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Fragrances

A Textbook of Poetry
&
Language Skills

Edited by

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Orient BlackSwan

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Important Poetic Forms and Devices

I

Is there a need to define poetry, to set it out in terms of its characteristics, functions and uses? Perhaps, not, since it is all around you—in the repetitive and rhythmic songs of the birds, in the wailing of a baby, in the sound of water, whatever be the source, in the wild woods or the raindrops falling on a tinned roof. Hence, maybe it is not wrong to say that poetry is as old as human beings or history itself. Our ancient ancestors used it to communicate their religious, historical and cultural awareness. And this is how we come to have hymns or chants, incantations and narrative poems in the earliest recorded history of mankind.

Fragrances brings together some of the best poems written across time and cultures. It is a collection that records the history and evolution of the genre through its best examples. Hence, it may be ideal to begin with a short exploration of the various forms and devices that are used in the genre. This is not by any means an exhaustive survey of the various poetic forms and devices that are available to us, but a few notes for the students to begin their study of the genre and tailored succinctly to the needs of students who are going to study *this* anthology of poems.

Vowel sounds						Diphthongs	
i:	i	u	u:	ie	ei	/	/
sheep	ship	book	shoot	here	wait		
e	e	ɜ:	ɔ:	ue	oi	eu	show
left	teacher	her	door	tourist	coin	au	
æ	ʌ	ɑ:	ɒ	ea	ai		
hat	up	far	on	hair	like	mouth	

Consonant sounds							
p	b	t	d	ʃ	dʒ	k	g
pen	boat	tree	dog	chess	joke	coin	go
f	v	θ	ð	s	z	ʃ	ʒ
free	video	thing	this	see	zoo	sheep	television
m	n	ŋ	h	l	r	w	j
mouse	now	thing	hope	love	run	we	you

Phonetic symbols for English vowels, diphthongs and consonants

Poetic Forms

Sonnet

A Sonnet is a poem made up of fourteen lines. It has an intricate rhyme scheme. The sonnet was developed in Italy. It was recited to the accompaniment of music. The term 'sonnet' is derived from the Italian word *sonetto* which means 'a little sound or song'. The sonnet can be of two kinds:

1. The Italian or Petrarchan sonnet (named after the fourteenth century Italian poet Petrarch), is divided into two parts: an octave (the first eight lines of the poem) having a rhyme scheme of *abba abba*, and a sestet (the final six lines) following a rhyme scheme of *cde cde* or *cd cd cd*. In most sonnets of this kind, the octave proposes a question or an idea that the sestet comments upon or criticises. The Petrarchan sonnet was almost always concerned with courtly love or written in praise of love and beauty.
2. The English or Shakespearean sonnet was born out of the Italian form, introduced by Thomas Wyatt and the Earl of Surrey into English poetry in the first half of the sixteenth century. They experimented with the Petrarchan form. The English sonnet or the Shakespearean sonnet, named after its most famous practitioner William Shakespeare, differs from the Petrarchan sonnet in some fundamental ways. It is made up of three quatrains (four line stanzas) ending with a couplet. The rhyme scheme most usually followed is *abcd cdcd efef gg*. The quatrain usually propose and explore an idea that the concluding couplet, most often, refutes or the couplet puts a different spin on it. Hence, this concluding couplet is also known as a *volta* or 'turn of idea'. The Shakespearean sonnet is usually written in iambic pentameter.

The sonnet has remained a popular form to the present day and has been adapted to a number of experiments to present a large variety of themes and emotion. Shakespeare's Sonnet XVIII, 'Shall I compare thee to a summer's day' is a famous example of this form of poetry and is concerned, like many of

his other sonnets, with the subject of love. The English sonnet also diverges from the traditional theme of love as seen in the religious sonnets of John Donne and the more serious sonnets of John Milton.

Lyric

In Greek poetry, a lyric was a song sung to the accompaniment of a lyre (a stringed instrument). In English literature, the term is used to describe a particular kind of poem. A lyric is any fairly short poem, not often longer than fifty or sixty lines. It expresses the feelings and thoughts of a single speaker (not necessarily the poet himself), in a personal and subjective manner. The lyric is uttered in the first person. Although the lyric is an intensely personal poem, the character and utterance of the speaker are shaped by the poet to achieve the desired artistic effect. A lyric can either follow a traditional rhyme and metre scheme, or it can be what is called free verse. The range and variety of lyric verse is immense and lyric poetry comprises the bulk of all poetry. The following are the main features of a lyric:

1. It is a short musical poem dealing with a single emotion.
2. It is a well-knit poem which expresses the varying moods of the speaker poet.
3. It is a subjective and intensely personal poem.

The narrator in the lyric may be speaking alone, thinking aloud by himself, and in the process allowing the reader to gain an understanding of how he is feeling at a certain time or about a certain subject. For instance, Emily Dickinson's 'I Heard a Fly Buzz' conveys to the reader the state of mind of the narrator at the time of death. The narrator of 'I Heard a Fly Buzz' addresses the reader directly at the start of the poem, which is a characteristic feature of the lyric, and says, 'I heard a fly buzz when I died; the stillness round my form / Was like the stillness in the air / Between the heaves of storm'. The narrator is here communicating to the reader his/her point of view about the atmosphere that surrounds him/her at the time

into English literature by Ben Jonson who wrote 'To the Immortal Memory and Friendship of that Noble Pair, Sir Lucius Cary and Sir H. Morrison' (1629). The Pindaric ode has a set structure—the *strophe*, which is a formal opening and has a complex metrical structure; the *antistrophe*, which mirrors the *strophe*; and an *epode*, which is the final closing section of different length and metrical structure. Wordsworth's 'Ode on Intimations of Immortality from Recollections of Early Childhood' is a good example of the Pindaric ode in English.

2. The irregular ode which disregarded the recurrent stanzaic pattern was introduced in 1656 by Abraham Cowley. This type of ode which alters its structure in accordance with shifts in subject and mood has been the most common in English since Wordsworth's 'Ode on Intimation of Immortality'. Well-known examples of this include Keats's 'Ode on a Grecian Urn'.

3. The Horatian Ode: It was modelled on the matter, tone and form of the odes of the Roman writer, Horace. It is written in a single repeated stanza form and is shorter than the Pindaric ode. Horatian odes are calm, meditative and colloquial as compared to Pindaric odes. Keats's 'Ode To Autumn' is a fine example.

Elegy

Elegy is a reflective lyric poem lamenting the death of a public personage or of a friend or a loved one. It is a meditative poem on the theme of human mortality. In classical literature, an elegy was simply a poem written in elegiac meter (alternating hexameter and pentameter lines). It covered a wide range of subjects from laments to love poems. In modern usage, the term 'elegy' refers to the poem's content rather than to the meter. It is a poem of lamentation and can be written in any meter that the poet chooses.

Pastoral elegy, a distinct type of elegy, follows a rather formal pattern. It represents its subject as an idealised shepherd in an idealised pastoral setting. It begins with an

of death. The narrator of the lyric is denoted by the 'I' that addresses the reader. This 'I' may also be addressing someone specific in a particular context as in a dramatic lyric. An example of this kind of lyric is John Donne's 'Canonisation' where the narrator addresses another person, presumably a lover, and explains to this addressee that their love can be 'canonised' or immortalised. The narrator 'I' of the lyric may thus be the poet himself or herself, or may be a fictional narrator created for the purpose of explaining a particular point of view or elaborating on a subject. While the 'I' of 'Canonisation' and 'I Heard a Fly Buzz' addresses the reader rather privately through a brief and passionate expression of a feeling or mood, there may also be more public kinds of address made by the narrator. For instance, Walt Whitman's 'O Captain, My Captain' was a eulogy written on the death of Abraham Lincoln and here the 'I' speaks for the public on an occasion that is also public.

An important form of lyric poetry that is relevant to our study is the elegy. The elegy is a formal lyric poem wherein the poet meditates on a serious and solemn theme such as death.

Ode

An ode is a long lyric poem. It has an elaborate stanza structure and an elevated style. Its subject matter and treatment is serious. It expresses lofty sentiments and thoughts. It is marked by formality and statelyness in tone and style, making it ceremonial in nature. It can be public or private. The public is used for ceremonial occasions like funerals, birthdays, state events, etc.—e.g., Tennyson's 'Ode on the Death of the Duke of Wellington'. The private is meditative and reflective; it celebrates intense, personal and subjective occasions—e.g., Keats's 'Ode to a Nightingale'.

There are three types of odes:

1. The regular or Pindaric Ode: It was established by the Greek poet Pindar. It was modelled on the songs sung by the chorus in Greek drama. Its structure was borrowed from the movements of the dancers. It was introduced

argument rather than on the character inadvertently revealing himself or herself in the course of arguing.

Free Verse

Free verse is an open form of poetry. It does not have a regular meter or line length. It follows the rhythm of natural speech. Such poetry is organised to cadences of speech and image. patterns rather than according to a regular metrical scheme. A regular pattern of sound or rhythm may emerge in free verse lines, but the poet does not follow any regular metrical scheme—i.e., recurrent units of weak and strong stressed syllables. Its rhymes are based on patterned elements such as sounds, words, phrases, sentences and paragraphs, rather than on the traditional prosodic units of metrical feet per line. Free verse, thus, eliminates much of the artificiality of poetic expression. Its flexible organisation suits the modern idiom and casual tonality of language.

Although the term is loosely applied to the poetry of Matthew Arnold and Walt Whitman who experimented with departures from regular meter, it was originally a literal translation of *Vers libre*, the name of the movement that originated in France in the 1880s. Free verse became current in English poetics in the early twentieth century. Poets such as William Carlos Williams, T. S. Eliot and Ezra Pound have written their lyric poetry in free verse.

Poetic Devices

Rhythm and Rhyme

Edgar Allan Poe defined poetry as 'the rhythmic creation of beauty'. Rhythm is indeed basic to poetry and it is created by the recurrence of similar units of a pattern of sound. Rhythm, in turn, can be of four kinds: *quantitative* (where the consideration is the length of time it takes to utter a syllable, with regular series of long and short syllables); *accentual* (where the consideration is the occurrence of a stressed, or accented, syllable); *syllabic rhythm* (where the number

expression of grief and invocation to the Muse. It contains a funeral procession, a description of mourning throughout nature and musings on the inevitability of death and decay. It ends with an affirmative justification of nature's laws. Milton's 'Lycidas' (1638), Shelley's 'Adonais' (1821) and Arnold's 'Thyrsis' (1867) are some notable examples of pastoral elegy. Other kinds of elegies follow no set patterns or conventions. In the eighteenth century, the English 'Graveyard School' of poets wrote generalised reflections on death and immortality—'Elegy Written in a Country Churchyard' is an outstanding example which pays tribute to generations of humble and unknown villagers buried in a churchyard. In modern poetry, the elegy remains a frequent and important poetic statement whose range and variety can be seen in poems such as A. E. Housman's 'To an Athlete Dying Young' and W. H. Auden's 'In Memory of W. B. Yeats'.

Dramatic Monologue

Dramatic monologue is a kind of lyric poem in which there is a single speaker who is not the poet. He utters the speech, which makes up the whole of the poem, in a specific situation at a critical moment. This person/speaker addresses and interacts with the silent interlocutor whose role and reactions are inferred from the speaker's words. In the course of his speech, the speaker reveals his temperament and character to the reader.

Dramatic monologue is a genre that was perfected by Robert Browning. Self-revelation is the hallmark of a dramatic monologue. For example, the Italian Renaissance Duke in 'My Last Duchess', who is addressing the envoy of a prospective father-in-law, confesses to the murder of the wife he is hoping to replace. The Duke begins by engaging the reader's attention and ends by condemning himself. Dramatic monologue needs to be distinguished from dramatic lyric, which is also a monologue uttered in an identifiable situation at a dramatic moment. The focus of interest in a dramatic lyric is on the speaker's elaborate

speed is being compared to that of a snail and the sentence calls upon the reader to imagine a specific property of the snail that likens it to Harry (its slow movement), though the two are otherwise incomparable. To understand Harry's similarity to the snail, the reader is expected to imagine an instance where a person like Harry could move as slowly as an animal. Similes, as is evident from the above example, allow an author to build a vivid image in the reader's mind about what is typical about an object or person.

A popular example of a simile can be taken from the opening lines of T. S. Eliot's poem, 'The Love Song of J. Alfred Prufrock', where he writes 'Let us go then, you and I / When the evening is spread out against the sky / Like a patient etherized upon a table.' Here, Eliot describes what the evening is like by linking it to the instance of a patient who is stretched out on a doctor's examination table. In Eliot's simile, the reader is encouraged to see the similarity between what is typical of a sunset being stretched out across the sky and a patient etherized or put under anaesthesia. The literal object in the simile which suggests the comparison is termed the *tenor* and the figurative object that describes the earlier one is called the *vehicle*. So in the above example, the spread out 'evening' is the tenor and the 'patient etherized' is the vehicle.

Metaphor

A metaphor, like the simile, conveys a certain meaning by comparing two or more dissimilar objects or themes to bring out an innovative link between the two. The difference between the metaphor and the simile however, is that this comparison is not made using the adverbs 'like' or 'as' in order to make the link explicit. Metaphors and similes are both aspects of figurative language which is language that in describing an object, thing or idea, does not mean exactly what it says but depends, for its meaning, on another external, generally dissimilar thing, object or idea that it evokes a comparison with. For instance, in Wilfred Owen's famous poem about the

of syllables, stressed or unstressed, is fixed in a line); and *accentual-syllabic rhythm* (where the number of syllables and the number of accents are fixed in a line).

Rhyme refers to the similarity or sameness of the last word sound in the line of a poem—e.g. say, day; measure, pleasure; rough, puff, etc. Rhymes can be of several kinds such as *end rhyme*, *internal rhyme*, *eye rhyme*, *imperfect rhyme*, etc. While reading a poem, the rhyme scheme is usually marked with letters of the alphabet corresponding to a particular rhyme. For example, *abbcdd abbb*. Look at the highlighted words in the lines below, for an example of rhyming lines:

I saw a fairy in the wood,
He was dressed all in green.
He drew his sword while I just stood,
And realized I'd been seen.

Alliteration

Alliteration refers to the repetition of consonant sounds in a sequence of words, particularly at the beginning of a word or of a stressed syllable within a word. For example: 'Dropping the fatal loins of these two foes; / A pair of star-cross'd lovers taken from Shakespeare's play *Romeo and Juliet*, 'From forth of the day light.' Here is a famous example of alliteration, take their life;

Alliteration, like rhyme and rhythm, helps to increase the beauty and effectiveness of the language used in a poem.

Simile

A simile brings together in a sentence, in either verse or prose, two very unlike things and calls upon the reader's imagination to believe in this unlikely connection. This comparison or analogy is generally introduced in the sentence using the adverb 'as' or 'like' to link an object or thing with another. For instance, to convey the information that 'Harry walks very slowly' with the use of a simile, one would write, 'Harry trudged along like a snail'. Here, Harry's

The term comes from the Greek word *hyperbol*, which means 'exaggeration'. It is commonly used in everyday speech. For instance, when you meet a friend after a long time, you often say, 'We haven't met in ages!' Hyperbole is often used to exaggerate the emotions portrayed in poetry and also to make striking comparisons and embellish descriptions of things and people. Hyperbole makes common things, people and emotions appear extraordinary. Here is an obvious example of hyperbole taken from W. H. Auden's 'As I Walked Out One Evening':

I'll love you, dear, I'll love you
Till China and Africa meet,
And the river jumps over the mountain
And the salmon sing in the street,
I'll love you till the ocean
Is folded and hung up to dry
Here, the lover underlines the intensity of his emotion by using exaggerated metaphors. China and Africa will never meet and the salmon will never sing. Hence, there is no end to his love for his lady.

Allusion

It is figure of speech in which a passing but significant reference is made to a well-known person, place or thing outside the literary piece or poem. One famous example is how the poem 'My Last Duchess' alludes to Claus of Innsbruck. The person or thing alluded to maybe real or mythical. Or, in some cases, a poem may allude to another famous poem. For example, Seamus Heaney's 'Singing School' alludes to a line from W. B. Yeats's 'Sailing to Byzantium': 'Nor is there singing school but studying / Monument of its own magnificence.'

Allusion is never a detailed description or reference. The poem will not go into details but will make a passing comment. It is expected that the reader has sufficient knowledge to pick up the allusion. For example, to understand the allusion in 'Singing School', the reader should know the poem by Yeats.

First World War, 'Dulce Et Decorum Est', he describes weary soldiers as being 'drunk with fatigue'. Owen's metaphor links the feeling of being drunk with that of feeling tired. If he were making a literal statement about the soldiers' weariness, he would say 'The soldiers were tired'. However, his use of metaphorical or figurative language does not mean exactly what it says, which is, that the soldiers have been drinking. Instead, it calls on the reader to compare the state of being drunk, which generally means an inability to walk, think clearly or even be able to speak and to transfer this idea onto the state of soldiers at war. Though the state of being drunk cannot easily be linked to the condition of a soldier in a battlefield, Owen, through the use of the metaphor 'drunk with fatigue', implies that there are several things in common with these two conditions. The soldiers in the poem literally stumble through the chaos around them in the battlefield and Owen implies that they are 'drunk' not with spirits but with an incredible tiredness.

Personification

It is a poetic device where human qualities are attributed to inanimate or non-human beings. For example, autumn, the season, is personified as a woman in Keats's 'Ode to Autumn'. Through personification the inanimate object is qualified with human traits such as desire, jealousy, happiness, sorrow, etc. Here is a famous example of personification, from Emily Elizabeth Dickinson's 'Have You Got a Brook in Your Little Heart':

Have you got a brook in your little heart,
Where bashful flowers blow,
And blushing birds go down to drink,
And shadows tremble so?

It is a figure of speech conveying exaggeration of experience. For example, the sentence, 'I am so hungry I could eat a horse!

Irony

It is a contradiction of expectation between what is said and what is meant (*verbal irony*) or what is expected in a particular circumstance or behaviour (*situational*), or when a character speaks in ignorance of a situation known to the audience or other characters (*dramatic*). In an ironic statement the literal meaning of what is said is different from what it actually means or wants to convey to the audience.

Here is a famous example of irony, taken from Coleridge's 'The Rime of the Ancient Mariner':

Water, water, everywhere,
 And all the boards did shrink;
 Water, water, everywhere,
 Nor any drop to drink.

Irony makes situations and words interesting and gripping for readers. It forces readers to use their imagination to go beyond what is stated in the text.

Imagery

Imagery refers to the use of descriptive language that evokes experiences that appeal to any of the five senses of the reader. There are various forms of imagery such as visual (sight) imagery, auditory (sound) imagery, olfactory (smell) imagery, gustatory (taste) imagery and tactile (touch) imagery. Imagery refers to the images or pictures created in the mind of readers through a work of verse or prose. Quite often, these images may be evoked with the help of figurative language like similes or metaphors. Keats's 'Ode to a Nightingale' is a striking example of almost all these types of imagery at work. Look at the poem 'London' by William Blake given below:

I wander thro' each charter'd street,
 Near where the charter'd Thames does flow,
 And mark in every face I meet
 Marks of weakness, marks of woe.

In every cry of every Man,
 In every Infants cry of fear,
 In every voice: in every ban,
 The mind-forg'd manacles I hear
 How the Chimney-sweepers cry
 Every blackning Church appalls,
 And the hapless Soldiers sigh
 Runs in blood down Palace walls

But most thro' midnight streets I hear
 How the youthful Harlots curse
 Blasts the new-born Infants tear
 And blights with plagues the Marriage hearse

In this poem, Blake calls upon the reader's auditory senses to make a point about the oppressive environment of a city. He creates auditory images in his poem through the use of the phrases 'infant's cry', 'chimney sweeper's cry', 'hapless soldier's sigh' and 'harlot's curse'. The reader can thus 'hear' the noises of the city in addition to being able to imagine a picture of a bustling city where many classes of people are at work.



These short introductions to important poetic forms and devices will help you analyse and appreciate the poems that figure in this anthology.

company as an actor and playwright. His first published work, *Venus and Adonis* (1593), was dedicated to the Earl of Southampton. Shakespeare's dramatic career extended over a period of twenty-four years—1588 to 1612. He wrote more than thirty plays which include histories, tragedies, comedies and pastoral romances. His plays were first published in quarto editions which began to appear in 1597. A complete edition of his plays was published in 1623. This is known as the First Folio, the first fully authorised edition of his plays.

Shakespeare wrote poetry in narrative and lyric forms. His famous sonnets, the last of his non-dramatic works, were published in 1609. There is no unanimous opinion among scholars about the order or the sequence of these 154 sonnets but evidence suggests that he wrote these sonnets throughout his career for a private readership.

A Shakespearean sonnet consists of fourteen lines written in iambic pentameter. Every line contains ten syllables that occur as stressed/unstressed pairs. The first twelve lines, in three stanzas of four lines each (known as quatrains), follow a pattern where every alternate line rhymes and the last two lines rhyming together conclude the whole. The rhyme scheme is *abab cdcd efef gg*. There are structural variations in a few sonnets.

His sonnets are a profound meditation on time and mortality and how love can survive time (if at all). Sonnets 1-17 are in the form of persuasions. The poet is trying to persuade a 'fair youth' to marry and procreate. Marriage and procreation seem to be the path to immortality. From sonnet 18 onwards, the poet seems to feel that the fair youth would be better immortalised through poetry. His devotion to the youth and the poet's determination to immortalise his love for the beauty of the fair youth is the major theme until sonnet 126. From sonnet 127 onwards the central character is a 'Dark Lady'. These sonnets are universally acclaimed to be of high literary merit and are unique in terms of style, phraseology and depth.

Sonnet XVIII

William Shakespeare

2

Shall I compare thee to a summer's day?
 Thou art more lovely and more temperate.
 Rough winds do shake the darling buds of May,
 And summer's lease hath all too short a date.
 Sometime too hot the eye of heaven shines,
 And often is his gold complexion dimmed;
 And every fair from fair sometime declines,
 By chance, or nature's changing course, untrimm'd;
 But thy eternal summer shall not fade,
 Nor lose possession of that fair thou ow'st,
 Nor shall death brag thou wand'rest in his shade,
 When in eternal lines to Time thou grow'st.
 So long as men can breathe, or eyes can see,
 So long lives this, and this gives life to thee.

❁ ❁ ❁



About the Poet

William Shakespeare (1564-1616) was a well-known playwright and poet of the Elizabethan age. He was born in 1564, at Stratford-upon-Avon in Warwickshire. As a young man, he left Stratford for a career in London, where he joined a theatre

About the Poem

Sonnet 18, often titled 'Shall I Compare Thee to a Summer's Day' is one of the best known in the sequence of Shakespeare's sonnets. It is the first poem among the sonnets which explicitly does not encourage the fair youth to marry and have children and the first rhyme to pay tribute to the beauty. The poet relies on his poetic powers to immortalise the qualities of the fair youth. The poem is a statement of praise about the beauty of the fair youth who is 'more lovely and temperate' than a summer's day. It is a typical Shakespearean sonnet consisting of three quatrains followed by a couplet. It has the characteristic rhyme scheme: *abab cdcd efef*. There is a shift in the poet's subject matter beginning with the third quatrain. The poem is remarkable for its simplicity and loveliness.

Glossary and Transcriptions

compare	/kəm'peə(r)/	: note similarity or dissimilarity between two things
temperate	/'tempərət/	: (of a climate or region) having a mild temperature without extremes of heat or cold; showing moderation or restraint
shake	/'ʃeɪk/	: tremble, vibrate
lease	/'li:s/	: a contract by which one party conveys land, property, services, etc., to another for a specified time, usually in return for a periodic payment
decline	/'dɪ:klaɪn/	: gradually become less
complexion	/kəm'plɛkʃn/	: the colour of one's skin, especially on the face
untimmed	/'ʌn'tɪmɪd/	: not trimmed or cut; shaggy
eternal	/'etə:nəl/	: always and forever
brag	/'bræg/	: boast

Vocabulary

1. Give phonemic transcriptions of the following words.

a.	summer:.....	g.	nature:.....
b.	lovely:.....	h.	fade:.....
c.	darling:.....	i.	wander:.....
d.	sometime:.....	j.	eternal:.....
e.	heaven:.....	k.	breathe:.....
f.	shine:.....	l.	eye:.....
2. Supply synonyms for the following words.

a.	lovely:.....	d.	temperate:.....
b.	possession:.....	e.	winds:.....
c.	shine:.....	f.	owe:.....
3. Supply antonyms for the following words.

a.	tough x.....	e.	give x.....
b.	short x.....	f.	decline x.....
c.	heaven x.....	g.	day x.....
d.	fair x.....	h.	eternal x.....

Comprehension Exercises

1. Answer the following questions in 20 to 30 words each.
 - Who is the 'thee' referred to in the first line of the poem?
 - Who is 'thee' compared to?
 - What does the poet say about the month of May?
 - How does the poet eulogise eternal summer?
 - How does the poet compare eternity with mortality?
 - How does the poet talk about death?
2. Answer the following questions in about 150 words each.
 - Sum up the idea of beauty as talked about in the poem.
 - What is a sonnet? How does Shakespeare use other poetic devices in this poem?

- c. It is presumed that rather than immortalising his King, the poet strives to establish his own credentials. Comment on this.
- d. Shakespeare in this poem compares permanence and transience. Comment on this assessment of the poem.

Extended Grammar

Non-finite Verbs: Infinitive

Non-finite verbs do not have mood, tense, number, aspect, gender, or person. They are generally not inflected. In English, such verbs take the form of infinitives, participles and gerunds.

Look at the following sentences:

He likes *to read* romantic novels.
Smoking is injurious to health.
 I saw him *crossing* the road.
 She found all the chairs *occupied*.
 Let us *go* then.

The Infinitive

Infinitives usually take the form of *to + bare verbs*. However 'to' may be omitted in some cases. Consider the following examples of the use of 'to'-infinitive:

To err is human.
 Your boss is easy *to please*.
 I advised him *to see* a doctor.
 She wanted *to talk* to him.

Infinitives are generally used in two ways. They may function like a noun, in situations where you may replace them by 'something' (a noun), and in positions like subject, object or complement where nouns are normally used. Look at the following examples:

To err is human. (as subject to a verb)

She wants *to serve* the country. (as object to a verb)

Your son appears *to be* intelligent. (as complement to a verb)

Secondly, infinitives may be used to qualify a verb/noun/adjective. When an infinitive is used to qualify a verb, it indicates purpose, cause or result (usually unsatisfactory). For instance,

I went to Chandigarh *to attend* a conference. (purpose)

She wept *to see* him wounded. (cause)

He hurried back to the room only *to find* it empty. (result)

An infinitive sometimes qualifies a noun to indicate purpose:

I offered him a chair *to sit* on.

Similarly, we may use an infinitive with an adjective also.

She was slow *to respond*.

Let us now consider some common constructions with infinitives:

1. it is/was + adjective + to-infinitive.

It is easy *to advise* others.

2. too + adjective/adverb + to-infinitive

The milk is too hot *to drink*.

3. adjective + enough + infinitive

His father is rich enough *to pay* the dues.

4. so + adjective + as + infinitive

Was he really so careless as *to leave* the house unlocked?

5. know/learn/teach + how + infinitive

Does he know how *to swim*?

6. it is/was + (a/an) + noun + infinitive

It is a pleasure *to meet* cheerful people.

It was fun *to watch* the comedy show.

7. accusation with infinitive

I would request you *to take* suitable action in this regard.

We shall now consider some of the situations in which 'to' is omitted and the bare infinitive is used.

1. The following verbs take an infinitive without 'to': feel, have, hear, let, make, watch, see, help

Let us go.

I helped the old man cross the road.

However, when such sentences are written in the passive voice, the infinitives take 'to' before them.

Students were made to stand on the bench.

2. Bare infinitive is used after most of the modals such as: shall, should, can, could, may, might, will, would, do, did, must. However, 'ought' is followed by a to + infinitive.
3. Phrases like 'had better' and 'had rather' are followed by bare infinitive.
4. When two infinitives are joined by 'and', the 'to' of the second infinitive is normally dropped.

They invited us to sit and enjoy the music.

Exercise

Identify the verb forms in the following sentences and say whether they are finite or non-finite. For example, in 'Rajdeep came home smiling', 'came' is the finite verb in the sentence and 'smiling' is a non-finite verb that functions as an adverb.

1. We picked up the scattered coins.
2. Raema sat reading in a corner of the room.
3. Karan stepped on the broken glass pieces and cried in pain.
4. The boy entered the house soaking wet.
5. Trekking is an exciting activity.
6. Rashid added boiling water to the tea leaves.

Extended Activity

7. Yogesh was happy to go to school.
8. Dentists recommend brushing after every meal.
9. The children longed to eat icecream.
10. Ricky gave me a beautifully wrapped present.

You have studied one of the finest examples of Shakespeare's sonnets. Here is another one from his sonnet sequence, Sonnet 116:

Let me not to the marriage of true minds
Admit impediments, love is not love

Which alters when it alteration finds,

Or bends with the remover to remove.

O no, it is an ever fixed mark

That looks on tempests and is never shaken;

It is the star to every wandering bark,

Whose worth's unknown although his height be taken.

Love's not Time's fool, though rosy lips and cheeks

Within his bending sickle's compass come,

Love alters not with his brief hours and weeks,

But bears it out even to the edge of doom:

If this be error and upon me proved,

I never writ, nor no man ever loved.

Read and analyse this sonnet on your own and write a short note on it. Share your note with your teacher and seek her/his feedback.

About the Poet

Alexander Pope (1688-1744) is considered to be the most outstanding literary figure of the neoclassical age. He was born to Catholic parents, in London, on May 21st, 1688. On account of his religion, Pope was an outsider in the Protestant-dominated society of the early eighteenth century and was barred from seeking admission to public schools and universities. He was largely self-educated. As he



himself stated, he had 'dipped into a great number of English, French, Italian, Latin and Greek poets'. He was profoundly influenced by the Roman poets. Pope was a tiny man, hardly four feet tall; his body was misshapen from a tubercular ailment and he remained in poor health most of his life. All these sharpened his satirical bent of mind. He lived with his parents, first in Binfield and then at Chiswick. The financial success of his translations of Homer enabled him to buy a house in Twickenham, near London, where he lived till his death in 1744.

He experimented with various literary and poetical forms. Dealing with social and intellectual themes, his poetry exposed the social hypocrisies and vanities of his contemporaries. Pope wrote in a language that was chaste and flawless. He brought the heroic couplet to perfection. His aim was to achieve 'absolute correctness' and he chiselled all that was rough and rugged. Pope's poetry, characterised by cryptic utterances and wise sayings, and expressed in pithy couplets, epitomised the neoclassicism of the eighteenth century. His important works are *Pastorals*, *The Rape of the Lock*, *An Essay on Man*, *Imitations of Horace* and *The Dunciad*. Didactic and satiric, Pope's work approaches his own goal of being 'what oft was thought, but never so well expressed'.

Know Then Thyself

Alexander Pope

Know then thyself, presume not God to scan;
The proper study of mankind is man.
Placed on this isthmus of a middle state,
A being darkly wise, and rudely great:
With too much knowledge for the stoic's pride,
He hangs between; in doubt to act, or rest;
In doubt to deem himself a god, or beast;
In doubt his mind or body to prefer;
Born but to die, and reas'ning but to err;
Alike in ignorance, his reason such,
Whether he thinks too little, or too much;
Chaos of thought and passion, all confus'd;
Still by himself abus'd, or disabus'd;
Created half to rise, and half to fall;
Great lord of all things, yet a prey to all;
Sole judge of truth, in endless error hurld:
The glory, jest, and riddle of the world!

About the Poem

The poem, 'Know then Thyself', is an extract taken from *An Essay on Man: Epistle II. An Essay on Man* (1729-34) comprises four epistles in all. One of the most celebrated works of English literature, *An Essay* is considered to be a sublime work of poetry. However, it is interesting to note that the work was first published anonymously and Pope identified himself as the author only in 1735. The extract argues that human beings should learn to look at themselves and try to learn about their own natures, powers, limitations and weaknesses. It is a plea to look inwards to gather knowledge about oneself. One should not look to God for this self-knowledge, since 'The proper study of mankind is man.' The poem is also a fine example of the ideas of individualism and scientific enquiry propagated by Enlightenment.

Glossary and Transcriptions

thyself	/ðai'self/	: yourself
scan	/skæn/	: investigate
isthmus	/ɪzms/	: a narrow strip of land
middle state	/'mɪdl steɪt/	: reference to the Barth
darkly wise	/'dɑ:kli waɪz/	: ignorant but wise
stoic	/'stɔɪk/	: indifferent to pain and pleasures
hangs between	/hæŋz brɪ'twi:n/	: ever confused
deem	/di:m/	: regard or consider in a specific way
alike	/'aɪlɪk/	: equal, similar
chaos	/'keɪs/	: disorder

Vocabulary

1. Give phonemic transcriptions of the following words.
 - pressure:
 - proper:
 - sceptic:
 - beat:
 - err:
 - reason:
 - passion:
 - glory:
2. Supply antonyms for the following words.
 - fall x
 - proper x
 - dark x
 - wise x
 - ignorance x
 - rise x
 - truth x
 - rude x
3. Supply synonyms for the following words.
 - rude:
 - great:
 - pride:
 - doubt:
 - prey:
 - glory:
 - jest:
 - riddle:

Comprehension Exercises

1. Answer the following questions in 20 to 30 words each.
 - What is a paradox? Find two instances of paradox in the poem.
 - How is man stuck between an angel and an animal? Why is it that man cannot be stoic?
 - How is man a confused being?
 - What are the doubts that trouble man?
 - Explain: 'The glory, jest and the riddle of the world.' What is the rhyme scheme used in the poem?
2. Answer the following questions in about 150 words each.
 - Where, according to Pope, does the root of man's confusion lie?
 - What is Pope's concept of man?
 - How do poetic devices like paradox, repetition, etc., help the poet reiterate his point of view?

Extended Grammar

Non-finite Verbs: Gerund

A gerund functions like a noun, though it has the form of the present participle of a verb, i.e., verb + ing. For instance,

Swimming is good exercise.

A gerund can be used in the following five positions:

1. It may appear as the subject of a verb in a sentence:

Smoking is injurious to health.

It can also occur as the subject of a clause which follows verbs like 'find', 'discover', 'believe', 'think', 'consider', 'expect', 'wonder', etc.

He found that *copying* in the examination didn't help.

2. We may use a gerund as the object of a verb:

Do you enjoy *reading* books?

3. It may be used as a complement to a verb:

My favourite hobby is *gardening*.

4. A gerund is frequently used as an object of a preposition:

She is fond of *travelling*.

They insisted on *seeing* the Director.

Similarly, a verb + adv. particle construction may also be followed

by a gerund.

Despite being tired, he kept on *working*.

5. It may function like an adjective qualifying the noun that follows it:

He was looking for his *walking* stick.

However, infinitives and gerunds cannot be used interchangeably. The infinitive refers to a specific situation or occasion, whereas the gerund makes a general reference to something.

regret, like, propose, begin, remember, attempt, prefer, love, hate, intend, start, permit, advise, continue, allow, dislike, bear, etc.

There are certain verbs which may be followed by either infinitives or gerunds. Here is a list of verbs belonging to this category:

avoid, detest, dislike, enjoy, finish, mind, prevent, stop, postpone, dread, imagine, pardon, suggest, keep, risk, recollect, delay, deny, fancy, forgive, excuse, try, etc.

You should pay special attention to the following list of verbs which are followed by gerunds:

Is this book worth *reading*?

a gerund after it:

Apart from these frequent uses of gerunds, we notice that expressions such as 'can't help', 'can't stand', 'it's no use', 'it's no good', etc., are followed by gerunds. Similarly, 'worth' takes

Note that a noun may be preceded by a verb + ing functioning as an adjective, and still the verb + ing may not actually be a gerund. Consider, for example, the difference between 'swimming fish' and 'swimming pool'. In both cases 'swimming' is used as an adjective, but in the first case, it is used to describe the action of the fish, whereas the second expression means 'a pool meant for swimming'. The first is an example of a present participle and the second is a gerund. In the famous proverb, 'A rolling stone gathers no moss', the word 'rolling' is not a gerund but a present participle. In 'dancing floor', the word 'dancing' is a gerund.

For instance, it will help you choose the right courses of study, a career path that suits your mindset, etc.
Do you have clear goals for your future? Have you thought about what you plan to do after graduation?

Write a paragraph of around 100 words describing your goal in life. Look at the paragraph below for an example.

I am happy that I have a clear goal in life. To me my goal is more than an aim. It is a cherished dream, something that I look forward to achieving every moment of my waking hours. I am going to be a gymnast, and I hope I will do my family and nation proud some day. My parents understand how strong my longing is, and have arranged for me to have professional coaching. I have participated in many district and state level competitions, and won prizes. However, I think my parents are right when they insist that I get an undergraduate degree before I take up gymnastics as a career. I believe in my goal and just know that I will get there.

Remember that a preposition can be followed only by a gerund and not by an infinitive:

We congratulated him on *winning* the prize.

Sometimes, there is confusion about how 'to' is used—as a preposition or as a part of an infinitive. For instance,

I have no objection *to* repeating my statement. ('to' is used as a

preposition here; hence it is followed by the gerund)
The judge asked him *to* repeat the statement. ('to' is a part of the infinitive here)

Exercises

Choose the correct option (infinitive or gerund) to complete each of the sentences below.

1. Rekha has decided a lawyer. (to consult, consulting)
2. Farida asked the principal. (to meet, meeting)
3. I enjoy detective fiction. (to read, reading)
4. If they keep diligently, they will meet their deadline. (to work, working)
5. Do you mind me complete these grammar exercises? (to help, helping)
6. I miss for my college team. (to play, playing)
7. I hope for the team next year. (to play, playing)
8. Stephen hates in front of an audience. (to speak, speaking)

Extended Activity

The poem you have studied exhorts you to know yourself, to analyse yourself. Do you know yourself? Are you aware of your strengths and weaknesses? This self-awareness is important.

The cock's shrill clarion, or the echoing horn,
No more shall rouse them from their lowly bed.

For them no more the blazing hearth shall burn,
Or busy housewife ply her evening care;
No children run to lisp their sire's return,
Or climb his knees the envied kiss to share.

Of the harvest to their sickle yield,
Their furrow oft the stubborn glebe has broke;
How jocund did they drive their team afield!

How bow'd the woods beneath their sturdy stroke!

Let not Ambition mock their useful toil,
Their homely joys, and destiny obscure;

Nor Grandeur hear with a disdainful smile
The short and simple annals of the poor.

The boast of heraldry, the pomp of power,
And all that beauty, all that wealth e'er gave,
Awaits alike th' inevitable hour.

The paths of glory lead but to the grave.

Nor you, ye proud, impute to these the fault,
If Memory o'er their tomb no trophies raise,

Where thro' the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.

Can storied urn or animated bust
Back to its mansion call the fleeting breath?

Can Honour's voice provoke the silent dust,
Or Flattery soothe the dull cold ear of Death?

Perhaps in this neglected spot is laid
Some heart once pregnant with celestial fire;
Hands, that the rod of empire might have sway'd,
Or wak'd to ecstasy the living lyre.

Elegy Written in a Country Churchyard

Thomas Gray

4

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.
Now fades the glimmering landscape on the sight,
And all the air a solemn stillness holds,
Save where the beetle wheels his droning flight,
And drowsy tinklings lull the distant folds;

Save that from yonder ivy-mantled tower
The moping owl does to the moon complain
Of such, as wand'ring near her secret bow'r,
Molest her ancient solitary reign.

Beneath those rugged elms, that yew-trees' shade,
Where heaves the turf in many a mould'ring heap,
Each in his narrow cell for ever laid,
The rude forefathers of the hamlet sleep.
The breezy call of incense-breathing Morn,
The swallow twitt'ring from the straw-built shed,

With uncouth rhymes and shapeless sculpture deck'd,
Implores the passing tribute of a sigh.

Their name, their years, spelt by th' unletter'd muse,
The place of fame and elegy supply:
And many a holy text around she strews,
That teach the rustic moralist to die.

For who to dumb Forgetfulness a prey,
This pleasing anxious being e'er resign'd,
Left the warm precincts of the cheerful day,
Nor cast one longing, ling'ring look behind?

On some fond breast the parting soul relies,
Some pious drops the closing eye requires;
Ev'n from the tomb the voice of Nature cries,
Ev'n in our ashes live their wonted fires.

For thee, who mindful of th' unhonour'd Dead
Dost in these lines their artless tale relate;
If chance, by lonely contemplation led,
Some kindred spirit shall inquire thy fate,

Haply some hoary-headed swain may say,
"Oft have we seen him at the peep of dawn
Brushing with hasty steps the dew away
To meet the sun upon the upland lawn.

"There at the foot of yonder nodding beech
That wreathes its old fantastic roots so high,
His listless length at noon-tide would he stretch,
And pore upon the brook that babbles by.

"Hard by yon wood, now smiling as in scorn,
Muttering his wayward fancies he would rove,
Now drooping, woeful wan, like one forlorn,
Or craz'd with care, or cross'd in hopeless love.

But Knowledge to their eyes her ample page
Chill Penury repress'd their noble rage,
And froze the genial current of the soul.

Full many a gem of purest ray serene,
The dark unfathom'd caves of ocean bear:
Full many a flower is born to blush unseen,
And waste its sweetness on the desert air.

Some village-Hampden, that with dauntless breast
The little tyrant of his fields withstood,
Some mute inglorious Milton here may rest,
Some Cromwell guiltless of his country's blood.

Th' applause of list'ning senates to command,
The threats of pain and ruin to despise,
To scatter plenty o'er a smiling land,
And read their hist'ry in a nation's eyes,

Their lot forbade: nor circumscrib'd alone
Their growing virtues, but their crimes confin'd;
Forbade to wade through slaughter to a throne,
And shut the gates of mercy on mankind,

The struggling pangs of conscious truth to hide,
To quench the blushes of ingenuous shame,
Or heap the shrine of Luxury and Pride
With incense kindled at the Muses' flame.

Far from the madding crowd's ignoble strife,
Their sober wishes never learn'd to stray;
Along the cool sequester'd vale of life
They kept the noiseless tenor of their way.

Yet ev'n these bones from insult to protect,
Some frail memorial still erected nigh,

siblings who had to put up with a harsh and violent father and a long-suffering mother. Gray was sent to Eton College at the age of eight. He was a delicate and studious boy who liked poetry and classics and avoided athletics. He formed a 'quadruple alliance' with three close friends at Eton. The style of life Gray developed at Eton—devoted to quiet study, appreciation of beauty, the pleasures of the imagination and a few understanding friends—continued for the rest of his life. Gray started writing Latin verse of considerable merit at Cambridge, which he entered in 1734 and left in 1738 without a degree. He set out with Horace Walpole on a grand tour of Europe in 1739. Gray finally settled in Cambridge in 1742. The death of Richard West, his closest friend, affected him profoundly. His self-imposed programme of literary study made him one of the most learned men of his time. However, it was not until the publication of 'Elegy Written in a Country Churchyard', in 1751, that Gray was recognised as a poet. Its success was overwhelming. The poem's universal appeal made him a celebrity. He also wrote two Pindaric odes, 'The Progress of Poesy' and 'The Bard', in 1751. These two poems were criticised for being too obscure and Gray virtually ceased to write. He was offered the post of Poet Laureate in 1751 which he declined. Gray travelled widely throughout Britain in search of picturesque landscapes and ancient monuments. He buried himself in his studies of antiquities and became increasingly retiring. The Gothic details in his 'Elegy' foreshadow the Romantic Movement. Gray combined traditional forms and poetic diction with new topics and modes of expression. Gray died in 1771 in Cambridge and was buried in the churchyard of Stoke Newington, the setting of his famous elegy. Some of Gray's notable poems are 'Ode on the Spring', 'Sonnet on the Death of Mr Richard West', 'Hymn to Adversity' and 'Ode on a Distant Prospect of Eton College'. His poems are remarkable for their ease and felicity of expression, wistful melancholy and the ability to phrase truths in memorable lines such as, 'where ignorance is bliss' and 'tis folly to be wise'.

Thomas Gray (1716-71) was an English poet, classical scholar and professor at Cambridge University. He was a dominant poetic figure in the mid-eighteenth century and precursor of the Romantic Movement in English poetry. Gray was born in Cornhill, London, into a prosperous but unhappy home. He was the sole survivor of twelve



About the Poet



No farther seek his merits to disclose,
Or draw his frailties from their dread abode,
(There they alike in trembling hope repose)
The bosom of his Father and his God.

Large was his bounty, and his soul sincere,
Heav'n did a recompense as largely send:
He gave to Mistr'y all he had, a tear,
He gain'd from Heav'n ('twas all he wish'd) a friend.

Here rests his head upon the lap of Earth
A youth to Fortune and to Fame unknown.
Fair Science frown'd not on his humble birth,
And Melancholy mark'd him for her own.

THE EPITAPH

"The next with dirges due in sad array
Slow thro' the church-way path we saw him borne.
Approach and read (for thou canst read) the lay,
Grav'd on the stone beneath yon aged thorn."

"One morn I miss'd him on the custom'd hill,
Along the heath and near his fav'rite tree;
Another came; nor yet beside the rill,
Nor up the lawn, nor at the wood was he;

About the Poem

First published in 1751, the poem was inspired by Gray's thoughts following the death of his close friend and poet Richard West in 1742. It is considered to be Gray's masterpiece and is one of the most quoted poems in the English language. It has been praised for its skilful use of language and universal themes like death and remembrance after death.

The poem begins in a churchyard with a narrator who describes his surroundings in vivid detail. As the poem progresses, the narrator's focus shifts from the countryside to his immediate surroundings. He starts meditating on death and his own inevitable fate. An obscure country life is contrasted with a life that is remembered. Towards the end, the narrator addresses death and its relation to memory. As the narrator does so, the poem shifts and the first narrator is replaced by a second who describes the death of the first. The poem ends with the description of the poet's grave over which the narrator is meditating. The epigraph reinforces Gray's indirect and reticent manner of writing. It describes faith in a 'trembling hope' that the narrator cannot know while alive. Unlike other poems of the elegiac tradition, the poem does not mourn an individual. It talks about a profound despair regarding the human condition. Though the poem contains thematic elements of the elegiac genre, it does not emphasise loss as much as other elegies do and its natural setting is not a primary component of its theme. Milton's *Lycidas* is said to have served as the inspiration for Gray's choice of the genre and style. Gray's poem is more natural in tone and style and lacks many of the ornamental features of Milton's poem.

Glossary and Transcriptions

- knell /neɪ/ : the sound of a bell
- weariness /ˈwɪəri/ : feeling or showing extreme tiredness
- droning /ˈdrɔːnɪŋ/ : persistent humming sound
- moping /ˈmɔːpɪŋ/ : feeling dejected and apathetic

Vocabulary

- reign /reɪn/ : rule
- clarion /ˈklærɪən/ : shrill narrow-tubed war trumpet
- ply /plaɪ/ : work steadily
- lisp /lɪsp/ : a speech fault in which the sound 's' is pronounced 'th'
- glebe /ˈɡliːb/ : a piece of land endowed with church
- disdainful /ˈdɪsdeɪnfl/ : contemptible
- annals /ˈænzl/ : record of the events of a year
- pealing /ˈpiːlɪŋ/ : loud sound of a bell
- lyre /ˈlaɪə(r)/ : a stringed instrument
- genial /ˈdʒɪniəl/ : friendly and cheerful
- forbade /fəˈbeɪd/ : refused to allow
- strife /straɪf/ : conflict, disagreement
- strew /striː/ : scatter things untidily
- precinct /ˈpriːnsɪkt/ : an area marked out for administrative purposes
- wont /wɒnt/ : an established custom
- hoary /ˈhɔːri/ : greyish white
- beech /biːtʃ/ : a large tree with smooth grey bark
- babble /ˈbæbl/ : talk rapidly and incoherently
- frailty /ˈfreɪlti/ : weakness in character or morals
- contemplation /ˌkɒntəmˈpleɪʃn/ : the act of thinking deeply

1. Give phonemic transcriptions of the following words.

- a. rouse:.....
- c. blazing:.....
- b. reign:.....
- d. pangs:.....

2. *Supply antonyms of the following words.*
- a. tyrant x
 b. rustic x
 c. dauntless x
 d. drowsy x
 e. ignoble x
 f. fame x
3. *Supply synonyms of the following words.*
- a. fretted:
 b. genial:
 c. vale:
 d. forbade:
- e. pang:
 f. uncouth:
 g. forgetfulness:
 h. bounty:
- a. yonder:
 b. trail:
 c. recompense:
 d. abode:
- e. dirge:
 f. dirges:
 g. abode:
 h. dirges:
 i. recompense:
 j. melancholy:

Comprehension Exercises

1. *Answer the following questions in 20 to 30 words each.*
- a. What time of the day does the opening of the poem describe?
 b. Who does 'them' refer to in stanzas 5 and 6?
 c. Why does the poet use domestic similes?
 d. What do you understand by 'short and simple annals of the poor?'
 e. How does the poet describe rich and famous people?
 f. Who are the 'un-honoured Dead?'
 g. Explain the line, 'the paths of glory lead but to the grave.'
 h. Whose complaints does the narrator hear?
 i. Describe the setting of the poem.
 j. Who is a 'hoary headed swain' referred to in the poem?
 k. What does the epitaph of the poem refer to?
2. *Answer the following questions in about 150 words each.*
- a. The poet emphasises the idea of death as a great leveler. Justify this statement by giving examples from the poem.

Extended Grammar

Prepositions I

- b. According to the poem, what are the ways to pay tributes and respect to the dead?

We need prepositions primarily in order to show the position of one thing in relation to another. This relationship is expressed in terms of place, position and time. Besides, nouns, verbs and adjectives tend to be followed by prepositions, making combinations that occur so frequently that one is immediately reminded of the specific preposition, whenever that noun, verb or adjective is used. For instance, 'believe' reminds you of 'in' and 'fond' brings to our minds the preposition 'of'.

1. When a general reference is made to a place (countries, cities, etc.), we use 'in'. For example, we say, 'in a village', 'in the desert', etc. Similarly, with the names of countries, continents, large areas of land and big cities, 'in' is generally used. The same rule applies to places of residence ('in a bungalow', 'in a cottage', etc., showing the *kind* of place) and places of work ('in an office', 'in a factory', etc.) Remember that 'in' also carries with it the idea of an enclosed space. Hence, 'in' is not used with 'island', 'farm', 'estate', etc. When a surface is referred to and there is a contact with it, 'on' is used.
2. When we refer to villages or smaller towns, mentioning their names, or particular houses and addresses or specifically named places, we should use 'at'. For instance, 'at the railway station', 'at the general hospital', 'at university/college', etc.

We shall now take a look at the prepositions used to express relationships of time.

1. 'At' is used for specific and particular points of time, for example, 'at dawn', 'at seven o'clock', 'at midnight', etc. Also, 'at' is used with the names of festivals.

2. 'On' is used, when we refer to days and dates or a specific part of a day. For instance, we say 'on Sunday', 'on 5th November', 'on his birthday', 'on Monday morning', etc.

3. 'In' denotes a period of time and the total length of time an activity takes, usually indicating the duration. For instance, we often say 'in 1972', 'in winter', 'in September', 'in three hours', 'in a few minutes', etc.

4. 'During' expresses the idea of a situation that continues throughout a specified period, e.g., 'during the war', 'during his tenure as director', etc. It also expresses the idea of an event or occurrence which takes place during the course of a period of time or part of a day. For example, 'The theft occurred during the night'.

5. When we refer to the final limit of time for something to be done, we use the preposition 'by'. For instance, 'Fees/applications are to be submitted by the due date.' 'Your father asks you to come back home by 10:00 p.m.' 'For' indicates a period of time during which some situation persists or something happens. For instance, 'We have been waiting for you for an hour.' 'She worked in this office for six months.'

7. 'Since' is also used to indicate time. It is followed by a point of time when something started. This use of 'since' is normally restricted to perfect and perfect continuous tenses. Look at these examples: 'We have been working since 9:00 a.m.', 'I have known him since 1996.'

We shall now consider some prepositions of position and movement.

1. Above (means 'at a higher level'): The sun rose above the horizon.
2. After: He ran after the bus but missed it.
3. Across: His house was across the road. She managed to swim across the stream.
4. Against: The ladder was placed against the wall. The showers were beating against the window.

5. Along: They walked along the road. There were trees along the sidewalk.
6. Between: Sita sat between Rama and Lakshman.
7. At: Does the train stop at Kurukshetra? She sat at the table, writing a letter.
8. Beside (by the side of): She sat beside her sick child all night.
9. By: I saw her standing by the window.
10. Beyond (on the other side, farther than): The road continues beyond the village.
11. Down: They ran down the hill. I saw him walking down the street.
12. Into: He put the books into the carton.
13. Out of: She went out of the room.
14. On (in contact with the upper surface): The notebook is on the table. They sat on the grass.
15. Over: He could not jump over the wall.
16. Through: The train passed through the tunnel.
17. Under: The cat sat under the table.
18. Towards (in the direction of): The car was speeding towards Chandigarh.

Exercises

1. Fill in the blanks in the following sentences with suitable words.

- a. The guests are coming the evening Thursday six o'clock
- b. We will have completed the work tomorrow
- c. I lived my parents Bengaluru four years
- d. She is leave the end of the week
- e. I read your brother's article this journal. It is page 36
- f. The house is the park the right the school
- g. They go the office train

- h. This dog belongs to Sheila. She brought it
 to Pune.

2. Rewrite the following sentences correctly.

- Anna went in the bedroom to get her shawl.
- He goes to the university by foot.
- The doctor has been practising here since many years.
- They were shocked over the sight of the destruction.
- Are you going for the party?
- Please put the books back in the table.
- He climbed across the wall and ran until the main road.
- The burglar got in by the window besides the door.
- The purse is below the pillow.
- Don't be afraid. You're between friends here.

Extended Activity

The poem you have studied is an elegy. It meditates on death, decay and loss. In real life too, we have to often face and express our sadness at death and loss.

There are various expressions that are used when expressing sympathy and condolence. Look at the dialogue below:

(Tanya has lost her grandfather. Her friend, Meher, comes to offer his condolences.)

Meher: Tanya, I'm truly sorry about your grandfather. I understand how shattered you feel at the moment.

Tanya: I can't believe he is gone forever. I'll always miss him so badly.

Meher: Yes, Tanya, your grandfather was indeed a special person. Nobody who met him could fail to adore him. It is a great loss, but we must be grateful for the fact that he went peacefully in his sleep without the least suffering.

Tanya: Thank you, Meher. I don't know how I could have coped without all of you.

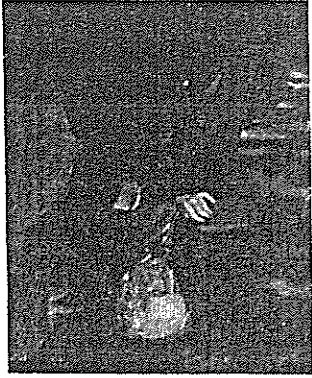
Look at another example of expressing sympathy.

(Sudha does not make it to the university basketball team in spite of the months of hard work she has put in. Her coach, Karan, expresses his sympathy and consoles Sudha.)

Karan: Sudha, I'm sorry about your not getting selected for the university basketball team. I can understand just how you feel after all the hard work you put in. Sudha: Sir, this is really terribly disappointing! I don't know where I went wrong.

Karan: Look Sudha, you mustn't let yourself be disheartened by this small setback. I just know how good you are. If it will make you feel better, the selectors had a very difficult time in coming to a final decision on the team. You must realise that these things are all a part of the game and must sportingly accept what has happened.

Working in pairs, practise these dialogues in class. Your teacher will give you more such situations where one needs to express sympathy or condolence. Use those situations, write your own dialogues and play these out in class.



Romantic Movement. He, along with S. T. Coleridge, composed 'Preface to the *Lyrical Ballads*', which is the acknowledged manifesto of the Romantic Movement. Wordsworth conceived of the poetic arts as 'the breath and finer spirit of all knowledge' and defined poetry as the outcome of the 'spontaneous overflow of powerful emotions recollected in tranquillity'. He also advocated that in poetry, incidents and situations from common life should

be described in the language of common men and women, and not in elevated and obscure terms. He was in favour of liberal ideals of sincerity and democracy.

Wordsworth's poetry is notable for the prominence given to nature and imagination. He is not a mere lover of nature; rather, he spiritualises nature and emphasises the moral influence exerted by nature on human beings. Much of Wordsworth's work was inspired by the Lake District. His poems are remarkable for their simplicity, humanity and adoration of nature. His finest works were written between 1798 and 1808. They include lyrics, odes, sonnets, verse tales and reflective poems. Some of his best-known poems are 'Ode on Intimations of Immortality', *The Prelude*, 'Daffodils' and 'Intern Abbey'.

About the poem

'The World is Too Much with Us' is one of the many excellent sonnets Wordsworth wrote in the early 1800s. The poem criticises the decadent material cynicism of the time that made man insensitive towards the beauty of nature. The poet expresses his dislike for contemporary civilisation and praises the primitive religion of nature worship. The speaker complains that the modern age has lost its connection to nature and everything meaningful. We are so preoccupied with material goods that we have lost touch with the spiritual and natural world. This idea finds expression in the famous line,

The World is Too Much with Us

William Wordsworth

The world is too much with us; late and soon,
Getting and spending, we lay waste our powers;—
Little we see in Nature that is ours;
We have given our hearts away, a sordid boon!
This Sea that bares her bosom to the moon;
The winds that will be howling at all hours,
And are up-gathered now like sleeping flowers;
For this, for everything, we are out of tune;
It moves us not. Great God! I'd rather be
A Pagan suckled in a creed outworn;
So might I, standing on this pleasant lea,
Have glimpses that would make me less forlorn;
Have sight of Proteus rising from the sea;
Or hear old Triton blow his wreathed horn.

❧ ❧ ❧

About the Poet

William Wordsworth (1770–1850) was one of the major Romantic poets of England. A Poet Laureate, Wordsworth is considered to be one of the driving forces behind the

'Getting and spending, we lay waste our powers / little we see in Nature that is ours'. The poet believes that we have given our hearts away in exchange for money and material things. In the end, the speaker proposes a solution to the problem—he wishes he could be a pagan so that he could worship nature as God and so gain spiritual solace. His thunderous 'Great God' indicates the power of his wish—in Christian England one did not often wish to be a pagan. The poet would prefer to be in harmony with nature than follow a religion that separates him from nature.

On the whole, this sonnet presents the familiar Wordsworthian theme of communion with nature and states precisely how far the early-nineteenth century was from nature. The sonnet is remarkable for its rhetorical force.

Glossary and Transcriptions

sordid	/sɔ:rdɪd/	: bad, immoral
boon	/bu:n/	: gift, something that is useful
bosom	/'buzəm/	: chest (heart)
howling	/'haʊlɪŋ/	: a long loud emotional utterance
tune	/'tju:n/	: harmony
pagan	/'peɪgən/	: someone who worships nature and not Christ or any other god with human characteristics
creed	/'kri:d/	: a religion (a particular faith)
lea	/li:/	: an open area of grassy or cultivable land
Proteus	/'prəʊtjʊ:s/	: one of the early gods of rivers and oceanic bodies in Greek mythology
Triton	/'trɪtən/	: in Greek mythology, the messenger of the seas

Vocabulary

1. Give phonemic transcriptions of the following words.
 - a. world:
 - b. powers:
 - c. nature:
 - d. hearts:
 - e. flowers:
 - f. grant:
 - g. rather:
 - h. pleasant:

2. Supply synonyms for the following words.

- a. forlorn:
- b. glimpses:
- c. great:
- d. howling:
- e. powers:
- f. bare:

3. Supply antonyms for the following words.

- a. waste x
- b. give x
- c. sordid x
- d. outworn x
- e. make x
- f. rise x

Comprehension Exercises

1. Answer the following questions in 20 to 30 words each.
 - a. According to the poet, what is man's attitude to nature?
 - b. Who were Proteus and Triton?
 - c. Why does the poet want to become a pagan?
 - d. What does the poet mean by stating, 'the world is too much with us'?
 - e. What are we 'out of tune' with?
 - f. What is the 'sordid boon'?
 - g. Who is a pagan, according to the poet?
 - h. What does the poet glimpse and what is its effect on him?
 - i. What does the poet mean by 'world' in the first line?
 - j. Identify the rhyme scheme used in the sonnet.

2. Answer the following questions in about 150 words each.

- a. What does the poet think about the way man treats nature? How does he express his thoughts and feelings on this topic in the poem?

convince of, cure of, depend on, devote to, deal in (in the sense of 'trade'), deal with, deprive of, die of, differ from, differ with (having a different opinion), divide into, dress in, engage in, enquire into, engage to, explain to (a person), feed on, filled with, gaze at, give up, hope for, last for, laugh at, lead to, lean against, listen to, live on, look at, look for (search for), mix with, occur to, pack with, part with (a thing), part from (a person), prefer to, prepare for, prevent from, protect from, quarrel over (something), quarrel with (a person), rebel against, reconcile with, recover from, release from, remind of, repent of, rely on, rid of, rule over, run out of (something), search for, send for, see off, share with, steal from (a person), stick to, succeed in, suffer from, supply with, suspect of, swear at, talk of, take up, thank for, tend to, think of, think over (a matter or issue), threaten with, tire of, write with (a pen, etc.), write in (ink, etc.)

Noun + Preposition combinations: Here is a list of some commonly used noun + preposition combinations:

advice on, agreement with, anxiety about (health, etc.), anxiety for (in the sense of 'keen desire'), appetite for, attention to, basis for (but 'on the basis of'), cause for (worry, tension, etc.), cause of (accident, fire, etc.), choice of, comparison with (of one thing with another), comparison between (two things), confidence in, consequence of, contempt for, control of (as in 'lost control of'), control over (having control over something), curse for, demand for, desire for, difference between, difficulty in, doubt about, duty to, exception to, excuse for, experience in, expert in, faith in, fear of, fondness for, hunger for, improvement in, information about/on, interest in, interference with, invitation to (a person), invitation for (an event), knowledge of, lack of, hinking for, limit to, love for, motive for, necessity for, in need of, need for, penalty for, prejudice against, pursuit of, reaction to, rebel against, recovery from, relief from, remedy for, reply to, response to, result of, revenge for (something), revenge against (a person), reward for, skill in, stranger to, success in, surprise at, talent for, taste for, thankful to, thirst for

Adjective + Preposition combinations: Here is a list of some frequently used adjective + preposition combinations:

- The sonnet is a criticism of life in this modern mechanised milieu. Comment on this assessment of the poem.
- How does Wordsworth employ Greek mythology and other devices to portray the materialistic mind of modern man?
- The poet prefers paganism to worldliness. Discuss.

Extended Grammar

Prepositions 2

In the previous chapter, we discussed the use of prepositions under three broad categories:

- Prepositions of place
- Prepositions of time
- Prepositions of position and movement.

However, most students face problems when they encounter the idiomatic use of prepositions. One can hardly formulate rules for such combinations. We learn them through our exposure to language while reading books, magazines and newspapers and also by listening to people with whom we interact, or through TV programmes, movies, etc.

Let us now take a look at some common combinations of the idiomatic use of prepositions. For the convenience of understanding, we shall consider such combinations under three heads:

- Verb + preposition combinations
- Noun + preposition combinations
- Adjective + preposition combinations

Verb + Preposition combinations: Here is a list of verb + preposition combinations which you may find useful:

act upon, accustomed to, acquaint with, acquit of, accused of, adapt to, agree to (a proposal), agree with (a person), aim at, apply to, approve of, arrive at, ask for, beg for, bless with, boast of, care for (a person), care about (a thing), connect to, consist of,

Extended Activity

The sonnet you have read talks about how modern men and women have lost touch with nature. Are you aware of and awake to the nature around you? Do you spare time to appreciate the nature around you?

Describe a garden or park you have visited in a paragraph of around 200 words.

Exercises

Fill in the blanks in the following sentences with suitable prepositions.

1. The bag is the top rack the cupboard.
2. They are sorry having disturbed you.
3. The woman the car is my neighbour.
4. Did you see the article the applications biotechnology?
5. Shikha spent a day her aunt 12, Gandhi Nagar Chandigarh.
6. The baby slept peacefully the telephone rang.
7. the bandh, people went out to work.
8. Rini was angry Simon and spoke harshly him.
9. The building is deserted pigeons and mice.
10. His clients are happy Mani's work.

accepted to, alarmed at, allied with, amazed at, angry at
 addicted to, angry with (a person), answerable to, ashamed of,
 astonished at, averse to, beset with, blind to, boastful of, bound
 for, busy with, capable of, certain of, common to, comparable to,
 confident of, conscious of, contented with, contrary to, content
 with, deaf to, deficient in, delighted with, devoid of, disappointed
 with (a person), disappointed at (something), entitled to, envious
 of, essential to/for, faithful to, famous for, favourable to, fit for,
 fond of, full of, gifted with, glad of/about, good at, grateful to (a
 person), grateful for (something), greedy for, guilty of, harmful to,
 hopeful of, ignorant of, inferior to, independent of, indispensable
 to, interested in, loyal to, mad with, notorious for, obedient to,
 obliged to, occupied with, preferable to, proficient in, proud of,
 ready for, respectful to, rich in, sacred to, sensitive to, short of,
 silent about, similar to, skilful in, sorry for (a person), sorry
 about (something), sufficient for, suitable for, superior to, sure of,
 suspicious of, useful to (a person), useful for (a purpose), weary
 of, worthy of

And, happy melodist, unwearied,
 For ever piping songs for ever new;
 More happy love! more happy, happy love!
 For ever warm and still to be enjoy'd,
 For ever panting, and for ever young;
 All breathing human passion far above,
 That leaves a heart high-sorrowful and cloy'd,
 A burning forehead, and a parching tongue.

Who are these coming to the sacrifice?

To what green altar, O mysterious priest,
 Lead'st thou that heifer lowing at the skies,
 And all her silken flanks with garlands drest?

What little town by river or sea shore,
 Or mountain-built with peaceful citadel,
 Is emptied of this folk, this pious morn?

And, little town, thy streets for evermore
 Will silent be; and not a soul to tell
 Why thou art desolate, can e'er return.

O Attic shape! Fair attitude! with brede

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."



About the Poet

John Keats (1795–1821) was the youngest of the Romantic poets. An apothecary's apprentice, he abandoned the medical profession to become a poet. Keats's poems were panned by

Ode on a Grecian Urn

John Keats

6

Thou still unravish'd bride of quietness,
 Thou foster-child of silence and slow time,
 Sylvan historian, who canst thus express
 A flowery tale more sweetly than our rhyme:
 What leaf-fring'd legend haunts about thy shape
 Of deities or mortals, or of both,
 In Tempe or the dales of Arcady?
 What men or gods are these? What maidens loth?
 What mad pursuit? What struggle to escape?
 What pipes and timbrels? What wild ecstasy?

Heard melodies are sweet, but those unheard

Are sweeter; therefore, ye soft pipes, play on;
 Not to the sensual ear, but, more endear'd,
 Pipe to the spirit ditties of no tone:

Fair youth, beneath the trees, thou canst not leave
 Thy song, nor ever can those trees be bare;
 Bold Lover, never, never canst thou kiss,

Though winning near the goal yet, do not grieve;
 She cannot fade, though thou hast not thy bliss,
 For ever wilt thou love, and she be fair!

Ah, happy, happy boughs! that cannot shed

Your leaves, nor ever bid the Spring adieu;

- c. Which figures on the urn do haunt the poet?
 d. What religious scene is depicted on the other side of the urn?
 e. Why does the poet refer to the urn as 'cold pastoral'?
 f. Explain the line: 'Heard melodies are sweet, but those unheard are sweeter.'
 g. Comment on: 'Beauty is truth, truth beauty.'
 2. Answer the following questions in about 150 words each.
- a. Discuss the development of the theme of transience and permanence in the poem.
 b. Keats is preoccupied with the imperfection of ordinary human experience and the perfection of art. Elaborate.
 c. The lover carved on the urn will never be able to kiss his beloved. What does Keats want to tell us about the nature of perfection in art by this statement?

Extended Grammar

Clauses

A phrase, as you already know, is a group of words and a part of a sentence. A clause is also a part of a sentence but there is a difference between a phrase and a clause.
 A phrase is a group of words that may have nouns or verbs, but it does not have a doer ('subject') doing an action ('verb'). On the other hand, a clause is a group of words that has a subject actively doing something. It contains a subject and a predicate. It may be a sentence—an independent clause—or a sentence-like grammatical construction within another sentence—a dependent or subordinate clause.
 Sentences may be categorised from the point of view of clauses in the following manner: A single finite clause which is independent is called a simple sentence. When there are multiple clauses in a sentence and one of them is independent, such a sentence is called a complex sentence. Thus, in a complex sentence, we have a main clause (independent clause)

Vocabulary

1. Give phonemic transcriptions of the following words.

- f. heard:
 g. bare:
 h. boughs:
 i. hanks:
 j. desolate:

2. Supply synonyms for the following words.

- d. ecstasy:
 e. hanks:
 f. desolate:
 a. maiden:

3. Supply antonyms for the following words.

- a. quietness x
 d. sensual x
 e. young x
 f. empty x

Comprehension Exercises

1. Answer the following questions in 20 to 30 words each.
- a. What does the urn symbolise?
 b. How does the poet compare living human lovers to those carved on the urn?

My father, who lives in Ahmedabad, is a doctor.

When we use a defining relative clause, the relative pronoun—i.e., 'who', 'that' or 'which'—can be the subject or the object of the clause. When it is the subject, the verb follows the relative pronoun, as in the following example:

The Himalayas are a mountain range that lie in the north of India.

When the relative pronoun is the object, there is a noun or pronoun between the relative pronoun and the verb in the relative clause. The relative pronoun may also be omitted in this case, as in the case of:

My friend showed me the stamps (which/that) he had collected over the years.

That's the man (whom/that) I met at her birthday party.

Besides 'who', 'that', 'which' and 'whom', other w-type words may be used as relative pronouns in a relative clause. A relative clause may begin with 'whose + noun', when we refer to something belonging to or associated with a person. In such cases 'whose' seems to replace 'his', 'her' or 'their' (possessive pronouns). 'Whose' can also be used to refer to towns, countries, organisations, etc., and it appears in defining as well as non-defining relative clauses. Similarly, 'where' (with the noun 'place'), 'when' (with nouns referring to time), 'whereby' (= by which means) and 'why' (preceded by the word 'reason') may be used to introduce a relative clause. But 'what' cannot be used as a relative pronoun in a relative clause.

Exercises

1. Use appropriate relative pronouns to fill in the blanks in the following sentences.

- I met Raghun, has been reported absconding; this morning!
- The apple fell on Newton's head knew nothing about gravity.

- Kirti, mother is the chief guest, is a dear friend.
- Kerala, I found my calling as a nature photographer, is my second home.
- Winter mornings, the mist envelops the entire valley, fascinate me.

2. Combine each of the following pairs of simple sentences into a complex sentence, using subordinating conjunctions to change the second sentence into a subordinate clause. You can refer to the given example.

Varun showed me the old coins. Varun found the old coins in his garden.

a. Zakir took me out to lunch. I went to see Zakir.

b. The woman put the bag down. The bag was very heavy.

c. I would like to read the poem. My son wrote a poem for his school magazine.

d. The doctor will be able to make an accurate diagnosis. Get the tests done.

e. The guavas are not sweet. The guavas are large.

f. It is our hope. The boy will grow up to be honest.

g. The lecture was very difficult. Maria could not understand it.

h. You cannot reach the fan. Stand on a stool.

i. Ben peeped into the room. His brothers were sleeping in the room.

j. It is my opinion. The room needs to be painted.

Extended Activity

As you have read, Keats was inspired by the sketches and writings of Benjamin Haydon to write his famous poem, 'Ode on a Grecian Urn'. Do pictures and paintings move you? Do they make you think about their meanings, the various ideas and views that they represent? Do they have the power to communicate more effectively than words?

Look at the image given below and write a paragraph of around 200 words, describing the various ideas and emotions that it evokes in your mind. Take feedback on your writing from your teacher.



My Last Duchess

Robert Browning

FERRARA

That's my last Duchess painted on the wall,
Looking as if she were alive. I call

That piece a wonder, now; Fra Pandolf's hands
Worked busily a day, and there she stands.

"Will't please you sit and look at her?" I said
"Fra Pandolf" by design, for never read

Strangers like you that pictured countenance,
The depth and passion of its earnest glance,
But to myself they turned (since none puts by
The curtain I have drawn for you, but I)

And seemed as they would ask me, if they durst,
How such a glance came there; so, not the first
Are you to turn and ask thus. Sir, 'twas not
Her husband's presence only, called that spot

Of joy into the Duchess' cheek; perhaps
Fra Pandolf chanced to say, "Her mantle laps
Over my lady's wrist too much," or "Paint

Must never hope to reproduce the faint
Half-flush that dies along her throat." Such stuff

Was courtesy, she thought, and cause enough
For calling up that spot of joy. She had

A heart—how shall I say?—too soon made glad.

About the Poet

Robert Browning (1812–89) was one of the most important poets of the Victorian period. He was born in Camberwell, in South London. He was educated mainly at home, but he attended a short course in Greek at the University of London. Browning started writing at an early age and devoted his long life entirely to literature. He published *Pauline* in 1833, *Paracelsus* in 1835, *Strafford* (a tragedy) in 1837, *Sordello* in 1840, and a collection of dramatic poems under the title *Bells and Pomegranates* between 1841 and 1846.

His later volumes include *Dramatic Romances and Lyrics* (1845), *Dramatis Personae* (1864) and two series of *Dramatic Idylls* (1879 and 1880).

Browning married Elizabeth Barrett, a contemporary poet of high standing, in 1846. He spent fifteen years of his married life in Italy. During this period, he wrote *Christmas Eve and Easter Day* (1850) and *Men and Women* (1855). After his wife's death in 1861, he came back to England. Browning's long narrative poem, *The Ring and the Book*, was published in four volumes from 1868 to 1869. His last work *Asolando* was published, coincidentally, on the day of his death in 1889, in Venice.

Known for his mastery of the dramatic monologue, he takes certain striking individuals at a critical moment in their lives, plumbs the depths of their nature and compels them to reveal the innermost secrets of their lives. The dramatic monologue, which does not allow the reader to identify the speaker with the poet, distances Browning from the subjective style of a poet like Shelley, who had had a profound influence on Browning's work. The main features of Browning's poetry are psychological insights, analytical subtlety and the power of dramatic interpretation.

Browning was an incorrigible optimist who believed in the sanctity and freedom of the individual. His poetry is a protest against the pessimistic mood of his age. He has a reputation of being an obscure and ambiguous poet. Colloquial



Too easily impressed; she liked whate'er
She looked on, and her looks went everywhere.
Sir, 'twas all one! My favour at her breast,
The dropping of the daylight in the West,
The bough of cherries some officious fool
Broke in the orchard for her, the white mule
She rode with round the terrace—all and each
Would draw from her alike the approving speech,
Or blush, at least. She thanked men—good! but thanked
Somehow—I know not how—as if she ranked
My gift of a nine-hundred-years-old name
With anybody's gift. Who'd stoop to blame
This sort of trifling? Even had you skill
In speech—which I have not—to make your will
Quite clear to such an one, and say, "Just this
Or that in you disgusts me; here you miss,
Or there exceed the mark"—and if she let
Herself be lessoned so, nor plainly set
Her wits to yours, forsooth, and made excuse—
E'en then would be some stooping; and I choose
Never to stoop. Oh, sir, she smiled, no doubt,
Whene'er I passed her; but who passed without
Much the same smile? This grew; I gave commands;
Then all smiles stopped together. There she stands
As if alive. Will't please you rise? We'll meet
The company below, then. I repeat,
The Count your master's known munificence
Is ample warrant that no just pretense
Of mine for dowry will be disallowed;
Though his fair daughter's self, as I avowed
At starting, is my object. Nay, we'll go
Together down, sir. Notice Neptune, though,
Taming a sea-horse, thought a rarity,
Which Claus of Innsbruck cast in bronze for me!

language, compressed speech, and contrasting stylistic tones create difficulties in interpreting Browning's poems. He is the widest ranging of Victorian poets in his intellectual and cultural concerns.

About the Poem

'My Last Duchess' is one of Browning's most widely known dramatic monologues. The poem first appeared in *Dramatic Lyrics*, published in 1842. The poem is loosely based on historical events involving a Renaissance aristocrat, Alphonso, the Duke of Ferrara. The Duke is the speaker in the poem and the listener is the emissary who has come to negotiate the Duke's marriage (he has recently been widowed) to the daughter of a count.

The Duke begins by referring to 'my last Duchess' whose portrait hangs on the wall. She looks 'alive' and the Duke attributes this quality to the skill of the painter. After saying that he alone opens the curtains, the Duke promptly begins to catalogue all the faults he found in her behaviour. The Duchess, according to him, had a heart 'too soon made glad' by such things as watching the sunset or riding her white mule across the terrace. She should not have responded with pleasure to anything or anyone but the Duke himself. She failed to appreciate his 'nine-hundred-years old name'.

Browning allows the reader to infer what kind of man the Duke is via his monologue. The Duke pictures his wife as unfaithful but Browning's use of irony makes the reader aware of the Duke's jealousy and possessiveness. The Duke seems to assume that the envoy will understand his logic and his treatment of the Duchess. The chilling statement, 'Then all smiles stopped together', gives the reader an inkling as to what really happened to the Duchess.

The poem has all the elements of a dramatic monologue: a speaker speaking to a listener and a sense of action and movement as on stage. The speaker is clearly distinct from the poet. It reveals the objective and real situation behind the facade of polite words, the Duke's morbid state of mind, and the innocence and graciousness of the Duchess.

Glossary and Transcriptions

duchess	/ˈdʌtʃəs/	: wife of a duke
Fra Pandolf	/spɒt/	: a fictional painter
spot	/spɒt/	: a small mark on the cheek
mantle	/ˈmæntl/	: woman's loose sleeveless cloak
laps	/læps/	: overlaps
half flush	/hɑːf ˈflʌʃ/	: half suffused with passion and pride
plainly	/ˈpleɪnli/	: clearly
munificence	/mjuːˈnɪfɪsəns/	: liberality in bestowing gifts; extremely liberal and generous of spirit
stoop	/stjuːp/	: lower one's standards or morals
avowed	/əˈvɔːd/	: that has been asserted, stated
publicly		: publicly
Neptune	/ˈneɪptjuːn/	: Roman god of the sea
Claus of Innsbruck		: a fictional sculptor and artist

Vocabulary

1. Give phonemic transcriptions of the following words.

a.	disgust:	.....
b.	countenance:	.....
c.	glance:	.....
d.	presence:	.....
e.	checks:	.....
f.	faint:	.....
g.	country:	.....
h.	rough:	.....
i.	cherries:	.....
j.	terrace:	.....
k.	orchard:	.....
l.	blush:	.....
m.	company:	.....
n.	warrant:	.....
o.	presence:	.....
p.	commands:	.....

2. Supply antonyms for the following words.

a.	disgust x	.....
b.	faint x	.....
c.	munificence x	.....
d.	known x	.....
e.	please x	.....
f.	presence x	.....

3. Supply synonyms for the following words.

a.	command:	.....
b.	blush:	.....
c.	rough:	.....
d.	company:	.....
e.	stoop:	.....
f.	presence:	.....

Extended Grammar

Noun Clauses

As a dependent or subordinate clause in a complex sentence, a noun clause is not a complete statement and it functions simply like a noun. The most frequently used conjunction in a noun clause is 'that', although 'how', 'what', 'whatever', 'when', 'where', 'which', 'who', 'whoever' and 'why' are also used to introduce noun clauses.

A noun clause can appear in different positions in a sentence. It may be the subject, object, object of a preposition, complement, etc. Look at the following examples:

That you still trust that cheat is amazing. (subject)

Will no one tell me what she sings? (object)

My book is about how you can improve your memory. (object of a preposition)

He is what we may call a confirmed misogynist. (complement)

As you might have noted, a noun clause has its own subject and verb. Sometimes subjunctive verbs may be used in a noun clause beginning with 'that' in order to stress a wish, importance or urgency of a rule, norm or legal condition. In such a situation, the verb has no present, past or future forms. The subjunctive verb is neither singular nor plural. It is just the original form of the verb. For instance:

The Director demands that we show no special regard for him.

We insisted that he follow the rules in letter and spirit.

The teacher recommended that she not so unattended.

His friend suggested that he should see a doctor immediately.

A noun clause may also be used in apposition to a noun or pronoun.

The news that his father had passed away shocked us.

Your statement that you were not copying cannot be believed.

His belief that something positive was going to happen made him cheerful.

1. Answer the following questions using a word, phrase or sentence.

- a. What does the Duke call the painting?
- b. Who was easily impressed?
- c. How did the Duchess thank men?
- d. Whose smiles stopped together?
- e. Whose statue did Claus of Innsbruck cast in bronze for the Duke?
- f. Who is the speaker in the poem?
- g. Who is the listener in the poem?
- h. What proposal did the envoy bring for the Duke?
- i. Where did the Duke take the envoy to?
- j. Who painted the portrait of the last Duchess?

2. Answer the following question in 20 to 30 words each.

- a. Why did the Duke want to remarry?
- b. What was the envoy curious about?
- c. What does the Duke say about the temperament of the Duchess?
- d. How did the Duke react to the 'unkind' behaviour of the Duchess?
- e. What is the Duke's explanation for his cruel treatment of the Duchess?
- f. What do you think happened to the Duchess?

3. Answer the following questions in about 150 words each.

- a. Evaluate the poem as dramatic monologue.
- b. The tyranny, pride and greed of the Duke have been shown in sharp contrast to the good nature of the Duchess. Explain.
- c. Comment on the use of irony in the poem. Illustrate your answer with examples from the text.

Be careful about the distinction between a relative clause and a noun clause in apposition to a noun.

For example, look at the following sentence:

The news that he gave us was shocking.

In this sentence, the subordinate clause qualifies the noun 'news'. Therefore, it is a relative clause. Compare it with

sentence,

The news that his father had passed away shocked us.

Here, the subordinate clause does not qualify the noun 'news', but is only appositive to it. Hence it is a noun clause.

Exercises

1. Identify and underline the noun clauses in the sentences below.

a. I agree that he is a good singer.

b. Listen carefully to what the policeman has to say.

c. Raghav thought that Rama would never come for his party.

d. I had no idea where his house was.

e. Ranbir decided what they should wear for the play.

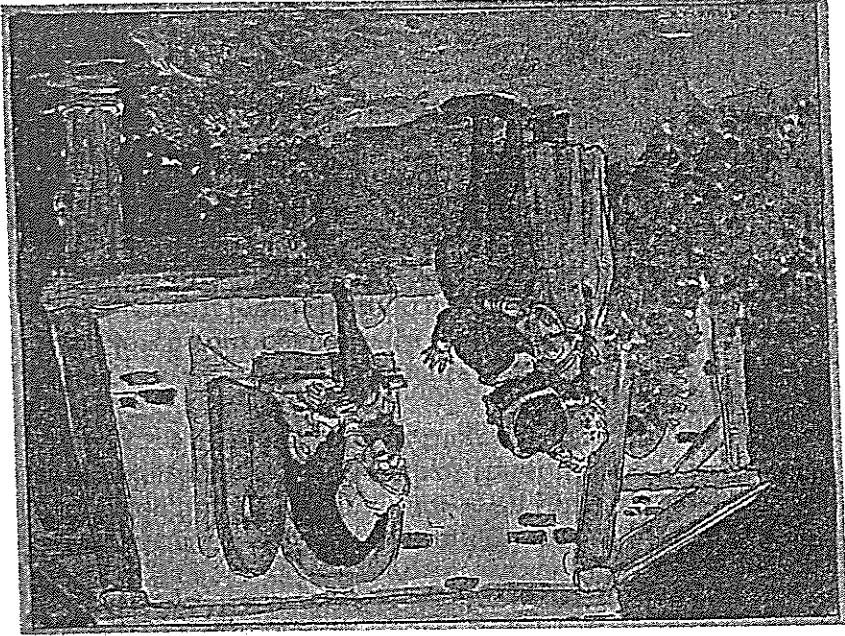
2. Use correctly phrased noun clauses to complete the following sentences.

- a. Mother told us
- b. One always wonders
- c. How can you guess
- d. Sumit cannot be held responsible for
- e. It is a tragedy

Extended Activity

The dramatic tale of the cruel Duke that you have just read begins with a painting—the painting of the Duchess where she was 'looking as if she were alive'. It is perhaps not wrong to say that every picture tells a story. Some pictures and paintings can tell tales.

Look at the image below and write a short story of around 300 words based on the image. Use your imagination to weave a story around the image. Your teacher will help you by giving you guidance and feedback.



of the Pre-Raphaelites. He encouraged Yeats to attend the Metropolitan School of Art in Dublin but William did not make much progress in painting. He began writing poetry in his teens and his early poetry echoed Shelley, Spenser and the Pre-Raphaelites. Initiated into mystic cults and the supernatural very early in life, he was influenced by the thoughts of Blake, Swedenborg and Boehme. He explored different branches of spiritualism and philosophy such as Theosophy, Rosicrucianism, Platonism and Neoplatonism.

Yeats championed the cause of Irish nationalism and was interested in the creation of an Irish nationalist literature. He fell in love with an extraordinarily beautiful Irish nationalist, Maud Gonne, who chose not to marry Yeats, and married a revolutionary who became a martyr in the Easter 1916 rebellion. Yeats continued to celebrate the beauty and talent of Maud Gonne in a series of poems that portrays his deep frustration and unhappiness. With the active support of a rich Anglo-Irish widow named Lady Gregory, he founded the Abbey Theatre. Yeats wrote plays which not only expressed his nationalism but also his love for Maud Gonne.

Yeats's whole poetic career is marked by a sustained effort to evolve from one phase to another. There are three main phases in Yeats's development as a poet. The poetry of the first phase is characterised by a self-conscious Romanticism and draws heavily on Irish myth and folklore. 'The Lake Isle of Innisfree' is a key poem of this phase. The work of his middle period bears an imprint of the French symbolists, but Yeats's symbolism is deeply rooted in Irish tradition. He developed an elaborate symbolic system seen in poems such as 'The Second Coming'. The poetry of the last phase is characterised by a mature lyricism. This poetry is written in a more personal vein. He was drawn to ancient Indian thought and introduced Tagore's *Gitanjali* to English readers. He was awarded the Nobel Prize for literature in 1923.

When You are Old

8

W. B. Yeats

When you are old and grey and full of sleep,
And nodding by the fire, take down this book,
And slowly read, and dream of the soft look
Your eyes had once, and of their shadows deep;

How many loved your moments of glad grace,
And loved your beauty with love false or true,
But one man loved the pilgrim soul in you,

And loved the sorrows of your changing face;

And bending down beside the glowing bars,
Murmur, a little sadly, how Love fled

And paced upon the mountains overhead
And hid his face amid a crowd of stars.

❧ ❧ ❧

About the Poet

William Butler Yeats (1865-1939), an Irish poet and dramatist, was one of the most popular literary figures of the twentieth century. He was born in Dublin in 1865. His father, John Butler Yeats, was an artist and ardent admirer



Glossary and Transcriptions

grey	/greɪ/	: the colour; hair turning grey
grey	/greɪ/	: significantly ageing
nod	/nɒd/	: let the head fall forward through drowsiness
murmur	/'mɜ:mə(r)/	: whisper
glowing	/'gləʊɪŋ/	: bright
pilgrim	/'pɪlgrɪm/	: a traveller on a sacred, religious journey
bar	/'bɑ:(r)/	: rod
pace	/'peɪs/	: walk

Vocabulary

1. Give phonemic transcriptions of the following words.

- a. dawn:
 b. dream:
 c. shadows:
 d. slowly:
 e. beauty:
 f. overhead:

2. Supply synonyms for the following words.

- a. false:
 b. sorrow:
 c. bend:
 d. beside:

3. Use the following expressions in your own words.

- a. glad grace
 b. pilgrim soul
 c. old and grey
 d. take down
 e. soft look
 f. shadow deep

Comprehension Exercises

1. Answer the following questions in 20 to 30 words each.

- a. Explain the rhyme scheme used in the poem.
 b. How does the poet use personification in the poem?
 c. How does Yeats nostalgically recall his lover?
 d. Who is referred to as hiding his face in the crowd of stars?
 e. Why does the poet call the soul of his lover a 'pilgrim'?
 f. What does the poet ask the lady to do when she turns old?
 g. What will happen to the lady when she turns old?

About the Poem

Maud Gonne
(1866-1953)

'When You are Old' is one of the most popular lyrical poems of Yeats, written during his uncertain relationship with Maud Gonne. This poem is based on a sonnet by Pierre de Ronsard ('Of His

The themes of the poem are love, loss and regret. Love is presented as a spiritual relationship rather than a physical passion. The poem also emphasizes the evanescence of love. It

is remembered in old age with regret. It disappears and hides its face in the midst of stars after crossing the mountains. The fading of beauty and the disappearance of love give rise to a profound sadness. Essentially romantic in character, the poem is characterised by wistfulness and melancholy.

Addressing Maud Gonne, the poet invites her to cast her mind forward to a time when she will be old and grey, a frail old woman nodding by the fire. He asks her to pick up the book containing this poem. It will remind her of her former glories and of his love. She will be lost in the sweet memories of her soft looks and charming youth. She will also recollect that there was one man who loved her for her 'pilgrim soul' as her youth faded into old age. Others were simply fascinated by her physical charms. The final lines seem to suggest the poet's romantic heartbreak. Instead of hurling bitter allegations at her for not returning his love, he makes an unobtrusive declaration of his love.

The abundant use of monosyllabic words and the repetition of the word 'and' lend a slow pace to the poem, contributing to the stagnant atmosphere of the scene and the slow movements of the old woman, as she turns the pages of the book. The poem has a simple rhyme scheme, *abba cddc effe*. The poem flows smoothly and creates a sad, reflective atmosphere.

2. Answer the following questions in about 150 words each.

- Comment on Yeats's views on love as revealed in the poem.
- Elaborate on the personal experiences that went into the writing of this poem by Yeats.
- Discuss the imagery, alliteration and symbols used in the poem.
- Comment on the significance and role of time in the poem.

Extended Grammar

Adverbial Clauses

When a subordinate clause in a complex sentence modifies a verb, an adjective or an adverb, and in this way, functions like an adverb, it is called an **adverbial clause**. An adverbial clause contains a subject and a verb. However, the use of a subordinate conjunction keeps it from expressing a complete thought. You can identify it as answering one of these questions: How? When? Where? Why?

Here are some examples of subordinating conjunctions that connect the adverbial clause to the main clause:

- Time:** after, when, soon, until, once, before, while, as soon as, whenever, by the time
- Condition:** if, whether or not, in case, provided, unless, even if, in the event
- Contrast:** though, although, while, even though, whereas
- Cause and effect:** as, since, because, so, in order that, now that, in

Now look at the following examples of the use of adverbial clauses for different purposes:

1. Time:

After the summer vacation is over there will be sessional examinations.
When the clock strikes midnight celebrations will begin.

- They went to church. The church was behind the woods.
- He read the book with a lot of interest. The book was recommended by his teacher.
- I used to enjoy playing cricket. I was in school then.
- Reema hurried to the bus stand. Reema did not want to miss the bus.
- I need to go home early. My friends are coming over for a party.
- Wait here. We will check your identity cards.
- Do not come into the house now. We are clearing the house now.
- He went by bus. His car had broken down.

Combine the following pairs of sentences to form complex sentences including adverbial clauses.

Exercises

Adverbial clauses of condition are being separately discussed in another chapter of this book.

- Condition: Unless we walk faster, we may get late for school.

- Concession: Although he tried his best, he could not qualify for lecturership.

- Purpose: He worked hard so that he might win the scholarship.

- Cause: She got through the examination, because she had worked hard.

- Place: Wherever there is cleanliness, people are generally healthy.

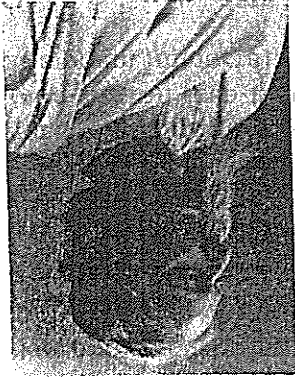
- outline. The second part must have the main content of the presentation, which will have its own internal structure. The last part must have a brief recap or a summary of the most important points, followed by remarks made to conclude the presentation and to thank the audience, and a brief session for questions and clarifications.
- Also structure your main content in a logical way so that it is easy for the audience to follow the presentation.
- Make sure that you make your content interesting and easy to understand with examples and visuals, if possible.

You have studied a poem by W. B. Yeats. Yeats was devoted to Irish nationalism. What do you know about Irish nationalism?

Extended Activity

Read up on the nationalist movement in Ireland and make a short presentation (of 10 minutes) to the class. The pointers below will help you in preparing and delivering your presentation.

- Begin preparing the content of your presentation by putting down its objective, or purpose: is it meant to inform, persuade or report?
- Think of who your audience is going to be; the level of your content, formality and style will depend on this.
- Next, list the main points you want to make in your presentation in the order in which you think of them. Read the points again. You may want to omit some, add more, combine points or split them. It is important not to pack too much content into a presentation because this will diffuse its effect. For example, a presentation of about ten minutes should not have more than four main points. After you have a final list of points, arrange them in a logical sequence.
- Think of subpoints that could come under your main points.
- Write down what you want to say on each point and practise saying it over and over again, until you are confident that you will be able to speak without looking at the written script. To make you feel surer of yourself, you can prepare cue cards, which are numbered cards with key words and phrases related to what you want to say on each point in your presentation.
- All presentations, like other forms of oral and written communication, must be complete in themselves, with a beginning, a body and an end. The first part must consist of greetings, a brief, clear statement of the subject and purpose of the presentation and an



Gitanjali and *The Gardener* are the important volumes of poetry that he rendered in English. The songs of *Gitanjali*, Tagore's best-known work internationally, are mostly devotional poems in the Indian tradition.

Tagore became the first non-European to win the Nobel Prize for literature in 1913. His mesmeric personality and appearance (the flowing beard and the otherworldly

attire) earned him a prophet-like reputation in the West. He was a cultural reformer who modernised Bengali art by rejecting rigidity of form and style. Tagore was highly influential in introducing the best of Indian culture to the West and vice versa. He is generally considered the outstanding creative genius of modern India. *Gitanjali*, *Gora* and *Ghare Baire* are his best-known works. His verse, short stories and novels were acclaimed for their naturalism, lyricism and colloquialism. His compositions were chosen by two nations as national anthems—India's *Jana Gana Mana* and Bangladesh's *Amar Shonar Bangla*. Tagore was a man far ahead of his times. His views on culture, gender, poverty, education and freedom remain relevant even today.

About the Poem

Where the Mind is without Fear is taken from *Gitanjali*. It appears as the 55th poem in the collection. It is one of Tagore's most anthologised poems. The English version of *Gitanjali*, containing 103 poems, was brought out in a limited edition by the India Society in London. The Bengali version of the collection contains 157 poems.

The poem expresses the poet's reflective spirit and is a simple prayer for his country. But the prayer has a universal message. Tagore dreams of a truly global society where there are no boundaries of caste and creed. The poet prays not just for territorial independence for his country but also for its spiritual and intellectual freedom. He wants his country to

Where the Mind is without Fear

Rabindranath Tagore

Where the mind is without fear and the head is held high;

Where knowledge is free;

Where the world has not been broken up into fragments

by narrow domestic walls;

Where words come out from the depth of truth;

Where tireless striving stretches its arms towards perfection;

Where the clear stream of reason has not lost its way

into the dreary desert sand of dead habit;

Where the mind is led forward by thee into ever-widening

thought and action—

Into that heaven of freedom, my Father, let my country awake.



About the Poet

Rabindranath Tagore (1861–1941), popularly known as 'Gurudev', was a Bengali polymath. He was a poet, dramatist, short story writer, novelist and philosopher, who earned for modern India a place on the world literary scene. He wrote primarily in Bengali but translated many of his works into English and, in the process, wrote them afresh.

rise above petty concerns and narrow prejudices and soar high above into the world of freedom of thought and action based on truth and fearlessness.

The poem was written during the time when India was under British rule and the people of India were fighting for freedom. This poem gave a lot of strength to all those who were struggling for India's independence. The poet's prayer for a nation free from oppression and corruption has made this poem immortal.

Glossary and Transcriptions

fragments	/ˈfræɡmənts/	: small pieces
domestic	/dəˈmestɪk/	: of or relating to the home
strive	/straɪv/	: make great efforts to achieve
stretch	/stretʃ/	: or obtain something
dreadful	/ˈdriːfəl/	: reach for
		: lacking charm; causing
		dejection

Vocabulary

1. Give phonemic transcriptions of following words.

- a. perfection:
- b. desert:
- c. forward:
- d. freedom:
- e. awake:
- f. strike:
- g. awake:
- h. surrender:

2. Supply synonyms for the following words.

- a. fear:
- b. heaven:
- c. tireless:
- d. joy:
- e. surrender:
- f. widening:

3. Supply antonyms for the following words.

- a. high x
- b. narrow x
- c. truth x
- d. strength x
- e. freedom x
- f. lightly x
- g. disown x
- h. insolent x

Comprehension Exercises

1. Answer the following questions in 20 to 30 words each.
 - a. What does Tagore mean by 'narrow domestic walls'?
 - b. How can people achieve perfection?
 - c. What importance does Tagore ascribe to knowledge, truth and reason?
 - d. Why does the poet repudiate the idea of narrow domestic walls?
 - e. What type of strength does the poet pray for?

2. Answer the following questions in about 150 words each.
 - a. What kind of freedom does Tagore visualise for his country?
 - b. Write a note on Tagore's concept of 'the heaven of freedom'.
 - c. Comment on the wide gap between the reality of contemporary India and Tagore's concept of India.
 - d. Define and discuss alliteration, repetition, assonance and rhyme with the help of examples drawn from this poem.

Extended Grammar

Conditionals

In a previous chapter of this book, we have discussed different types of clauses. Among adverbial clauses, some express the idea of condition. These conditional clauses are also called 'if-clauses'. A conditional clause is likely to be used in the following situations:

1. Sometimes such a clause is used to describe what is commonly called a 'universal truth' or 'habitual fact'. In this situation, we may call it the zero conditional. Here are examples:

If you *heat* water to 100 degrees, it boils.

If he *attends* a party, he usually comes with his wife.

You must have noted that the verbs in the clauses of both these sentences are in *simple present tense*.

2. However, conditionals are normally used to describe the consequence of something that might happen in the present. Consider this example and note the tense form used here:

If I knew his address, I would invite him.

Here the speaker is inviting people, but is unable to invite a particular person. Though the reference is to the present time, the verb in the conditional clause is in the *simple past tense*. The main clause has a would + verb construction in it.

3. A conditional sometimes describes the result of something that might happen in future. Look at the example given below, noting specifically the use of *simple present tense* in the conditional clause, though the reference is to the future:

If it rains tomorrow, we shall not play the match.

4. Alternatively, a conditional clause may be used to describe something that might have happened, but did not (in the past). Consider the following example:

If you had worked hard, you would have passed this examination. (But you did not, and, therefore, you failed.)

In this situation, we use the *past perfect tense* form of the verb in the conditional clause, and the main clause has 'would + have + past participle form of the verb' construction.

Pay special attention to the respective tense forms that should be used in different types of conditional clauses in different situations.

Exercises

Using the words in brackets, rewrite the following sentences. For example:

Unless you stop smoking, you will not get well. (if)
If you do not stop smoking, you will not get well.

1. You'd better submit the report on Friday. (were)

2. If you do not work, you will not be paid. (unless)

3. She was not careful, so she lost her purse. (had been)

4. We cannot make chicken curry for dinner—the guest is

a vegetarian. (were)

5. You will not feel tired in summer if you take enough

fluids. (provided)

6. If there is a medical emergency, call the doctor

immediately. (in case)

Extended Activity

The poem you have studied was written during India's struggle for independence. The poem looks eagerly forward to the birth of freedom to fulfil our proud nation's intellectual and spiritual promise. Now, after more than six decades of independence, has the nation been able to fulfil this promise?

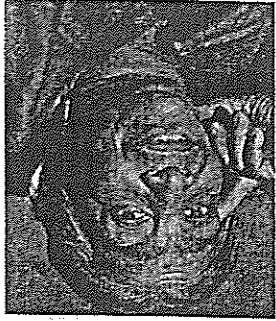
Hold a debate on the topic, 'Has Independent India Fulfilled Its Promise? Your teacher will divide the class into two groups and act as the moderator to facilitate the debate.'

And cradled fair sons on her faithful breast,
 And serves her household in fruitful pride,
 And worships the gods at her husband's side.



About the Poet

Sarojini Naidu (1879-1949), known as the 'Nightingale of India', was a poet and political activist. Her father Aghore Nath Chattopadhyay was a renowned scientist, philosopher, educator and linguist. Her mother Barada Sundari Devi was a Bengali poet. Naidu's highly-educated family had a formative influence on her, and she grew up as a hardworking and talented student. She



was interested in learning languages and became proficient in Urdu, Telugu, English, Bengali and Persian. At the age of twelve, she passed the matriculation examination; and at thirteen, she composed a narrative poem in English of about 2000 lines. Her Persian play *Maher Muneer* deeply impressed the Nizam of Hyderabad, who provided her with a scholarship to study abroad. When she was sixteen, Naidu travelled to England to study, first at King's College, London, and then at Girton College, Cambridge. During her stay in England, she came in contact with many famous literary figures of her time such as Arthur Symonds and Edmund Gosse. The latter encouraged Naidu to be a creative writer and convinced her to stick to writing about Indian themes. Her poetry focuses on the depiction of contemporary Indian life, romance and spiritual thirst. Her reputation as a poet rests on three collections: *The Golden Threshold* (1905), *The Bird of Time: Songs of Life, Death and the Spring* (1912) and *The Broken Wing* (1917). Her poems have been described as 'fanciful creations' of Indian myths and legends. Her poetry interprets the soul of India and is remarkable for its rhythmic quality.

The Bangle Sellers

Sarojini Naidu

IO

Bangle sellers are we who bear

Our shining loads to the temple fair...

Who will buy these delicate, bright

Rainbow-tinted circles of light?

Lustrous tokens of radiant lives,
 For happy daughters and happy wives.

Some are meet for a maiden's wrist,

Silver and blue as the mountain mist,

Some are flushed like the buds that dream

On the tranquil brow of a woodland stream,

Some are aglow with the bloom that cleaves

To the limpid glory of new born leaves

Some are like fields of sunlit corn,

Meet for a bride on her bridal morn,

Some, like the flame of her marriage fire,

Or, rich with the hue of her heart's desire,
 Tinkling, lustrous, tender, and clear,
 Like her bridal laughter and bridal tear.

Some are purple and gold flecked grey
 For she who has journeyed through life midway,
 Whose hands have cherished, whose love has blest,

About the Poem

'The Bangle Sellers' was first published in *The Bird of Time*. A group of bangle sellers, one of whom is the narrator of the poem, is on its way to the temple fair. They are a marginalised lot. Their income from selling bangles is uncertain and meagre. However, the bangles they sell are of religious and symbolic significance.

What is interesting and important to note is that the bangle seller does not utter a word about his/her poverty, nor does he/she talk about the profit that can be made from selling bangles at the fair. The focus is firmly on the human element of the product that is going to be sold. The poet foregrounds the auspiciousness and symbolic importance of the custom of wearing bangles by repeating the word 'happy': the happy daughters look forward to marital bliss, while the happy wives are content in their marriage.

Each of the four stanzas describes bangles of different hues that will match the women wearing them. The poem explores the imagery associated with bangles and women's roles in a traditional Indian setting. The use of rhyming words, similes and metaphors is worth noticing.

Glossary and Transcriptions

tinted	/'tɪnd/	: coloured or colourful
lustrous	/'lʌstəs/	: shining
radiant	/'reɪdɪənt/	: glowing
flushed	/'flʌʃt/	: excited; cheeks glowing and red
tranquil	/'træŋkwɪl/	: peaceful
aglow	/'əgləʊ/	: glowing
limpid	/'lɪmpɪd/	: clear
hue	/'hju:/	: colour
luminous	/'lʌmɪnəs/	: shining, bright
flecked	/'flek/	: marked or dotted with small particles of colour
cherished	/'tʃerɪʃt/	: treasured

Vocabulary

1. Give phonemic transcriptions of the following words.

- a. bear:
- b. delicate:
- c. circles:
- d. daughters:
- e. mountain:
- f. stream:
- g. bridal:
- h. tender:
- i. laughter:
- j. purple:

2. Supply synonyms for the following words.

- a. maiden:
- b. tinkling:
- c. luminous:
- d. midway:
- e. fair:
- f. cleaves:

3. Supply antonyms for the following words.

- a. luminous x
- b. tranquil x
- c. glory x
- d. tender x
- e. sunlit x
- f. faithful x

Comprehension Exercises

1. Answer the following questions in a word, phrase or sentence.

- a. What are the 'shining loads'?
- b. Who is the maiden referred to in the poem?
- c. What colour do you think would appropriately describe 'hearts' desire'?
- d. Whom does 'her' refer to in line 15 of the poem?

2. Answer the following questions in 20 to 30 words each.

- a. Why are the bangle sellers going to the temple fair?
- b. What is the apprehension in their minds?
- c. Who will buy the bangles?
- d. Why does the poet call the bangles 'token of radiant lives'?
- e. Explain the phrase 'journeyed through life midway'.

3. Answer the following questions in about 150 words.

- a. Explain the beauty and significance of bangles as brought out by the poet.

- b. Describe any two festivals where bangles hold special significance.
- c. Discuss the use of alliteration, similes, metaphors, rhyme schemes and repetition in the poem and the effect these poetic devices have on the poem.

4. Fill in the blanks with appropriate words based on a close reading of the poem.

- a. The bangles which the poet finds fit for the maidens' wrist are of and colour.
- b. Some bangles are fresh like growing on the banks of the
- c. The bangles that a bride wears on the morning of her wedding are like brightened by the
- d. Some bangles reflect the kind of glow that is normally found on leaves.

Extended Grammar

Verb Patterns

You are already aware of the fact that each word in a sentence has a grammatical identity and a function. When we choose a particular word for a specific position in the sentence, our choice affects and determines the choice of other words in the sentence. Verbs in the English language are likely to be used incorrectly in a sentence if we do not pay attention to this aspect.

Let us take a simple example. A sentence may start with the words:

He told me that ...

Since you know that 'tell' and 'say' have similar meanings you may be tempted to replace 'told' by 'said' and make a sentence beginning with, 'He said me that ...'; This sentence is incorrect and grammatically unacceptable. As we choose the word

'say', this choice necessitates a change in the pattern of the sentence. We must include 'to' after 'said' ('He said to me ...'). It becomes clear that though 'tell' and 'say' appear to have similar meanings, they cannot be used interchangeably, and we cannot substitute one for the other. Consider another example: 'Please tell me the meaning' is correct, but 'Please explain me the meaning' is incorrect. Such errors occur primarily because we are not aware of the pattern in which a particular verb can be used.

If we are guided by simple analogy in writing sentences, we are likely to go wrong. For example, 'He began to talk about the price rise' and 'He began talking about the price rise' convey the same sense, but 'He stopped to talk about the price rise' and 'He stopped talking about the price rise' have altogether different meanings (though both are grammatically correct). Fortunately, there is a reliable way of ensuring correct expression and avoiding confusion regarding this aspect. So far as usage is concerned, there are twenty-five possible and permissible patterns of the usage of verbs in English and every verb can be used in one or more than one of these patterns. When you check the meaning of a verb in a dictionary, you should also be aware of the verb patterns in which that verb can be used to make grammatically correct sentences. Your dictionary will give you this information by inserting entries like 'VP1', 'VP15', etc. Additionally, a list of these patterns is provided separately in dictionaries. These numbered indications are meant to guide you regarding the use of verbs. By spending some time on the perusal of these verb patterns, you will be able to avoid several possible errors.

In order to understand the verb patterns, we must note different kinds of verbs. These kinds are listed below for quick reference:

1. 'Be' type verb
2. Intransitive Verb
3. 'Seem/Appear' type Verb
4. Transitive Verb

18.	S + vt + n./prn. + inf. (phrase)	Did you see anyone leave the house?
19.	S + vt + n./prn. + present participle	Can you smell something burning?
20.	S + vt + n./prn. + interrog. + to-inf.	I showed them how to do it.
21.	S + vt + n./prn. + dependent clause (question)	Show me what is there in your pocket.
22.	S + vt + DO + adj. (result or manner)	The sun keeps us warm.
23.	S + vt + DO + n. (phrase)	They made him president.
24.	S + vt + DO + past participle	You must make your views known.
25.	S + vt + DO + (to be) + adj./n.	We considered him (to be) innocent.

[Abbreviations: aux = auxiliary, s = subject, vi = verb intransitive, vt = verb transitive, n = noun, prn = pronoun, DO = direct object, IO = indirect object, inf = infinitive, adj = adjective, adv = adverb]

Exercises

Look at the sentences given below and check if they are grammatically correct. Rewrite the incorrect sentences correctly.

- The prime minister resolved announcing the policy through the All India Radio.
- It stopped to rain a week ago.
- Don't you tell to him this lie!
- I would really love hear you sing again.
- Please remember hand over the answer sheets before you leave the exam hall.
- Answering all his questions is so tiresome.
- Mother wants you to go and fetch some milk.
- To jog is a very good exercise.

Also, basic grammatical concepts such as 'subject', 'object', 'complement', 'adverb', 'participle', 'gerund', 'infinitive', etc., need to be clearly understood, since these terms are used in verb patterns.

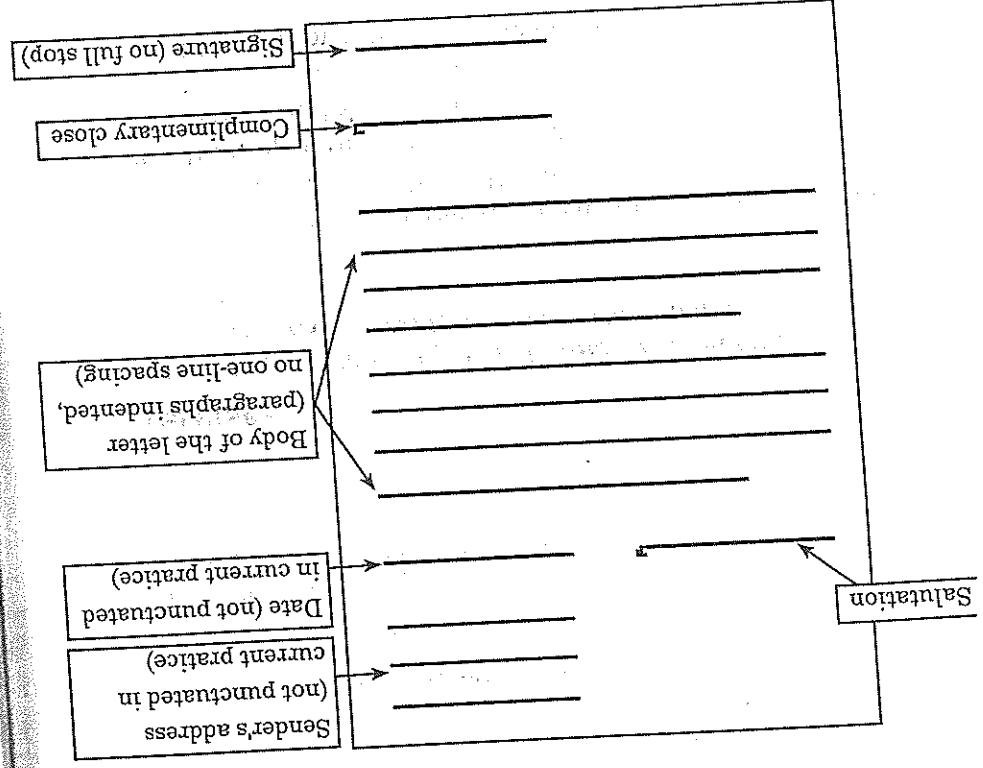
A list of the twenty-five verb patterns is given below along with an example for each:

Sr. No	Verb Pattern	Example
1.	S + 'BE' + complement/adjunct	This is a book.
2.	S + vi	The moon rose.
3.	S + vi + prep. + n./prn./gerund	What happened to them?
4.	S + vi + to-inf. (phrase)	We stopped to take rest.
5.	S + modal aux. + inf. (phrase)	You may leave now.
6.	S + vt + n./prn. (as DO)	Everyone likes her.
7.	S + vt + (not) + to-inf	He pretended not to see me.
8.	S + vt + interrogative prn./adv. + to-inf	I couldn't decide what to do.
9.	S + vt + 'that' clause ('that' often omitted)	I suppose you'll be there.
10.	S + vt + dependent clause/question	I wonder whether he'll come.
11.	S + vt + n./prn. + 'that' clause	I convinced him that I was innocent.
12.	S + vt + IO + DO	Will you lend me your car?
13.	S + vt + DO + to/for + n./prn. (phrase)	She told her secret to everyone.
14.	S + vt + DO + prep. + n. (phrase) clause	I explained my difficulty to him.
15.	S + vt + DO + adv. phrase	Put these papers in my briefcase.
16.	S + vt + DO + adv. phrase	I sent Tom to buy some fruits.
17.	S + vt + n./prn. + (not) + to-inf. (phrase)	I want Tom to buy some fruits.

Extended Activity

The poem you have studied describes the bangle sellers making their way to a fair. Have you ever been to a fair? Do you remember the various sights and sounds that you encountered during your visit?

Write an informal letter to your friend describing your experience of visiting a local fair. The figure below, which marks out the various parts of a personal letter, will help you in structuring your letter.



Another Woman

Imtiaz Dharkeer

II

This morning she bought green "methi" in the market, choosing the freshest bunch; picked up a white radish, imagined the crunch it would make between her teeth, the sweet sharp taste, then put it aside, thinking it an extravagance; counted her coins out carefully, tied them, a small bundle into her sari at the waist; came home, faced her mother-in-law's dark looks, took the leaves and chopped them, her hands stained yellow from the juice; cut an onion, fine, and cooked the whole thing in the pot (salt and cumin seeds thrown in) over the stove, shielding her face from the heat

The usual words came and beat their wings against her: the money spent, curses heaped upon her parents, who had sent her out to darken other people's doors.

her collections include *Purdah* (Oxford University Press), *Postcards from God, I Speak for the Devil and The Terrorist at My Table* (all published by Penguin India and Bloodaxe Books UK), *Leaving Fingerprints and Over the Moon* (Bloodaxe Books UK). Her poems are on the British GCSE and A Level English syllabus, and she reads with other poets at Poetry Live! events all over the UK to more than 25,000 students a year. She has been Poet in Residence at Cambridge University Library, for Thresholds, and has recently completed a series of poems based on the Archives of St Paul's Cathedral. She has had ten solo exhibitions of drawings in India, London, New York and Hong Kong. She scripts and directs films, many of them for non-government organisations in India, working in the area of shelter, education and health for women and children. Dharker's poetry brings together a number of themes and issues of contemporary relevance—exile, home, freedom, geographical and cultural displacements, communal tensions and the politics of gender. Her poems deal with the various facets of the lives of women, but her focus is on the injustice, oppression and violence they are subjected to.

About the Poem

'Another Woman' is a poem about a social evil and it narrates personal traumas. In simple, stark and sympathetic language, the poem details the inhuman treatment that society metes out to women. Specifically, it is about the evil of dowry and its deadly repercussions. 'Another Woman' raises awareness about the ever-increasing number of 'bride burnings' and dowry deaths taking place in our society by its suggestion that the woman portrayed could be any woman. The poem analyses the socio-economic and cultural conditions that limit women's development and oppress them under patriarchal structures. Written in a simple style, the poem gives voice to the silent victims of atrocities that often go unnoticed and unreported—atrocities that are often committed with the acquiescence of society.

She crouched, as usual, on the floor
beside the stove,
When the man came home
she did not look into his face
nor raise her head, but bent
her back a little more.
Nothing gave her the right
to speak.

She watched the flame hiss up
and beat against the cheap old pot,
a wing of brightness
against its blackened cheek.
This was the house she had been sent to,
the man she had been bound to,
the future she had been born into.

So when the kerosene was thrown
(just a moment of surprise,
a brilliant spark)
it was the only choice
that she had ever known.

Another torch, blazing in the dark.

Another woman.

We shield our faces from the heat.



About the Poet

Imtiaz Dharker (b.1954) is a poet, artist and documentary film-maker. Awarded the Queen's Gold Medal for Poetry in 2014, recipient of the Cholmondeley Award and a Fellow of the Royal Society of Literature,



Glossary and Transcriptions

extravagance /ɪk'strævəgəns/	: excessive spending
dark looks	/dɑ:k lʊks/
looks	: disapproving and hostile
course	/kɔ:s/
expression usually of profane or obscene looks	: profane or obscene
expression usually of surprise or anger	: expression usually of
hiss up	/kɹaʊtʃ/
hiss up	: to sit on one's heels
	: burn with a sharp hissing sound

Vocabulary

1. Give phonemic transcriptions of the following words.

- a. green:
- b. radish:
- c. between:
- d. teeth:
- e. carefully:
- f. chopped:
- g. shielding:
- h. raise:
- i. against:
- j. bound:
- k. surprise:
- l. brilliant:

2. Supply antonyms for the following words.

- a. fresh x
- b. make x
- c. carefully x
- d. dark x
- e. usual x
- f. spent x
- g. brightness x
- h. known x

3. Make sentences using the following words.

- a. crunch
- b. stained
- c. blackened
- d. spark
- e. blazing

1. Answer the following questions in about 20 to 30 words each.
 a. How does the poem bring out the fact that the woman is poor?

Comprehension Exercises

Prefixes and suffixes are sets of letters that are added to the beginning and end, respectively, of an existing word to form new words. These are not words in their own right, and are indicated by a hyphen after (in the case of prefixes) or before (in the case of suffixes). A change in meaning occurs as a result of affixing these groups of letters to certain words, usually because of general connotations associated with them. Knowledge of these connotations helps us comprehend the meanings of new words that we encounter as we read newspapers, books and magazines or material on the internet. One's awareness of prefixes and suffixes goes a long way in improving one's vocabulary.

Prefixes and Suffixes

Extended Grammar

2. Answer the following questions in about 150 words each.

- a. Comment on the issues related to gender oppression and politics analysed in the poem, 'Another Woman'.
- b. What is the significance of the last line of the poem?
- c. Comment on the significance of the title of the poem, 'Another Woman'.
- d. How do different aspects of society combine to make the tragic murder by fire the only choice left to the woman in the poem, 'Another Woman'?

- b. ... shielding her face from the heat: Who is referred to in the line? What makes her feel uncomfortable?
- c. How is the woman in the poem insulted and humiliated by her in-laws?
- d. Why does the poet say that 'Nothing gave her the right / to speak'?
- e. Why do you think the woman in the poem is unable to find a space of her own?
- f. What do you think is the woman's attitude towards her husband? Explain.
- g. Why do the in-laws speak ill of the woman's parents?

19	demi-	half, partly	demigod
20	di-	double	dilemma
21	dia-	through, across	diagonal
22	dis-	negative, reverse	disagree, disapprove
23	dis-	en- (also em-)	enrich, empower, make, cause to be
24	ex-	(a) out of (b) former	enlarge exclaim ex-wife
25	extra-	outside	extramarital
26	fore-	before	forecast
27	geo(o)-	of the earth	geography
28	hem(o)-/haem(o)-	of the blood	haemoglobin
29	heter(o)	different	heterogeneous
30	hom(o)-	the same	homogeneous
31	hydr(o)-	of water	hydro-electric
32	hyper-	to a large degree	hypersensitive
33	in- or (it-, im-, ir-)	(a) in, on (b) not	intake immoral, irregular, infinite, illegal,
34	inter-	from one to another	international
35	intra-	inside	intravenous
36	macro-	relatively large	macrocosm
37	mal-	bad, wrong	malnutrition, malware
38	mega-	large	megabyte
39	micro-	small	microfilm
40	milli-	a thousandth part	milligram
41	mis-	bad, wrong	misconduct
42	mono-	one, single	monosyllabic
43	multi-	many	multicoloured
44	neo-	new, revived	neo-classical
45	neur(o)-	of the nervous system	neurosurgeon
46	non-	not	nonsense
47	out-	(a) outside (b) surpassing	outhouse outrun

Sr. No.	Prefix	Meaning	Examples
1	a-	(a) not, without (b) in the state of	amoral, atheist
2	ab-	away from	asleep, ablaze
3	ad-	to, towards	absent, abduct
4	ambi-	both, two, double	ambiguous, advance
5	an-	not, without	ambidextrous, anonymous,
6	ante-	before	anaesthesia
8	anti-	against	antecedent, antenatal
9	astr(o)-	of the stars or space	antisocial
10	be-	make, become	astronomy, astronaut
11	bi-	related to two, dual	betwixt, beetle
12	bibli-	related to books	bilingual, biped
13	bio-	related to living organisms	bibliography
14	cent(i)-	one hundred	biology
15	chron(o)-	of time	centimetre
16	co-	together, jointly	chronology
17	contra-	against	co-operate
18	de-	reverse, negative	contract
			defuse, defrost

Here is a list of important prefixes, their respective connotations and examples of words formed by using them:

Prefixes

- Verb
- exist
- create
- oppose
- Noun
- existence
- creation
- opposition
- Adjective
- existential
- creative
- opposite

Another aspect of prefixes and suffixes is the way in which they can be used to convert nouns into verbs or adjectives and vice-versa. Look at the table given below in order to understand this:

48	over-	(a) across, above	overhead
		(b) in excess	overcharge
49	pan-	all, throughout	pan-Indian
50	patri-	father	patriarchy
51	photo-	(a) of light	photosynthesis
		(b) of photography	photocopy
52	physi(o)-	of the body	physiotherapy
53	poly-	many	polygamy
54	post-	after	postscript
55	pre-	before	premature
56	pro-	supporting	pro-revolutionary
57	proto-	first, original	prototype
58	pseud(o)-	false, fake	pseudonym
59	psych(o)-	of the mind	psychology
60	quasi-	almost, seemingly	quasi-serious
61	re-	again	reinstatement
62	semi-	half	semifinal
63	sub-	(a) under	subway
		(b) secondary, lower	subcommittee
		(c) not quite	subnormal
64	super-	(a) above, over	superimpose
		(b) superior to, more	supernatural
65	sym- (or syn-)	sharing with, together	sympathy, synchronise
66	tele-	linking across distance	television
67	theo-	of God	theology
68	thermo-	of temperature	thermostat
69	trans-	(a) across	transatlantic
		(b) to change state	transform
70	tri-	three	tricolour
71	ultra	beyond	ultraviolet
72	un-	(a) not	unable
		(b) reverse	unpack

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Sr. No.	Suffix	Meaning	Example
1	-ade	to form a noun	lemonade
2	-age	to form a noun	postage
3	-al	(a) to form an adjective	magical
		(b) to form a noun	survival
4	-an	to form a noun/adjective	Indian
5	-ance (also -ence)	to form a noun	assistance, confidence
6	-ant (also -ent)	(a) to form an adjective	significant, different
		(b) to form a noun	assistant, deterrent
7	-arian	one who practises	vegetarian
8	-ary	(a) to form an adjective	planetary
		(b) to form a noun	dictionary
9	-ate	(a) to form an adjective	passionate
		(b) to form a noun	electorate
		(c) to form a verb	stimulate
		(d) in chemistry	phosphate
10	-ator	carrying out an action	translator
11	-cracy	form of government	democracy

Here is a list of the most commonly used suffixes in English, along with their approximate meanings and their examples:

Suffixes

We cannot identify a prefix in a word simply on the basis of spellings. For instance, 'de-' in 'detoxify' is a prefix but not in 'desperate'. There is a need to be cautious while identifying prefixes in words.

73	under-	(a) beneath	undergrowth
		(b) not enough	underestimate
		(c) lower in rank	undersecretary
74	uni-	one, the same	uniform
75	vice-	next in rank	vice-chancellor

12	-crat	supporter of	democrat
13	-cy (also -acy)	condition, quality	accuracy, infancy
	-dom	(a) condition, state (b) domain	freedom
15	-ed	(a) to form past tense and participle (b) to form an adjective	kingdom laughed talented
16	-ee	(a) person affected by an action (b) person acting (c) diminutive	employee absentee bootee
17	-eer	person concerned with	engineer
18	-en	(a) to form past participle (b) made of	broken golden
19	-er	(a) doer (c) make/cause to be (b) practitioner of	runner sadden astronomer
20	-ery (also -ry)	(a) place where an action is carried out (b) art of (c) state, quality	bakery cookery rivalry
21	-es	(b) verbs in simple present with third person singular (a) to form plurals	washes pieces
22	-ese	(a) adjective (of a country) (b) noun (person or language)	Chinese Japanese
23	-esque	in the manner of	Japanese picturesque
24	-ess	to form feminine gender	trigress, actress
25	-est (or -st)	to form superlative degree	fastest

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26	-ette	(a) diminutive (b) female	cigarette usherette
27	-fic	to form an adjective	specific
28	-fold	multiplied by	tenfold
29	-ful	(a) full of (b) amount that fills	peaceful handful
30	-gamy	of marriage	monogamy
31	-gon	angle, corner	pentagon
32	-gram	something written or drawn	diagram
33	-graph	something written down	autograph
34	-hood	status, condition	childhood
35	-ial	characteristics of	dictatorial
36	-ian	(a) adjective with proper noun (b) specialist in	Shakespearean optician
37	-ic (or -ical)	to form an adjective	poetic
38	-ics	science	physics
39	-ide	in chemistry	chloride
40	-(i)ty	make into, bring to state of	beauty
41	-ing	present participle and gerund	talking
42	-ish	(a) of a nation (b) in the manner of (c) somewhat	Spanish childish reddish
43	-ism	(a) showing qualities of (b) doctrine, movement (a) practitioner of an '-ism'	heroism communism fascist
44	-ist	(b) person concerned with an activity	motorist
45	-ite	(a) follower (b) chemical substance	Labourite dynamite
46	-itis	inflammation of	appendicitis
47	-ity	to form a noun	enmity
48	-ive	having quality of	active
49	-ise (or -ize)	to form a verb	criticize

50	-less	without	harmless
51	-let	diminutive	booklet
52	-ling	diminutive	duckling
53	-logue	something spoken	dialogue
54	-logy	branch of learning	biology
55	-ly	(a) having the qualities of	cowardly
		(b) in the manner of	happily
56	-mania	abnormal behaviour	kleptomania
57	-ment	to form a noun	development
58	-ness	to form a noun, quality, state	dryness
59	-or	one who carries out an action	governor
60	-ory	(a) place where an activity is carried out	laboratory
		(b) to form an adjective	compulsory
61	-osis	process, change	osmosis
62	-ous	to form an adjective	famous, poisonous
63	-philia	excessive love of	bibliophilia
64	-phobia	excessive fear of	claustrophobia
65	-phone	related to sound	telephone
		(a) to form plurals	boys
66	-s	(b) with a verb in simple present and third person singular	breaks, acts
67	-scope	means of observing	microscope
68	-ship	to form a noun(state of being)	friendship
69	-some	to form an adjective	quarrelsome
70	-ster	connected with	gangster
71	-tion (also -sion, -ation)	to form a noun	competition, relation, erosion, cognition
72	-ule	smallness	capsule

73	-ure	act, process	closure
74	-ward	in the direction of	eastward
75	-wise	in the manner of	clockwise
76	-y	to form an adj.	dusty

Exercises

1. Fill in the blanks in the following sentences with words formed by combining the right prefixes and words given in the box.

Prefix	Base
multi-	productive
mal-	stop
mis-	usable
non-	like
re-	political
a-	pronged
un-	nutrition
dis-	placed

- A large number of NGOs in India work for the people. They are not concerned with politics. They are.....
- The discussion was completely.....
- Studies show that a large number of children in rural areas of India suffer from.....
- I think your trust in him is.....
- Terrorism in any form is inhuman. We must use a..... approach to curb it.
- The company manufactures..... packaging.
- Some people..... eating bitter gourd.
- The guest speaker lectured..... for more than an hour until the students slowly started leaving the auditorium one after the other.

2. Fill in the blanks with words formed by adding suitable suffixes to the ones in brackets.

- a. Let us stop this discussion. (meaning)
- b. Have a of honey in the morning. (spoon)
- c. We need the director's for the project. (approve)
- d. Is there some new ? (develop)
- e. Write a essay on the Red Fort. (describe)
- f. Your offer is to us. (accept)
- g. He is an man. (ambition)
- h. This is one of the earliest books on (feminine)

Extended Activity

The poem you have studied talked about the issue of dowry deaths. Dowry is a burning issue in our country despite the best efforts by governments and NGOs to spread awareness about this social menace. According to shocking statistics released by the National Crime Records Bureau, 91,202 dowry deaths were reported in the country from 1 January 2001 to 31 December 2012. It is time all of us acted to put a stop to this heinous crime.

Working in groups, prepare slogans to spread awareness about the dowry system. Take feedback from your teacher on the slogans you have come up with. Use these slogans to prepare leaflets and posters.

