARY

Invisible Man is a story of a black-American in the twentieth century who sought to be known as successful and well acclaimed but had to learn through diverse experiences of his invisibility as a black person in a white dominated society.

At the beginning of the novel, the narrator (who remains nameless through the story) emphasizes his invisibility.

He notes that his invisibility is a result of people's inability to see him take or take note of him.

In reality, he is not invisible; he admits that he has been hiding from the rest of the world by living underground.

He also has been stealing electricity from the monopolized Light and Power Company.

The narrator learns that in the United States of America, a person's skin colored played a vital role in social mobility, especially mobility on the social ladder.

In the American society where the narrator lives as a black person, he is expected to defer at all times to the whims and caprices of whites.

At different stages in the narration, the author shows how the black person is humiliated by whites who want to show that blacks are inferior to them.

The novel is mainly focused on the ill-treatment of the blacks that lived in the twentieth century America.

An unnamed narrator speaks, telling his reader that he is an "invisible man." The narrator explains that he is invisible simply because others refuse to see him. He goes on to say that he lives underground, siphoning electricity away from Monopolized Light & Power Company by lining his apartment with light bulbs. The narrator listens to jazz and recounts a vision he had while he listened to Louis Armstrong, traveling back into the history of slavery.

The narrator flashes back to his own youth, remembering his naïveté. The narrator is a talented young man, and is invited to give his high school graduation speech in front of a group of prominent white local leaders. At the meeting, the narrator is asked to join a humiliating boxing match, a battle royal, with some other black students. Next, the boys are forced to grab for their payment on an electrified carpet.

Afterward, the narrator gives his speech while swallowing blood. The local leaders reward the narrator with a **brief-case** and a scholarship to the state's black college.

At different stages in the narrator, the author shows how the black person is humiliated by whites who wants to show that blacks are inferior to them. An example of this occurs when the narrator gets an opportunity to present a speech at the battle royal program for white seniors. The privilege was extended to him as a result of the address that he had delivered at his senior school graduation party. However, he is unprepared for the horrific events that he witnesses and experiences at the program. He is forced by the school superintendent who had taken the narrator and some other black students to participate in watching a white nude girl dance. The blacks are not expected to show any signs of sexual arousal. After enduring this scene, he is blindfolded alongside some of his classmates instructed to fight. They all fight one another for no just cause. After the narrator has been beaten, black and blue, he is given the chance to speak. Though most of the white men do not listen to his speech, he talks about special equality. His reference to social equality, which from the perspective of the narrator is synonymous with racial equality, almost gets repeatedly, asserting that what he meant to say was social responsibility and not equality. At the end of his speech, he is given a scholarship to a college of black. That night he had a dream. In the dream his grandfather appears to him and show him the content of the letter he was given. After gaining admission into the college, the narrator distinguishes himself academically so much that he is given the privilege of driving Mr. Norton, a wealthy white trustee of the college. The trustee become interested in the case of Jim Trueblood, a black man who had impregnated his biological daughter. At a point in the narration, the narrator drives Mr. Nortom to Golden day which serves as a beer parlour and brothel for the blacks. At Golden day, he witnesses and argument between a doctor, a military veteran, who challenges Mr. Nortom on the issue of race relations. The trustee is provoked and asks the narrator to drive him back to the college. On the return, the narrator apologizes first to Mr. Norton and then Dr. Bledsoe, but his apologies are discountenanced. At the Liberty Paints, the narrator is initiated into white place politics that is also steeped in racism. First he works with Mr. Kimbro, a white man whose refusal to explain things in detail leads to the narrator's relocation to basement, where he is made

to work with a grumpy old man, named Lucius Brockway. Brockway insecurity in his work place makes engage in a fight with the narrator. The narrator is surprised when this happen, but he accepts the offer to move down town as he believes that men of color, like him, can only gain visibility and respect if they were members of the brotherhood. One of the significant discoveries by the narrator is the fact that his mentor, Bro. Jack, who has introduced him to the brotherhood is partly blind, a metaphorical reference to the fact that the brotherhood is blind to its faults. The narrator decides to undermine the brotherhood from within, using a woman, Sybil, who is married to one of the leaders of the group. The narrator of *Invisible Man* is a nameless young black man who moves in a 20th-century United States where reality is surreal and who can survive only through pretense. Because the people he encounters «see only my surroundings, themselves, or figments of their imagination,» he is effectively invisible. He leaves the racist South for New York City, but his encounters continue to disgust him. Ultimately, he retreats to a hole in the ground, which he furnishes and makes his home. There, brilliantly illuminated by stolen electricity, he can seek his identity.

DETAIL: *Invisible Man* is Ralph Ellison's only novel and is widely acknowledged as one of the great novels of African-American literature. The invisibility of Ellison's protagonist is about the invisibility of identity—above all, what it means to be a black man—and its various masks, confronting both personal experience and the force of social illusions. The novel's special quality is its deft combination of existential inquiry into identity as such—what it means to be socially or racially invisible—with a more sociopolitical allegory of the history of the African-American experience in America. The first-person narrator remains nameless, retrospectively recounting his shifts through the surreal reality of surroundings and people from the racist South to the no less inhospitable world of New York City.

While *Invisible Man* bears comparison with the existentialist novels of Sartre and Camus, it also maps out the story of one man's identity against the struggles of collective self-definition. This takes the narrator-protagonist through the circumscribed social possibilities afforded to African-Americans, from enslaved grandparents through southern education, to models associated with Booker T. Washington, through to the full range of Harlem politics. Ellison's almost sociological clarity in the way he shows his central character working through these

possibilities is skillfully worked into a novel about particular people, events, and situations, from the nightmare world of the ironically named Liberty Paints to the Marxist-Leninist machinations of the Brotherhood. In the process, Ellison offers sympathetic but severe critiques of the ideological resources of black culture, such as religion and music.

33.2 CHARACTERS

The narrator

The nameless protagonist of the novel. The narrator is the “invisible man” of the title. A Black man in 1930s America, the narrator considers himself invisible because people never see his true self beneath the roles that stereotype and racial prejudice compel him to play. Though the narrator is intelligent, deeply introspective, and highly gifted with language, the experiences that he relates demonstrate that he was naïve in his youth. As the novel progresses, the narrator’s illusions are gradually destroyed through his experiences as a student at college, as a worker at the Liberty Paints plant, and as a member of a political organization known as the Brotherhood. Shedding his blindness, he struggles to arrive at a conception of his identity that honors his complexity as an individual without sacrificing social responsibility.

Brother Jack

The white and blindly loyal leader of the Brotherhood, a political organization that professes to defend the rights of the socially oppressed. Although he initially seems compassionate, intelligent and kind, and he claims to uphold the rights of the socially oppressed, Brother Jack actually possesses racist viewpoints and is unable to see people as anything other than tools. His glass eye and his red hair symbolize his blindness and his communism, respectively.

Tod Clifton

A Black member of the Brotherhood and a resident of Harlem. Tod Clifton is passionate, handsome, articulate, and intelligent. He eventually parts ways with the Brotherhood, though it remains unclear whether a falling-out has taken place, or whether he has simply become disillusioned with the group. He begins selling Sambo dolls on the street, seemingly both perpetrating and mocking the offensive stereotype of the lazy and servile slave that the dolls represent.

Ras, the Exhorter

A stout, flamboyant, charismatic, angry man with a flair for public agitation. Ras represents the Black nationalist movement, which advocates the violent overthrow of white supremacy. Ellison seems to use him to comment on the Black nationalist leader Marcus Garvey, who believed that Blacks would never achieve freedom in white society. A maverick, Ras frequently opposes the Brotherhood and the narrator, often violently, and incites riots in Harlem.

Sybil

A white woman whom the narrator attempts to use to find out information about the Brotherhood. Sybil instead uses the narrator to act out her fantasy of being raped by a “savage” Black man.

Rinehart

A surreal figure who never appears in the book except by reputation. Rinehart possesses a seemingly infinite number of identities, among them pimp, bookie, and preacher who speaks on the subject of “invisibility.” When the narrator wears dark glasses in Harlem one day, many people mistake him for Rinehart. The narrator realizes that Rinehart’s shape-shifting capacity represents a life of extreme freedom, complexity, and possibility. He also recognizes that this capacity fosters a cynical and manipulative inauthenticity. Rinehart thus figures crucially in the book’s larger examination of the problem of identity and self-conception.

Dr. Bledsoe

The president at the narrator’s college. Dr. Bledsoe proves selfish, ambitious, and treacherous. He is a Black man who puts on a mask of servility to the white community. Driven by his desire to maintain his status and power, he declares that he would see every Black man in the country lynched before he would give up his position of authority.

Mr. Norton

One of the wealthy white trustees at the narrator’s college. Mr. Norton is a narcissistic man who treats the narrator as a tally on his scorecard—that is, as proof that he is liberal-minded and philanthropic. Norton’s wistful remarks about his daughter add an eerie quality of longing to his fascination with the story of Jim Trueblood’s incest.

Reverend Homer A. Barbee

A preacher from Chicago who visits the narrator's college. Reverend Barbee's fervent praise of the Founder's "vision" strikes an inadvertently ironic note, because he himself is blind. With Barbee's first name, Ellison makes reference to the Greek poet Homer, another blind orator who praised great heroes in his epic poems. Ellison uses Barbee to satirize the college's desire to transform the Founder into a similarly mythic hero.

Jim Trueblood

An uneducated Black man who impregnated his own daughter and who lives on the outskirts of the narrator's college campus. The students and faculty of the college view Jim Trueblood as a disgrace to the Black community. To Trueblood's surprise, however, whites have shown an increased interest in him since the story of his incest spread.

The Veteran

An institutionalized Black man who makes bitterly insightful remarks about race relations. Claiming to be a graduate of the narrator's college, the veteran tries to expose the pitfalls of the school's ideology. His bold candor angers both the narrator and Mr. Norton—the veteran exposes their blindness and hypocrisy and points out the sinister nature of their relationship. Although society has deemed him "shell-shocked" and insane, the veteran proves to be the only character who speaks the truth in the first part of the novel.

Emerson

The son of one of the wealthy white trustees (whom the text also calls Emerson) of the narrator's college. The younger Emerson reads the supposed recommendation from Dr. Bledsoe and reveals Bledsoe's treachery to the narrator. He expresses sympathy for the narrator and helps him get a job, but he remains too preoccupied with his own problems to help the narrator in any meaningful way.

Mary

A serene and motherly Black woman with whom the narrator stays after learning that the Men's House has banned him. Mary treats him kindly and even lets him stay for free. She nurtures his Black identity and urges him to become active in the fight for racial equality.

33.3 ELEMENTS OF NON-AFRICAN PROSE

Tone and Language in “Invisible Man”

There are not many novels that can produce such a feeling of both sorrow and jubilation for a character as Ralph Ellison’s *Invisible Man*. There is such a wide range of emotions produced by the novel that it is impossible not to feel both ways. *Invisible Man* is a wonderfully well written novel about an African American living in pre-civil rights America. The novel is an excellent example of a bildungsroman, a character finding himself, as the story progresses. The narrator (invisible man) starts off a naive college student and ends with the young man realizing that his world has become that of “infinite possibilities.” Ellison’s writing techniques include that of visual imagery, irony. This is one of the instances that tone has a tendency to cause emotions for the reader, as the character finds out critical facts about his life. However, Ellison was careful in creating the tone for the book. He has adopted the sort of tone that will appeal to all readers, not just blacks. Without it, “he would have failed to establish a true middle-of-consciousness for everyone” (Bellow). Ellison wrote the book in a language that we can all speak and recognize.

Point of View

At the outset of *Invisible Man*, the unnamed hero is in transition. He has discovered that he is invisible and has retreated from the world in defiance; but the reader senses that all is not resolved.

In the adventure that the invisible man proceeds to relate in the first person (“I”), his voice changes over time from that of a naive young man, to someone who is clearly more responsible though still confused, to a person willing to deal with the world whatever the risks. The novel is framed by a Prologue and Epilogue. The story opens in the present, switches to flashback, and then returns to the present, but a step forward from the Prologue. Writing down the story has helped the hero to make up his mind about things. Leonard J. Deutsch attributes the complexity of the novel in part to this juxtaposition of the writer’s style. The language is simple and straight forward. The author avoids the use of elevated English to depict the narrator’s level of education. The presence of the narrator in the novel engenders the use of the first-person narrative technique. The author is presented as limited in his

knowledge of the actions of the other characters in the novel. The first-person narrative style gives pre-eminence to the thoughts and actions of the narrator above that of any other character in the novel. The tone prevalent in the novel ranges from hopelessness to optimism. When the narrator begins to grasp the reality of the brotherhood, the mood of the novel becomes melancholic. The entire novel is written using the past tense. Only the prologue and epilogue contain some statements written in the present tense.

Blindness as Metaphor

The writer makes use of metaphor as blindness to convey his message of invisibility. Blindness, as used by the author in novel can be defined as the choice of certain persons to see things in a certain light.

Rev. Homer A. Barbee's blindness and Jack's blindness in one eye are indicative of the society's blindness. That these two persons manage to give an impression of knowledge and have mastered the psychology of man so much that they can use their words and ideas to make people to do their biddings is significant. Barbee's speech is recorded to be soul touching that there was so much sniffing in the hall. Even the narrator feels a heightened sense of guilt for his decisions after listening to Barbee. Moreover, it is not until the end of his speech that the narrator realizes that Barbee is blind. The same applies to Jack. He is able to convince the narrator of the goodness of the brotherhood movement and visibility the movement can give to him. It is at the end of the novel that the narrator realizes that Jack has a glass of false eye. Sybil's comment on the narrator's inquiry of her husband is also noteworthy.

Character as Metaphor

Almost all the characters are symbols of different ideas that are embedded in the novel. The narrator as well as the eighty – seven old man and his wife represent black Americans and the marginalization of the black community. This idea is also highlighted through the depiction of the narrator's stay in the manhole. The manhole represents this marginalization which at the time the novel was published in 1952, was restricting many blacks from being integrated in to the American society.

Use of African – American English Dialect

The writer makes use of an African – American version of the English language in this novel to show characters who are proud of their heritage. Characters like Mary Rambo, Ras, the Exhorter, the yam seller and many other black persons, the narrator meets on his quest for visibility used their dialect and their conversations. On the other hand, blacks who had been well conditioned to practice only the white man's way of life, speak the white man's English. Characters like Bledsoe, the brothers and even the narrator hardly use the African – American dialect in the conversations.

Exercise

1. Explain the main idea of the poem.
2. What does the "Invisible Man" symbolize?
3. Why does the narrator believe he is an Invisible Man?
4. What does the slave woman signify?
5. Why does the narrator flee from the outside world?
6. What does the excessive lighting by the narrators signify?
7. How does the narrator use his invisibility to his advantage?

Task

1. Explain any other way you know of "been made invisible".
2. Summarize the "Invisible Man".

UNIT

XIII

AFRICAN POETRY

Chapter 34 Black Woman

Chapter 35 The Leader and the Lead

Chapter 36 The Grieved Lands of Africa 458

Chapter 37 The Song of the Women of My Land

Chapter 38 Raider of the Treasure Trove

Chapter 39 A Government Driver on His Retirement

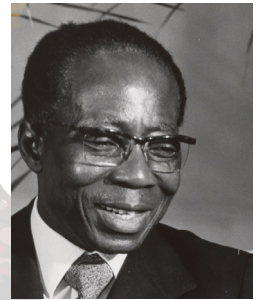
CHAPTER



E10CH34

34

BLACK WOMAN



*Leopold Sedar
Senghor
1906–2001*

Naked woman, black woman
Clothed with your colour which is life,
with your form which is beauty!
In your shadow I have grown up; the
gentleness of your hands was laid over my eyes.
And now, high up on the sun-baked
pass, at the heart of summer, at the heart of noon,
I come upon you, my Promised Land,
And your beauty strikes me to the heart
like the flash of an eagle.

Naked woman, dark woman
Firm-fleshed ripe fruit, sombre raptures
of black wine, mouth making lyrical my mouth
Savannah stretching to clear horizons,
savannah shuddering beneath the East Wind's
eager caresses
Carved tom-tom, taut tom-tom, muttering
under the Conqueror's fingers
Your solemn contralto voice is the
spiritual song of the Beloved.
Naked woman, dark woman
Oil that no breath ruffles, calm oil on the
athlete's flanks, on the flanks of the Princes of Mali
Gazelle limbed in Paradise, pearls are stars on the
night of your skin
Delights of the mind, the glinting of red
gold against your watered skin
Under the shadow of your hair, my care
is lightened by the neighbouring suns of your eyes.
Naked woman, black woman,
I sing your beauty that passes, the form
that I fix in the Eternal,
Before jealous fate turn you to ashes to
feed the roots of life.

34.1 SYMBOLISM AND ANALYSIS OF “THE BLACK WOMAN”

Senghor, in his poetry, projected the uniqueness of African beauty. “Black Woman” is one of the poems he used to depict the strength, beauty, and erotic nature of Africa and African women. The poem presents two sides of the African Black women; the physical erotic nature of the woman and the emotional caring mother. The poem also presents two ideologies: the African land as a mother and the uniqueness of the African woman. The poet manages to play between these two images to elucidate the power and beauty of blackness in Africa. Through the use of repetition, he reinstated his subject matter, that is, the black woman.

34.2 USE OF POETIC DEVICES IN THE “BLACK WOMAN”

The poem starts by presenting the woman as naked, whereby her black skin is the clothing. The color of her skin is life. Life here implies birth. Her offsprings inherit this trait, which marks them out of all other races of the world. Her dark, beautiful skin protects her children and tenders them. The persona remembers how his mother cared and brought him up. ‘In your shadow I have grown up/ the gentleness of your hands was laid over my eyes’ Lines 4–5.

From the tone of the persona we can see, he is writing in retrospect. We should bear in mind that Leopold Sedar Senghor wrote this poem while he was away in France for studies. So, we can see why he speaks from the point he remembers and wishes to return to his mother, who can be his birth mother or the land of Africa personified.

In the next stanza, he wallows in an imaginary life outside Africa and away from his mother. He recollects what home feels like. He imagines home (Africa) and his mother’s warmth to be paradise through the use of Biblical allusion ‘Promise Land’ Line 8. His tone shows that he detests the Western Summer but wishes for the Sun-baked African weather. He concludes the stanza by referencing the beauty and the joy it brings to his heart. This stanza shows the empathy of black African women. Yes, some critics can say he idolizes it, but who does not idolize his/her mother? He puts it in lines 9–10 as ‘And your beauty strikes me to the heart/like the flash of an eagle.’

Furthermore, the poet’s persona draws our attention to the subject matter — ‘Naked woman, black woman. This time around to the

persona appeals to the physical attributes of the black woman. I think I will say the poet wanted to reveal the sexual anatomy of the Black woman. This is seen in the line where he states 'firm-fleshed ripe fruit, somber raptures.' With this, he refers to the attractive strong torso of the African women, which was devoured by the White Colonialist and, in some cases, subjected to rape. From these beautiful dark bodies come the wine (blood) that runs in every black man's veins and gives them the strength to travail upon the face of slavery and colonization. As a negritude poem, the poem elevates black beauty over all other races. Also, this section can be interpreted as revealing the beauty and untapped nature of Africa's grassland and topography before the imperialists, slave masters, and colonialists came to Africa. Africa's savannah shone and flourished until the Westernization defiled her innocence. That old Africa is what the poet still imagined.

In the next stanza, he metaphorically refers to the black woman's sound when making love to her man. '... muttering under the conqueror's fingers/Your solemn contralto voice is the spiritual song of the beloved...' Also, this line can mean the fate of Africans as the power Imperialist and colonialists subdued them. They surrendered to the conquerors' strength. Also, the stanza reminds us of the towering drumming sounds common to ancient Africa, which is used to waken and prepare the warriors for the war. Underneath these drumming war beats is the soothing voice of the African women that calms the nerves of their beloved ones. The rest of the stanzas discuss how calm and reassuring the black woman is. He compares her to 'a calm oil' that can't be ruffled but possessed a soothing power on her children. Line 21 'Oil that no breath ruffles, calm oil on the athlete's flank.' In addition, he states the shiny nature of her skin and how she protects her children on and off the continent.

In conclusion, the poet reveals his fear of losing the beauty of the black woman, which will soon be taken away by jealous fate. The beauty of the black woman will fade and die, but the poem will leave eternally because the poet has immortalized her in his poem. He also stated that her beauty would rejuvenate because she had fed the roots of life with her beauty. We can also say the poet calls for the resurrection of Africa's culture and heritage, which have died with Westernization.

Now, we have seen the analysis of the black woman let's look at the use of symbolism. "Black Woman" by Leopold Sedar Senghor, is symbolic.

“Black Woman” represents Africa, who was raped and dehumanized by the Westerners, leaving Africa bare. The poet uses the Black Woman to sensitize Africans to regain their pride. The Black Woman also represents the motherly nature of African women who survived slavery.

34.3 THE THEMES IN “BLACK WOMAN”

There are several themes in the poem, “Black Woman”. These themes are closely related to the overall focus of the poem. It is a celebration of the beauty and uniqueness of Africa and black people.

34.4 THEME OF BEAUTY

Physical beauty is the most prominent of the human qualities the poet celebrates in “Black Woman”. Aspects of this beauty of the woman that the persona **admires** greatly include her bright eyes, the dark skin color, her naked form and her graceful movements.

The poet uses the beauty of the beloved as a metaphor for the positive qualities of Africa and her people. This reminds us of “I WILL PRONOUNCE YOUR NAME, NAET” another Leopold Senghor poem with similar elements.

In highly exaggerated terms, the poet paints a picture of a continent that is whole and perfect in all its ways. Indeed, the **nudity** of the black woman can be seen as the innocence and natural beauty of Africa as compared to the sun-baked passes of Europe. It, therefore, represents the unblemished natural state of Africa before the advent of foreign colonial domination.

Poetry, once again, has been used as an instrument of instruction. The poet is apparently calling on Africans who have failed to appreciate the beauty in their blackness to wake up and behold the huge potential in the continent. The images of the Savannah grasslands and precious stones carry a simple but direct message to those Africans who still have doubts about their identity and abilities. The natural resources, the cultural practices and the spiritual life of the people are worthy of praise and must be treasured for posterity.

34.5 THE THEME OF REAFFIRMATION OR IDEALIZATION OF BLACKNESS

The poem is titled “Black Woman” for a reason. It is supposed to extol the awesomeness of being black. It is a poem that rejects, in very strong terms, the prevailing idea at the time that white is superior to black.

To properly reaffirm the virtues of black Africa, the poet makes use of such literary devices as metaphor and repetition.

For instance, he compares the beloved black woman to such objects of great value as gold and pearls. The frequent use of the words “black” and “dark” emphasize the great value the poet wants Africans to attach to their color and culture.

34.6 THEME OF PRAISE OR GLORIFICATION OF AFRICA

More than anything else, “Black Woman” is a praise song. The object of all this praise is the black woman. And, by extension, the black woman represents the African continent or the black race. Here are some features which show that “Black Woman” is truly meant to be a praise song.

Oral Traditions

Leopold Senghor’s poem, “Black Woman” is a poem rooted in his native Senegalese oral traditions. As we travel through the lines of this poem (in praise of the singer’s object of admiration), we cannot fail to cast our minds back to the oral traditions of the traveller praise-singer known as griot in this part of West Africa.

34.7 THE THEME OF ‘WOMANHOOD’

The poet in “Black Woman” evokes all the known aspects of what it means to be a woman in Africa. She is

- A mother and she cares
- Lover
- Epitome of beauty
- And a sexual object.

Thus, while most of these aspects of womanhood are very positive, there are others that make the woman subservient to the domineering male persona (a “conqueror” of women) in African culture.

34.8 THEME OF NOSTALGIA

Like most Negritude poetry, “Black Woman” does not only glorify the present. The poet recalls the past and shows a deep longing for those days gone by. His yearning for the past is most felt when he refers to the love and care showered on him by his gentle African mother.

“In your shadow I have grown up the
gentleness of your hands was laid over my eyes.”

However, as we have seen so far, this nostalgic feeling for his childhood goes beyond the personal. It is a longing for the unblemished innocence of pre-colonial Africa. The poet wishes to bring back the pure glory and beauty of the African landscape and culture before they were decimated by the conquering colonizer.

Now living in Europe, he gets to appreciate more the beautiful climate of his own continent.

“And now high on the sun-baked
pass, at the heart of summer, at the heart of noon,
I come upon you, my Promised Land.
And your beauty strikes me to the heart
like the flash of an eagle.”

34.9 POETIC DEVICES IN “BLACK WOMAN”

We shall begin with diction and imagery as we analyze the various poetic devices or literary techniques present in Black Woman. Beyond diction and imagery, there is a lot to say about other literary devices and figures of speech. We are going to do justice to all that. Let’s keep moving.

Diction and Imagery

Overall, it is relatively difficult to grasp the full meaning of Leopold Senghor’s poem, Black Woman. This is particularly so if you happen to be a first time reader. The difficulty is traceable to the occasional difficult syntax and choice of vocabulary e.g. contralto, sombre ruptures.

Imagery of African Womanhood

The African woman is portrayed as the very embodiment of beauty and grace. She is a spectacle of stunning beauty, a mother and a lover. Her very black skin is the primary reason for her attractive physical looks.

Black, therefore, is beautiful and must be revered rather than shied

away from. So amazing is her beauty that it needs to be preserved. The poet is conscious of this sad fact. This beauty is still going to be destroyed by death sooner or later. To the poet, this is the time to stop, behold and celebrate Africa. Because life is too short. This is the main thrust of the Negritude literature message.

34.10 OTHER LITERARY DEVICES

Below are some equally important literary devices and figures of speech we must never ignore. That is if we are interested in doing a thorough analysis of “Black Woman”. These poetic techniques help to evoke the images in the poem. Consequently, they contribute to the development of the themes we’ve been discussing so far.

Apostrophe

Repetitive use of “you”, “your”. Example:

“I came upon you, my Promised Land

And your beauty strikes me to the heart”

Your eyes

Your hair

Metaphor

Next in this analysis of Black Woman is the use of metaphor. The poet compares the physical beauty of the beloved and other qualities to the following.

Savannah

Oil

Music

Spiritual song

Suns

Stars

Night

Gold

Pearls

Gazelle

Simile

Like the flash of an eagle

Hyperbole

- Your color which is life
- “I came upon you, my Promised Land
- And your beauty strikes me to the heart

Like the flash of an eagle”

- Suns of your eyes
- Gazelle
- Gold
- Eternal
- Heart of summer

Heart of noon

Sun-baked pass

Under the shadow of your hair, my care

Is lightened by the neighboring suns of your eyes

Parallelism

At the heart of summer, at the heart of noon

With your color which is life

With your form which is beauty

Alliteration

Firm-fleshed ripe fruit

Mouth making lyrical my mouth

Carved tom-tom, taut tom-tom

Repetition

Dark

Naked

Heart

Flanks

Your beauty

Woman

Naked woman, black woman

We are leaving behind the above sound devices in our analysis of Black Woman. Let's consider other figures of speech in the poem, Black Woman.

Personification

Africa itself is portrayed as a beautiful African woman with terrific human qualities such as calmness, sensuality, caring, great musical voice, and mortality

Jealous fate

Feed the roots of life

Euphemism

“fate” refers to death

“ashes” refers to the decomposed remains of the human body after death

Exercise

1. What image of the “Black Woman” is created in the poem?
2. How does the poet display his attitude towards Africa?
3. Comment on the poet’s choice of words in the poem.
4. Why is the color of the Black Woman glorified in the poem?
5. Discuss the central theme of the poem “Black Woman”.
6. What are the figures of speech in the poem black woman? List and provide examples.
7. Analyze the poem, “Black Woman”.
8. Identify the metaphors in “Black Woman”.
9. Why do you think Senghor’s “Black Woman” is a poem written in the Negritude Spirit?
10. Describe the setting of the poem.
11. Mention the poetic devices used in the poem.

CHAPTER



E10CH35

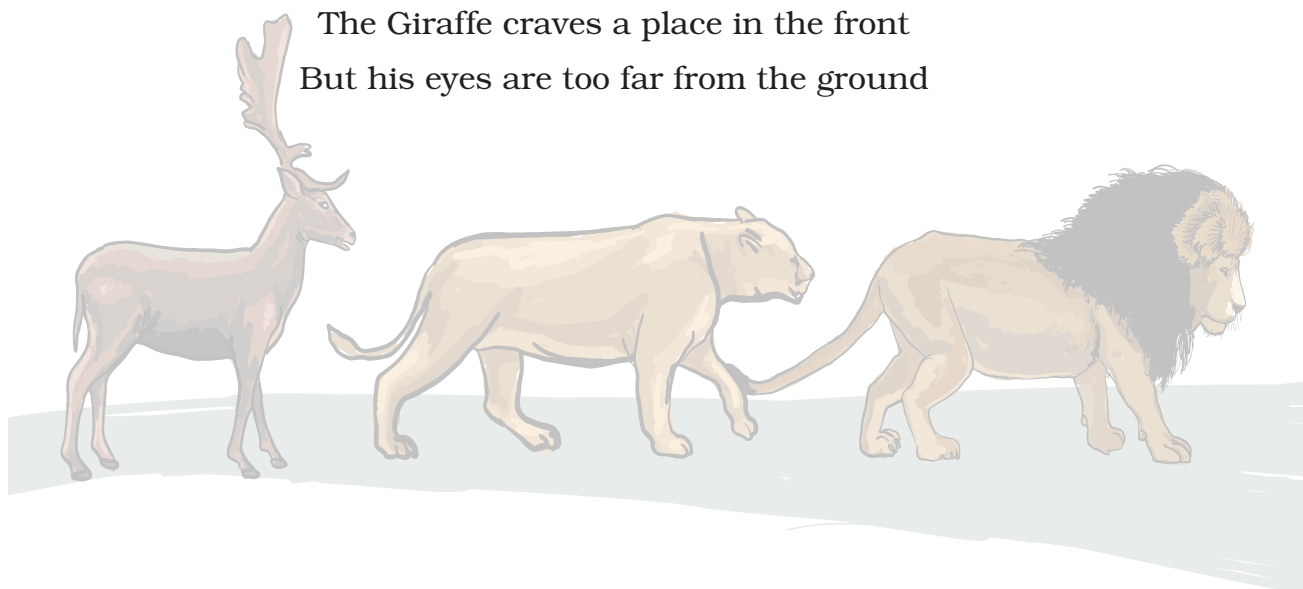
35

THE LEADER AND THE LED

The Lion stakes his claim
To the leadership of the pack
But the Antelopes remember
The ferocious pounce of his paws
The hyena says the crown is made for him
But the Impalas shudder at his lethal appetite
The Giraffe craves a place in the front
But his eyes are too far from the ground



Niyi Osundare
1947–



When the Zebra says it's his right to lead
 The pack points to the duplicity of his stripes
 The Elephant trudges into the power tussle
 But its colleagues dread his trampling feet
 The warthog is too ugly
 The rhino too riotous
 And the pack thrashes around
 Like a snake without a head
 "Our need calls for a hybrid of habits",
 Proclaims the Forest Sage,
 "A little bit of a Lion
 A little bit of a Lamb
 Tough like a tiger, compassionate like a doe
 Transparent like a river, mysterious like a lake
 A leader who knows how to follow
 Followers mindful of their right to lead"

35.1 ANALYSIS

"The Leader and the Led" is a poem of twenty-four lines arranged into twelve stanzas each with two **lines**; **an overall of twelve couplets**. **A stanza of two lines is called a couplet, remember?** I guess you wouldn't forget that so easily.

Beyond its form, the poem theorises the necessary embodiments of a leader. The poem begins with the picture of an animal gathering in their quest for one who would be their leader. Some animals "stake their claim to the leadership" position; lion, hyena, giraffe, zebra, elephant, warthog, and rhino all said "it's their right to lead". But the colleagues (that they want to rule) only picked out their faults and flaws instead. When they could not see a flawless and perfect leader to pick, the Forest Sage calls their attention to what they need in a leader.

In **Lines 1-2**, the lion “stakes his claim” to the leadership position but the antelopes (**lines 3-4**) remember his “ferocious pounce” on them. A leader does not feed on his subjects; thus, the lion is ruled out.

In **Lines 5-6**, the hyena claims “the crown” is his to take but “the impalas shudder” at his brutality and “lethal appetite” only satiated by their kinds. A leader does not oppress his subjects; hence the hyena too is disqualified.

In **Lines 7-8**, the giraffe tries his luck. He “craves a place in the fault”. However, in his case, “his eyes” are said to be “too far from the ground”. A leader ought to be close to his subjects, see what they go through and share in their experience. An animal that would be distant to their everyday experiences would not do for a leader.

In **Lines 9-10**, the zebra comes next but “the pack points to the duplicity of his stripes” which suggests his crookedness and double-dealing. One who is not forthright cannot make a good leader.

In **Lines 11-12**, the elephant “trudges into the power tussle” but “his trampling feet” puts him at a disadvantage. Guess no animal wants to be crushed under those heavy feet.

In **Lines 13-14**, the warthog and the rhino run lose becoming favourites in the contention on the basis of their “ugliness” and “riotousness” respectively.

In **Lines 15-24**, the gathering of animals is unable to come to a conclusion on whom to choose as their leader. “The pack trashes around like a snake without a head” until the Forest Sage comes to its rescue. The Forest Sage declares that the leader they need should be “a hybrid of habits.” He should take a little of a lamb’s meekness and a little of a lion’s fierceness. He should be “tough like a tiger” and “compassionate like a doe”. He should be “transparent like a river” and “mysterious like a lake”. The Forest Sage finally concludes that they need a leader who knows how to secure legitimacy and trust and from his followers and also respect their opinions.

35.2 POETIC DEVICES

There are quite a number of figures of speech in the poem. I would only mention a handful here. You can add others in the comment section.

1. **Simile:** There is simile in line 16, “like a snake without a head”, used to convey the directionless of the pack. It is also in lines 21

and 22, “tough like a tiger, compassionate like a doe/transparent like a river, mysterious like a lake” to suggest that a leader should be flexible and know when to yield and when not to yield to his people yearnings. He should be a blend of qualities.

2. **Metaphor:** There is an evident use of metaphor in the poem; mostly in lines 19 and 20: “a little bit of a lion/a little bit of a lamb”. This bestows the fierceness/courage of lion and the meekness of a lamb on the ideal leader. Implied comparison! Is that not what metaphor is all about after all?
3. **Synecdoche:** “Paws” (line 4) represent the lion’s predatory violence. “Eyes” (line 8) represent the accessibility of the giraffe to his subjects and the masses. “Stripes” (line 10) stands for the probable dishonesty of the zebra.
4. **Alliteration:** “Pounce ... paws” (line 4), “hyena ... him” (line 5), “far from” (line 8), “pack points” (line 10), “rhino ... riotous” (line 14), “hybrid ... habits” (line 17), “little ... lion” (line 19), “little ... lamb” (line 20), and “tough ... tiger” (line 21) are manifestations of alliteration in the poem.
5. **Parallelism:** There is parallelism in lines 19 to 20: “A little of a Lion/A little of a lamb”; and lines 21 to 22: “tough like a tiger, compassionate like a doe/transparent like a river, mysterious like a lake”.
6. **Symbolism:** The entire tale (its actors and the quest for a leader) represents human experiences in the contemporary world; the electioneering process – campaigns and elections. The lion and hyena represent oppressive forces; the antelopes and the impalas the oppressed etc. Zebra stands for crooked leaders while giraffe leaders who have distanced themselves from the masses.
7. **Paradox:** There is interplay of two opposite ideas in line 21: “tough like a tiger, compassionate like a doe”; and in line 22: “transparent like a river, mysterious like a lake”. Even though these lines contain contradictory ideas, the whole idea is for a leader to be a blend of these qualities; perhaps, somewhere in the middle of these ideas.

35.3 THEMES

Inordinate Quest for power/Power tussle: The poem explores the inordinate ambition and power tussle found in many African leaders. The reader is first made to know that they stake their claim to power. To stake means to get firmly tied or to clinch on to something. Everyone exhibits their quest to clinch to power by all means. All of them have to claim to the leadership pack or the other. This breeds power tussle. The lion sticks to his claim of being the most superior leader. The hyena claims the crown is made for him. The Giraffe craves a place in the front. The Zebra maintains that it is his right to lead. This power tussle continues until the most potent one trudges into the power tussle. His emergence sets others on the run because they dread his trampling feet.

Intimidation of the Masses: The poem also shows how the masses are fiercely intimidated such that they do not speak or stand for their rights. With brute intimidation, those who consider themselves lords and superiors muzzle the masses and make them to be in their cocoons perpetually. Here, the masses are presented as the weakest part of society. They are subject to fear and trepidation. Hence, they quake at the ferocious pounce of his paws. To pounce means to attack one furiously. Because of the Intimidation, the masses become sore afraid to contribute to society or to criticize the autocratic style of leadership they are facing.

Incompetence of our Leaders: The poem explores the high level of incompetence found in our leaders. Many struggle by all means to get power even when it is clear to them that they lack competence and moral standing to be there. The poet describe this situation as having lethal appetite. To have a lethal appetite is to have a steady mongering for power despite the person's gross incompetence and ineptitude. According to the poet their eyes are too far from the ground. The lack basic foundations and tutelage to be in the leadership level.

Hope for the Masses: "The Leader and the Led" also explores the theme of hope. The masses are not forever left in utter despair. Hope comes at last as a saviour comes to salvage the situation. He has come to maintain sanctity and sanity in the entire polity. Such a leader has a proven integrity and other qualities required of his calling. He is a man of many parts; one who responds to the calls for a hybrid of habits. He is indeed, a leader who is principled but humble; a good follower.

Theme of Leadership

Leadership is the central theme in “The Leader and the Led”. The poet speaks to us about the various aspects of the theme of leadership. Below are some of the key aspects of this theme.

Leadership crisis in Africa

(OR THE DEARTH OF THE RIGHT LEADERS IN AFRICA OR AFRICAN LEADERSHIP CRISIS OR FAILED LEADERSHIP IN AFRICA)

There is a direct reference to the failed leadership situation in Africa. Here is a group of animals without a leader. It is clear that everyone in this gathering is acutely aware of the urgency to find the best leadership material to steer the affairs of the community.

However, it is not easy finding the right calibre of leader that the animals desperately need. Just like the animals in “The Leader and the Led”, African people have always been unable to get the right people to lead them.

The unacceptable attributes of the animals vying for this leadership position portray a troubling reality in the continent’s search for competent leaders. It is these same kinds of people who often emerge as leaders on the continent. On parade are the following

- Brutal autocrats just like the Lion with the “ferocious pounce of his paws.”
- Greedy and corrupt nation-wreckers. They are no different than the hyena with “his lethal appetite.”
- Short-sighted leaders, far removed from reality. Bereft of the right visionary qualities, they resemble the giraffe with eyes that are “too far from the ground.”
- Dishonest leaders. The zebra with its duplicitous stripes symbolize this crop of leaders.
- Leaders who trample on the basic rights of their own people the way the elephant, with its powerful feet, tramples on everything in its path.

Theme of power struggle/The struggle for power

Another important dimension of the theme of leadership in “The Leader and the Led” is the unending, often violent, struggle for power on the continent.

Just like the contestants in this animal gathering, people who put themselves forward for leadership on the continent are often one-dimensional caricatures with no real leadership qualities.

It is either they want power for its own sake or that, looking at their might, wealth, position in society, military background, and so on, they have convinced themselves that they too have the right to become leaders.

Theme of followership

(OR THE DILEMMA ORDINARY AFRICANS FACE IN CHOOSING A LEADER)

As we've just seen in our summary of the poem, "The Leader and the Led", the poet persona's main preoccupation is about the difficulty of choosing a leader.

"The Leader and the Led" vividly describes to us the **dilemma** facing "the led" (the pack of animals) as they try to choose a leader.

Clearly, these animals seem to have too many options placed before them. The challenge, however, is that none of the numerous options seems to be good enough.

This is exactly the challenge facing the African people. The political exercise of electing a leader is not an easy task for "the led".

In effect, therefore, being a follower is almost as tough as being a leader whose required qualifications we have seen in the words of the Forest Sage. Neither of these is something to be taken lightly.

There is no shortage of aspiring leaders on the continent. It is just that none of them appear to know how to fix the many challenges facing their followers. The simple reason is that they're not really leadership material, to begin with. It is also interesting to note that the poet is **gravely concerned** about the unfortunate situation where, just like the animals, Africans have fallen into the habit of sidestepping the people who have the potential to offer competent leadership.

And, too often, the reason for this is simply this. Trivial considerations such as the physical attractiveness of the individual are made to take precedence over common sense and the public good.

35.4 OTHER POETIC DEVICES AND FIGURES OF SPEECH WORTHY OF NOTE

These other literary devices equally evoke images that go to support the themes in the poem.

Repetition

- Lead
- But
- Right
- pack

Parallelism

- The Warthog is too ugly

The rhino too riotous

- A little bit of a Lion
- A little bit of a Lamb
- Tough like a tiger, compassionate like a doe, or DOVE?

Transparent like a river, mysterious like a lake

- A leader who knows how to follow
- Followers mindful of their right to lead.

Simile

- Tough like a tiger
- compassionate like a doe
- Transparent like a river
- mysterious like a lake
- And the pack trashes around
- Like a snake without a head

Alliteration

- Pack points
- Hybrid of habits

Personification

Most of the animal characters in the poem are personified as males. This is achieved through the use of the masculine pronouns **he/him/his**.

Like I've pointed out elsewhere in this analysis of "The Leader and the Led", this could as well be the poet's way of criticizing the dominance of the male gender on the African political scene.

Satire

"The Leader and the Led" can be viewed as a satirical poem. It is a poem that imitates and ridicules the constant confusion in African electoral systems.

Its purpose is to expose and make a mockery of the failings in the system of governance and leadership on the continent.

Rather than being the usual literary parody, this poem is a political parody. To put it differently, the poet satirizes the failure of Africans to choose leaders that will lead them to the promised land following the attainment of political independence.

A Comment on the Title of the Poem

"The Leader and the Led" is an appropriate enough title for what is clearly a poem about the choice of political leadership.

As in every leadership situation, there are two sides of the equation – those who lead and those who follow. These are what the "leader" and the "led" pointedly refer to.

The poet has thus succeeded in leaving no doubt in the minds of his audience concerning his themes and the message he is trying to convey.

Exercise

1. How does the title of the poem relate to its content?
2. Identify the poetic devices in "The Leader and the Led".
3. Describe the setting of "The Leader and the Led".
4. What is the main theme in "The Leader and the Led"?
5. What are the themes in "The Leader and the Led"?
6. Why is the poem called "The Leader and the Led"?
7. What are the metaphors in "The Leader and the Led"?
8. How does the poem The Leader and the Led justify the type of leadership in Africa?
9. What is the theme of leadership?
10. Explain 'The lion stakes his claim/To the leadership of the pack'

11. Why did the pack reject the giraffe as their leader? What is the poet trying to emphasise?
12. The pack points to the duplicity of his stripes. What does the duplicity of Zebra's stripes depict?
13. Explain "A little bit of a lion/A little bit of a lamb"
14. Is the poem "The Leader and the Lead" a political poem?

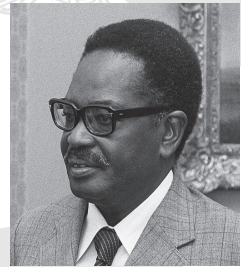
CHAPTER



E10CH36

36

THE GRIEVED LANDS OF AFRICA



Agostinho Neto
1922–1979

The griev'd lands
In the tearful woes of ancient and modern slave
In the degrading sweat of impure dance
Of other seas
Griev'd
The griev'd lands of Africa
In the infamous sensation
Of the stunning perfume of the Flower
Crushed in the forest
By the wickedness of iron and fire

The grieved lands
The grieved lands of Africa
In the dream soon undone in jinglings of jailer's keys
And in the stifled laughter and victorious voice of laments
And in the unconscious brilliance of hidden sensations
Of the grieved lands of Africa
Alive
In themselves and with us alive
They bubble up in dreams
Decked with dances by baobabs over balances
By the antelope
In the perpetual alliance of everything that lives
They shout out the sound of life
Shout it
Even the corpses thrown up by the Atlantic
In putrid offering of incoherence
And death and in the clearness
Of rivers
They live
The grieved lands of Africa
In the harmonious sound of consciences
Contained in the honest blood of men
In the strong desire of men
In the sincerity
In the pure and simple rightness of the stars'
Existence

They live
 The grieved lands of Africa
 Because we are living
 And are imperishable particles
 Of the grieved lands of Africa.

36.1 SUMMARY

This poem is inspired by the Portuguese colonization of Angola. The saddened lands of Africa refer to the whole African populace who have suffered as a result of ancient and current slavery. In Angola, simple folks who stood up for their rights were brutalised. Angolans and other Africans were physically and mentally depressed as a result of the usage of iron and fire, which implied guns to mute Africans. During Angola's colonial period, Africans were deprived of freedom of expression and human rights were assaulted. While enjoying themselves, the colonial masters made life miserable for Africans. Slaves received harsh punishment. The writer said of slaves' horrific deaths, "Even the corpses thrown up by the Atlantic," "In the filthy gift of incomprehensibility and mortality." Considering the threats, Africans continue to practise their culture, values, and customs. "The honest blood of men," "the deep desire of men," "the sincerity," all of which indicate that they will be able to keep their aspirations alive. Lastly, the poet declared that Africans will reclaim their territories from intruders. "Because we are alive and impermanent particles." It represents a ray of hope for Angola and the whole African continent.

"The Grieved Lands of Africa" is a 42-line poem with seven uneven stanzas. It is written in free verse. The Grieved Lands of Africa highlights the distinctiveness of the black race and their struggle for enslavement and imperial control. It is among the poems that promote the distinctive attractiveness of the black race and the overpowering power of being black. The poet is inspired by the actual essence of Negritude (a movement which celebrates and promotes the uniqueness and dominance of the black race over other races).

Enslavement, imperialism, exploitation and modernisation all contribute to Africa's deterioration in the first three stanzas. The poet uses these

verses to criticise the consequences of Western imperialism on Africa. Phrase 2: “In the sorrowful sufferings of ancient and present slaves.” The “ancient” in this line signifies physical servitude, as men and women were forcibly removed from the land of Africa and relocated to other regions of the world. The term “modern slave” alludes to current psychological and mental enslavement in Africa as well as among blacks, in which Africans and blacks rely on the West for help and remedies. This is seen as the psychological embrace of Western ideals and culture (clothes, lifestyle, and so on) as the benchmark of success and accomplishment).

“The Grieved Lands of Africa” is mournful poetry that tackles the blatant inequality and dehumanization of mankind inflicted by African colonial rule. The poem is intended to act as a memorial to the numerous years of suffering and pain experienced by the hands of colonists, mostly Europeans, as evidenced in line 2: “tearful woes of ancient and modern slaves.” This brings to mind the tears of Africans as slaves bubble up and down on the big oceans. The era didn’t end with enslavement but continued across Africa during the period of colonialism. The poet describes how Africa continues to exist despite all of these problems. It reflects the Africans’ brave and zealous character.

Even the corpses thrown up by the Atlantic” does not discourage the Africans. In lines 6–16, the poet’s motif of “the saddened regions of the African continent” suffered from the “infamous sensation” of the magnificent aroma of flowers crushed in the forest by the evil of iron and fire. Nonetheless, the use of “lands” indicates that the injustice to Africans was not limited to a single location, but occurred throughout the region, as evidenced by the use of imprisonment: “the jingling of the jailer’s key,” which follows the “stifled laughter and victorious voice of laments,” as well as “the unconscious brilliance of hidden sensation,” all arising from “Africa’s grieved land.”

In the last stanza of the poem, the poet shows how enduring the land in itself is and how its tenacity has sustained it over the years, the line 37-42 has it that “they live” this line is very emphatic. The grieved land of Africa is not dying; they live “because we are living”. African is “imperishable particles of the grieved lands of Africa.”

Analysis of the Grieved Lands of Africa by Agostinho Neto

“The Grieved Lands of Africa” is poem of 42 lines with seven uneven stanzas. It is a free verse. “The Grieved Lands of Africa” presents the uniqueness of Black race and their resistance to slavery and colonial rule. It belongs to the group of poems which advance the unique beauty of the Black race and the dominant strength of being Black. The poet draws from the realistic nature of Negritude (a movement which celebrates and promotes the uniqueness and dominance of Black race to other races popularly propagated by Leopold Sedar Senghor). In the poem, “The Grieved Lands of Africa” the poet presents African race as an imperishable race and African land as a land that can withstand anything; Lines 40–41.

The first three stanzas talk about the degradation of Africa by slavery, imperialism, colonialism and Westernization. The poet uses these stanzas to decry the effects of Western influence on Africa. Line 2 *“In the tearful woes of ancient and modern slave”* In this line, the *“ancient”* refers to the physical slavery when men and women were forcefully moved out of the Land of Africa to different parts of the world. The *“modern slave”* refers to the present psychological and mental slavery in Africa and among Blacks, where Africans or Blacks depend on the West for aids and solutions. This is seen as the psychological acceptance of Western values, culture – dressing, lifestyle etc as the standard of measuring success and achievement.

In stanza two, the poet decries the elimination of the valuable culture, beauty, custom and land of Africa by the colonialism and westernization. He figuratively presents this through the symbol of *“flower”* and *“forest”*. This is seen in lines 7 – 10 *“In the infamous sensation of the stunning perfume of the/Flower/ Crushed in the forest/ By the wickedness of iron and fire”...* *‘Iron and Fire’* refers to the fierce way the colonialist and imperialist imposed themselves on Africa. These moves destroyed the beautiful flora and fauna of African land hence they grieve. The ever blossoming African beauty and teeming African youth, customs and culture represented by *‘Flower’* were crushed by civilization which made Africans lose their identity. *‘Crushed in the forest’*.

In the third stanza, the poet bemoans the destruction of African dreams. All those blacks sold into slavery had their dreams in life but were stifled out by slavery while the Africans under the colonialist administration were

exiled to prevent them from attaining their dreams in their father's land hence the land grieves for her children. The poet was sent to Cape Verde for exile amidst his struggle for the Liberation of Angola. This was the fate of most other African and Black nationalists fighting for the liberation and independence of their countries from other parts of the continent. Line 13 *'In the dream soon undone in jinglings of gaolers' keys'*.

The fourth stanza down to the seventh presents the resilient spirit of Africa in the face of oppression. The poet speaks of hope and survival. The poet posits that Africa is notwithstanding the years of her subjugation to European powers. The poet reveals this in lines 23–25 *"They shout out the sound of life/Shout it/ Even the corpses thrown up by the Atlantic"*. The poet indirectly reveals that the death of slaves thrown overboard during the slave trade era calls on her children to wrestle back power from the colonialists and imperialist. Their shouts give birth to a rejuvenated Africa.

In the sixth stanza, the poet maintains that the innocent blood of Blacks shade during slavery and the quest for independence of African are sacrificial to the survival of the Black nations. Hence new stars are rising from strong desire of men to repossess the land and appease the grieve land. The poet concludes by stating that Africa is an indefatigable part of the earth which cannot be annihilated and Angola is great part of it. Lines 40–41 *"Because we are living/And are imperishable particles"*. Instead new stars will emerge which help in the transformation of the world as we have seen in the world today.

36.2 THEMES IN THE GRIEVED LANDS OF AFRICA

In "The Grieved Lands of Africa", there is the conveyance of issues of African sensibilities that underlie the African experience from slavery to colonialism. The poem has such themes as slavery, colonialism, grief, hope or optimism, and life.

Theme of Slavery

Slavery is one of the important issues addressed in "The Grieved Lands of Africa". The poem makes reference to the trans-atlantic slave trade that shook the African continent to its roots. Many Africans were carted away like commodities in ships to work as slaves in foreign lands beyond the Mediterranean Sea. The poet puts this wave of slavery as "ancient ... slave". This "ancient" slavery was perpetuated by European

and Arab slavers with the inside help of internecine tribal conflicts. The theme of slavery is further reinforced by tropes like “ancient slave”, “corpses thrown by the Atlantic”, “degrading sweat of impure dance/of other seas”, etcetera.

Theme of Colonialism

Colonialism is another noticeable theme in Agostinho Neto’s **“The Grieved Lands of Africa”**. It is the next evil thing that happened to the African continent after slavery. Europeans extended their tentacles to the whole of Africa to claim new colonies and lands for their respective countries. They said they brought ‘civilization’ and ‘christainity’ but what they actually did was to exploit Africa of all she had. They subtly took over Africa and partitioned it arbitrarily among themselves. They forced chiefs and kings to sign treaties conceding their lands and sovereignty to some foreign entities and where opposition arose, they “crushed” it with brutal “wickedness of iron and fire”.

A renowned African socialist writer, Ngũgĩ wa Thiong’o, sums up the slave trade and colonialism stages of the African history as “dismembering Africa”. Agostinho Neto describes colonialism in his poem as “modern slave(ry)”.

Tropes which establish the message of colonialism in the poem include “modern slave”, “Flower/Crushed in the forest/By the wickedness of iron and fire”, and “jailer’s keys”.

Theme of Grief

Grief is a prominent theme in the poem. The word “grieved” is repeated several times in the poem to drive home the sorrow and anguish Africa undergoes after years of being exploited of her human and natural resources. Africa is debased by years of being cheated, afflicted pain, and exploited by people “of other seas”.

Apart from stanzas four and five, there is hardly a stanza in the poem where “grieved” is not used. This underlines the pain and sorrow slavery and colonialism afflicted Africa with.

Theme of Oppression

Oppression is another noticeable feature of the poem. There is no gainsaying that Africans were oppressed: from the outset into slavery; in resistance against colonialism (“crushed in the forest”); and were imprisoned in their struggle for independence (“jailer’s keys”).

Africans who spearheaded the fight for their countries' independence found themselves and dreams they had at the mercy of "jailer's keys". They were imprisoned. Agostinho Neto in particular was imprisoned. Jomo Kenyatta of Kenya and Kwame Nkrumah of Ghana were part of the long list of African nationalists that were imprisoned because they dared to say no to colonial power.

Oppression is further put in the fore by expressions like "stifled laughter", "victorious voice of laments" which throw up the image of the affective influence of oppressive elements at work.

Theme of Hope and Life

The poet's persona is optimistic about the turnaround of events. He is hopeful for a tomorrow with better living conditions. He posits that both slavery and colonialism would be extinguished by the strong blow of time. In "the conscious brilliance of hidden sensations", the poet predicts a better future soon to unfold.

He also reiterates the continued existence of the African continent and Africans with "alive", "living", "live" despite the attempts to subjugate Africa and her people. Nonetheless, Africans "bubble in dream"; exist "in perpetual alliance of everything that lives"; and "shout the sound of life". The poet also describes Africans as "imperishable particles/Of the grieved lands of Africa". A signification of the indestructibility of Africa. Africans are scattered all over the world and remain the evidences of the African tormented history.

Exercise

1. What is the main idea of the poem?
2. How does the poet portray colonialism in "The Grieved Lands of Africa"?
3. What type of poem is the "The Grieved Lands of Africa"?
4. What is the setting of the "The Grieved Lands of Africa"?
5. What hope does the poem gives Africans?
6. Describe the theme of the poem "The Grieved Lands of Africa"
7. Describe how Africa suffered and survives still in agostinho neto's The Grieved Lands of Africa?
8. Why does the poet considered as "The Grieved Lands of Africa"?
9. Identify the Figures of Speech in the poem.
10. How does the poet portray colonialism in the poem?

CHAPTER



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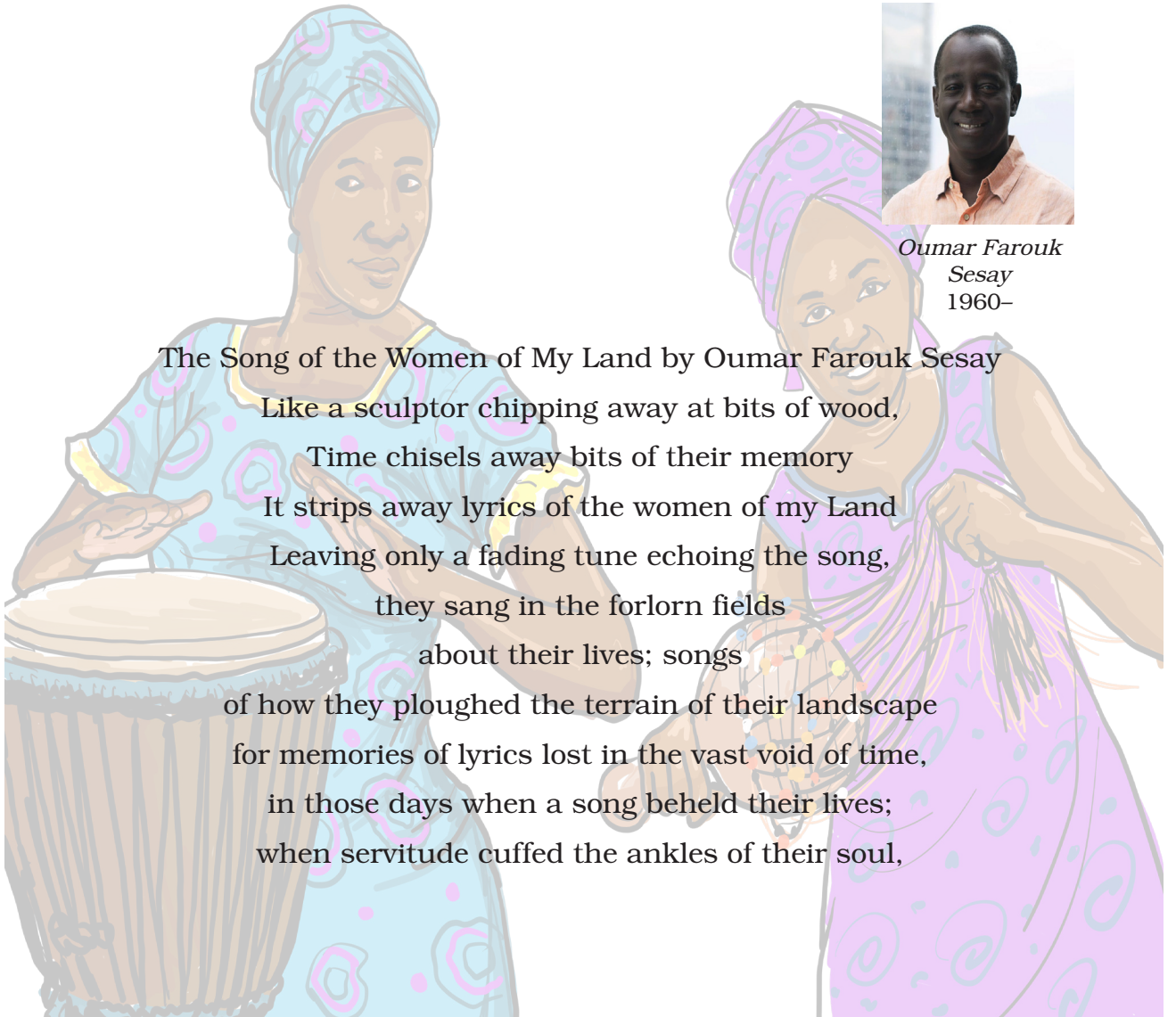
THE SONG OF THE WOMEN OF MY LAND



*Oumar Farouk
Sesay
1960–*

The Song of the Women of My Land by Oumar Farouk Sesay

Like a sculptor chipping away at bits of wood,
Time chisels away bits of their memory
It strips away lyrics of the women of my Land
Leaving only a fading tune echoing the song,
they sang in the forlorn fields
about their lives; songs
of how they ploughed the terrain of their landscape
for memories of lyrics lost in the vast void of time,
in those days when a song beheld their lives;
when servitude cuffed the ankles of their soul,



and dereliction decapitated the epic of their lives.

With a song, they sponged off their anguish,
to behold their collective pain,
to celebrate their gains,
give lyrics to the tune of their lives,
cheat the tyranny of tit
and commune with the yet unborn
to give meaning to an epoch lost in antiquity,
Yet time strips the lyrics and scars the tune,
leaving a dying song.

Dead!

Like the woman who died long ago,
Leaving the song to tell the story of their lives.

Today the tune roams the forlorn fields

Like their souls looking for lyrics.

To tell the tale of servitude
of the women of my Land

Who ploughed their soil and soul
For a song to sing the story of their lives

The song of the women of my Land
left in the memory of my mind.

Now feeding the verses of poets, it echoes in

Wriggling in the rhythms and melodies,

Hollering in distant tunes

In places far afield the forlorn fields,
where the song of their lives died.

The stuttering lips of my pen

And the screeching voice of my rib
try to sing the song of the women of my Land
In verses far from the theatre of toil
where they left a song that now roams the land
stripped of lyrics like a scorned ghost.
The tune tuning the tenor of my verse
is all that remains of the song of the women of my land
Who laboured and died leaving a dying song.
The dirge of their lives!

37.1 SUMMARY

The poem takes place in a village in Northern Sierra Leone, most likely Masingbi in the Tokonili neighborhood, which is where the poet is originally from. The major occupation of women in this district of the country is farming and agriculture, which is used in addition to help finance businesses as well as aid in the advancement of societal structure as a whole. The composer discusses the significance of African music. Music is an essential component of how Africans communicate, rejoice, and remember historical facts. The amusement provided by songs assisted in relieving the people's anguish and hardship in the land.

The Song of the Women of My Land is a lament for the suffering of women in Sierra Leone. They wailed in agony and sang about it. The poem begins with a comparison of modern and old Africa, where women's songs preserve African cultural history. The songs, lyrics, and tunes metaphorically depict Africa's culture and history. The character claims that the songs have vanished since the younger generation has lost touch with music. The character complains how time has destroyed the songs' memories. Time denotes modernity or the impact of Western culture on African lifestyles in this context. Culture and tradition are maintained over time if people continue to live by them, record them, and pass them on to future generations.

The elegy "The Song of the Women of My Land" is composed in the form of a poem. The poem is 45 lines long. It is written in free verse,

containing sporadic internal rhymes that add flow to the poem. The poem has a number of run-on lines, which aid in presenting the poet's content. It comprises eight stanzas in all. The first verse contains one line, whereas the fifth contains two. The poet's mood is one of despair. The poet laments the status of his people's history. His introspective demeanour exposes the fading grandeur of his country's cultural heritage. The poet laments in the opening three lines how his people have disregarded their culture and allowed time to undermine their essential beliefs. Look at line 3: "It strips away the lyrics of the women of my land."

Take into consideration that lyrics are the words of a song. That is the significance and brilliance of each song's thematic worth. Songs are lovely because of their lyrics and tunes. When one is lost, the other loses its significance and utility. As a result, the poet claims that the lyrics have been removed, leaving just the tune's echo. Let us wait and watch how the poet handles this situation.

Lines 1–11 highlight the significance of the women's singing. The lyrics are about their culture, heritage, and personalities. The songs describe their battle for existence, their ancestry, and the distinctiveness of their society. Lines 7–10 illustrate the survival song: "Of how they ploughed the terrain of their landscape.../When servitude cuffed the ankles of their soul.'

The poet's mood alters. He adds that the women ease their situation by using songs and music to withstand the agony and misery they are experiencing. They engage themselves and maintain their communal delight by singing these tunes. The character closes this verse by expressing that despite their determination to defy injustice and keep the music alive, the songs perished with them. 'Leaving a dying song/Dead,' he laments in lines 20–21.

The women, according to the character, left their songs to share their story. Moreover, he discloses in the next verse that the songs are seeking a place or someone to occupy in order to commemorate the misery of the ladies who sweated for the land on farmlands and plantation fields. Through this, the composer's identity alludes to enslavement. To recount the story of enslavement... and who ploughed their soil and soul.'

These phrases remind us of slavery, and how African men and women were subjected to every manner of dehumanisation throughout the

slave trade. Poets and authors have adopted the tunes and songs that these women left behind.

The author remarked on the attempts to depict what has occurred to the woman's life in the last stanza. He notices that the pen's lips stumble as his rib screeches in an effort to sing the song of his country's ladies. In other words, he finds it challenging to attempt to convey the tale of the ladies in his poetry because the incidents that make up the women's story occurred in a place and time far distant from the present. This is due to the fact that numerous elements of the stories of women's oppression and subordination were never documented or discussed due to the lack of comparison between now and yesterday.

In the concluding verse, the poet demonstrates how he immortalises the music of the ladies of the region. The poem concludes with the persona mentioning how the songs have found a home in his lyrics. Those lines will be remembered in the pages of literature for the rest of time.

37.2 STRUCTURAL ANALYSIS

The poem 'The Song of the Women of My Land' is an elegy. The poem has 45 lines. It is a free verse with scattered internal rhymes, which give the poem some rhythm. The poem has a lot of run-on-line (enjambment); this helps convey the poet's subject matter. In general, it has eight stanzas. The first stanza has one line, while the fifth has two lines. The mood of the poet is that of sadness. The poet is regretful of the state of his people's history. His reflective mood reveals the lost beauty of his nation's cultural heritage.

37.3 STANZA BY STANZA ANALYSIS

The poem starts with the comparison of contemporary Africa to ancient Africa when the songs of the women preserve the cultural heritage of African. The songs, lyrics, and tunes symbolically represent Africa's culture and history. The persona points out that the songs have disappeared because the new generation has lost its grasp on songs. The persona laments how time has taken the memory of the songs. Here, time represents modernization or the influence of Western Culture on the African lifestyle. History and culture are preserved over time if the people continue to live by it, document it, and pass it on to the next generation.

In the first three lines, the poet bemoans how his people have neglected their culture and allowed time to destroy their core values. See lines 3 – ‘It strips away lyrics of the women of my land.’ Remember, that lyrics are the words of a song. That is the content value that carries the meaning and beauty of each song. Lyrics and tunes make songs melodious. When one is lost, the other becomes meaningless and useless. Hence, the poet says that the lyrics have been taken away, leaving only the tune’s echoes. Let’s see how the poet addresses this situation.

Firstly, Lines 1–11 presents the importance of the song of the women. The songs are about their culture, history, and personalities. The songs reveal the struggle for survival, their genealogy, and the uniqueness of their culture. The song for survival is depicted in lines 7 – 10 of how they ploughed the terrain of their landscape .../When servitude cuffed the ankles of their soul.’

In stanza four, the tone of the poet changes. He reveals that the women pacify their plight by using the songs and tune to endure the pain and anguish they were passing through. When they sing these songs, they also entertain themselves and retain their joy collectively. The persona concludes this stanza by saying that despite the attempts by these women to resist oppression and restrain them from fading off, the songs died with them. He states these in lines 20-21; ‘Leaving a dying song/ Dead.’

Stanza five is a couplet. In this stanza, the persona states that the women left their songs to tell their stories. Furthermore, he reveals in the subsequent stanza that the songs are looking for where or whom to inhabit to remember the plight of the women who suffered for the land with their sweat on farmlands and plantation fields. The poet’s persona refers to slavery through this. See Lines 25–27 ‘To tell the tale of servitude... /Who ploughed their soil and soul.’ These lines remind us of slavery, how African men and women suffered all of the forms of dehumanization during the slave trade. The tunes and songs left behind by these women have been taken over by poets and writers.

In conclusion, the poet displays how he immortalizes the songs of the women the land in the last stanza. The poem ends with the persona’s note that the songs have found a host in his poems. These words will forever remain in the pages of the Literature.

37.4 POETIC DEVICES

1. **Simile:** A simile is a poetic device that involves the comparison of two unlike things through the use of the words ‘as’ or ‘like’. Examples in the poem are:
Lines 2 – Like a sculptor chipping away at bits of wood
Lines 25 – Like their souls looking for lyrics
Lines 42 – Stripped of lyrics like a scorned ghost
2. **Metaphor:** A metaphor is a figure of speech that compares two unrelated things by stating that one thing is another. This is used in the poem in the following lines:
Line 10 – When servitude cuffed the ankles of their souls
Line 16 – Cheat the tyranny of tit
3. **Alliteration**
Alliteration is the repetition of the same sound or sounds, especially consonant at the beginning of several words that are close together in a line of poetry. Examples in this poem:
Line 5 – They sang in the forlorn fields
Line 8 – For memories of lyrics lost in the vast void of time
4. **Personification**
Personification is a figure of speech or poetic device which transfers human qualities to inanimate objects or things. Tunes, lyrics, and songs are personified in this poem as roaming and possessing life. Other examples of personification in the poem are in:
Line 2 – Time chisels away bits of their memory
Lines 37 – 38 The stuttering lips of my pen
And the screeching voice of my ribs.

37.5 PLOT ACCOUNT/SUBJECT MATTER

In the colonial era, women oppression, gender discrimination, inequality and enslavement were solidified across the continent. “The song of the women of my land” is the song of a deep lamentation over the fate that has befallen women in Sierra Leone. It explores the image of a traditional

lamentation. Women were put into cruelties and engage in agricultural activities and sing about the sufferings and agonies they pass through. Rural women are involved in managing forestry resources. At the same time, they are denied education and employment.

37.6 THEMES FROM THE POEM

Women oppression and enslavement: Women constitute gangs of slaves that worked from dawn to dusk on the plantations. Their predicament is compounded by their song of sorrow. The value of African songs: The poet describes the importance of African songs. In Africa, music plays an important part in the way people interact, celebrate and relate historical events. The entertainment from songs helped to relieve the people from agony and suffering in the land. **Lamentation:** The song of the women of my land is a song of a deep lamentation over the fate of women in Sierra Leone. They groaned in pains and sang about it.

37.7 POETIC/LITERARY DEVICES FROM THE POEM

Language: The choice of words is simple. The language is rooted in the culture of its setting. Words like “dereliction,” “decapitate,” “wriggle,” “holler” are used to convey the story of oppression and lamentation.

Imagery: It is the creation of mental and audio vision in the mind of a reader. The imagery of slavery and servitude that existed throughout African history is created. The poet piles images of sorrow to evoke sympathy of the reader.

Repetition: This is when a word, phrase or sentence is used more than once in poem. The poet repeated some words, phrases and stanzas. “Forlorn fields,” “servitude,” “ploughed,” “women of my land” etc. were repeated to emphasize the pains the women passed through.

Alliteration: It is the repetition of same sound in poems. The alliterated words are: “forlorn fields (f,f) lyrics, lost (l, l), vast, voil (v,v).The used alliteration to enhance the musical feature of this poem based on mental and emotional torture of the women.

Simile: The poet compared the ways in which the wood-carver works in the designing of his wood with the memory of the women in Africa. “Like a sculpture clipping away at bits of wood”. Another one is “like the

women who died long ago” which means the death of good composers of African songs is the disappearance of good songs.

Personification: The words “time”, “song,” “tune” and “pen” were personified by engaging in human activities. “The stuttering lips of my pen” which means he has a speech impediment with its two lips.

Mood: This is an act of expressing ones’ feelings. The poet was in a sorrowful mood. It is this mood that gives vent to his lamentation about unwanted and unacceptable marginalization of Sierra Leone women that led to slavery and oppression.

Exercise

1. What figure of speech does the poet employ at the beginning of the poem?
2. Which of these does the poet blame for the loss of memory about the song of the women of the land?
 - (a) The sculptor
 - (b) Time
 - (c) Death
3. “Where the song of their lives died” is an example of:
 - (a) Metaphor
 - (b) Personification
 - (c) Euphemism
4. Identify the Personification in the poem.
5. The set of words that point to the theme of suffering in the poem is?
 - (a) fading, ploughed, memory
 - (b) toil, anguish, pain
 - (c) antiquity, melodies, ghost
6. Compare the word ‘like’ and ‘as’ in the first two lines of the poem and explain?
7. Name the figures of speech used in the poem “The Song of the Women of My Land” by Oumar Farouk.?
8. The poet hopes to preserve the song of the women of the land?
 - (a) in the forlorn fields
 - (b) in verses
 - (c) on stuttering lips

9. The word, dirge ties in with the theme of?
 - (a) death
 - (b) living
 - (c) culture
10. Oumar Farouk Sesay's poem, "The Song of the Women of My Land" can be regarded as a poem of?
 - (a) deep sorrow
 - (b) joyous celebration
 - (c) intense anger
11. Explain what "The Song of the Women of My Land" is portrays.
12. Identify the themes in The Song of the Women of My Land.
13. What type of poem is The Song of the Women of My Land?
14. Identify the Figures of Speech in The Song of the Women of My Land?
15. What is the mood of the poem "The Song of the Women of My Land"?
16. What is the background of the poem "The Song of the Women of My Land"?

CHAPTER



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38

RAIDER OF THE TREASURE TROVE



Lade Wosornu
1937-

But what can be worthy of your life?
What dearer than the gems or your dreams;
The reason you are here? Always strive
To fly flags of joy, and, sail up streams
Powered by the breeze of love, your course
Chattered in the ink of compassion.
And, fling roses wherever you pause
Heaven-on-earth your destination.
Of things which would blot out that brief
Or, breach your sails with arrows unseen
No! Rob you of life, Rage is chief.
Rage drags rags after you. Of charity,

Laughter, sweetness and joy, Rage is thief
 Enemy of equanimity,
 Rage spreads toxic fumes on every scene.
 In essence, Rage spells calamity.
 Its cause is your perception of storms
 Breaking around, not upon, your head.
 There are either snakes, deviants nor norms:
 As you think, so you feel. Watch your mind.
 Rage sets sail. Can ruin lag far behind?
 I'll fling roses wherever I berth.
 My destination is heaven-on-earth.

38.1 SUMMARY

Lade's "Raider of the Treasure Trove" is a didactic poem that presents the Philosophical discourse of man's life. From its title which depicts man's pursuit for life treasures or value of life to its opening line by employing the use of rhetorical question of what value life has: "But what can be worthy of your life?"

The poet uses the word raider to represent human beings. Every human being enters the world with the sole aim of unearthing their destiny. This destiny is the treasure trove. From the poem, the poet metaphorically presents two concepts that will enable every human being to achieve or lose this "Treasure Trove". They are love and rage. He specified that "Rage" which was personified in line 11, is a weakness in human beings that certainly has snarky power to limit humans' journey in life.

No! Rob you of life, Rage is chief// Rage drags rags after you...../Rage is thief/Enemy of equanimity.

In stanza four of, "The Raider of the Treasure Trove", the poet metaphorically creates the imagery of the sea and a sailor on a voyage. He draws a contrast to life and says that Life is a destination or path with pain and gain.

Finally, the poet gave a stance warning against the mind that harbors Rage, that only a heart filled with love, compassion, and joy overrides rage.

“Rage sets sail. Can ruin lag far behind.”

“I’ll fling roses wherever I berth, My Destination is heaven-on-earth.”
The last two lines emphasize that man will surely arrive at his destination with peace when he lives with a heart full of love.

Subject Matter and Account of the Plot

The poem, “Raider of the Treasure Trove” by Lade Wosornu condemns anger in all ramifications. Some people have little control over their anger and tend to explode in rages. In stanza one, the poet emphasized that dreams should be achieved in a pleasurable manner. He begins by asking questions concerning the worth of one’s life. He enjoins his audience to go through life as a journey devoid of rancor, bitterness, hatred and sadness. “To fly flags of joy and sail up streams” “and fling roses whenever you pause.” In the second stanza, one of the deadly things that can easily cut the journey of life short “of things which would blot out that brief.” Rage is seen as the principal agent of destruction. It can kill its victim anytime. Rage is the strong feeling of anger that is difficult to control. The ultimate nature of rage is that it is a harbinger of calamity, disaster and distress (line 16). In stanza three, Rage is described as ranging storms that can destroy many valuable materials. Here rage is compared to snakes and deviants in the society, line 19. One should be mindful of the behavior that one exhibits in society. “As you think, so you fell, Watch your mind”, line 20. Finally, the poet conclude in the last stanza by repeating and personalizing the last two lines of stanza one. He wishes to be an embodiment of love, joy, hope, devotion and respect. The poet plans to make his habitation to be a place of perfect bliss. “My destination is Heaven-on-earth.”

Themes from the Poem

The following themes are present in the poem, “Raider of the Treasure Trove by Lade” Wosornu

1. **Good Health:** This shows that an individual must have a positive attitude to life to embrace joy. “To fly flags of joy,” “Powered by the breeze of love.
2. **Consequences of Anger:** The poet made it clear that «Rage» can bring disaster and tragedy «Rage spells calamity.” Rage is a strong feeling of anger that is difficult to control.

3. **A Caution to Violence:** The poet cautions that one should avoid the violent rage in order to live a healthy life and long life. One should watch his/her thought, action and habit to avoid danger in life.

38.2 POETIC AND LITERARY DEVICES

1. **Language:** appears simple but he uses it with more conscious artistry to warn his audience. "Rage is thief" to show that we must not embrace it because it assumes the picture of satan. The poem title "Raider of the treasure trove" means a person who discover a valuable treasure or who has a valuable collections.
2. **Personification:** is the transfer of the quality of animate object to that of inanimate object. "Rage" is personified as "chief," "thief" and "enemy" lines 11, 13. It shows rage as powerful monster that "rob you of your life." Rage has the power to take life like human beings do.
3. **Imagery:** is the creation of mental picture in reader's mind. One can see the visual image of a travelling ship in stanza one lines 3-5..."Always strive, "To fly flags of joy" and "sail up streams", "powered by the breeze of love."
4. **Symbol:** is when an object is used with something associated with it. The poet uses "flying roses," "heavens" as symbol of perfect bliss. Roses conveys deep emotions of love, respect, devotion, etc., lines 7-8.
5. **Biblical Allusion:** is when reference is made to something that the reader understands. The poet made reference to the book of Ecclesiastes 7:9 which mean fools give room for anger. "but what can be worthy of your life? Is a biblical allusion to the sermon on the mountain Matthew 6:25 which mean one should not be anxious about life?
6. **Metaphor:** is the comparison of two things from different nature but share same characteristics. Rage is compared to different things. Rage is 'chief,' "thief," "enemy," "storm" lines 11, 13, 14, 17. In line 15, rage assumes a wicked person that spread toxic radioactive gas to destroy important materials "Rage spread toxic fumes to every scene"

7. **Euphemism:** This is when a serious thing is said in a pleasant way. In lines 9–10, “of things which would blot that brief,” “or breach your sails with arrow unseen.” It means what can cause the untimely death is “rage”
8. **Dramatic Monologue:** is when a speaker talks all alone in a poem/literary text. The speaker addresses a silent listener, usually the reader. The person is like a sermon that the preacher delivered on a certain occasion about the consequences of anger. The use of “you” and “your” to mean audience, “I” to the speaker.
9. **Repetition:** is when a word, phrase or sentence is said more than once in a poem. Lines 7-8 are repeated in lines 22-23 “I’ll fling roses whenever I berth/ My destination is heaven-on-earth.” The essence of this repetition is to warn listeners that anger is madness and people should stay away from it.
10. **Rhetorical question:** is a question without answer. It appears in lines 1–3, 17 and 21 are used for the purpose of emphasis. “But what can be worthy of life? “What dearer than the gems of your dream” ‘the reason you are here?’ “It’s sole cause?” “Rage sets sail. Can ruin lag far behind”

Exercise

1. What kind of a poem is “Raider of the Treasure Trove”?
2. What is the “Raider of the Treasure Trove” all about?
3. What are the major themes in the poem “Raider of the Treasure Trove”?
4. What moral lesson do you learn from the poem “Raider of the Treasure Trove”?
5. What is the main message of the poem “Raider of the Treasure Trove”?
6. Write on the setting of the poem “Raider of the Treasure Trove”.
7. Who wrote the poem “The Raider of the Treasure Trove”?
8. Rage spreads toxic fumes on every scene is an example of what figure of speech?
9. Mention one theme in “Raider of the Treasure Trove”
10. Raider of the treasure trove focuses on three points. Mention them
11. In the concluding stanza of the poem, the poet decided to do what for the rest of his life?
12. What is the root of one’s anger according to the poet?



E10CH39

CHAPTER

39

A GOVERNMENT DRIVER ON HIS RETIREMENT



*Onu Kingsley
Chibuike
1984–*

Many years on wheels
In faithful service to his fatherland
Today retires he home
And a celebration he holds
Many years has he pummeled his boozy throat
In obedience to duty rules and regulations
Today, he'll go home a freeman
Eligible for his country's services
"Come friends, rejoice with me
I shall booze and zoom myself home
Away from duty rules

Come celebrate my freedom”
“Early to duty tomorrow holds not,
Thirty-five years of faithful services
I’ll booze to sleep away my sufferings
More joy to send him home
A brand new car in his name
An appreciative symbol
For undented thirty years of service to fatherland
“Come friends, and rejoice more,
Joy till no more joy to joy
Today frees and makes me a king
My patience rewarded.”
And so, he boozed and boozed
Celebrating the celebration of his retirement
From faithful service to fatherland
He battled with his bottle booze
On his way home on wheels,
Booze boozed his vision and clear judgment
He boomed his brand-new car
And it sent him home
Home to rest in peace.

39.1 SUMMARY

Synopsis

The narrative poem opens to reveal a joyful government driver who after “thirty-five years of faithful services” has to “today retires”. So glad he is about his retirement that he calls on friends to rejoice with him and he declares that “I shall booze and zoom myself home” because he has for “many years” stops his “boozy throat” from tasting any alcoholic drink “in obedience to duty rules and regulations”. He wants to drink many drinks today with friends since he has not tasted something much for

the ample years he used in service as a way of abiding by the rules set for him by the civil service under which he worked.

So serious he is to "celebrate" his "freedom" because he is certain that "early duty tomorrow holds not" and so he has to booze to "sleep away" his "sufferings". He believes in jubilating this freedom that makes him "a king" because he is sure that he has no early work or task to attend to earlier as usual tomorrow in the civil service again.

He continues to call on his friends and he is awarded "a brand new car" as "an appreciative symbol" for the diligent duties he performed while in service. He boozes furthermore but he meets an untimely death as he eventually loses the "wheels", "vision" and "clear judgment" and dies in an auto crash as he "rest in peace" after "he boomed his brand new car and it sent him home". His death was as a result of his excessive drinks.

Setting of the Poem

The setting of the poem is said to be Nigeria because firstly, it is where the poet comes from and secondly it is a country in which the government occurred to be the major provider of employment for its citizens.

The fact that alcohol is used in not only Africa but also any parts of the world to celebrate any good thing exhibits that the poem can actually take place in anywhere in the world.

The time setting is the post-colonial period. The reason for this is that this era is marked by importation and the use of many cars and alcohols which cannot be found in the preceding era. Even the poet is of this new generation.

Themes

1. Laxity

Especially in Nigeria, it is so common that drivers take countless bottles of alcohol before and even after driving and this resulted in high rate of road accidents day by day.

Through the poetic object, in this poem (the government driver), who has shunned this bad habit for "many years" now goes back to it because he is by now a "freeman", free from the rules of the civil service

His sudden return to alcoholic drinks caused his premature death as he “boozed and boozed”. Had it been he didn’t use the booze to celebrate his retirement, he might have arrived safely at his “home” with his “brand new car”.

The poem therefore is a warning call to road users to stop the careless attitude.

2. Reward

Being a didactic poem, it teaches that any good work or deed will not go unappreciated. The driver in his name has “a brand new car” as “an appreciative symbol” given to him because he spent “faithful services” in the civil service. Despite the fact that he has a great liking for booze, “he pummeled his boozy throat in obedience to rules”. This means that he stops drinking because of his appointment.

The description of the government driver by the poet in this poem is that of a faithful; loyal, obedient and diligent worker and that is why he is rewarded a new car in his name to appreciate his indefatigable effort performed while in service. His “patience rewarded” at last.

3. The Joy of Freedom

The poem tries to show the joy that comes with one’s freedom after years of servitude. Through the use of the word “suffering”, the reader is furnished with the information that the driver has gone through hell in the thirty-five years of services, therefore, he deemed it fit to call a big celebration to rejoice his freedom because he is now a “freeman” and also a “king”.

It is even this joy of his freedom that later kills him. The poem seems to say that excess of anything (even happiness) is dangerous.

Devices

Situational Irony

From the glad atmosphere of the first stanza to stanza six, the reader will think or expect the poem to have a happy ending but reverse is the case in stanza seven as there is a sudden shock when the driver lost control of the wheels, crashed his car and dies instantly.

Metonym

“Wheels” is used in the poem as a metonym for a car. Wheels is very closely associated to car so instead of saying car directly, the poet calls it wheels.

Personification

“Today frees and makes me a king”

The line above is a vivid example of personification as “today” is presented as if it were human who can free or make someone a king.

Inversion

This is the reversal of the normal grammatical order of sentences. We have it in the poem in the following lines:

“Today retires he home”

“Celebration he holds”

Anadiplosis

And it sent him home

Home to rest in peace”

Anadiplosis being a literary device in which the word that ends the line of poem is what is used to start another line of the same poem. It is used in this poem, refer to the quoted line above. “Home” which ends the first line is used to start the second line above

Euphemism

“And it sent him home to rest in peace”

“Home” in the lines above is an euphemism for the government driver’s death as he lost control of his “vision”.

Repetition

Some words in this poem is repeated. Check “booze”; “fatherland”, “duty rules” and others. The repeated words in the poem is used to emphasize the message in them and also enhances the rhythm of the poem.

There are some poetic devices in the poem such as imagery, alliteration, assonance and onomatopoeia.

Tone

The tone is celebrating at the beginning of the poem and it shifts to shocking in the last stanza

Mood

Like the tone, the mood of the poem starts from a gleeful mood and ends with a pity mood when the driver dies.

Poetic Devices:

The poetic devices in the poem “A Government Driver on his Retirement” are synecdoche, alliteration, inversion, pun and onomatopoeia.

Poetry uses figures of speech to express deep thoughts, evoke imagination, bring beauty, paint picture and give shades of meaning to literary work.

1. **Synecdoche:** is a figure of speech in which a part of something represents the whole, or it may use a whole to represent a part. This can be found in this poem in lines:

Line 1 – *Many years on wheels*

Line 29 – *On his way home on wheels*

‘Wheels’ is used to refer to car(s) used by the persona for years to serve his fatherland.

2. **Alliteration:** is a literary device in which words having the same first consonant appear together in a line of poetry. This appears in lines:

Line 2 – *In faithful service to his fatherland*

Line 22 – *Joy till no more joy to joy*

Line 25 – *And so, he boozed and boozed*

Line 27 – *From faithful service to fatherland*

Line 28 – *He battled with his bottle booze*

Line 31 – *He boomed his brand new car*

Alliteration in the poem is used to create rhythmic effects and to create mental pictures in the mind of the readers.

3. **Inversion (Anastrophe)** is One of the poetic devices in the poem A Government Driver on his Retirement is inversion. Inversion is a

poetic device in which there is a syntactic reversal of the normal word order or sentence structure. It can be in the form of placing verb before its subject or placing an adjective after the noun it modifies. Poets use inversion to achieve rhyme, maintain rhyme scheme or achieve emphasis. Examples in this poem:

Line 3 – *Today retires he home*

Line 4 – *And a celebration he holds*

Line 5 – *Many years has he pummeled his boozy throat.*

4. **Pun:** is a play on words to produce humorous effect. It is usually common with homonyms. In this poem, the poet played on the words 'home' and 'booze'. 'Home' in this poem has different shades of meaning. It was used in lines 2, 10, 17, 29 and 32. At the beginning of the poem, home refers to the physical home of the persona. Although we can say, it was the real home in the mind of the persona but the poet meant more than that considering retirement could also mean death in the real sense of life. In line 33, *home* refers to grave or heaven. This is where absolute rest resides. The freedom the persona desires from call to duty rests in the grave. People are solely at peace when then are laid to rest. Hence the line Home to rest in peace.

In line 30, Booze is used as noun to mean an intoxicating drink taken by the persona whereas the meaning of the verb 'boozed' is altered to mean that the persona's vision was blurred and he made a wrong decision.

5. **Onomatopoeia:** is a poetic device which a word imitates the natural sounds of a thing. It usually used to create sound effects in poetry. This is another poetic device in the poem A Government Driver on his Retirement.

The following examples are used in this poem:

The use of the words 'zoom' and 'boom' in lines 10 and 31 respectively depict the speed and state with which the persona used to send himself home. In line 10 'I shall booze and zoom myself home.' Here, the poet describes the persona's impatience to enjoy his life and taste what it feels like to speed in car in contrast to his conservative manner of driving his bosses under strict rules and regulations for thirty-five years.

In line 31, '*He boomed his brand new car.*' Here the poet depicts the sound made by the car crash when the persona got involved in the accident. His 'zooming off' in the brand new car leads him to the long awaited homecoming filtered the air.

Exercise

1. Describe the setting of "A Government's Driver on His Retirement".
2. What is the poet's attitude about retirement?
3. Discuss the use of irony in the poem.
4. Why was the government driver happy upon his retirement?
5. Why was the government driver rewarded by the government?
6. Identify the use of alliteration, assonance, personification, onomatopoeia and pun in the poem.
7. How effective is the poet's use of imagery in the poem?

Health Related Caution

What are the ways to avoid dengue and malaria fever?

- Time your outings.
- Reduce mosquito habitat.
- Sleep under mosquito-net.
- Put screens on windows and doors.
- Keep your house airy and well-lit.
- Do not let water stagnate anywhere.
- Wear long pants and long sleeves to cover your body.
- Apply mosquito repellent with DEET (diethyltoluamide) to exposed skin.
- Treat clothing, mosquito nets, tents, sleeping bags and other fabrics with an insect repellent called permethrin.



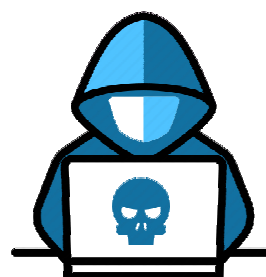
How can a person reduce the risk of getting HIV?



- Get tested for HIV.
- Do not inject drugs.
- Choose less risky sexual behaviors.
- Use condoms every time you have sex.
- Limit your number of sexual partners.
- Get tested and treated for STDs.
- Talk to your health care provider about pre-exposure prophylaxis (PrEP).

WHAT IS CYBERCRIME?

Cybercrime is criminal activity that either targets or uses a computer, a computer network or a networked device. Most cybercrime is committed by cybercriminals or hackers who want to make money or take advantage of a person.



Types of Cybercrime

- Email and internet fraud.
- Identity fraud (where personal information is stolen and used).
- Theft of financial or card payment data.
- Theft and sale of corporate data.
- Cyber extortion (demanding money to prevent a threatened attack).
- Ransomware attacks (a type of cyberextortion).
- Cryptojacking (where hackers mine cryptocurrency using resources they do not own).
- Cyberspies (where hackers access government or company data).
- Interfering with systems in a way that compromises a network.
- Infringing copyright.
- Illegal gambling.
- Selling illegal items online.
- Soliciting, producing, or possessing child pornography.

How to Prevent Cyber Crimes?

- Enforce concrete security and keep it up-to-date.
- Never give out personal information to a stranger.
- Check security settings to prevent cybercrime.
- Using an antivirus software helps to recognize any threat or malware before it infects the computer system.
- When visiting unauthorized websites, keep your information secure.
- Restriction on access to your most valuable data.
- Backup all data, system, and considerations.
- Don't use free USB sticks.



Source: Teacher's Diary on *Cyber-Crime Awareness* by UNODC, Cybercrime and MoE, Republic of Liberia

WHAT IS BULLYING?

Any unwanted written, verbal, graphic, or physical act by an individual or group toward another person(s) that causes harm or distress.

Types of Bullying

- Physical
- Verbal
- Social
- Emotional
- Cyber

Signs of Bullying

- Headaches
- Depression
- Loss of friends
- School absenteeism
- Academic problems

STOP BULLYING



What You Can Do

PREVENT

- Be a role model for positive communication, healthy relationships, and self-care.
- Reinforce acts of kindness, respect, and inclusion.
- Set policies and rules about bullying.

RECOGNIZE

- Know the definition of bullying and its many forms.
- Talk with and actively listen to the youth who confide in you.
- Watch for warning signs of bullying.

INTERVENE

- If you witness bullying behavior
- Respond quickly and consistently to send the message that it is not acceptable.
- Separate the students involved.
- Meet any immediate medical or mental health needs.
- Stay calm and model respectful behavior.



Source: Teacher's Diary on *Cyber-Crime Awareness* by UNODC, Cybercrime and MoE, Republic of Liberia

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TEXTBOOK MANAGEMENT
Student Textbook Assignment Form

School : _____

District : _____ Country: _____

Teacher : _____ Subject: _____

Grade : _____

No.	Name of the Student	Name of the Textbook	Barcode Number	Condition of the TB when received	Date Received	Date Returned	Condition of TB when returned	Signature of Student
1								
2								
3								
4								
5								
6								
7								
8								
9								
10								
11								
12								
13								
14								
15								