

**BAEL-101**

# **English Usage**



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## **UNIT 1:      SOUND PATTERNS**

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### **1.0    Objectives**

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**1.0 OBJECTIVES**

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This unit will introduce you to the various sound effects that are used by writers, especially poets, to embellish their work. These sound effects are created by the use of literary devices such as :

- rhythm
- rhyme
- alliteration
- assonance and
- onomatopoeia

After going through this unit you will be able to identify the various sound devices that writers and poets use in their works. Besides you will be able to incorporate these devices in your writing and therefore make it more appealing.

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**1.1 INTRODUCTION**

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Can you imagine a world without sound? Doesn't it seem an impossible situation to you? Communication itself would suffer a major breakdown without sounds. The essence of any language is the sound system, except of course sign language. Similarly music is integral to every society. Music is also the fruit of the combination of various sounds. From the lullaby that a mother sings to her baby to a love song sung by somebody for his/ her beloved- everything is composed of sounds. In literature, we find the use of sound devices such as rhyme and rhythm particularly in poetry. They contribute to the musical quality of the verse forms as well as prose.

In this unit we will introduce you to the various sound devices that are used in literature. You will become familiar with the concept of rhythm, the different types of rhyme, the use of alliteration, assonance and onomatopoeia

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**1.2 RHYTHM**

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Have you ever tried feeling your pulse or paid attention to your heartbeat? What do you observe? How would you describe the sound that you hear? If closely observed you will discover that there is regularity in your pulse rate or heart beat. You will find a similar regularity in the ticking of the clock. If you haven't paid close attention to that sound before all you need to do is place your ear close to a table clock or your wrist watch.

You might have seen the pedestrian crossing on the road. There are alternate stripes of black and white occurring at regular intervals. This is the implementation of rhythm in the colour pattern. There is rhythm in so many things surrounding us. For instance, the steps we climb are placed at regular intervals. The laying of tiles on the floor is done in a particular pattern. Similarly, we find a pattern in embroidery done on clothes. Thus, we can say there is a rhythm even in design.

Perhaps the most familiar association of rhythm is with music. Music of any kind has a universal appeal. When you hear something musical you might have a tendency to tap your feet or snap your fingers. If you do it consciously, you will realize that the snapping of fingers or the tapping of feet is carried out with a regular pace. This regularity is what is described as rhythm. The term rhythm is derived from Greek which means "any regular recurring motion". Rhythm is the basis of all sound patterns. In the above example, when one hears the clock ticking one can perceive there is a uniformity in pace and regular variation in loudness. Often this sound is termed as the 'tick-tock' of the clock. One sound is dominant and the other subservient.

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Similarly human speech is a combination of stressed and unstressed syllables. The Dictionary of Phonetics and Linguistics states that *rhythm is the perceived regularity of prominent units in speech*. These regularities (of rhythmicity) may be stated in terms of patterns of stressed v. unstressed syllables, syllable length (long v. short), or pitch (high v. low) - or some combination of these variables. The rhythm pattern is determined by the placement of stress. The resulting rhythmic units are separated by pauses which are more prominent in poetry than in prose.

Languages can be roughly classified into two categories depending of the kind of rhythm they have- syllable-timed rhythm and stress-timed rhythm. French, Latin and Spanish are syllable-timed languages while English, German and Russian are stress-timed languages. In the former category, syllables constituting utterances, whether stressed or unstressed do not tend to occur at equal intervals of time. The number of unstressed syllables in between determines the time for movement from one stressed syllable to another. Stressed-time rhythm means that the syllables are stressed at equal intervals of time, irrespective of the number of unstressed syllables that come in between.

Sustained spoken English follows a stress-timed rhythm. Here are a few sentences in English.

- i. I ☐ want to ☐ go to ☐ Shimla.
- ii. We ☐ went on a ☐ picnic in the ☐ hills.
- iii. ☐ Make me some ☐ pancakes for my ☐ birthday.

The stress is indicated by the symbol ☐ and we find that in the above sentences, the number of unstressed syllables between the stressed syllables, is more or less the same, thus producing a fairly regular rhythmic beat

In our day-to-day speech we may not be conscious about producing rhythm. However in some contexts we tend to follow a rhythmic pattern. In a telephone conversations we tend to use two syllable lines such as 'ok bye' and 'take care' and so on.

### 1.2.1 RHYTHM IN POETRY

Rhythm does for writing what beat does for music. It is particularly important in poetry as it produces a musical quality by the repetition of stressed and unstressed syllables. When the rhythm is structured into a repetition of regular units of stress pattern, it produces a rhythmic effect which is referred to as 'meter'. The precise arrangements of stresses or syllables into repeated patterns are called 'feet'. English has five main types of 'feet' which are described below. The first two metrical feet consist of two syllables each.

- i. The iamb: This has one lightly stressed syllable followed by one stressed syllable. e.g. 're☐volve', 'good-bye', 'aloud' are all iambs.
- ii. The trochee: This has one stressed syllable followed by a lightly stressed one. e.g. 'forward', 'backward', 'awful' are all trochees.
- iii. The anapest: This has two lightly stressed syllables followed by one stressed syllable. e.g. 'repossess' and 'understand'.
- iv. The dactyl: This has one stressed syllable followed by two lightly stressed syllables. e.g. 'wonderful' and 'agitate'.
- v. The spondee: Two consecutive syllables that are equally stressed. e.g. 'big deal'.

A poem may contain all of these different types of feet. Sometimes a single line may consist of a particular number of feet of iambs, trochees, spondees, dactyls or anapests. Depending on the number of feet present the lines are termed as follows:

Monometer: A line of one foot.

- Dimeter: A line of two feet.  
 Trimeter: A line of three feet.  
 Tetrameter: A line of four feet.  
 Pentameter: A line of five feet.

Regular rhythm or meter is described using a combination of two terms. The first term indicates the beat pattern and the second refers to the length of the line. For example, the meter of the sonnet may be described as 'iambic pentameter'. The first word 'iambic' shows that the beat pattern consists of one lightly stressed syllable followed by one stressed syllable while the second word 'pentameter' indicates that the line contains five feet (or ten syllables). The number of syllables varies according to the meter.

### Check Your Progress 1

Match the following lines with the appropriate meter description. The words given in bold font are the ones that take the stress.

i. Tell me not in mournful numbers	a. Spondaic
ii. Break, break, break/ On thy cold gray stones, O Sea!	b. Anapestic
iii. And the sound of a voice that is still	c. Dactylic
iv. That time of year thou mayst in me behold	d. Trochaic
v. This is the forest primeval	e. Iambic

## 1.3 RHYME

Perhaps the first thing that comes to mind when you hear the word rhyme is a nursery rhyme. You might have learnt a few of them as a child. Over the years the popularity of the nursery rhymes has not diminished. The fact that children tend to learn rhymes easily and that even after years one can recall these rhymes effortlessly shows that there must be some quality which make them so deeply etched in our subconscious. Look at the following lines from a very popular nursery rhyme.

*Twinkle twinkle little star,  
 How I wonder what you are?  
 Up above the world so high,  
 Like a diamond in the sky.*

You will notice that the adjacent lines end with similar sounding words. Lines 1 and 2 have 'star' and 'are' and lines 3 and 4 have 'high' and 'sky'. When similar sounding words are placed at the ends of lines or at the same location within lines we can say that the lines consist of a rhyming scheme. We will discuss the different kinds of rhymes in the following section.

### 1.3.1 TYPES OF RHYMES

#### i. End-rhyme

They are the most commonly used and occur at the end of a verse line. The following lines from William Blake's poem '*The Chimney Sweeper*' published in the Songs of Innocence (1789) employs this rhyme scheme.

*When my mother died I was very young,  
 And my father sold me while yet my tongue*

*Could scarcely cry 'weep weep weep weep,'  
So your chimneys I sweep & in soot I sleep.*

### 1.3.1.1 Rhyme scheme

Each set of rhyme is designated with a letter of the alphabet. So the rhymes in the above lines will be indicated as follows:

When my mother died I was very <b>young</b> ,	<b>a</b>
And my father sold me while yet my <b>tongue</b>	<b>a</b>
Could scarcely cry 'weep weep weep <b>weep</b> ,'	<b>b</b>
So your chimneys I sweep & in soot I <b>sleep</b> .	<b>b</b>

Therefore, the rhyming scheme of these lines follows the pattern **aabb**.

### ii. Perfect rhyme

When the rhyming words have exact correspondence with each other it is said to be a perfect rhyme. This was perhaps the most prevalent trend in earlier times when poets would restrict themselves to using words that rhyme with each other perfectly.

Sarojini Naidu has used perfect rhyme in her poem 'Coromandel Fishers'. Given here are a few lines from her poem.

*Rise brothers, rise, the wakening skies pray to the morning light,  
The wind lies asleep in the arms of the dawn like a child that has cried all night.  
Come, let us gather our nets from the shore, and set our catamarans free,  
To capture the leaping wealth of the tide, for we are the sons of the sea.  
No longer delay, let us hasten away in the track of the sea-gull's call,  
The sea is our mother, the cloud our brother, the waves our comrades all.  
What though we toss at the fall of the sun where the hand of the sea-god drives?  
He who holds the storm by the hair, will hide in his breast our lives.*

Here 'light-night', 'free-sea', 'call-all' and 'drives-lives' are all examples of perfect rhymes.

### iii. Imperfect rhyme

This is also termed 'partial rhyme' or 'near-rhyme', 'slant rhyme' or 'pararhyme'. It is commonly used in folk songs. According to Abrams and Haphram (2009) partial rhymes are those where the vowels are only approximate or else quite different, and occasionally even the rhymed consonants are similar than identical. Partial rhymes have been extensively used by poets like William Blake, Emily Dickinson, Gerard Manly Hopkins, W.B. Yeats and Wilfred Owen.

To illustrate the use of imperfect rhyme let us look at these lines from Wilfred Owen's poem

#### **'Strange Meeting'**

*Then, as I probed them, one sprang up, and stared  
With piteous recognition in fixed eyes,  
Lifting distressful hands as if to bless.*

*And by his smile, I knew that sullen hall;  
 By his dead smile I knew we stood in Hell.  
 With a thousand fears that vision's face was grained;  
 Yet no blood reached there from the upper ground,  
 And no guns thumped, or down the flues made moan.  
 "Strange, friend," I said, "Here is no cause to mourn."  
 "None," said the other, "Save the undone years,  
 The hopelessness. Whatever hope is yours,  
 Was my life also; I went hunting wild  
 After the wildest beauty in the world,  
 Which lies not calm in eyes, or braided hair,  
 But mocks the steady running of the hour,  
 And if it grieves, grieves richlier than here.*

(Poem courtesy: <http://www.poetryfoundation.org/>)

In these lines 'eyes' and 'bless'; 'hall' and 'Hell'; 'grained' and 'ground'; 'mourn' and 'moan'; 'years' and 'yours'; 'wild' and 'world'; 'hair', 'hour' and 'here' are imperfect rhymes.

#### iv. Eye-rhyme

When words whose endings are spelled in the similar manner and which were once perhaps pronounced in a similar way but acquired different pronunciations over time are termed eye-rhymes.

An example from Sarojini Naidu's 'Coromandel Fishers' will demonstrate the use of eye-rhyme.

*Sweet is the shade of the cocoanut glade, and the scent of the mango grove,  
 And sweet are the sands at the full O' the moon with the sound of the voices we love.*

Here 'grove' and 'love' have the same ending '-ove' and thus look like rhyming words but the way they are pronounced is different. Thus they are called eye-rhymes.

#### v. Enclosed Rhyme

This is the rhyme scheme used in Petrarchan Sonnets. The first 8 lines of the sonnet (octave) follow the a-b-b-a, a-b-b-a rhyme scheme while the last six lines (sestet) follow the c-d, c-d, c-d rhyme pattern.

Given below is a sonnet by William Wordsworth which has enclosed rhyme. (From *The Golden Quill: An Anthology of Poetry*)

#### THE WORLD IS TOO MUCH WITH US

The world is too much with us; late and soon,	a
Getting and spending, we lay waste our powers;	b
Little we see in Nature than is ours;	b
We have given our hearts away, a sordid boon!	a
This sea that bares her bosom to the moon;	a



The winds that will be howling at all hours,	b
And are up-gathered now like sleeping flowers;	b
For this, for everything, we are out of tune;	a
It moves us not.- Great God! I'd rather be	c
A Pagan suckled in a creed outworn;	d
So might I, standing on this pleasant lea,	c
Have glimpses that would make me less forlorn;	d
Have sight of Proteus from the sea;	c
Or hear old Triton blow his wreathed horn.	d

#### vi. Terza rima

This is a rhyme scheme characteristic of poems with three-line stanzas. The first and the third line of a stanza rhyme with each other while the second line rhymes with the first and the third line of the following stanza. Thus we get a rhyme scheme: a-b-a, b-c-b, c-d-c and so on. This gives a sense of continuity to the poem especially in lengthy poems. It is also termed 'chain rhyme'. Dante has made use of terza rima in his famous Divine Comedy. We shall now look at the examples from the work of Sir Thomas Wyatt (1503-42). Following are lines from his "Second Satire" in which he has used terza rima.

My mother's maids, when they did sew and spin,	a
They sang sometimes a song of the field mouse,	b
That for because their livelihood was but so thin	a
Would needs go seek her townish sister's house.	b
She thought herself endured to much pain:	c
The stormy blasts her cave so sore did souse...	b

(Poem courtesy Poetry through the Ages: <http://www.webexhibits.org>)

#### vii. Ottava rima

The rhyme scheme which follows the abababcc rhyme scheme was first introduced by Giovanni Boccaccio in the poem 'Theseide' for the first time. Italian poetry has used this pattern in heroic epics and mock- heroic poems. Observe the rhyme scheme in the following lines.

I want a hero: an uncommon want,	(a)
When every year and month sends forth a new one,	(b)
Till, after cloying the gazettes with cant,	(a)
The age discovers he is not the true one;	(b)
Of such as these I should not care to vaunt,	(a)
I'll therefore take our ancient friend Don Juan—	(b)
We all have seen him, in the pantomime,	(c)
Sent to the devil somewhat ere his time.	(c)

**viii. Internal rhyme**

When two or more words in the same line of the verse rhyme it is called internal rhyme. This occurs at predictable locations within a verse line. Usually one word would be in the middle of the line and the rhyming word would be at the end. In another type of internal rhyme one word would be in one line and the rhyming word would be within the next line. Look at the following example to understand the use of:

*I am the daughter of Earth and Water,  
And the nursling of the Sky;  
I pass through the pores of the ocean and shores;  
I change, but I cannot die*

(Poem courtesy: <http://www.nanascorner.com>)

In these lines 'daughter' and 'water' are examples of internal rhyme and so are 'pores' and 'shores'.

**ix. Masculine rhyme**

When the rhyme set consists of single stressed syllable it is termed masculine rhyme.

Look at the following lines from 'The Solitary Reaper' by William Wordsworth.

*I listened, motionless and still;  
And as I mounted up the hill,  
The music in my heart I bore,  
Long after it was heard no more.*

(From A Handbook of Literary Terms pg: 270)

In these lines, still-hill and bóre-móre, are examples of masculine rhyme.

**x. Feminine rhyme**

When the rhyme set consists of a stressed syllable followed by an unstressed syllable it is called a feminine rhyme. As it consists of repetition of two syllables it is also termed double rhyme.

*Saucy pedantic wretch, go chide  
Late school-boys and sour prentices  
Go tell court-huntsmen, that the King will ride,  
Call country aunts to harvest offices.*

The above lines are from John Donne's 'The Sun Rising'. Here Prentices –óffices are an example of double rhyme.

**xi. Triple rhyme**

A rhyme set consisting of three syllables is called a triple rhyme. This is used to add a comical quality to a poem. Examples of triple rhyme would be the following pairs:

- a) Bending Steel and Tending Wheel
- b) Tripping Clown and Slipping Down.

(Courtesy: <http://wiki.answers.com>)

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**Check Your Progress 2**

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Identify the type of rhyme and list out the rhyme scheme in the following verses.

a. Laugh and be merry: remember, better the world with a song,

Better the world with a blow in the teeth of a wrong.

Laugh, for the time is brief, a thread the length of a span.

Laugh, and be proud to belong to the old proud pageant of man

Ans \_\_\_\_\_

b. They will be swift with swiftness of the tigress

None will break ranks, though nations trek from progress

Courage was mine, and I had mystery,

Wisdom was mine, and I had mastery;

Ans \_\_\_\_\_

c. All beings, beasts, men, planets, waters, move

Freed from the imprisoning frosts, acclaim their love

Ans \_\_\_\_\_

d. Milton! thou shouldst be living at this hour:

England hath need of thee: she is a fen

Of stagnant waters: altar, sword, and pen,

Fireside, the heroic wealth of hall and bower,

Have forfeited their ancient English dower

Of inward happiness. We are selfish men;

Oh! Raise us up, return to us again;

And give us manners, virtue, freedom, power

Ans \_\_\_\_\_

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**1.4 ALLITERATION**

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The repetition of the first consonant sound in a string of words is referred to as alliteration. It is a widely used literary device and adds to the appeal of poems and stories. Often the sound effect that is generated when we read the lines resembles the actual sound that is being described. According to *The Dictionary of Phonetics and Linguistics*, these days 'alliteration is used for special stylistic effects, such as to reinforce the meaning, to link related words or to provide tone colour and enhance the palpability of enunciating the words.'

You will understand the use of alliteration better with an example. Look at the following sonnet by William Shakespeare.

### SONNET XXX

When to the sessions of sweet silent thought  
 I summon up remembrance of things past,  
 I sigh the lack of many a thing I sought,  
 And with old wees new wail my dear time's waste;  
 Then can I drown an eye, unused to flow  
 For precious friends hid in death's dateless night,  
 And weep afresh love's long-since-cancelled woe,  
 And moan the expense of many a vanish'd sight.  
 Then can I grieve at grievances foregone,  
 And heavily from woe to woe tell o'er  
 The sad account of fore-bemoaned moan,  
 Which I new pay as if not paid before.  
 But if the while I think on thee, dear friend,  
 All losses are restored, and sorrows end.

-William Shakespeare

In the very first line, 'When to the sessions of sweet silent thought', we find the alliterative use of the sibilant sound /s/ and the sound /t/. This trend is continued in the next few lines. It almost gives the feeling that the poet is heaving sighs of grief in memory of his friend who is no more.

In the fourth line of the octave, 'And with old wees new wail my dear time's waste;' the repetition of the sound /w/ creates the impression of someone actually wailing. You can almost perceive it when you read the lines.

Similarly, we can sense the immense pain of the poet and can almost hear his moaning when we read the third line of the sestet, 'The sad account of fore-bemoaned moan'. The repetition of the /m/ and /n/sound creates such an effect.

### ACTIVITY 1

Comment on the use of alliteration in the following lines from the poems.

i. ***"The day of his death was a dark cold day"***. It is a line from W.H .Auden's poem, *"In Memory of W.B. Yeats"*.

ii. ***"I caught this morning morning's minion, kingdom of daylight's  
 dauphin, dapple-dawn-drawn Falcon, in his riding"***

Lines from Gerard Manly Hopkins, *"The Windhover."*

### ACTIVITY 2

Tongue Twisters make use of alliterative devices. Read these tongue twisters given here and try to repeat them very fast a number of times. You could do this in a group and have a lot of fun. In fact you will realize it is the alliteration in these lines that makes the

tongue twisters difficult to say.

- i. She sells sea shells on the sea shore.
- ii. Peter Piper picked a peck of pickled peppers.
- iii. How much wood would a woodchuck chuck if a woodchuck could chuck wood?
- iv. Betty Botter bought some butter but the butter was bitter so she bought some better butter to make the bitter butter better.

### 1.5 ASSONANCE

According to Abrams and Harpham (2009: 19) "Assonance is the repetition of identical or similar vowels-especially in stressed syllables- in a sequence of nearby words." They go on to give an example from Keats' "Ode on a Grecian Urn" (1820):

*Thou still unravished bride of quietness,*

*Thou foster child of silence and slow time...*

In these lines there is the recurrent use of the long "I" as in 'bride' and 'quietness', 'silence' and 'time' and resulting in assonance.

It is found more often in verse than in prose and used quite often in English poetry. It creates the effect of internal rhyme within phrases or sentences.

Another example is a line from Gerard Manley Hopkins', 'God's Grandeur',

*And all is seared with trade; bleared, smeared with toil;*

Here the vowel sound "I", "Û" is repeated in 'seared', 'bleared' and 'smeared' and therefore, creates the effect of assonance.

Similarly, there is assonance because of the repetition of the /u:/ sound in the following line from Samuel Taylor Coleridge's "Frost at Midnight"

*"That solitude which suits abstruser musings."*

### 1.6 ONOMATOPOEIA

Parents of little children try to familiarize them with different kinds of animals by referring to the sounds produced by them. They point out to dogs as "bow bow" and cats as "meow meow". Similarly we have sounds like the 'buzz' of bees and the 'hiss' of snakes. These words resemble the actual sounds and are termed onomatopoeic words.

Onomatopoeia is the use of a word that imitates a sound. Poetry makes use of a string of words to create an onomatopoeic effect.

Abram and Harpham (2009:204) quote lines from Alfred Lord Tennyson's "Come Down, O Maid"

*"The moan of doves in immemorial elms*

*And murmuring of innumerable bees"*

Here you can actually visualize the moaning of the doves and the murmuring of innumerable bees. The sounds come alive as you read these lines.

Onomatopoeic words are used in prose and poetry to create effective auditory imagery. This will be discussed in detail in Unit 8 under 'Imagery'. Comics also make use of onomatopoeia sounds with the same purpose. Words such as 'boom', 'buzz', 'bang', 'slurp' etc. evoke auditory images in our mind.

Look at the following cartoon strip. It is from the popular Archies series. You will notice several onomatopoeic words being used here. They not only create vivid auditory images but also add an element of humor to the story line.





However one should remember that onomatopoeic words need not necessarily have a one-to-one correspondence with the sounds they represent. This is the reason the same sound is described using different words in different languages. For example in English, “wham” is the sound used to describe the sound of a hard punch while in Hindi “dishum” is used for the same sound.

### ACTIVITY 3

- Match the items in Column A with the appropriate sounds associated with them in Column B.

#### COLUMN A

- Bells
- Duck
- Sneeze
- Thunder
- Bikes
- Alarm Clock
- Cry

#### COLUMN B

- Rumble
- Beep
- Vroom
- Boo Hoo
- Jingle
- Quack
- Achoo

- Find out the onomatopoeic words in the following cartoon strip and create sentences of your own using them



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## 1.6 LET US SUM UP

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This unit has brought to your attention the various sound devices that are used by writers and particularly poets. You have seen many examples in which rhythm and different kinds of rhyme add to the musicality of the prose and poetry. Similarly you have also seen how sound devices such as alliteration, assonance and onomatopoeia have enlivened literary works.

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## 1.7 KEY WORDS

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**Alliteration:** The repetition of a speech sound in a sequence of nearby words. Usually the term is applied only to consonants, and only when the recurrent sound is made emphatic because it begins a word or a stressed syllable within a word. For example, in the sentence “Many minute miniature moments,” the sound /m/ is repeated at the beginning of all the four words.

**Assonance:** The repetition or similarity of vowel sounds in two or more words. For example – the repetition of the /u/ sound in “The Soul selects her own society”.

**Onomatopoeia:** The use of a word to imitate a sound. For example: boom, crunch, moo, buzz, tinkle.

**Rhyme:** Generally in poetry the last words of the lines match with each other in some form.. Either the last words of the first and second lines would rhyme with each other or the first and the third, second and the fourth and so on. Rhyme is basically similar sounding words like ‘cat’ and ‘hat’, ‘close’ and ‘shows’, ‘house’ and ‘mouse’ etc. Free verse poetry, though, does not follow this system.

**Rhythm:** A recognizable although varying pattern in the beat of the stresses or accents (the more forcefully uttered, hence louder syllables) in the stream of speech sounds.

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## 1.9 ANSWERS

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### Check Your Progress 1

i-d, ii-a, iii-b, iv-e, v-c

### Check Your Progress 2

a.End rhyme. Rhyme scheme: aabb

b.Imperfect rhyme. Rhyme scheme: aabb

c.Eye rhyme. Rhyme scheme: aa

d.Enclosed rhyme. Rhyme scheme: abba abba

### Activity 1

- i. The /d/ sound that is repeatedly used reflects the harshness and finality of death.
- ii. Hopkins uses alliteration to strengthen his lines. He uses the “m” sound in the first line and the “d” sound in the second line to effectively portray the beauty of nature with the beautiful sound effects in his poem.

### Activity 2

1. i-e, ii-f, iii-g, iv-a, v-c, vi-b, vii-d
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## **UNIT 2   SIMILE AND METAPHOR**

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### **2.0   Objectives**

### **2.1   Introduction**

### **2.2   Simile**

### **2.3   Metaphor**

#### **2.3.1   Extended Metaphor**

#### **2.3.2   Mixed Metaphor**

#### **2.3.3   Dead Metaphor**

### **2.4   Metaphor and Simile**

### **2.5   Synecdoche**

### **2.6   Metonymy**

### **2.7   Personification**

### **2.8   Let Us Sum Up**

### **2.9   Key Words**

### **Answers**

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## 2.0 OBJECTIVES

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In this unit we shall introduce you to the concept of figures of speech and how they enhance the literary value of any text. You will be able to understand the role of a figure of speech in leaving a lasting impression on the mind of the reader/ listener and how it adds to the aesthetic value of the text. Though there are several figures of speech, in this unit we will look at the two that are commonly used –the simile and the metaphor. These two figures of speech are used for the purpose of comparing two ideas. However, there are differences in the way simile and metaphor are used for comparison. This unit will help you distinguish between these two as they are often confused.

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## 2.1 INTRODUCTION

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When a word or a group of words is used in a manner which is different from its ordinary use in language then it can be referred to as a figure of speech. This is a method frequently employed by writers to add that touch of distinction to their writing. The way the writer plays with words and is able to convey his/her message in an attractive and effective manner is a true test of his/her ability as a writer.

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## 2.2 SIMILE

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A simile is a figure of speech, in which two ideas are compared. Similes can be explicit or implicit and they create an image in the mind of the audience. Here are few examples which will help you understand what similes are.

- (i.) Sushil is as brave as a lion.
- (ii.) Sruthi is as wise as an owl.
- (iii.) Anjali's mother is a workaholic. She is always as busy as a bee.

Here we see that there is a comparison of two different entities as they share a particular quality. In (i.) above Sushil is described as being a brave person and he is compared to a lion which is known for its bravery. Similarly in (ii.) Sruthi is compared to an owl which is known for its wisdom and in (iii.) Anjali's mother is compared to the bee as she is always busy doing work.

An easy way to identify a simile is to check if the word 'as' or 'like' is used as either of these two words are almost always found in a simile.

However similes are not always so explicitly stated. Sometimes similes are implicit and require the audience to guess what feature or quality is the basis of the comparison. Look at the following statements

- (iv.) Rehaan's car moves like a snail.
- (v.) When Sunaina stepped out of the house in the morning she looked like a daisy.
- (vi.) Teresa's youngest son is like a lamb when compared to the other children in the family.

In (iv) Rehaan's car is said to move like a snail. The reader is expected to have prior knowledge that the snail moves very slowly and thus infer that Rehaan's car also moves really slowly. Similarly (v) presupposes that the audience is aware that the daisy is synonymous with "freshness" and thus Sunaina appears fresh as a daisy when she steps out in the morning. Finally in (vi) Teresa's youngest son is compared to a lamb. The lamb is often identified with the qualities of innocence and meekness and these have been attributed to Teresa's youngest son.

Check your progress 1

- A. Read the following poem and identify the similes used.

**Flint**

An emerald is as green as grass,  
 A ruby red as blood;  
 A sapphire shines as blue as heaven;  
 A flint lies in the mud.  
 A diamond is a brilliant stone,  
 To catch the world's desire;  
 An opal holds a fiery spark;  
 But a flint holds a fire.

*Christina Rossetti*

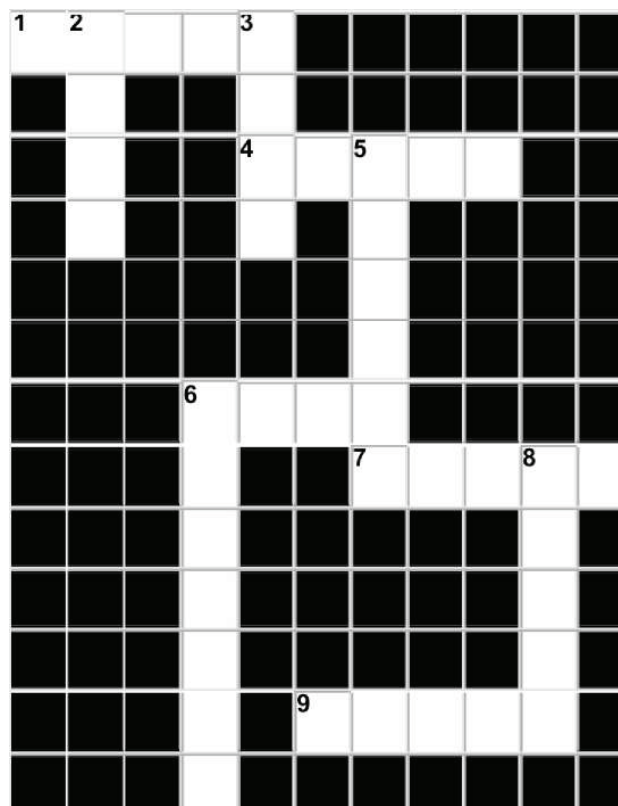
1830-1894

- B. Make sentences with the similes you have identified.

**Activity 1**

Here is a crossword which will test your familiarity with popular similes. Read the clues given below and fill in the appropriate spaces.

**Similes** Crossword



**Across:**

- 1 as \_\_\_\_\_ as honey  
 3 as \_\_\_\_\_ as a feather  
 5 as \_\_\_\_\_ as cucumber  
 7 To soar like an \_\_\_\_\_  
 9 Fits like a \_\_\_\_\_

**Down:**

- 2 as \_\_\_\_\_ as an owl  
 4 as \_\_\_\_\_ as a giraffe  
 6 as \_\_\_\_\_ as a lamb  
 8 Runs like a \_\_\_\_\_  
 10 as \_\_\_\_\_ as life

**Activity 2**

The following activity is to help you brush up your writing skills by making use of similes. You will enjoy doing these activities while your writing will seem more attractive when you make use of similes.

- A. Write a description about yourself in about 10-15 lines using as many similes as you can. You could use descriptions such as the following:

*'I have eyes as black as coal. I usually am as cool as a cucumber. I can run like a deer.*

- B. Organize a group of 6-10 people. It could be your study group or your friends. Each member has to write a description of at least two persons in the group. This could be about 5-10 sentences and should include the use of similes. However the identity of the people described should not be revealed. The descriptions should be collected and jumbled. One person should act as the mediator and pick up one description at random and read it aloud. Others in the group should guess who is being described.

**Check your progress 2**

Here is an excerpt from the poem 'To a Skylark' by Percy Bysshe Shelley. The poet has created a vivid picture about the skylark and its song. He has made use of many similes which add to the beauty of this poem. Read the poem and answer the questions that follow.

**To a Skylark**

*Hail to thee, blithe Spirit!  
 Bird thou never wert -  
 That from Heaven or near it  
 Pourest thy full heart  
 In profuse strains of unpremeditated art.  
  
 Higher still and higher  
 From the earth thou springest,  
 Like a cloud of fire;  
 The blue deep thou wingest,  
 And singing still dost soar, and soaring ever singest.  
  
 In the golden lightning  
 Of the sunken sun,  
 O'er which clouds are bright'ning,*

*Thou dost float and run,  
Like an unbodied joy whose race is just begun.*

*The pale purple even  
Melts around thy flight;  
Like a star of Heaven,  
In the broad daylight  
Thou art unseen, but yet I hear thy shrill delight-*

*Keen as are the arrows  
Of that silver sphere  
Whose intense lamp narrows  
In the white dawn clear,  
Until we hardly see, we feel that it is there.*

*All the earth and air  
With thy voice is loud,  
As, when night is bare,  
From one lonely cloud  
The moon rains out her beams, and Heaven is overflowed.*

*What thou art we know not;  
What is most like thee?  
From rainbow clouds there flow not  
Drops so bright to see,  
As from thy presence showers a rain of melody: -*

*Like a Poet hidden  
In the light of thought,  
Singing hymns unbidden,  
Till the world is wrought  
To sympathy with hopes and fears it heeded not:*

*Like a high-born maiden  
In a palace-tower,  
Soothing her love-laden  
Soul in secret hour  
With music sweet as love, which overflows her bower*

*Like a glow-worm golden*

*In a dell of dew,  
Scattering unbeholden  
Its aërial hue  
Among the flowers and grass which screen it from the view:  
Like a rose embowered  
In its own green leaves,  
By warm winds deflowered,  
Till the scent it gives  
Makes faint with too much sweet these heavy-wingéd thieves:  
Sound of vernal showers  
On the twinkling grass,  
Rain-awakened flowers -  
All that ever was  
Joyous and clear and fresh - thy music doth surpass*

**Glossary**

*Blithe*: Happy, carefree.

*Profuse strains of unpremeditated art*: Idea similar to Wordsworth's definition that poetry is 'the spontaneous overflow of powerful emotions.'

*Blue deep thou wingest*: Flies across the blue skies.

*Unbodied*: The bird is a spirit and thus lacks a body of flesh and blood.

*Pale Purple*: The bird becomes invisible in the pale purple color of the evening, just as stars become invisible in daylight.

*Silver sphere*: The moon.

*Unbidden*: Spontaneously.

i. What is the perception of the skylark and its song that is created in your mind after reading the poem?

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ii. List out at least five similes used by the poet in the poem.

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- iii. Do you think the use of similes made the poem more vivid? If yes, explain how.

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### 2.3 METAPHOR

The word metaphor has its origin in the Greek word 'methapherin' which means to transfer or carry over. Metaphors transfer meaning from one word, image or idea to another. The Oxford English Reference Dictionary (1995) defines metaphor as follows:

*"The application of a name or descriptive term or phrase to an object or action to which it is imaginatively but not literally applicable."*

In other words a metaphor is a figure of speech which shows something different from the literal meaning. It is a comparison between two dissimilar things that actually share some important quality. The comparison is not always obvious. Given below are a few examples sentences with metaphors.

- (i) Shreya has a heart of stone.
- (ii) You had better pull your socks up.
- (iii) It is raining cats and dogs.

In (i). Shreya is described as having a heart of stone. If we try to interpret the literal meaning of this sentence then it would defy logic as it is impossible for a human being to have a heart made of stone. Instead we have to make sense of the implied meaning which indicates that Shreya is a very hard hearted person having no compassion or mercy. The image evoked in our mind is that her heart is hard and impenetrable like a stone.

Similarly (ii.) is an advice to somebody who has not been doing his/her work properly. Asking someone to 'pull their socks up' implies that one needs to stop being irresponsible and start working properly. In sentence (iii.) 'raining cats and dogs' indicates that it is raining heavily. You now see that if the above sentences are taken literally they seem absurd. However to understand the figurative meaning of these sentences the audience has to infer from the context what has been implied.

You might have noticed that a metaphor has two elements. One is the subject and the other is the metaphorical term which is applied to it. I.A.Richards, terms the subject as tenor and the metaphorical term as vehicle. For example in (i) above Shiela's 'heart' is the tenor and 'stone' is the vehicle.

Sometimes the tenor is not specifically mentioned, it is only implied. In such a case we call it an implicit metaphor. To explain this further we will give an example.

*"...while discussing someone's death, " That reed was too frail to survive the storm of its sorrows,"* the situational and the verbal context of the term "reed" indicates that it is the vehicle for an implicit tenor, a human being, while "storm" is the vehicle for an aspect of a specified tenor, "sorrows". (A Handbook of Literary Terms: 108)

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**Purpose of Metaphors**

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You must be curious about the use of metaphors in language. The primary purpose is their use as a literary device which adds to the ornamental value of the spoken or written text. In addition to this they aid in the better understanding of the object or idea by creating an effective word-picture in our mind. This is successfully achieved with minimal use of words instead of long-winding descriptions. Metaphors provoke the imagination and have the audience actively involved in guessing what is implied. Some metaphors however have been used so often that they have become part of everyday language. You might have heard and even used some of them at some point in your life. The metaphors are given in bold font in the sentences listed below.

**1.      *Necessity is the mother of invention.***

When one is faced with desperate circumstances or there is a dire need of resources then one tends to be creative and is able to come up with new ideas. Thus when there is a requirement one begins to think creatively. 'Mother' in this context means the source or beginning.

**2.      *We had a ball of a time at the Fresher's party.***

Having a ball of a time means that one is having a wonderful time.

**3.      *Nancy hatched a new plan to catch the culprits.***

To hatch a new plan means to devise or to come up with a new plan. It evokes the image of an egg hatching, therefore the origin of something.

**4.      *As the World Cup season is on, Mathew has transformed into a couch potato.***

To be a couch potato means to be really lazy and inactive. Here Mathew is referred to as the couch potato as he is perpetually in front of the television watching the world cup matches.

**5.      *My nephew Daniel is the apple of my eye.***

Generally when someone or something is very precious we refer to them as being the apple of our eye.

**6.      *He has a heart of gold.***

When we say someone has a heart of gold we mean that one is very kind hearted and compassionate.

**7.      *The new professor was a light in a sea of darkness.***

It is a common fact that light dispels darkness. Similarly the professor becomes the light that perhaps has dispelled the prevailing darkness of ignorance.

**8.      *Mamta seemed as if she bore the weight of the world on her shoulders.***

When someone seems upset or burdened with many problems, it appears as though the person is carrying a lot of weight on his/her shoulders.

**9.      *Ben could not digest the news when he heard it.***

Digesting here, in this context means acceptance of news. Ben found it hard to accept the news.

**10.     *Gulmarg was covered in a blanket of snow.***

Blanket of snow indicates a thick layer of snow that has covered a particular place.



**Activity 3**

Look at the sentences in Column 1. The metaphors used are given in bold. Column 2 has phrases which are meanings of the metaphors used in Column 1. Match the metaphors used in Column 1 with their meanings given Column 2

**COLUMN 1**

- a. My memory of the event is foggy.
- b. My dad was boiling mad
- c. The teacher got to the bottom of the problem.
- d. Alice was thrilled when her idea began to bear fruit.
- e. Rohan steered clear of any discussion about his results.
- f. The lawyer's opinion was difficult to swallow.
- g. Sarin decided to market himself as a event manager.
- h. The teenage boy's stomach was a bottomless pit.
- i. They showered the birthday girl with gifts.
- j. Mary stole the spotlight with her performance.

**COLUMN 2**

- 1. Provide in abundance.
- 2. The centre of attention.
- 3. Hard to accept
- 4. Unclear
- 5. Not easily satisfied
- 6. Finding the source of something.
- 7. Produce results.
- 8. Avoid or stay away
- 9. Very angry.
- 10. Promote or present in an attractive way

**2.3.1 Extended Metaphor**

Now that you have understood what a metaphor is, we will now introduce you to the concept of extended metaphor. When a writer uses a metaphor which runs through his/her entire work- be it a poem, a story or any literary work we can say that an extended metaphor has been used. For example, one of the favorite metaphors of poets and writers is the one which compares life to a journey. You might have heard or read statements like, 'Life is a journey from womb to tomb'; 'Life is a journey, travel it well.' One of Robert Frost's most celebrated poems, 'The Road Not Taken' makes use of the metaphor of life being a journey. This metaphor runs through the entire poem.

**The Road Not Taken**

Two roads diverged in a yellow wood,  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could,  
To where it bent in the undergrowth.

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same.

And both that morning equally lay

In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

I shall be telling this with a sigh  
Somewhere ages and ages hence:  
Two roads diverged in a wood, and I--  
I took the one less traveled by,  
And that has made all the difference.

-Robert Frost

(From 'The Golden Quill'- An Anthology of Poetry)

In keeping with the spirit of the metaphor that life is a journey, Frost, very vividly describes how we are often faced with choices in life in these lines 'Two roads diverged in a yellow wood,' and concludes saying that "I took the one less traveled by, And that has made all the difference'. The choices we make in our lives make all the difference. The poet is satisfied with his choice of treading the path that few people have chosen.

### 2.3.2 Mixed Metaphor

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When the writer merges two or more metaphors which do not normally go together, we call this a mixed metaphor. Look at the following sentence.

*"The early bird gathers no moss."* Darin\_Scheff. ([www.herussler.tripod.com](http://www.herussler.tripod.com))

This quote conjoins two metaphors, 'The early bird catches the worm', and 'A rolling stone gathers no moss.' The former means that if you begin something early you stand a better chance of success while the latter means that if someone is active then s/he will not be lethargic and thus will not stagnate.

Sometimes the metaphors may seem so incongruous that they may even seem ridiculous. This often creates a comic effect as the writer is insensitive to the literal meaning of words. For example, 'I was the mother hen to all these little ducks.'

An example of mixed metaphor from literature is given here. In Shakespeare's 'Hamlet' the protagonist wonders:

*" To be, or not to be-that is the question;  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune  
Or to take arms against a sea of troubles,  
And by opposing end them"*

Shakespeare makes use of the metaphor of 'slings and arrows' of fortune and the metaphor of the sea of troubles in the same dialogue to indicate Hamlet's dilemma.

### 2.3.3 Dead metaphor

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A metaphor which has been used so often that it has lost its original literal meaning. This is also called frozen metaphor or historical metaphor. Due to their extensive usage, dead metaphors can be understood even without the knowledge of their earlier connotation.

For instance 'heart of the matter', 'to lend a hand' are phrases that come so naturally to us that we do not realize that they are metaphors.

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## 2.4 Metaphor and Simile

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In this unit we have been introduced to the two figures of speech- simile and metaphor. We have seen that both the figures of speech are used for the purpose of comparing two unrelated ideas or objects. As a result they are often confused with each other. So how do we differentiate between the two? A simple difference is that metaphors do not make an explicit use of words such as 'like ' and 'as' which is often used in the case of similes. Metaphors simply state that something is something else. Yet metaphors sound more forceful and are more suggestive. You have read about similes and metaphors in the preceding sections. Can you differentiate between the two? Attempt the following activity and check your responses with the answers given at the end of the unit.

### Activity 4

Classify the following as a simile or a metaphor and give appropriate reason for your choice.

- i. Arun is as smart as a fox.
- ii. Rajiv's sharp business acumen has earned him the reputation of being a fox in the fraternity.
- iii. Dheeraj kicks like a mule.
- iv. Neeru is as stubborn as mule
- v. Jesus is the Lamb of God.
- vi. Maithri is as gentle as a lamb.
- vii. The children were as quiet as mice suggesting that they were up to something.
- viii. He is such a mouse; it is surprising that he is the principal of a school.
- ix. Prithvi ran as fast as a speeding bullet.
- x. Preeja was a speeding bullet on the tracks today.

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## 2.5 SYNECDOCHE

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Synecdoche is a Greek word which means "taking together". It is a figure of speech that is classified as a sub-species of metaphor. When a part of an object refers to the whole or (more rarely) when the whole refers to the part then a synecdoche has been used. We shall illustrate the use of synecdoche is with the following examples.

Synecdoche can be used in the following ways.

**i. A part of something can be used to refer to the whole:**

- a. When a worker is referred to as "hands", e.g. Many hands make light work; All hands on deck!
- b. It is common to use "wheels" for an automobile- a car or a bike, e.g. Has Kevin got wheels?

**ii. A whole thing can be used to refer to a part of it:**

- a. When we read a headline that 'India won the World Cup' we understand that it is the Indian cricket team that has won. Here India refers to the Indian team.
- b. 'Curbing the crime in the city is in the hands of the law.' Hands of law here refer to

the police.

**iii. A specific class of thing is used to refer to a larger, more general class:**

- a. Use of the brand name Xerox which has become synonymous with photocopying , as in 'Please xerox these notes for me.'
- b. Using Band-Aid for any brand of adhesive bandage.

**v. An object is referred to by the material it is made of:**

- a. 'Where have you forgotten your glasses?' Here glasses stand for spectacles.
- b. 'I buy all my silks from Kancheepuram.' The silk here refers to the common Indian attire- the Saree.

**vi. A container is used to refer to its contents:**

- a. They struck a deal to import barrels from the Gulf for a year.

Synecdoche frequently used as a literary device particularly in sonnets. In Petrarchan sonnets the beloved is often described in terms of the various parts of the anatomy.

One of most famous speeches of all times is that of Marc Antony's in Shakespeare's 'Julius Caesar'. In Act iii Scene ii Marc Antony begins with this line, "Friends, Romans, countrymen, lend me your ears." By using the words 'ears' he means that the people should pay attention to him and closely follow every word he is going to speak.

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## 2.6 METONYMY

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Metonymy is a Greek word which means "a change of name". It is a figure of speech where a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept. For instance, "sweat" is used as a metonym for hard work. We will list out some more examples of metonymy.

- i. We were introduced to Shelley in high school. (Referring to his poems.)
- ii. He is a Tendulkar in the making.(Comparison with the batsman Sachin Tendulkar's cricketing abilities.)
- iii. Sheila plays Beethoven beautifully.( Referring to his music.)
- iv. The White House condemned the attacks on the Twin Towers. (Referring to the President and staff of the United States.

Metonymy can be confused with synecdoche. Both are sub-species of metaphor. However we will try to distinguish between the two based on the following example.

When A is used to refer to B, it is a synecdoche. if A is a component of B and a metonym if A is commonly associated with B but not actually part of its whole. Thus, "The White House said" would be a metonymy for the president and his staff, because the White House (A) is not part of the president or his staff (B) but is closely associated with them. On the other hand, "20,000 hungry mouths to feed" is a synecdoche because mouths (A) are a part of the people (B) actually referred to. (Wikipedia)

Metonymy is considered to be a sub-species of metaphor. Though both involve a substitution there is a distinction between them. Metaphor involves a substitution based on some specific similarity whereas in metonymy an associated element is used as the substitute.

One example of a simple sentence that displays synecdoche, metaphor, and metonymy is: "Fifty keels ploughed the deep", where "keels" is the synecdoche, as it names the whole (the ship) after a particular part (of the ship); "ploughed" is the metaphor, as it substitutes the concept of ploughing a field for moving through the ocean; and "the deep" is the

metonym, as "depth" is an attribute associated with the ocean.

## 2.7 PERSONIFICATION

Personification metaphorically represents an animal or inanimate object as having human attributes--attributes of form, character, feelings, behavior, and so on. Ideas and abstractions can also be personified. ( Harris, 2009)

- *The ship began to creak and protest as it struggled against the rising sea.*
- *Wisdom cries aloud in the streets; in the markets she raises her voice . . . .--Psalm 1:20 (RSV; and cf. 1:21-33)*

Personification serves to make an abstract concept more concrete and thus more real for the audience. In the example given above, wisdom is seen to cry out and draw attention like a desperate woman. This is to signify the ignorance of mankind which disregards wisdom that is easily accessible. Man has prioritized other worldly things over wisdom.

Look at the following line from John Keats' 'Ode On A Grecian Urn'.

*Thou still unravish'd bride of quietness,  
Thou foster-child of silence and slow time,  
Sylvan historian, who canst thus express-*

In these lines Keats' addresses the urn which is an inanimate object. Keats personifies the urn by calling it an unravished "bride". He means that the urn is still intact and has not been destroyed over the ages. The urn is referred to as the "foster-child of silence and slow time." Here silence and time are also personified. They are called the foster parents of the urn. Time which is sometimes known to be a destroyer has for a change played the role of a preserver and protected the urn. Further, in the third line, the urn is called a 'Sylvan historian'. This is because of the rustic images depicted on the urn makes it a recorder of the past events, thus a historian.

## 2.8 LET US SUM UP

This unit has introduced used you the literary devices commonly found in literary works such as simile and metaphor. You might have realized their potential to make a written piece or a conversation more vivid. You were also introduced to the different kinds of metaphors such as extended metaphor, mixed metaphor and dead metaphor. Further you were introduced to sub-species of metaphors namely, synecdoche, metonymy and personification. These concepts were illustrated through various examples from literature. We hope you will have gained the confidence make use of these literary devices in your own writings.

## 2.9 KEY WORDS

**Simile:** A figure of speech that compares two different things by employing the words "like" or "as". For e.g. Her skin was as cold as ice.

**Metaphor:** A figure of speech which shows something different from the literal meaning. It is a comparison between two dissimilar things that actually share some important quality. The comparison is not always obvious. For e.g. The river snakes its way through the valley.

**Extended Metaphor:** A metaphor which runs through the entire literary piece- be it a poem, a story or any literary work.

**Mixed Metaphor:** When the writer merges two or more metaphors which do not normally go together we call this a mixed metaphor. For e.g. "When I graduate I hope to become a well-

oiled cog in the beehive of industry.

**Dead Metaphor:** A metaphor which has been used so often that it has lost its original literal meaning. This is also called frozen metaphor or historical metaphor. For e.g. "the leg of the table."

**Synecdoche:** A figure of speech in which a part is named and the whole is understood ( e.g. ten heads for ten people), or the whole is named but a part is understood ( India beat Sri Lanka in the World Cup final.)

**Metonymy:** A figure of speech where a thing or concept is not called by its own name, but by the name of something intimately associated with that thing or concept. For e.g. 'The mercury has been showing a steady rise which means it is going to be a harsh summer.'

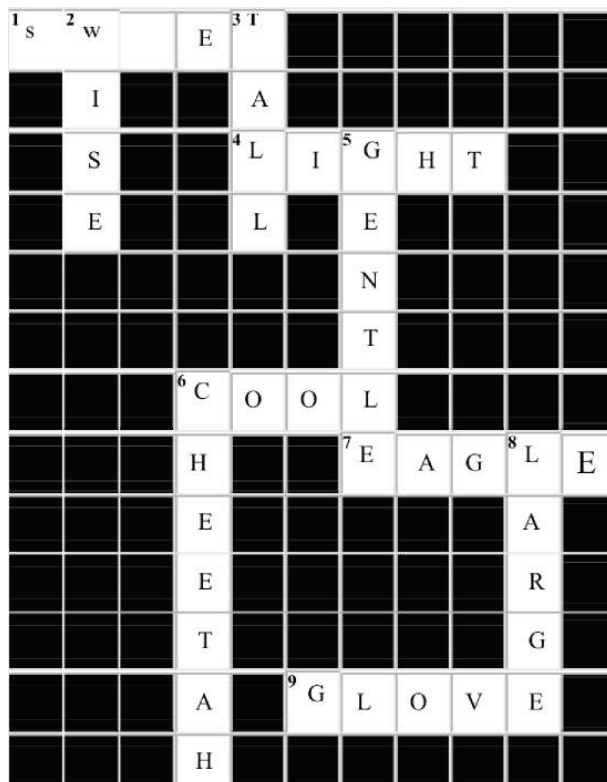
**Personification:** Metaphorically it represents an animal or inanimate object as having human attributes--attributes of form, character, feelings, behavior, and so on. Ideas and abstractions can also be personified. For e.g. The ship began to creak and protest as it struggled against the rising sea.

## ANSWERS

### Check your progress 1

- A. The similes used are: As green as grass; As red as blood; As blue as heaven.
- B. i. Rita's dress looked as green as the grass.  
 ii. Jitin's eyes were filled with anger and looked as red as blood.  
 iii. The waters of the ocean looked as blue as the heavens above.

### Activity 1





**Check your progress 2**

- i. The Skylark symbolizes a sense of freedom which is also reflected in its song. The bird seems to possess a divine quality which has enthralled the poet. It sings melodies which are found to soothe and inspire those listening. The poet compares the bird to a poet, a maiden, a glow-worm and a rose. It appears as though the bird is untouched by sorrow and negativity and thus its song is full of joy. The bird seems to be a supernatural creature and the poet seeks to gain wisdom from its song.
- ii. Some of the similes used in the poem are as follows
  - a. The poet compares the skylark to a cloud of fire that rises from the earth to great heights.
  - b. The bird is compared to a star that remains invisible during daylight. It becomes invisible to the poet when evening comes.
  - c. The bird is compared to a poet deep in thought. Just as a poet expresses his thoughts spontaneously so also the bird sings its songs freely.
  - d. The bird is compared to an affluent maiden who is consoling her beloved singing sweet songs to him in secret. Similarly the skylark's melodious songs are a consolation to those who hear it.
  - e. The skylark is compared to a golden glow worm that spreads its hue to the surroundings. Similarly the bird adds a dash of colour to its surroundings.
  - f. The skylark is compared to a rose. The rose is ravaged by the winds which then spread its sweet fragrance to the surroundings. Similarly the sweet music of the skylark is reverberating in the environment.
- iii. Yes, the similes have made the poem very vivid. There are so many images that are conjured up in the mind's eye. We can almost feel the skylark hovering above our heads and singing its sweet melodies. From the very first simile which compares the bird to a cloud of fire we can perceive every movement and every note sung by the bird because of the language laden with literary devices. When the poet describes the bird "like an unbodied joy" we attribute a divine quality to the skylark. Later on the descriptions which compare the bird with the star only adds to its ethereal image. This is followed by a series of comparisons which adds to the imagery and leaves a beautiful word picture in the mind's eye.

**Activity 3**

a-4, b-9, c-6, d-7, e-8, f-3, g-10, h-5, i-1, j-2

**Activity 4**

- i. Arun is as smart as a fox.- Simile. The use of 'as...as' indicates that it is a simile. Arun has a quality of smartness that is a prominent trait of the fox.
- ii. Rajiv's sharp business acumen has earned him the reputation of being a fox in the fraternity. Metaphor. Though the two are quite dissimilar there is a common ground for comparison. The fox is known to be very sharp and cunning. Rajiv has a sharp business acumen and therefore he is being called a fox.
- iii. Dheeraj kicks like a mule. Simile. The use of 'like' indicates that it is a simile. The mule is known for its powerful kick and Dheeraj seems to have this quality too.
- iv. Neeru is as stubborn as mule. Simile. The use of 'as...as' indicates that it is a simile. The mule is renowned for its stubbornness. Neeru is found to have this quality too.
- v. Jesus is the Lamb of God. Metaphor. The lamb was often the sacrificial offering. Jesus is believed to be sent by God to become the sacrifice for mankind's sins. Thus, He is called the Lamb of God.

- vi. Maithri is as gentle as a lamb. Simile. The use of 'as...as' indicates that it is a simile. Maithri has the quality of gentleness which is typical of a lamb.
- vii. The children were as quiet as mice suggesting that they were up to something. Simile. The use of 'as...as' indicates that it is a simile.
- viii. He is such a mouse; it is surprising that he is the principal of a school. Metaphor. The principal perhaps is a very quiet and unassuming person and thus, called a mouse.
- ix. Prithvi ran as fast as a speeding bullet. Simile. The use of 'as...as' indicates that it is a simile.
- x. Preeja was a speeding bullet on the tracks today. Metaphor. Preeja ran so fast that she seemed like a speeding bullet on the running tracks.

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## **UNIT 3 IRONY, PARADOX, ANTITHESIS**

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### **3.0 Objectives**

### **3.1 Introduction**

### **3.2 Irony**

#### **3.2.1 Types of Irony**

##### **3.2.1.1 Verbal Irony**

##### **3.2.1.2 Situational Irony**

##### **3.2.1.3 Cosmic Irony or Irony of Fate.**

##### **3.2.1.4 Historical Irony**

##### **3.2.1.5 Dramatic Irony**

##### **3.2.1.5.1 Tragic Irony**

##### **3.2.1.6 Socratic Irony**

### **3.3 Paradox**

### **3.4 Antithesis**

### **3.5 Let Us Sum Up**

### **3.6 Key words**

### **3.7 Suggested Reading**

### **Answers**

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### 3.0 OBJECTIVES

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After going through this unit you will be familiar with the use of literary devices, namely

- i. irony
- ii. paradox
- iii. antithesis

You will be able to identify the use of such devices in literary works and also make use of such devices in your writing.

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### 3.1 INTRODUCTION

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Contrast and contradiction are woven into everything around us. There is poverty as well as luxury; joy as well as pain, light as well as darkness, health as well as sickness surrounding us. Literature of any time and age takes inspiration from the social milieu. It inevitably mirrors the contradictions and contrasts that exist in society too. Writers make use of literary devices such as irony, paradox and antithesis to depict such contradictions. Instead of describing reality in a mundane and monotonous manner these devices help paint a picture of reality in a fascinating and creative manner. In the following sections you will be introduced to the different types of irony as well as the use of paradox and antithesis. Irony is used quite often in our daily transactions though we may not realize it. We may not be overtly conscious that we are producing an ironical statement. However, paradox and antithesis are more consciously produced.

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### 3.2 IRONY

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When we use words to convey the opposite of what is being said it is called irony. The intended meaning is in contradiction to the literal meaning of the word/s. For example, if a girl who eyes are red with crying and looks visibly upset says, "It has been a wonderful day indeed!", we can say that she is using the device of irony. In fact, it must have a terrible day for her but she expresses it by making a statement with the opposite meaning. If for instance you see a person spitting on the road and you comment, "What a cultured society we live in these days!" you are being ironical.

These statements are examples of verbal irony. This type of irony is commonly used by people. In the next section we will be discussing the different types of irony.

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#### 3.2.1 TYPES OF IRONY

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There are different types of irony that have been employed in literature over the ages. Some of them are listed below.

- i. Verbal Irony
- ii. Situational Irony
- iii. Dramatic Irony
- iv. Socratic Irony

In this unit we will discuss the three most important ones i.e. verbal, situational and dramatic irony.

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##### 3.2.1.1 VERBAL IRONY

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Abrams and Hartman (2009:146) define verbal irony as "a statement in which the meaning that a speaker employs is sharply different from the meaning that is ostensibly

expressed.” In other words there is a difference between what is expressed and what is intended by the speaker. A person’s statement may reflect a particular feeling but other factors such as the tone, the facial expressions, body language etc. may indicate a totally opposite stance. As mentioned before verbal irony is commonly used by people in day to day life. For instance a common reaction of people when something disappointing or unexpected happens is to exclaim, “That’s great!” An example would be when you are awaiting the arrival of a guest at the railway station and you hear an announcement that the train is going to be two hours late. You might react saying “Great!”, but there is nothing grand about the train’s delay, rather it’s a way expressing your frustration. Another example would be when you are all set to go out for a picnic with your friends and suddenly it starts raining. You might react in a similar manner.

Now we will look at some examples from literature where verbal irony has been used. We are sure you might have read at least one play by the greatest dramatist of all times, William Shakespeare. His works are replete with different types of irony.

In Shakespeare’s play ‘Julius Caesar’, we come across Brutus who is a trusted friend of Caesar. However ambition blinds him and he becomes instrumental in the assassination of Caesar. Marc Anthony knows that Brutus is behind Caesar’s death. He makes a statement “Yet Brutus says he was ambitious; And Brutus is an honorable man”. Here a trusted friend is responsible for Caesar’s murder. Marc Anthony’s statement is ironical. He seems to be suggesting that if an honorable man kills to achieve his ambition it is acceptable, but in reality he is condemning the act

Jane Austen’s ‘Pride and Prejudice’ is steeped in irony. The opening line of the novel sets the tone for the entire narrative. “It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.” Austen’s ironic remark draws attention to the courtship traditions of those times. The underlying irony is that in those times women were actually on the lookout for well-to-do bachelors and not vice versa.

Now that we have seen a few examples of irony we must bear some points in mind when using it. Timing is a crucial factor when using verbal irony. If it is not correctly timed, it may lead to a lot of misunderstanding. One must know when it is appropriate to use verbal irony. If not spoken with the proper intonation and out of context, it may offend people or confuse them. Wikipedia sums it up effectively, ‘Thus, verbal irony, in its essence, requires the right understanding of circumstance, attitude, and most importantly, timing.’

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### Check Your Progress 1

#### 1. Can you identify the verbal irony in the following lines from famous works of English Literature?

i. Huck says, “But Tom Sawyer he hunted me up and said he was going to start a band of robbers, and I might join if I would go back to the widow and be respectable.” (From ‘The Adventures of Huckleberry Finn’ by Mark Twain.)

ii. “And as to the young laborers, they are now in as hopeful a condition; they cannot get work, and consequently pine away for want of nourishment, to a degree that if at any time they are accidentally hired to common labor, they have not strength to perform it; and thus the country and themselves are happily delivered from the evils to come.” From ‘A Modest Proposal’ by Jonathan Swift.

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**3.2.1.2 SITUATIONAL IRONY**

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When in a particular situation the actual consequence is completely contradictory to the one that is expected, we call it an irony of situation or irony of events or according to a more recent terminology- situational irony. Wikipedia quotes Lars Ellestrom's definition of situational irony as "a situation where the outcome is incongruous with what was expected, but it is also more generally understood as a situation that includes contradictions or sharp contrasts."

When we read a story or a poem we tend to conceive how the narrative will proceed and how it will conclude. However, we are in for a surprise when the conclusion is a totally unexpected one. If the writer weaves a tale with a least expected climax and which appeals to the audience, therein lies his/her success.

O'Henry, the master story teller is known for the surprise elements that he incorporates into his short stories. A favorite among children is the 'Gift of the Magi' which describes the angst of a husband and wife who want to get a Christmas gift for each other. They have paucity of funds. Each one sells a valued possession and buys a gift for the other. The husband sells his prized pocket watch, a priceless heirloom and buys combs for his beloved's beautiful hair. Meanwhile the wife gets the very same crowning glory cut and sells it to a wig maker in exchange for money to buy her husband a chain for his prized possession. In the end neither of them can make use of the gifts they have received. That is the situational irony that O'Henry has created in this story.

Yet another instance of situational irony can be seen in Chaucer's 'The Canterbury Tales'. In the Prologue to 'The Pardoner's Tale' we find the protagonist preaching against greediness. The purpose of his preaching is actually to convince people who are guilty to buy his pardons and to buy religious relics as a sign of atonement. This way he can earn to satisfy his hunger for money. Thus, he himself is found to be guilty of being materialistic and selfish. This reinforces the truth of the popular saying that preachers never practice what they preach.

William Shakespeare has used several instances of situational irony in his tragedies, 'Macbeth' and 'Othello'. We will discuss one case in point from the 'The Tragedy of Othello'. Iago is known for his honesty and trustworthiness and takes full advantage of this fact to manipulate the various characters such as Desdemona, Cassio and Emilia. Othello's blind trust in Iago is the root cause of the misfortunes that befall the protagonists of the play. In Act II Scene III we read about Othello's immense trust in Cassio. It is said that he "prizes the virtue that appears in Cassio and looks not on his evils" (2. 3. 121-122). In Act III Scene III, Othello also tells Iago that he trusts Desdemona: "Nor from mine own weak merits will I draw the smallest fear or doubt of her revolt,..." (3. 3. 187-188). However, later in the play we find that Iago succeeds in poisoning Othello's mind to such an extent that he believes that Cassio is having an affair with his wife Desdemona. The situational irony becomes obvious when Othello transforms into a jealous man and distrusts both Cassio as well as his beloved Desdemona. His mind is plagued with fear and suspicion which escalates over time and ultimately leads to the tragic death of Desdemona at the hands of Othello.

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**3.2.1.3 COSMIC IRONY or IRONY OF FATE.**

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Situational Irony is also sometimes referred to as Cosmic Irony or the Irony of fate. The latter is closely linked with the former. Cosmic irony has been defined in Dictionary.com as follows:

'The idea that fate, destiny, or a god controls and toys with human hopes and expectations; also the belief that the universe is so large and man is so small that the universe is indifferent to the plight of man;'

According to Greek mythology the gods, also known as Fates, would create difficulties for mortals for their own entertainment. Thus the coinage 'irony of fate' came into use.

This device has been used very aptly in Stephen Crane's "The Open Boat". He has used the symbols of isolation, insignificance and indifference. Isolation means being separated or alienated. Here the boat is isolated from the shore. Though the people on the boat consider the boat to be large and important, the people on the shore consider it otherwise. They just treat it as one of the several objects on the sea. This could be seen as a reflection of man versus society.

When something is seen as irrelevant or unimportant it is considered insignificant. The small boat in the vast ocean reiterates the insignificance of the small boat. The boat which seems very large to the people on board is insignificant in comparison to the sea and the sea is insignificant when compared to the universe as a whole.

The ocean can be seen as representing the gods and the small boat as symbolic of man. The powerful ocean does not seem to care one bit for the small boat sailing in it. This portrays the indifference that is central to cosmic irony.

Abrams and Harpham (2009: 148) describe cosmic irony as Thomas Hardy's favorite structural device. "In his 'Tess of the D'Urbervilles (1891)' the heroine, having lost her virtue because of her innocence, then loses her happiness because of her honesty, finds it again only by murder, and having been briefly happy, is hanged. Hardy concludes: 'The President of the Immortals, in Aeschylean phrase, has ended his sport with Tess.'"

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**Activity 1**

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Read this poem and answer the questions given below.

**THE MUSICAL INSTRUMENT**

What was he doing, the great god Pan,  
Down in the reeds by the river?  
Spreading ruin and scattering ban,  
Splashing and paddling with hoofs of a goat,  
And breaking the golden lilies afloat  
With the dragon-fly on the river.

He tore out a reed, the great god Pan,  
From the deep cool bed of the river:  
The limpid water turbidly ran,  
And the broken lilies a-dying lay,  
And the dragon-fly had fled away,  
Ere he brought it out of the river.

High on the shore sat the great god Pan  
While turbidly flowed the river;  
And hacked and hewed as a great god can,  
With his hard bleak steel at the patient reed,  
Till there was not a sign of the leaf indeed  
To prove it fresh from the river.

He cut it short, did the great god Pan,  
(How tall it stood in the river!)  
Then drew the pith, like the heart of a man,  
Steadily from the outside ring,  
And notched the poor dry empty thing  
In holes, as he sat by the river.  
  
'This is the way,' laughed the great god Pan  
(Laughed while he sat by the river),  
'The only way, since gods began  
To make sweet music, they could succeed.'  
Then, dropping his mouth to a hole in the reed,  
He blew in power by the river.  
  
Sweet, sweet, sweet, O Pan!  
Piercing sweet by the river!  
Blinding sweet, O great god Pan!  
The sun on the hill forgot to die,  
And the lilies revived, and the dragon-fly  
Came back to dream on the river.  
  
Yet half a beast is the great god Pan,  
To laugh as he sits by the river,  
Making a poet out of a man:  
The true gods sigh for the cost and pain, —  
For the reed which grows never more again  
As a reed with the reeds in the river.

-Elizabeth Barrett Browning (Courtesy: <http://www.poemhunter.com>)

i. Why do you think Pan was 'spreading ruin' by the riverside and destroying the reeds?

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ii. 'This is the way,' laughed the great god Pan

(Laughed while he sat by the river),

*'The only way, since gods began*

*To make sweet music, they could succeed.'*

What is meant by 'the way' in the context of this poem?

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iii. Can you identify the irony in the poem?

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#### 3.2.1.4 HISTORICAL IRONY (COSMIC IRONY THROUGH TIME)

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Historical irony is considered to be a subset of cosmic irony. It is a kind of situational irony in which the irony becomes evident after a long period of time, sometimes taking several years. An example from real life would be the 'The First World War' which was originally started to end all wars.

Chinese alchemists searching for an elixir of immortality in the 9th century accidentally discovered gun powder. It is indeed ironical that in search of a potion that would give eternal life they ended up finding something that could destroy lives.

#### 3.2.1.5 DRAMATIC IRONY

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Have you watched a movie in which you know that the hero is going to be attacked but the hero is unaware about any conspiracy against him/her? In some mystery novels or movies you already know who the culprit but the detective or investigator may not. You however enjoy the process of the unraveling of the crime by the detective or investigator. Often in suspense and horror movies we find a character entering a situation in which something is bound to happen to him or her. The character, who is oblivious to this enters the scene with courage while the audience experiences anxious moments aware of the lurking danger.

When the audience has knowledge about something in the narrative which the characters or a particular character in the play or movie are not aware of, we can say that the writer has employed dramatic irony. Dialogues of a particular character may reveal the truth (termed the 'revelation') to the reader or audience. So the audience or other characters in the narrative may already know what events may occur in the future but a certain character or characters may be left in the dark. Often this device is used in tragedies and comedies to keep the audience involved. The audience sympathizes with the character who is ignorant of the truth which is known to the audience. They wait in anticipation to know what will happen when the truth is revealed. This anticipation has been termed 'ironic tension'. Finally in the moment of 'recognition' the character/characters became aware of the truth that the audience was aware of all along.

In Sophocles' great Greek tragedy 'Oedipus Rex' the protagonist, Oedipus, searches desperately for the murderer of King Thebes only to realize at the end of the play that he himself is the person he was searching for. Here as the audience we are aware of this fact all along while Oedipus and other characters such as Creon and Jocasta are oblivious to the truth. Thus Sophocles has managed to successfully create a situation of dramatic irony.

Shakespeare's Romeo and Juliet, considered the epitome of love stories has captivated lovers and litterateurs of all generations. The tale of the most famed lovers for ages continues to fascinate old and young alike across the globe in spite of their tragic end. There are several circumstances of dramatic irony in the play. Here we will give an example of the crucial dramatic irony in the climactic scene. Juliet drinks a potion given to her by Friar Lawrence. We as the audience are aware that Juliet is only unconscious but Romeo mistakes her for being dead and poisons himself. Juliet wakes up in a while only to realize that Romeo is no more. Unable to bear the grief of her beloved's death she kills herself.

#### 3.2.1.5.1 TRAGIC IRONY

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This is a common type of dramatic irony in which the outcome of a character's actions is tragic. Very often the character has to face results which are contradictory to his/her intentions and expectations. The character is usually ignorant about the significance of his/her actions or speech which the audience is aware of.

Tragic irony has its beginnings in ancient Greek drama. The plays would be based on popular legends which the audience were already familiar with. The audience would watch the plays knowing what would happen to the characters. Shakespeare's works, especially his tragedies are charged with instances of tragic irony. The examples of dramatic irony given in the previous section, from *Romeo and Juliet* and *Othello* are also instances of tragic irony.

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### 3.2.1.6 SOCRATIC IRONY

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Chamber's dictionary defines Socratic irony as "a means by which a questioner pretends to know less than a respondent, when actually he knows more." Socratic irony has its roots in the practice followed by the great Greek philosopher, Socrates which has been demonstrated in Plato's dialogues. Socrates would feign ignorance and question his fellow Athenians about topics that he actually knew more about than they did. This practice is continued in some modern day classrooms. The teachers who know about a particular area pretend ignorance so as to elicit the information from his/her students. This is to help develop a critical thinking ability in the students

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### Activity 2

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Now that you have seen the different types of irony can you classify the following passages as verbal, situational, dramatic, historical or cosmic irony?

- i. "Water, water, everywhere,  
And all the boards did shrink;  
Water, water, everywhere,  
Nor any drop to drink."
- ii. In *Othello*, the audience knows that Desdemona has been faithful to Othello, but Othello does not. The audience also knows that Iago is scheming to bring about Othello's downfall, a fact hidden from Othello, Desdemona, Cassio and Roderigo.
- iii. In *After 'Twenty Years'*, two friends who had made a pact with the other to meet after twenty years, find that one of them is a robber and the other a cop. So in spite of being friends, the cop has to arrest the robber that night,
- iv. Kudzu - a vine imported to the United States in the 1930s and planted all over the South at the direction of the US Government in order to prevent soil erosion. Instead of preventing erosion, it climbs and chokes native trees and plants, thus causing even more erosion.
- v. In *Macbeth* by Shakespeare, Macbeth pretends false loyalty to Duncan and plans to kill him. Duncan is unaware of his plan however, the audience knows the situation.
- vi. No one expected David to win the fight against Goliath. This is because Goliath was a giant, well built and had a height of more than 9 feet. On the other hand, David was a teenager 5 - 5.5 inches tall. It was his unique strategy of using the sling by which he hit the stone on Goliath's forehead, so hard that he fell down dead.

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### 3.3 PARADOX

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You might have read in the papers and or heard on television that nations are fighting wars for the sake of establishing peace. Doesn't it seem to be a contradictory idea to you? Can war really bring about peace?

Similarly, an advertisement which says, 'If you do not know how to read, write to us for a free booklet on how to read,' may seem bizarre.



These statements are contradictory in nature and are examples of the figure of speech termed paradox. They may seem illogical and absurd on the surface. However, the emphasis on the contradiction creates a powerful impact on the audience.

It is in the Bible that we find the earliest known examples of paradox. Jesus often taught using paradoxical statements such as, “So the last shall be first, and the first last: for many are called, but few chosen.” Here Jesus is preaching about humility. He uses the analogy of a wedding feast. The custom was to seat the guests according to their importance. The more important they were, the closer they would sit to the host. Jesus warns anyone who considers himself to be very important and sits next to the host. If the host considers some other guest more important and asks the person to move to another seat far from the host’s seat it might be very humiliating for that person. Instead if a person humbles himself and seats himself at the lowliest position the host may observe that he is sitting out of place. The host will come up to him and exalt him by asking him to move to a position closer to him.

The moral of this apparently paradoxical statement is that if one humbles oneself before God he’ll made great before others.

Look at the following quotations by renowned people

- I have found the paradox, that if you love until it hurts, there can be no more hurt, only more love. Mother Teresa
- In this world there are only two tragedies; one is not getting what one wants, the other is getting it. Oscar Wilde
- One may understand the cosmos, but never the ego; the self is more distant than any star. G. K. Chesterton
- A life spent making mistakes is not only more honorable, but more useful than a life spent doing nothing. G. B. Shaw

At first these quotes may not make sense because of the juxtaposition of ideas stated in them. However when you read it several times and look beyond the surface meaning then you will realize that the paradox in these statements are rooted in reality and thus true.

Abrams and Haphram (2009: 206) defines paradox as a statement which ‘on the surface appears to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense.’

Sometimes paradoxical statements can be as baffling as the classic chicken-and-egg argument. Look at this example of confusing paradox.

If a person says about himself that he always lies, is that that the truth or a lie?

-Anonymous.

In literature paradox can take two forms. One is in the form of short statements such as the one mentioned above and the quotes given above. Paradox of this type can be found in literature.

- “All animals are equal, but some animals are more equal than others.”  
From George Orwell’s Animal Farm
- “I must be cruel to be kind.”  
From William Shakespeare’s play Hamlet.

The other kind of paradox (sometimes called structural paradox) is more elaborate. The entire poem or prose may be interspersed with the paradox.

Paradox was a favorite device of the 17th century Metaphysical Poets. The great appeal of the poetry of John Donne, Alexander Pope, Andrew Marvell, George Herbert and Vaughan is because of the effective manner they have incorporated paradox into their works.

In the following lines from *An Essay on Man* Alexander Pope uses a series of paradoxes to portray that no matter how much man achieves he cannot be like God. Man may have discovered and invented many things but ultimately he falls prey to his own creations.

*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 Sceptic side,  
With too much weakness 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 hurl'd;  
The glory, jest and riddle of the world.*

### Check Your Progress 2

1. Given below is perhaps the most celebrated opening line from English literature. They are taken from Charles Dickens' famous classic 'The Tale of Two Cities' set against the backdrop of the French Revolution.

*It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way—in short, the period was so far like the present period, that some of its noisiest authorities insisted on its being received, for good or for evil, in the superlative degree of comparison only.*

i. What is the striking feature of these lines? Why do you think the author has begun his novel in this manner?

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- ii. Do you think these lines are relevant to the present age? Substantiate your answer with reasons.

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### 3.3.1 OXYMORON

When a paradoxical utterance combines two contradictory terms together it is called oxymoron. For example terms such as 'working holiday', 'open secret' and 'deafening silence'. This is often used in literature to draw attention to an obvious contradiction.

In 'Romeo and Juliet', Shakespeare's immortal love story, Romeo utters a series of oxymorons in act and scene?

*"O heavy lightness! Serious vanity!*

*Mis-shapen chaos of well-seeming forms!*

*Feather of lead, bright smoke, cold fire, sick health!"*

### Activity 3

When you combine a certain word in Column A with a certain word in Column B, you will get an oxymoron that is often used. Frame a sentence with the oxymoron that you coin.

#### Column A

1. Act
2. Found
3. Pretty
4. Tragic
5. Original
6. Virtual
7. Only

#### Column B

- a. Reality
- b. Copies
- c. Missing
- d. Naturally
- e. Choice
- f. Ugly
- g. Comedy

### 3.4 ANTITHESIS

Antithesis is the combination of contrasting phrases or clauses which are placed together to create sense of balance. This balance is created by using a similar structure or words that sound similar. You might have heard statements such as "Man proposes, God disposes". This is perhaps most familiar example of antithesis. There is another one that you might be familiar with-"To err is human, to forgive, divine." Notice how both these statements have parallel grammatical structures in the first and the second half.

Antithesis as a literary device has been used by several poets down the ages. Alexander Pope and John Dryden were some such poets. Just like irony and paradox, antithesis is an embellishment that adds value and appeal to the text. Abrams and Haphram (2009:22) give two examples of antithesis in literature. One is from Pope's Epistle to Dr. Arbuthnot (1735), in which he describes Atticus as "Willing to wound and yet afraid to strike." The other example is from Samuel Johnson's prose fiction Rasselas (1759) in which he states "Marriage has many pains, but celibacy has no pleasures."

Sometimes writers create characters that exactly opposite to each other. This can also be considered as employing antithesis. More recently, J.K. Rowling has conjured up

such characters in her immensely popular Harry Potter series. For example the characters Dumbledore and Voldemort are of exact opposite nature.

---

**Activity 4**

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Fill in the blanks to complete these statements which are popular examples of antithesis.

- i. One small \_\_\_\_ for a man, one giant leap for all \_\_\_\_\_. (Niel Armstrong)
- ii. Love is an \_\_\_\_ thing, marriage a real thing. (Goethe)
- iii. \_\_\_\_ are called , but few are \_\_\_\_\_. (The Holy Bible)
- iv. Too \_\_\_\_ for heav'n, and yet too white for \_\_\_\_\_. ( John Dryden).
- v. Fire is a good \_\_\_\_\_ but a \_\_\_\_\_ master.
- vi. Jack of \_\_\_\_ trades , \_\_\_\_\_ of none.
- vii. One \_\_\_\_\_ meat is another man's \_\_\_\_\_.
- viii. When the \_\_\_\_ is away, the mice will \_\_\_\_\_.
- ix. A problem \_\_\_\_ is a \_\_\_\_\_ halved.
- x. \_\_\_\_\_ rush in where angels fear to \_\_\_\_\_.

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**3.5 LET US SUM UP**

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This unit has familiarized you with the use of irony, paradox and antithesis as literary devices. Now when you read texts you should be able to identify the use of such literary devices and hopefully this will lead you to a better understanding of literature. You will also have gained sufficient ideas to be able to use these devices in your own writings and enrich the quality of your work.

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**3.6 KEY WORDS**

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**Antithesis:** A combination of contrasting phrases or clauses which are placed together to create sense of balance. For e.g. "Man proposes, God disposes."

**Irony:** When we purposefully use words which are opposite in meaning to what we want to convey, usually with the purpose of generating humour. For e.g. saying What a nice weather! when the weather is bad.

**Paradox:** A statement which 'on the surface appears to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes sense.'

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**3.7 SUGGESTED READING**

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- Julius Caesar by William Shakespeare
- Othello
- Macbeth
- Pride and Prejudice by Jane Austen
- Stories of O'Henry
- The Canterbury Tales

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**ANSWERS**

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**Check your progress 1**

- i. Mark Twain uses a lot of irony in this book to add a dash of humor to his narrative. Most of the ironic situations stem out of Huck's youth and gullibility. An example of verbal irony is given when Tom tells Huck of his new gang. It is obvious to the readers that generally a band of robbers is not considered respectable but Huck thinks it is respectable to join a gang of robbers thus leading to a sense of irony.
- ii. Swift paints a picture of the pathetic condition of the young laborers. They are starving and jobless yet he describes the situation as hopeful. It is ironical that when disease, famine, and substandard living conditions threaten to kill great numbers of Irish, Swift cheers their predicament as a positive development.

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**Activity 1**

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- i. As one begins reading the poem one is shocked at the apparent senselessness of the destruction that Pan is causing by the riverside. The first few verses are a graphic description of the rampant destruction caused by Pan. We can almost visualize him lashing out at the reeds with his sword as he 'hacked and hewed.' His act seems murderous as he 'drew the pith, like the heart of a man'. Then in an anticlimactic turn of events we find him transforming the reed into a musical instrument and producing beautiful music from the same. It is only then we realize that it was with this purpose of creating music that he carried out such destruction. It reminds us of the age old adage 'No pain, No gain.' To achieve something sacrifice is essential.
- ii. The first few verses paint a very gruesome picture of Pan going about his rampant destruction by the riverside. Later we realize his motive was to create music by transforming the reed into a musical instrument. When in retrospect Pan says,

*"The only way, since gods began*

*To make sweet music, they could succeed.'*

we are told of a universal truth that it is only under the pressure and pain something worthwhile is achieved. Only when the rose petals are crushed they release the beautiful scent, similarly it is only immense pain caused by the pressures of life that a real transformation of mankind takes place. The divine powers may appear to be getting sadistic pleasure from the sufferings of mankind, but it is only later that man realizes that the trials and tribulations that he has had to face is for his ultimate good. "The way" refers to the trials and pains created by the divine for humanity to endure.

- iii. The irony in the poem is essentially cosmic irony. Pan is one of the Greek gods who causes immense destruction by the riverside. He ultimately resolves the tension created by his murderous acts by producing music which comes as a total surprise to the readers. Thus, there is also situational irony in these lines.

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**Activity 2**

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- i. Situational irony
- ii. Dramatic irony
- iii. Situational irony
- iv. Historical irony
- v. Dramatic irony
- vi. Situational irony

**Check your progress 2**

- i. Contradictions abound in these lines. Dickens uses a series of paradoxes in a single sentence which is the opening sentence of the novel. He succeeds in having the complete attention of the audience right from the beginning. It reflects the dilemma and conflict that had permeated psyche of the French people at that time- there is wisdom as well as folly, belief as well as disbelief, darkness as well as light, hope as well as despair. Dickens begins his novel in this manner to draw the attention of the reader to the reality of the times he lived in. He effectively portrays all that he witnessed around him while displaying his wizardry with words

**Activity 3**

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1-d. Act Naturally.

Namita can act naturally so she was easily selected at the auditions for the play.

2-c. Found Missing.

The boy was found missing from the park at around 6 p.m.

3-f. Pretty Ugly.

The scars on her face caused by the acid attack looked pretty ugly.

4-g. Tragic Comedy.

No writer can compare with Shakespeare when it comes to penning a tragic comedy.

5-b. Original Copies.

The book shop has ordered several original copies of the new best seller as there is high demand for it.

6-a. Virtual reality.

The Facebook generation seems to dwell in the world of virtual reality most of the time.

7-e. Only Choice.

The only choice you have is to postpone your departure for a few hours and attend the meeting.

**Activity 4**

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- i. One small step for a man, one giant leap for all mankind.
- ii. Love is an ideal thing, marriage a real thing.
- iii. Many are called but few are chosen.
- iv. Too black for heav'n, and yet too white for hell
- v. Fire is a good servant but a bad master.
- vi. Jack of all trades, master of none.
- vii. One man's meat is another man's poison.
- viii. When the cat is away, the mice will play.
- ix. A problem solved is a problem halved.
- x. Fools rush in where angels fear to tread.

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## **UNIT 4                    ALLEGORY, SYMBOL, IMAGERY**

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### **4.0    Objectives**

### **4.1    Introduction**

### **4.2    Allegory**

#### **4.2.1   Categories of Allegories**

#### **4.2.2   Allegory as a Literary Device in Verse**

#### **4.2.3   Allegory as a Literary Device in Prose**

##### **4.2.3.1   Fable**

##### **4.2.3.2   Parable**

### **4.3    Symbol**

#### **4.3.1   Symbolism in Literature**

### **4.4    Imagery**

#### **4.4.1   Types of Imagery**

### **4.5    Let Us Sum Up**

### **4.6    Key Words**

### **Answers**



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## 4.0 OBJECTIVES

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This unit will initiate you into the understanding of some more literary devices other than those covered in Units 7 and 8. These devices are used figuratively and often require the readers to tease out the deeper meaning of the texts in which they are incorporated. They play a significant role in enhancing the appeal of any literary work. After going through this unit you should be familiar with the use of following literary devices:

- Allegory
  - Symbol
  - Imagery
- 

## 4.1 INTRODUCTION

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After reading various kinds of texts over the years you might have observed that there is an obvious difference between an article in the front page of a newspaper and a piece of prose or poetry. The former is very objective and written using language that is lucid and with literal use of words while a poem or a relatively complex prose passage needs a second or more number of readings to elicit the meaning. This is because of the figurative language that has been incorporated in these texts. One needs to understand the underlying meaning of the symbols and images. It is only then that one can understand the text completely. Allegory is used by writers when they want to convey a deeper meaning in their works and just a superficial reading does not suffice when we need to interpret their texts. Symbols and images when used appropriately enrich any written work in a powerful manner. In the following sections you will understand how these literary devices add value to the text and make reading of literary works a delightful experience.

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## 4.2 ALLEGORY

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Allegory is rhetorical device which represents an idea, principle or meaning either in the visual form or in the literary form. As a literary device, an allegory in its most general sense is an extended metaphor. As an artistic device, it is a visual symbolic representation. It is used in the literary form such as in a poem or novel, or in a visual form, such as in a painting, sculpture or a film.

Two origins have been attributed to the word allegory. The word is said to have its origin in the Greek word 'allos' which means 'to speak'. It is also said to have been derived from the Latin term 'allegoria' which means 'veiled language'. The term is believed to have been first used in the English language in 1382.

When a more imaginative style is adopted to narrate a story or plot instead of ordinary language we consider the text to be allegorical. The purpose is to draw attention to the moral of the story/ prose/drama/ verse rather than the narrative details. Therefore, allegory as a figure of speech conveys much more than the literal meaning expressed by the words. It is similar to the metaphor as it compares unlike objects or ideas. However, metaphors are generally limited to a few lines whereas an allegory extends through the entire poem, story or novel through a series of metaphors. That is why it is sometimes referred to as 'extended metaphor'. Allegory communicates its message by means of symbols. In prose or in verse the characters, the places, the objects, the ideas as well as the events all reflect some reality perceived by the author or poet. It is a device used to make a commentary on society and life. It represents two levels of meanings- the first is the literal or primary meaning and the second meaning symbolizes a deeper moral or spiritual meaning.

### 4.2.1 Categories of Allegories

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Abrams and Harpham (2009: 16) discuss two main types of allegory as categorized below.

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**i. Historical and Political Allegory**

Here the characters and actions represent historical personages and events. For e.g. in John Dryden's *Absalom and Achitophel*, Charles II of England is represented by the biblical King David. Absalom represents the natural son of Charles II, the Duke of Monmouth.

**ii. Sustained Allegory of Ideas or the Allegory of Abstract Themes**

Here the literal characters represent concepts and the plot allegorizes an abstract doctrine. The central device is the personification of abstract entities such as virtues, states of mind, modes of life, and types of character. This allegory is often used for spiritual development by making use of characters such as love, hate, envy etc. In John Milton's '*Paradise Lost*' Book II there is an encounter of Satan with his daughter Sin as well as Death- who is allegorically presented as the son born of an incestuous relation between Satan and Sin.

**4.2.2 Allegory as a Literary Device in Verse**

The following stanza from John Keats' Ode 'To Autumn' will help you understand how allegory is used as a literary device in a poem

*Who hath not seen thee oft amid thy store?  
Sometimes whoever seeks abroad may find  
Thee sitting careless on a granary floor,  
Thy hair soft-lifted by the winnowing wind;  
Or on a half-reap'd furrow sound asleep,  
Drows'd with the fume of poppies, while thy hook  
Spare the next swath and all its twined flowers:  
And sometimes like a gleaner thou dost keep  
Steady thy laden head across a brook;  
Or by a cyder-press, with patient look,  
Thou watchest the last oozings hours by hours.*

**Glossary**

Oft	:	Often
Amid	:	In the middle of; among
Winnowing	:	Process of separating the wheat from the chaff
Furrow	:	Long mark cut into the ground by a plough.
Drows'd	:	Intoxicated under the influence of something; sleepy
Hook	:	Here it refers to a scythe, which is an agricultural implement consisting of a long, curving blade fastened at an angle, for cutting grass, grain etc. by hand.
Swath	:	A ridge of grass, corn etc.
Gleaner	:	One who gathers the remaining food after the reaper has harvested the field
Laden	:	Loaded or weighed down.
Brook	:	Stream

Cyder-press: A press for crushing apples for cider (the juice from apples used for drinking or for making vinegar).

Oozings : Apple juice falling slowly from the cider press

We find the use of allegory throughout John Keats' 'To Autumn' but it is more explicit in the second stanza. There is a personification of autumn. It is portrayed as a lady who is resting leisurely during the busy harvest time. The poet effectively conjures up the image of a lack of activity; everything seems very relaxed and at ease just like this lady. This female has her hair "soft-lifted" by the wind. The poet continues this portrayal by presenting the lady as a harvester who is perhaps exhausted after work and is fast asleep and her tools of harvesting are at rest. We get a feeling of a sense of inactivity and motionless permeating everything.

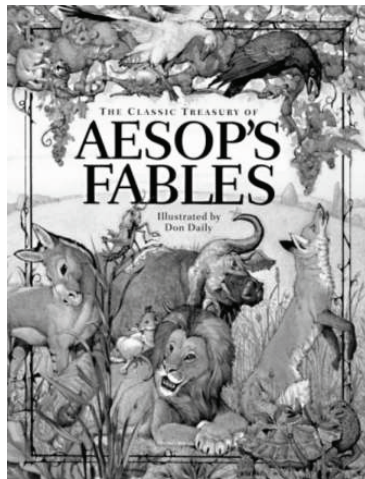
#### 4.2.3 Allegory as a Literary Device in Prose

There are many varieties of allegory that exist in literature. We will discuss a few of them here.

##### 4.2.3.1 Fable

You might have heard a fable at some point in your life. Remember those stories told to you by your grandparents in which the animals speak and act like human beings? Some famous ones that are narrated often are that of the tortoise and the hare, the fox and the grapes, the ant and the grasshopper and that of the crocodile and the monkey etc.

A fable is a short narrative, in prose or verse which usually concludes with a moral which is usually narrated by a character or the narrator. This moral is represented in the form of a saying. When we talk about fables it is essential to mention the well-liked Aesop's Fables. According to Encarta (1994) Aesop is the legendary Greek writer of fables who is supposed to have been a slave from Phrygia (now Turkey). His name is associated with the popular 'beast' fables; these stories are an integral part of the Indo-European culture. The Indian Panchatantra Tales and the Buddhist Jataka Tales may share similar plots with these fables but the details of the stories are different



<http://aesop.magde.info/AesopBio.htm>

Given below is one such fable. After reading it you will realize that though it is animals that are the main characters here, the story is relevant to human beings also.

#### ***The Lion and the Mouse***

Once when a Lion was asleep a little Mouse began running up and down upon him; this soon wakened the Lion, who placed his huge paw upon him, and opened his big jaws to

swallow him. 'Pardon, O King,' cried the little Mouse: 'forgive me this time, I shall never forget it: who knows but what I may be able to do you a turn some of these days?' The Lion was so tickled at the idea of the Mouse being able to help him, that he lifted up his paw and let him go. Some time after the Lion was caught in a trap, and the hunters who desired to carry him alive to the King, tied him to a tree while they went in search of a wagon to carry him on. Just then the little Mouse happened to pass by, and seeing the sad plight in which the Lion was, went up to him and soon gnawed away the ropes that bound the King of the Beasts. 'Was I not right?' said the little Mouse.

Little friends may prove great friends.



Image courtesy <http://dysonvirtualclassroom.blogspot.com/>

Fable courtesy <http://www.planetebook.com/Aesop's-Fables.asp>

#### 4.2.3.2 Parable

A parable is defined as a short allegorical story designed to illustrate or teach some truth, religious principle, or moral lesson (Dictionary.com). It achieves this by the indirect use of comparison or an analogy. The teachings of Jesus Christ as recorded in the Holy Bible were primarily carried out with the help of parables. Jesus preached to His followers using this literary form. Though the meaning conveyed in these parables is very simple it is not immediately obvious. Some of the popular parables are 'The Prodigal Son', 'The Parable of the Good Samaritan' and 'The Parable of the Sower'.

##### *The Parable of the Sower*

*Gospel of Matthew. Chapter 13 Verses 3-8*

"Once there was a man who went out to sow grain. As he scattered the seed in the field, some of it fell along the path and the birds came and ate it up. Some of it fell on rocky ground, where there was little soil. The seeds soon sprouted, because the soil wasn't deep. But when the sun came up, it burned the young plants; and because the roots had not grown deep enough, the plants soon dried up. Some of the seed fell among thorn bushes, which grew up and choked the plants. But some seeds fell in good soil, and the plants bore grain: some had one hundred grains, others sixty, and others thirty."

Later in verses 19-23 Jesus himself explains the meaning of the parable. "Those who hear the message about the Kingdom but do not understand it are like the seeds that fell along the path. The Evil One comes and snatches away what was sown in them. The seeds that fell on the rocky ground stand for those who receive the message gladly as soon as they hear it. But it does not sink deep into them, and they don't last long. So when trouble or persecution comes because of the message, they give up at once. The seeds that fell among thorn bushes stand for those who hear the message; but the worries about this life and the love for riches choke the message, and they don't bear fruit. And the seeds sown in the soil stand for those who hear the message and understand it: they bear fruit, some as much as one hundred, other sixty, and others thirty."

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**Check Your Progress 1**


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Given in List A are some popular works which have made use of allegory. Match the works with their correct descriptions given in List B.

**LIST A****LIST B**

- |                             |  |
|-----------------------------|--|
| k. Divine Comedy            | 1. This incomplete epic poem by Edmund Spenser is one of the most oft quoted examples of allegory in literature. It is one of the longest poems in English literature and was written completely in allegory in praise of Queen Elizabeth I.   |
| l. Animal Farm              | 2. William Golding could not have better represented his idea of human nature and a need to put self above the rest than the way he did with this acclaimed novel. Featuring a group of schoolboys stuck on an island, this novel had allegorical representations of the rational mind, democracy, order and civility, and many other such abstract terms. |
| m. Romeo and Juliet         | 3. A moral and religious allegory by John Bunyan which allegorizes the Christian doctrine of salvation.  |
| n. Gulliver's Travels       | 4. It is probably the first allegorical work that most people read. It is a collection of short stories like The Fox and the Grapes, The Tortoise and the Hare, that became a source of moral messages. A Greek writer used animals and their actions to allegorically represent human beings and our way of living.                                       |
| o. Lord of the Flies        | 5. A poem by John Dryden which is a satire on the leading political persons of his time like the Duke of Monmouth and the Earl of Shaftesbury.   |
| p. The Faerie Queen.        | 6. This famous work by William Shakespeare has many examples of allegory. This is especially true for the constant comparison of to the protagonist's love for his beloved to a religious and spiritual experience. A reader can notice this in lines like, "Call me but love and I'll be new baptized."   |
| q. Pilgrim's Progress       | 7. It is a representation of how man accepts conventions and refuses to question them. Plato conveys this message by using a group of prisoners trapped in a cave.   |
| r. Absalom and Achitophel . | 8. One of the best known examples of allegory in literature in which a farm governed by animals stands to represent the communist regime of Stalin in Russia before the Second World War.  |
| s. Aesop's Fables           | 9. This epic poem by Dante published in the fourteenth century is one of the best examples of allegory in literature that depicts Dante's journey through Hell, Heaven, and Purgatory to represent the journey of one's soul to God..  |
| t. The Allegory of the Cave | 10. This famous literary work about a man and his travels by Jonathan Swift is probably more famous as a satire, than as one of the examples of allegory in literature.  |

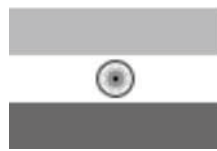


### 4.3 SYMBOL

Symbols are a fundamental part of our lives. There are associated with various aspects of life. For instance there are the mathematical symbols such as the, '+', '-', 'x' and ÷ which represent the processes of addition, subtraction, multiplication and division respectively. Following are some of the religious symbols recognized universally.



There is the use of political symbols and most prominent among them is the flags of the different nations. The Indian flag comprises of saffron, white and green as the three bands of the tricolor. They represent courage and sacrifice, peace and truth, and faith and chivalry respectively



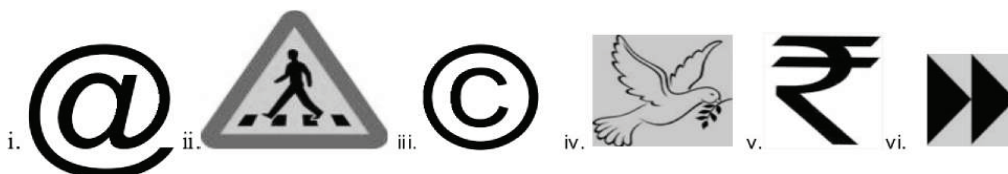
Some people are recognized as symbols of particular virtues or qualities because of which they transformed the world. Mahatma Gandhi is often associated with non-violence, the powerful tool that he used against the British to achieve India's freedom. Mother Teresa is synonymous with compassion. Her untiring efforts to help the destitute and lepers has earned her the title of 'Saint of the Gutters'. Che Guevara who represents the revolutionary spirit and energy of the youth became the face of Marxist revolution in Cuba.



Any image, colour, letter of the alphabet or a number can be used as a symbol. These could represent a particular idea or thought. Often they convey a multitude of meanings. The same symbol could signify many different things and the interpretation is specific to the context. For example, the colour red is usually associated with love, but it also signifies danger. At the traffic signal, the red colour indicates that we must stop our vehicle. In some Asian countries red symbolizes prosperity and happiness while in some countries white is associated with mourning. Symbols can be used to identify a concept, it can be used to express facts that cannot have physical representations. They can represent unknown facts and to convey hidden and deeper meanings.

#### Activity 1

Given below are some symbols used commonly. Do you know what they stand for?



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### 4.3.1 Symbolism in Literature

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Symbolism is used in literature to increase the appeal of what is being expressed. It also helps to communicate a profound idea in a few words thus reducing the effort required for a detailed explanation. The power of symbolism lies in the fact that a lot can be communicated and expressed without saying much. This is achieved by attributing a deeper meaning to what has been written.

Symbols incorporated within a plot can add an element of mystery of the story and arouse the reader's curiosity. At one level we have the overt meaning of what is written. Once we understand the meaning of the symbols used we can interpret another layer of meaning which adds to the literariness of the text. Writers very often use changes in the external environment to portray a turning point in the plot. For example they might create a setting of a storm to depict a moment of conflict or an impending tragedy. Spring or sunrise is the harbinger of hope or a new beginning. Winter is often used as the symbol of old age and death. We often hear phrases such as "in the winter of one's life" to refer to someone old. Birth or life is shown through the symbolic use of water.

Look at the following lines from T.S.Eliot's poem "*Journey of the Magi*".

*Then at dawn we came down to a temperate valley,  
Wet, below the snow line, smelling of vegetation;  
With a running stream and a water-mill beating the darkness,  
And three trees on the low sky,  
And an old white horse galloped away in the meadow.*

This poem describes the hardships faced by the Magi. They are three kings from the Orient who are in search of baby Jesus after they hear about His birth. They have been travelling day and night during the harsh winter days and seem to have almost lost all hope. However, with a new dawn their hope is renewed. The symbols used in these lines represent a new beginning, life and vitality- the 'dawn', 'vegetation', 'running stream', 'a water-mill' and a galloping white horse.

George Orwell's popular satire on totalitarianism '*Animal Farm*' is full of symbolism. On the surface this reads like a simple story about some animals, who have carried out a coup and overthrown the owner of Manor Farm, Mr. Jones. However, when we realize that the various characters in the story are representative of the prominent figures of the Russian revolution we see the novella in a whole new light. The symbolism used has made this work a classical allegory.

---

### Check Your Progress 2

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Here is the opening scene of William Shakespeare's famous tragedy *Macbeth*. Read and answer the questions below.

#### ACT I

#### **SCENE I. A desert place.**

Thunder and lightning. Enter three Witches

#### **First Witch**

When shall we three meet again

In thunder, lightning, or in rain?

#### **Second Witch**

When the hurlyburly's done,



When the battle's lost and won.

**Third Witch**

That will be ere the set of sun.

**First Witch**

Where the place?

**Second Witch**

Upon the heath.

**Third Witch**

There to meet with Macbeth.

**First Witch**

I come, Graymalkin!

**Second Witch**

Paddock calls.

**Third Witch**

Anon.

**ALL**

Fair is foul, and foul is fair:

Hover through the fog and filthy air.

**Exeunt**

- i. The setting of this scene is a desert. What do you think is the significance?

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- ii. What according to you might be the purpose of thunder and lightning?

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- iii. The chief characters in this scene are witches. Comment.

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**4.4 IMAGERY**

Look at these sentence pairs. Though both the sentences in a given pair express the same meaning they do so in different ways. Do you see a difference? According to you which sentence in each given pair creates a more effective picture of what is being communicated.

- 1      a.      He was very angry  
         b.      He fumed and charged like an angry bull.
- 2      a.      He fell down.

- b. He fell down like an old tree falling down in a storm.
- 3 a. The news spread fast.
- b. The news spread like leaves in a storm.
- 4 a. It was a clear sky.
- b. The sky looked like the untouched canvas of an artist.
- 5 a. There wind created ripples on the lake's surface
- b. The lake was left shivering by the touch of morning wind.

You might have observed that the second sentence in each pair has a more vivid description. There is the use of similes that we have already discussed in Unit 7. For e.g. in sentence 1.b. somebody is said to be 'like an angry bull' while in 2 b. someone is compared to 'an old tree' and in 3b. the spreading of the news is compared to the quick movement of leaves during a storm. In 4 b. there is a very poetic description of the clear sky which is referred to as an artist's untouched canvas. Finally, in sentence 5b the lake is personified. It is said to be shivering due to the effect of the wind blowing on its surface which forms ripples.

When we make use of such sentences in writing or speech we are using a literary device that is termed 'imagery'. Poets and creative writers often use this device to make their writing more powerful.

Imagery is a set of images used within a literary work which causes anyone reading it to have a sensory experience. As a consequence the writing is found to have a greater impact on the audience. The images evoked are not just visual. When we think of the word 'image' we just think of the mental picture created in our mind. However, an image may also stand for a sound, movement, a smell, a taste or an internal sensation or a tactile experience. There are some terms to refer the various kind of imagery. We will be discussing them with examples in the next section.

### Check Your Progress 3

You might have come across this famous poem by William Wordsworth popularly known as 'The Daffodils'. Read the poem and list out the various images created in your mind.

#### ***I Wandered Lonely As A Cloud***

*I wandered lonely as a cloud  
That floats on high o'er vales and hills,  
When all at once I saw a crowd,  
A host, of golden daffodils;  
Beside the lake, beneath the trees,  
Fluttering and dancing in the breeze.*

*Continuous as the stars that shine  
And twinkle on the milky way,  
They stretched in never-ending line  
Along the margin of a bay:  
Ten thousand saw I at a glance,*

*Tossing their heads in sprightly dance.*

*The waves beside them danced, but they*

*Out-did the sparkling leaves in glee;*

*A poet could not be but gay,*

*In such a jocund company!*

*I gazed—and gazed—but little thought*

*What wealth the show to me had brought:*

*For oft, when on my couch I lie*

*In vacant or in pensive mood,*

*They flash upon that inward eye*

*Which is the bliss of solitude;*

*And then my heart with pleasure fills,*

*And dances with the daffodils.*

**-William Wordsworth**

---

### Glossary

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Vale	: Valley
Sprightly	: Lively
Jocund	: Cheerful
Pensive	: Contemplative or thoughtful
Solitude	: Privacy

Now that you have made a list of the images evoked in your mind on reading the poem we hope you will be able to understand what 'imagery' is.

#### 4.4.1 Types of Imagery

---

There are six types of imagery that have been used in literature.

##### i. Visual imagery

This is used to evoke in the mind's eye an image of something that is not physically present in front of the reader. This is used quite often in literature. For e.g. these lines from T.S.Eliot's "The Hollow Men" conjures up very effectively the image of a society plagued by spiritual dryness. There is a sense of emptiness, inactivity and sterility reflected in the poem. It talks about the curse of modernity which brings about meaninglessness in life. Here are a few lines from the poem.

*We are the hollow men*

*We are the stuffed men*

*Leaning together*

*Head piece filled with straw. Alas!*

*Our dried voices, when*

*We whisper together  
Are quiet and meaningless  
As wind in dry grass  
Or rat's feet over broken glass  
In our dry cellar.*

## ii. Auditory imagery

Writers sometimes use figurative language in a manner that creates an auditory perception in our brain. They may use alliteration, onomatopoeia, assonance or consonance (already discussed in Unit 6) to achieve this effect.

For e.g. in the sentence 'The buzzing bees would not let me work in the garden.' Buzzing' actually evokes the image of the bee's sound. Similarly a snake's 'hiss', a rooster's 'cock-a-doodle-do', the 'beep' of the phone, the 'chattering of teeth are all onomatopoeic sounds which evoke auditory images in our mind's eye.

An example from W.H.Auden's '*Refugee Blues*' evokes an auditory imagery.

*'Thought I heard the thunder rumbling in the sky;  
It was Hitler over Europe, saying: 'They must die';*

## iii. Kinetic imagery

Sometimes writers create an impression of movement through their writing. This is also known as kinesthetic energy. Look at these lines from the first stanza of Shelley's '*Ode to the West Wind*'.

### **Ode To The West Wind**

I

*O wild West Wind, thou breath of Autumn's being,  
Thou, from whose unseen presence the leaves dead  
Are driven, like ghosts from an enchanter fleeing,*

The lines 'Thou, from whose unseen presence the leaves dead Are driven, like ghosts from an enchanter fleeing,' is an example of kinesthetic imagery. In fact Shelley uses vibrant imagery throughout the poem. Besides kinetic image the poem is infused with visual and auditory images too.

## iv. Olfactory imagery

When a written text arouses our sense of smell we can say that particular writer has made use of olfactory imagery. For example- smell of sweaty feet, fragrance of fresh flowers, 'strong coffee' arouses different images in us. The lines given here are from *A Map of the World* by Jane Hamilton. See how effectively she has used olfactory imagery.

*"I lay still and took another minute to smell: I smelled the warm, sweet, all-pervasive smell of silage, as well as the sour dirty laundry spilling over the basket in the hall. I could pick out the acrid smell of Claire's drenched diaper, her sweaty feet, and her hair crusted with sand. The heat compounded the smells, doubled the fragrance."*

*(From Jane Hamilton, A Map of the World. Random House, 1994)*

*(Source: <http://grammar.about.com>)*

---

**Glossary**

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Silage : grass

Acrid : pungent

**v. Gustatory imagery**

When we read any matter that stimulates our sense of taste we can say that the text has incorporated gustatory imagery. We often use adjectives like sweet, salty, sour, spicy, bitter or bland to describe the taste of things. This indicates gustatory imagery. Here is the first stanza of the poem 'How to Eat Alone' by Daniel Halpern. Several lines in the poem portray effective gustatory imagery. They are given in the bold font.

***How to Eat Alone***

*While it's still light out*

*set the table for one:*

*a red linen tablecloth,*

*one white plate, a bowl*

*for the salad*

*and the proper silverware.*

*Take out a three-pound leg of lamb,*

*rub it with salt, pepper and cumin,*

*then push in two cloves*

*of garlic splinters.*

*Place it in a 325-degree oven*

*and set the timer for an hour.*

*Put freshly cut vegetables*

*into a pot with some herbs*

*and the crudest olive oil*

*you can find.*

*Heat on a low flame.*

*Clean the salad.*

*Be sure the dressing is made*

*with fresh dill, mustard*

*and the juice of hard lemons.*

*- (Source <http://www.cswnet.com/>)*

**Tactile imagery.**

Any imagery that is related to the sense of touch is called tactile imagery. Feelings such as hot, cold, hardness, softness, wetness, dryness, pain all are classified under tactile imagery. The following line from Robert Browning's Andrea Del Sarto (The Faultless Painter) is an example for tactile imagery.

*-How could you- ever prick those perfect ears,  
Even to put a pearl there!'*

You can almost feel the pain of the prick on those ears that are being pierced to put the ear rings.

---

**Activity 2**

Read the poem and identify the various images that have been used. Classify the images that you have identified according to various types of imagery.

***After Apple-picking***

*MY long two-pointed ladder's sticking through a tree  
Toward heaven still,  
And there's a barrel that I didn't fill  
Beside it, and there may be two or three  
Apples I didn't pick upon some bough.  
But I am done with apple-picking now.  
Essence of winter sleep is on the night,  
The scent of apples: I am drowsing off.  
I cannot rub the strangeness from my sight  
I got from looking through a pane of glass  
I skimmed this morning from the drinking trough  
And held against the world of hoary grass.  
It melted, and I let it fall and break.  
But I was well  
Upon my way to sleep before it fell,  
And I could tell  
What form my dreaming was about to take.  
Magnified apples appear and disappear,  
Stem end and blossom  
end, And every fleck of russet showing clear.  
My instep arch not only keeps the ache,  
It keeps the pressure of a ladder-round.  
I feel the ladder sway as the boughs bend.  
And I keep hearing from the cellar bin  
The rumbling sound  
Of load on load of apples coming in.  
For I have had too much  
Of apple-picking: I am overtired*

*Of the great harvest I myself desired.  
There were ten thousand thousand fruit to touch,  
Cherish in hand, lift down, and not let fall.  
For all  
That struck the earth,  
No matter if not bruised or spiked with stubble,  
Went surely to the cider-apple heap  
As of no worth.  
One can see what will trouble  
This sleep of mine, whatever sleep it is.  
Were he not gone,  
The woodchuck could say whether it's like his  
Long sleep, as I describe its coming on,  
Or just some human sleep.*

- (Source: <http://www.frostfriends.org>)

**Visual**

**Auditory**

**Kinetic**

**Olfactory**

**Gustatory**

**Tactile**

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#### 4.5 Let Us Sum

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Up In this unit you have been introduced to various literary devices that are often used by writers to add a layer of meaning to their texts. You have seen how allegory, symbols and imagery contributes to another level of meaning and enrich the text. Now you should be able to read texts which incorporate such literary devices without getting anxious. Instead you should be inspired to take up the challenge of uncovering the deeper meanings hidden in the texts and make reading poetry and prose an enjoyable experience

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#### 4.6 Key Words

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**Allegory:** A figure of speech which conveys much more than the literal meaning expressed by the words. There is usually an underlying moral or spiritual meaning. It is similar to the metaphor as it compares unlike objects or ideas. It extends through the entire poem, story or novel through a series of metaphors. That is why it is sometimes referred to as 'extended metaphor'.

**Symbol:** A person, an object, an event, etc. that represents a more general quality or situation. e.g. The white colour symbolizes purity.

**Imagery:** The use of images to present mental pictures; the representation of sense experience through language which brings pictures to mind.

**Answers****Check Your Progress 1**

a-9, b-8, c-6, d-10, e-2, f-1, g-3, h-5, i-4, j-7

**Activity 1**

- i. at the rate of
- ii. Pedestrian crossing
- iii. Copyright
- iv. Peace
- v. Indian Rupee
- vi. Fast forward

**Check Your Progress 2**

- i. Deserts are often associated with harsh weather conditions and this consequently leads to sufferings untold. There is a mysteriousness associated with deserts. Vast expanses of empty lands are often depicted as the haunt of robbers and murderers who attack unsuspecting travelers. It is often considered to be a seat of the unnatural and supernatural events. In the opening scene of the tragic play "Macbeth" the desert place seems an appropriate setting. It sets the mood for the tragic events that are to come. The characters that are introduced in this scene are three witches. They are unnatural creatures and they indicate that things that are foul and filthy and set the tone of the play.
- ii. Thunder and lightning always inspire a sense of awe and fear. Here Shakespeare uses these natural events as symbols of the unfortunate events that are about to unfold. Nature is often used as a mirror of human emotions. Thunder and lightning are symbolic of turmoil and this indicates that unpleasant things are in store as the plot unfolds.
- iii. Witches are unnatural creatures and Shakespeare uses them as a medium to inform the audience of the unnatural things that they are about to witness. The witches do not meet in ordinary circumstances. There is a sense of mystery and eeriness created in the first scene with the presence of thunder and lightning. Then the appearance of the witches who speak in riddles adds to the mystery and secrecy. Their clipped dialogues and the incantation at the end of the scene also prepare the audience for the abnormal events that are about to take place.

**Activity 2**

Visual	Magnified apples appear and disappear, Stem end and blossom end, And every fleck of russet showing clear.
Auditory	And I keep hearing from the cellar bin The rumbling sound Of load on load of apples coming in.
Kinetic	I feel the ladder sway as the boughs bend.
Olfactory	Essence of winter sleep is on the night, The scent of apples
Gustatory	Although not specifically mentioned, the taste of the apples is implied
Tactile	There were ten thousand thousand fruit to touch, Cherish in hand, lift down, and not let fall.



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## **Unit 5: The Girl on the Train**

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### **5.1 Pre-reading/Introduction**

### **5.2 Objectives**

### **5.3 Reading Skills**

#### **5.3.1 Passage for Reading**

#### **5.3.2 Glossary**

#### **5.3.3 Reading Comprehension**

### **5.4 Vocabulary**

#### **5.4.1 Use of Phrasal Verbs**

### **5.5 Language Use**

#### **5.5.1 Form and Function**

### **5.6 Writing**

#### **5.6.1 Writing a personal letter**

### **5.7 Answers to check your progress**

### **5.8 References/Bibliography**

### **5.9 Suggested Reading**

### 5.1 Pre-reading/Introduction

You would have learnt that we use appropriate vocabulary and the right grammar in order to communicate our message. You would also learnt some generalizations that sentences with a question mark at the end are interrogative sentences and that questions are used while asking for information or confirmation.

Did you know that questions do many more functions in our daily communication?

Try this little quiz for yourself.

I Read the questions given. Select from the box the function it is performing and write it in the space given.

One is done for you.

- |  |                     |
|--|---------------------|
| 1. Where are you going?  | Seeking information |
| 2. Are you travelling alone?                                   | .....               |
| 3. How about some tea?   | .....               |
| 4. Why don't we ask the principal?                             | .....               |
| 5. Would you mind shifting your bag a little to the right?     | .....               |
| 6. Wasn't that Roorkee we just passed?                         | .....               |
| 7. Which seat would you like to sit on?                        | .....               |
| 8. Oh, my God! What else could I expect?                       | .....               |
| 9. Don't you think you were downright rude when you said that? | .....               |
| 10. Won't you help me carry my bags?                           | .....               |

Seeking confirmation	Seeking information	Making an accusation
Asking for preference	Making a suggestion	Making a request
Asking a rhetorical question ( which is not meant to be answered)		

### 5.2 Objectives

To develop in the learner ability to:

- read a story and give its main events
- say the locale and background of the story
- identify the genre of the piece of writing from the language
- locate new lexical items in the text using cues provided
- make inferences from the text about situation and persons/protagonists
- respond to the text and provide personal opinion
- relate the ideas given in the text with real life
- use phrasal verbs in speech and writing
- identify the form and function of utterances or pieces of text

- write a personal letter

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### 5.3 Reading Skills

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#### 5.3.1 Passage for Reading

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##### *The Girl on the Train*

© Ruskin Bond, 'Pot Pourri', Rupa & Co

I had the train compartment to myself up to Rohana, then a girl got in. The couple who saw her off were probably her parents; they seemed very anxious about her comfort, and the woman gave the girl detailed instructions as to where to keep her things, when not to lean out of windows, and how to avoid speaking to strangers.

They called their goodbyes and the train pulled out of the station. As I was going blind at the time, my eyes sensitive only to light and darkness, I was unable to tell what the girl looked like; but I knew she wore slippers from the way they slapped against her heels.

It would take me some time to discover something about her looks, and perhaps I never would. But I liked the sound of her voice, and even the sound of her slippers.

'Are you going all the way to Dehra?' I asked.

I must have been sitting in a dark corner, because my voice startled her. She gave a little exclamation and said, 'I didn't know anyone else was here.'

Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas people who cannot see (or see very little) have to take in only the essentials, whatever registers most tellingly on their remaining senses.

'I didn't see you either,' I said. 'But I heard you come in.'

I wondered if I would be able to prevent her from discovering that I was blind. Provided I keep to my seat, I thought, it shouldn't be too difficult.

The girl said, 'I'm getting off at Saharanpur. My aunt is meeting me there.'

'Then I had better not get too familiar,' I replied. 'Aunts are usually formidable creatures.'

'Where are you going?' she asked.

'To Dehra, and then to Mussoorie.'

'Oh, how lucky you are. I wish I were going to Mussoorie. I love the hills. Especially in October.'

'Yes, this is the best time,' I said, calling on my memories. 'The hills are covered with wild dahlias, the sun is delicious, and at night you can sit in front of a log fire and drink a little brandy. Most of the tourists have gone, and the roads are quiet and almost deserted. Yes, October is the best time.'

She was silent. I wondered if my words had touched her, or whether she thought me a romantic fool. Then I made a mistake.

'What is it like outside?' I asked.

She seemed to find nothing strange in the question. Had she noticed already that I could not see? But her next question removed my doubts.

'Why don't you look out of the window?' she asked.

I moved easily along the berth and felt for the window ledge. The window was

open, and I faced it, making a pretence of studying the landscape. I heard the panting of the engine, the rumble of the wheels, and, in my mind's eye, I could see telegraph posts flashing by.

'Have you noticed,' I ventured, 'that the trees seem to be moving while we seem to be standing still?'

'That always happens,' she said. 'Do you see any animals?'

'No,' I answered quite confidently. I knew that there were hardly any animals left in the forests near Dehra.

I turned from the window and faced the girl, and for a while we sat in silence.

'You have an interesting face,' I remarked. I was becoming quite daring, but it was a safe remark. Few girls can resist flattery. She laughed pleasantly – a clear, ringing laugh.

'It's nice to be told I have an interesting face. I'm tired of people telling me I have a pretty face.'

Oh, so you do have a pretty face, thought I: and aloud I said: 'Well, an interesting face can also be pretty.'

'You are a very gallant young man,' she said, 'but why are you so serious?'

I thought, then, I would try to laugh for her, but the thought of laughter only made me feel troubled and lonely.

'We'll soon be at your station,' I said.

'Thank goodness! it's a short journey. I can't bear to sit in a train for more than two-or-three hours.'

Yet I was prepared to sit there for almost any length of time, just to listen to her talking. Her voice had the sparkle of a mountain stream. As soon as she left the train, she would forget our brief encounter; but it would stay with me for the rest of the journey, and for some time after.

The engine's whistle shrieked, the carriage wheels changed their sound and rhythm, the girl got up and began to collect her things. I wondered if she wore her hair in bun, or if it was plaited; perhaps it was hanging loose over her shoulders, or was it cut very short?

The train drew slowly into the station. Outside, there was the shouting of porters and vendors and a high-pitched female voice near the carriage door; that voice must have belonged to the girl's aunt.

'Goodbye,' the girl said.

She was standing very close to me, so close that the perfume from her hair was tantalizing. I wanted to raise my hand and touch her hair, but she moved away. Only the scent of perfume still lingered where she had stood.

There was some confusion in the doorway. A man, getting into the compartment, stammered an apology. Then the door banged, and the world was shut out again. I returned to my berth. The guard blew his whistle and we moved off. Once again, I had a game to play and a new fellow-traveller.

The train gathered speed, the wheels took up their song, the carriage groaned and shook. I found the window and sat in front of it, staring into the daylight that was darkness for me.

So many things were happening outside the window: it could be a fascinating game, guessing what went on out there.

The man who had entered the compartment broke into my reverie.



'You must be disappointed,' he said. 'I'm not nearly as attractive a travelling companion as the one who just left.'

'She was an interesting girl,' I said. 'Can you tell me – did she keep her hair long or short?'

'I don't remember,' he said, sounding puzzled. 'It was her eyes I noticed, not her hair. She had beautiful eyes – but they were of no use to her. She was completely blind. Didn't you notice?'

### 5.3.2 Glossary

- |                         |   |
|-------------------------|---|
| 1. anxious              | : feeling worried or nervous  |
| 2. sensitive            | : aware of and able to understand other people and their feelings   |
| 3. startled             | : surprised somebody in a way that slightly shocked or frightened them  |
| 4. exclamation          | : a short sound, word or phrase, spoken suddenly to express an emotion  |
| 5. register (something) | : something that is noticed and remembered  |
| 6. tellingly            | : in a manner that has a strong or important effect   |
| 7. formidable           | : something or someone that arouses fear and respect  |
| 8. deserted             | : a place with no people in it  |
| 9. romantic fool        | : a person who is emotional and has a lot of imagination, and who has ideas and hopes that may not be realistic |
| 10. making a pretence   | : the act of behaving in a particular way, in order to make other people believe something that is not true     |
| 11. flattery            | : praise that is not sincere  |
| 12. gallant             | : (of a man) paying polite attention to women   |
| 13. encounter           | : to meet someone or discover/experience something that is new  |
| 14. tantalizing         | : making someone want something that they cannot have or do   |
| 15. break into reverie  | : disturb someone who is dreaming or in a state of thinking about pleasant things                               |

### 5.3.3 Reading Comprehension

#### I Understanding the basics of the text

Complete the following sentences.

- The reading text is a ..... because it has .....and events.
- The story has been set in.....
- The story has a .....who narrates..... experiences during his .....
- The writer of the story seems to know/not know India well.

#### II Understanding the story

- The statements below aim to provide information about the plot of the story.

Select the correct word/s from the alternatives given so as to make the statement true to the story.

1. The narrator was travelling with his family/friends/ alone.
  2. He was completely/partially/slightly blind.
  3. He wanted to conceal/disclose his blindness.
  4. His companion was a young lady who was travelling with her aunt/with her mother/ alone.
  5. She was curious to know about the narrator and his life/about the sights that one could see from the window.
  6. The girl preferred/did not much like to go on long train journeys.
  7. She was a loud and talkative/cheerful and chatty/shy and quiet girl.
  8. The interesting fact about the incident in the story is that both/neither of the characters knew that the other was blind.
  9. The narrator discovered that the girl was blind the moment she entered the compartment/after they began to talk/only after she had got off the train.
- B. Choose the correct answers/alternatives and complete the sentences.
1. The fact that the girl was travelling alone shows that .....  
a) she was not confident about travelling alone.  
b) she wanted to enjoy her first train journey.  
c) she was an alert and confident girl.  
d) she was a highly independent girl.
  2. The narrator gathered information about her from.....  
a) the sound of her voice and her slippers.  
b) what she said or asked.  
c) the smells that surrounded her.  
d) All of the above.
  3. Well, it often happens that people with good eyesight fail to see what is right in front of them. They have too much to take in, I suppose. Whereas, people who cannot see (or see very little) have to take in only the essentials, whatever registers most tellingly on their remaining senses.  
This remark of the narrator shows that .....  
a) he assumed that the girl was blind.  
b) he assumed that the girl was careless.  
c) he assumed that the girl could see.
  4. The narrator means that people who have lost their vision, .....  
to learn about things around them.  
a) always depend upon the information given by others  
b) use their senses of hearing, smell and touch  
c) always make enquiries from the people around

- d)None of the above.
5. The narrator wanted to prevent the girl from noticing that he was blind because.....
- a)he knew that she too was blind.
- b)he felt embarrassed about his shortcoming.
- c)he wanted to see how well he could play-act.
- d)he wanted to see how observant she was.
6. “ ‘Yes, this is the best time,’ I said, calling on my memories.” From these words of the narrator we can conclude that .....
- a)there had been a time when he was able to see.
- b)he had no vision from the time of birth.
- c)he had a sharp memory.
- d)he had a creative mind.
7. ‘You have an interesting face.’ This was a safe remark because.....
- a)he couldn’t see her face and didn’t know what to say.
- b)an interesting face is necessarily a pretty face.
- c)he was sure that she was not pretty at all
- d)he knew that she didn’t want him to call her pretty.
8. From the above incident we can conclude that the narrator.....
- a)thought that women are difficult to please.
- b)felt that he must make the blind girl happy.
- c)believed that women are easy to please.
- d)believed that women do not like blind men.

**III The narrator was unable to come to terms with his loss of vision. On the other hand the girl was comfortable in her situation and had a positive outlook towards life. Discuss with examples from the story.**

.....

.....

.....

.....

**IV Understanding words in context**

Find the following words from the passage.

1. A word in Paragraph 8 which means the same as ‘stop somebody from doing something’.
2. A word in Paragraph 14 which could be used to describe something that is ‘extremely pleasant and enjoyable’.
3. Words in Paragraph 19 which have been used to depict the sounds that the train was making.
4. A word in Paragraph 27 which means the opposite of ‘not willing to do a dangerous or unusual thing’.

5. Words used in Paragraph 32 which stand for 'persons whose job is to carry people's bags and other loads' and 'persons who sell things like food or newspapers outside on the street or on the platforms'
6. A word in Paragraph 37 which means the same as 'made a long deep sound'

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## 5.4 Vocabulary

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### 5.4.1 Phrasal Verbs

---

Look at the sentences from the story you have just read. Note the underlined words.

- The couple who saw her off were probably her parents.
- They called their goodbyes and the train pulled out of the station.
- They have too much to take in, I suppose.
- The girl said, 'I'm getting off at Saharanpur'.
- 'Yes, this is the best time,' I said, calling on my memories.

You would have noted that each is a verb followed by a preposition. Each of the Verb+ preposition combinations has a specific meaning.

- saw her off- see off- to go to a station, a bus terminus or an airport to say goodbye
- pulled out- pull out – (of a train) to leave a station
- to take in- take in- to take notice of something with your eyes
- getting off-get off- to leave a place , here the train
- calling on- call on-to formally invite or ask someone to do speak (here trying to use his memories in order to give the right answer)

Phrasal verbs are basic verbs which can combine with different prepositions (called particles) to make verbs with completely new meanings.

We use phrasal verbs more in speaking than writing.

Some phrasal verbs have more than one different meaning like the phrasal verb 'make out' can mean 'manage to see', 'understand' or 'write'.

- I Complete the paragraph using the correct phrasal verbs given below. Use them in the appropriate tense.

If you do not understand the meanings of certain phrasal verbs, you may consult a dictionary.

*write off    go over    make up    run out    come up*

The friends decided that they must be quick to.....their minds regarding the place they wished to visit. Time was .....as only a few train tickets were available. For the last time, they .....the details of different holiday destinations. Still they seemed to reach no decision till one of them .....with an idea. She said that they should write the names of the shortlisted places on slips of paper and draw lots. Before they did so they .....the places which were too far or too expensive to reach. That helped. They are going to Ranikhet.

II Select the correct particle for the underlined verbs in the sentences below.

1. The crowd went ..... shouting slogans in front of the municipal office in spite of being told not to do so. (on/about)
2. Many people put .....their woolens in March and get ready for summer. (off/away)
3. You mustn't put ..... making a decision about your child's school, anymore. (on/off)
4. The editor promised to run .....my article and give his suggestions. (through/over)
5. My aunt set ..... weaving units in remote villages to help the women earn a living. (on/up)
6. Many members are absent today. Let's call.....the meeting. (off/over)
7. Soon the news got .....that the new teacher was not joining the school. (in/round)
8. Having lost the match, the players came .....with a heavy heart. (out/away)

III Find the meanings of the Phrasal Verbs given below and write them in the space provided.

1. get away with: .....
2. bring (something) down: .....
3. take off: .....
4. take after: .....
5. run into: .....
6. set forth: .....
7. run into: .....
8. keep (something) off: .....

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## 5.5 Language Use

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### 5.5.1 Form and Function

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There are two basic 'facts' about language and language use.

One 'fact' is that language has a high degree of organization which we can notice and perceive. The shape of the words, the order in which they are arranged in a sentence and the sounds they represent. We hear the sounds and see the written words and their order.

The other 'fact' is that people use language to do things — to 'mean' things and to achieve things. Whenever we use language it is with a purpose to achieve things like, informing, asking, expressing our feelings etc.

So language has form, which comprises its outward appearance in the form of sounds which we hear and words, their forms and grammar which we see in any written text or perceive when we hear it.

Language has function which means its purpose, what it does; in short its uses. Forms and their functions are not fixed. You must have seen in the pre-reading activity that

all interrogative sentences do not ask for information or confirmation. They perform other functions too.

**Basic functions of language**

There are three basic functions of language: informative, expressive and directive. Let us look at them a little closely.

**a) Informative Language Function (essentially to communicate information)**

Under this function language affirms or denies a fact as true, or a statement of fact.

- The sun rises in the east.
- Mr. Huda is the Chairman of the committee.

It also informs whether a state of affairs occurred or not, and what might have been the cause of a particular state of affairs.

- India is a peninsula because it is surrounded by water on three of its sides.
- The whole function was a success due to the hard work of the members of the club.
- The match could not be completed as it began to rain.

Questions seeking information or confirmation come under this category.

**b) Expressive language function**

Under this function the speaker or the writer reports feelings, emotions or attitudes. This function is served best in literature and poetry but also in our day to day conversation.

- The beauty of the sunrise never ceases to please me
- 'My heart leaps up when I behold a rainbow in the sky:' (William Wordsworth)
- "It was the best of times, it was the worst of times; it was the age of wisdom; it was the age of foolishness..." (Charles Dickens)

Language under this function expresses and evokes certain feelings. It also expresses ideas.

- Don't you think this is a lovely poem?
- What a grand performance!
- Lovely red roses and dahlias in vivid colours bloomed in the garden.

**c) Directive language function**

Under this function is used to cause or prevent overt action. The types of sentences that would come under this are imperative sentences like commands and requests

- You are expected to report at 9.00 a.m. everyday.
- Please help me tidy the room up.

Or sentences which do not appear to be commands and requests but perform the function:

- You are sitting in the ladies' compartment (to a man). This one seems to be informative but its actual function is to say 'Do not /You must not sit in the ladies' compartment'.

Our most ordinary talk or day to day conversation may have a mixture of all these language functions.

**I** Read the conversation given below and state the language function of the underlined sentences from J.B. Priestley's play 'Mother's Day'.

There is a sharp hurried knocking.

Cyril: Might be for me. I'll see. (Cyril hurries out, re-enters.)

1. ***It's that silly old bag from next door—Mrs. Fitzgerald. You don't want her here, do you?*** **Informative**

2. Mrs Pearson (sharply): Certainly I do. Ask her in. And don't call her a silly old bag.

.....

She's a very nice woman, with a lot more sense than you'll ever have.

Cyril exits, re-enters. Mrs Fitzgerald hesitates in the doorway.

Mrs Fitzgerald (anxiously): I—just wondered—if everything's all right ...

3. Cyril Pearson (sulkily): No it isn't. ....

4. Mrs Pearson (sharply): Of course it is. You be quiet. ....

5. Cyril (indignantly and loudly): Why should I be quiet? ....

Mrs Fitzgerald: Cyril dear ...

Cyril stalks off into the kitchen.

6. Mrs Pearson (calmly): Nothing much. Just putting them in their places, that's all.

.....

Doing what you ought to have done long ago.

7. Mrs Fitzgerald: Is George home? (She sits beside Mrs Pearson on the sofa). ....

8. Mrs Pearson: Yes. I've been telling him what they think of him at the club. ....

9. Mrs Fitzgerald (nervously): Oh dear, I wish you hadn't Mrs Fitzgerald ... ..

10. Mrs Pearson: Nonsense! Doing them all a world of good. And they'll be eating out of your hand soon—you'll see. ....

You would have noticed that the sentence 'Why should I be quiet?' seems to seek the answer 'yes' or 'no' but in fact it is an expression of anger. The language function of the sentence is thus expressive.

**II** Look at this table. It helps us to understand that there is no fixed relationship between the structure (form) and function.

Usual Function / Sentence Type	Informative	Expressive	Directive
assertion / declarative	The room is cool.	I had a nice time.	I would like some coffee.
question / interrogative	But isn't this room 222A?	Isn't that great?	Don't you want to help me?
command / imperative /	Read pages 1-10 for the test.	Have a nice day.	Shut the windows.
exclamation / exclamatory	The universe is bounded!	I'm really glad!	It's late!

From the Internet,



**II** Read the sentences below and guess what the function of each would be. The context will help you to guess what the meaning of each sentence is.

1. Guest at a hotel room to the attendant: The room is cold.  
.....
2. Mother to son: Have I no right to scold you?  
.....
3. One person in the audience to another, while watching a dance: Isn't she graceful?  
.....
4. Property dealer to prospective buyer: This house will be comfortable in winter.  
.....
5. A person at a restaurant to a waiter: I would like a cup of coffee.  
.....
6. One person to another: Good luck for a successful interview.  
.....
7. One person in the selection board to another: Ms. Fatima looks like a suitable candidate as she is fluent in both English and French.  
.....
8. Person to friend: Check yesterday's newspaper for the advertisement.  
.....

### Other functions of language

Language performs other functions as well. Look at the sentence below:

- Honourable Chairperson, dear teachers, my worthy opponents, the motion before the house is 'Science has taught humans to destroy more that develop'.
- A: Do you realize that it was your foolishness that caused the company to lose so much money?  
B: I accept my responsibility.
- A: Hello. How's life?  
B: Fine. How about you?  
A: Not too bad.

You would notice that the first sentence is a formal opening sentence of a speech at a debate and all speakers would begin the same way. This is ceremonial language. We use these while delivering formal speeches. The function is ceremonial.

In the second set of sentences, speaker B says that he/she accepts that he or she has caused loss to the company and says so. The speaker performs the action his/her language reports. The function is performative.

In the third set of sentences, we find two persons exchanging pleasantries and this is polite talk. Such kind of stock expressions in the street, offices and other places perform the phatic function.

**III Complete the table given below.**

	Sentence Type	Usual function	Language Function
1. I don't enjoy tea in summer.	Assertive	Declarative	.....
2. Why don't you write them a letter?	Question	.....	Directive
3. Aren't these the books you ordered?	.....	Interrogative	.....
4. Don't you want to help me win the contest?	Question	Interrogative	.....
5. Leave the bags here.	Command	.....	Directive
6. We're happy that you could come!	Exclamation	Exclamatory	.....
7. Isn't Sachin Tendulkar the best?	.....	Interrogative	.....
8. It is not true that winters are harsh here.	.....	.....	Informative

**5.6 Writing****5.6.1 Writing a personal letter**

One of the forms of written communication is letter writing and often the language in a single letter, like all communication in day today life, may serve varied functions. We may use the:

- Phatic: use "Hello, how's life?"
- Informative: give information about life or events
- Expressive: express our feelings towards some of the events we are mentioning or some information earlier give by the receiver
- Directive: when we make requests or suggestions

The most desirable thing about letter personal letters is to bear in the mind the following three things:

Who we are writing to? What is our relationship with the person (friend, sister or brother/parent, uncle or aunt)

What is the purpose of writing? (anything specific- to tell, ask for, seek advice etc.)

What are things that the receiver already knows about the thing, event, person or place being mentioned etc.?(Here mere reference would be enough)

What are the things the receiver does not know about the thing, event, person or place being mentioned? (Then we need to introduce them before we go on to give the information or our feelings about the same.)

**Other things to bear in mind**

- A personal letter is informal
- We can use contractions as in speech

- We begin with greetings and enquiries about the person's or his/her family's welfare
- We come to the main point (the purpose we are writing)
- We conclude by asking the person to respond/ or execute the action requested by you
- We sign off with a positive or affectionate statement depending upon our audience
- We may use 'Yours sincerely' or 'Yours affectionately' depending upon who you are writing to.

### 5.6.2 Writing the letter

Imagine you are travelling to the city where an old school friend of yours lives. You have some work in the city which would require you to stay there for three to four days.

Address : Dear...../My dear....

Paragraph 1 : Begin with greetings and some general enquires about his/her welfare and some general news about yourself.

Paragraph 2 : Give the specific news of your visiting his/her city for work. Enquire whether your friend would be in station those days. Also enquire whether it would be possible for you to stay with him/her.

Paragraph 3 : Allow for the possibility for him/her to say 'no' to you. Say how eager you are to meet him/her whether you stay with him/her or not.

Closing lines : End with the remark that you are looking forward to seeing him/her again after so many years.

Sign off : Yours sincerely/Your friend

(Your address) ..... ..... ..... .....  Date .....  (Salutation) Dear...../My dear....  (Paragraph 1) .....  (Paragraph 2- main body of the letter) ..... ..... .....
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**5.7 Answers to check your progress**


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**5.1 Pre-reading/Introduction**


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I Read the questions given. Select from the box the function it is performing and write it in the space given. One is done for you.

<b>1. Where are you going?</b>	<b>Seeking information</b>
2. Are you travelling alone?	Seeking information/confirmation
3. How about some tea?	Making an offer (of tea) /making a suggestion
4. Why don't we ask the principal?	Making a suggestion
5. Would you mind shifting your bag a little to the right?	Making a request
6. Wasn't that Roorkee we just passed?	Seeking confirmation
7. Which seat would you like to sit on?	Asking about preference
8. Oh, my God! What else could I expect?	Expressing exasperation
9. Don't you think you were downright rude when you said that?	Expressing an objection/making an accusation
10. Won't you help me carry my bags?	Making a request

**5.3 Reading Skills**
**5.3.3 Reading Comprehension**


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**I Understanding the basics of the text**

Complete the following sentences.

1. The reading text is a story because it has characters and events.
2. The story has been set in the evst while UP hills (now Uttarakhand) India.
3. The story has a narrator who narrates his experiences during his travel to Mussorie by train.
4. The writer of the story seems to know India well.

**II Understanding the story**

- I. The statements below aim to provide information about the plot of the story.

Select the correct word/s from the alternatives given so as to make the statement true to the story.

1. The narrator was travelling with alone.
  2. He was completely blind.
  3. He wanted to conceal his blindness.
  4. His companion was a young lady who was travelling alone.
  5. She was curious to know about the sights that one could see from the window.
  6. The girl did not much like to go on long train journeys.
-

7. She was a cheerful and chatty girl.
8. The interesting fact about the incident in the story is that neither of the characters knew that the other was blind.
9. The narrator discovered that the girl was blind only after she had got off the train.

**II. Choose the correct answers/alternatives and complete the sentences.**

1. The fact that the girl was travelling alone shows that she was an alert and confident girl. ( c )
2. The narrator gathered information about her from the sound of her voice and her slippers, what she said or asked and the smells that surrounded her. (All of the above. (d)
3. 'Well, .....on their remaining senses.' This remark of the narrator shows that he assumed that the girl could see. (c)
4. The narrator means that people who have lost their vision, use their senses of hearing, smell and touch (b) to learn about things around them.
5. The narrator wanted to prevent the girl from noticing that he was blind because he felt embarrassed about his shortcoming (b).
6. " 'Yes, this is the best time,' I said, calling on my memories." From these words of the narrator we can conclude that there had been a time when he was able to see. (a)
7. 'You have an interesting face.' This was a safe remark because he couldn't see her face and didn't know what to say. (a)
8. From the above incident we can conclude that the narrator believed that women are easy to please. (c)

**III The narrator was unable to come to terms with his loss of vision. On the other hand the girl was comfortable in her situation and had a positive outlook towards life. Discuss with examples from the story.**

The narrator pretended to look out of the window and told her that he could see trees. This he did from memory as there had been a time when he could see. When she asked him if any animals could be seen in the landscape outside he said from knowledge that animals were hard to come by in the hills. He did not disclose the fact that he was blind. Perhaps he was embarrassed about his shortcoming.

On the other hand the girl plainly asked him what he could see from the window. She did not say that she could not see but she did ask him to look out and tell her. She moved about comfortably and chatted cheerfully which indicates her sense of confidence and the fact that she had overcome her problem well.

**IV Understanding words in context**

Find the following words from the passage.

1. A word in Paragraph 8 which means the same as 'stop somebody from doing something- prevent
2. A word in Paragraph 14 which could be used to describe something that is 'extremely pleasant and enjoyable'- delicious
3. Words in Paragraph 19 which have been used to depict the sounds that the train was making- panting, rumble
4. A word in Paragraph 27 which means the opposite of 'not willing to do a dangerous or unusual thing' daring

5. Words used in Paragraph 32 which stand for 'persons whose job is to carry people's bags and other loads' and 'persons who sell things like food or newspapers outside on the street or on the platforms' porters and vendors
6. A word in Paragraph 37 which means the same as 'made a long deep sound' – groan

## 5.4 Vocabulary

### 5.4.1 Phrasal Verbs

**I Complete the paragraph using the correct phrasal verbs given below. Use them in the appropriate tense.**

The friends decided that they must be quick to make up their minds regarding the place they wished to visit. Time was running out as only a few train tickets were available. For the last time, they went over the details of different holiday destinations. Still they seemed to reach no decision till one of them came up with an idea. She said that they should write the names of the shortlisted places on slips of paper and draw lots. Before they did so they wrote off the places which were too far or too expensive to reach. That helped. They are going to Ranikhet.

**II Select the correct particle for the underlined verbs in the sentences below.**

1. The crowd went on shouting slogans in front of the municipal office in spite of being told not to do so.
2. Many people put away their woolens in March and get ready for summer.
3. You mustn't put off making a decision about your child's school, anymore.
4. The editor promised to run through my article and give his suggestions.
5. My aunt set up weaving units in remote villages to help the women earn a living.
6. Many members are absent today. Let's call off the meeting.
7. Soon the news got round that the new teacher was not joining the school.
8. Having lost the match the players came away with a heavy heart.

**III Find the meanings of the Phrasal Verbs given below and write them in the space provided.**

1. get away with:
  1. to steal something and escape,
  2. to get a relatively light punishment
  3. to do something wrong and not being punished
2. bring (something) down:
  1. to make somebody lose power
  2. to reduce something (temperature)
  3. to land an aircraft
  4. to make an aircraft fall out of the sky
3. take off:
  1. (of an aircraft) to leave the ground
  2. (of an idea, a product) to become successful or popular very quickly
4. take after: to look or behave like an older member of your family

5. run into:
  1. to meet somebody by chance
  2. to enter an area of bad weather
  3. to experience difficulties
6. set forth: to start a journey
7. run around (with someone): to spend a lot of time with someone
8. keep off (something) :
  1. to avoid eating, drinking or smoking something,
  2. to avoid mentioning a particular subject
  3. to prevent someone from coming near or touching something

## 5.5 Language Use

### 5.5.1 Form and Function

**I Read the conversation given below and state the language function of the underlined sentences from J.B. Priestley's play 'Mother's Day'.**

- |   |             |
|---|-------------|
| 1. It's that silly old bag from next door—Mrs. Fitzgerald.        | Informative |
| 2. Ask her in. And don't call her a silly old bag.                | Directive   |
| 3. No, it isn't.  | Informative |
| 4. You be quiet.  | Directive   |
| 5. Why should I be quiet?   | Expressive  |
| 6. Just putting them in their places, that's all.                 | Informative |
| 7. Is George home?  | Informative |
| 8. Yes, I've been telling him what they think of him at the club. | Informative |
| 9. Oh dear! I wish you hadn't Mrs Fitzgerald                      | Expressive  |
| 10. Nonsense!   | Expressive  |

**II Read the sentences below and guess what the function of each would be. The context will help you to guess what the meaning of each sentence is.**

- |  |             |
|--|-------------|
| 1. Guest at a hotel room to the attendant: The room is cold.   | Directive   |
| 2. Mother to son: Have I no right to scold you?  | Expressive  |
| 3. One person in the audience to another, while watching a dance: Isn't she graceful?  | Expressive  |
| 4. Property dealer to prospective buyer: This house will be comfortable in winter.   | Informative |
| 5. A person at a restaurant to a waiter: I would like a cup of coffee.   | Directive   |
| 6. One person to another: Good luck for a successful interview.  | Expressive  |
| 7. One person in the selection board to another: Ms. Fatima looks like a suitable candidate as she is fluent in both English and French. | Informative |
| 8. Person to friend: Check yesterday's newspaper for the advertisement.  | Directive   |



**III Complete the table given below.**

	Sentence Type	Usual function	Language Function
1. I don't enjoy tea in summer.	Assertive	Declarative	Informative
2. Why don't you write them a letter?	Question	Interrogative	Directive
3. Aren't these the books you ordered?	Question	Interrogative	Informative
4. Don't you want to help me win the contest?	Question	Interrogative	Directive
5. Leave the bags here.	Command	Imperative	Directive
6. We're happy that you could come!	Exclamation	Exclamatory	Expressive
7. Isn't Sachin Tendulkar the best?	Question	Interrogative	Expressive
8. It is not true that winters are harsh here.	Statement	Assertive	Informative

**5.6 Writing****5.6.1 Writing a personal letter**

Check your letter for the following:

- Whether the address, date and salutation are in place  
You may or may not put commas at the end of each line of the address  
The date can be written as 3 March 2011/3 March'11/3.3.11  
Ensure that the words in each line of the address begins with a capital letter  
See that the 'My/Dear' in the salutation begins with a capital letter.
- See whether you have used the correct tenses i.e the present in enquiries about welfare or information about self, present tense for future time 'I would be visiting.....'
- If you are telling your friend something from the past then you would have used the past tense.
- Your paragraphs would not be too long. The sentences also would be short and readable
- Remember when you write 'Looking forward to seeing you' you put a comma at the end. Put a full stop at the end if you write 'I hope to see you.'
- In Yours Sincerely the 'Y' and 'S' are in capitals.

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**5.9 Suggested Reading**

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1. Pot Pourri by Ruskin Bond

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## **Unit 6: The Hard Mountains of Ladakh**

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### **6.1 Pre-reading/Introduction**

### **6.2 Objectives**

### **6.3 Reading Skills**

#### **6.3.1 Passage for Reading**

#### **6.3.2 Glossary**

#### **6.3.3 Reading Comprehension**

### **6.4 Vocabulary**

#### **6.4.1 Compound nouns**

#### **6.4.2 Countable Adjectives**

### **6.5 Grammar and usage**

#### **6.5.1 Appropriateness**

### **6.6 Writing**

#### **6.6.1 Writing a description of a place**

### **6.7 Answers to check your progress**

### **6.8 References/Bibliography**

### **6.9 Suggested Reading**

### 6.1 Pre-reading/Introduction

We travel to places for work, to meet our family and friends, to attend meetings and conferences, to attend social functions or simply for pleasure. We may travel by road, by rail, by air or by sea. Each mode of transport has its own associated vocabulary.

Complete the table below by selecting appropriate words from the box given below. One has been done for you.

Vehicles	:	car, boat, aeroplane, bus, jeep, ship, mono-rail, truck, motor boat, helicopter, launch, ferry, train,
Places where they stop	:	port, bus-station, terminus, air port, station, helipad, stop, quay
Other places...	:	air strip, platform, gangway, runway, railway crossing, depot, shed, signal, toll-booth, tunnel, hangar, petrol station, docks, ticket counter, security check booth, ticketing office, travel
People working with it	:	conductor, pilot, captain, driver, co-pilot, cleaner, stewards travelling ticket collector, air traffic controller, guard, linesman, station master boatman, skipper, porter, engine driver, flight attendant

	Vehicles used	Places where they stop or take in passengers	Other places associated with it	People working with it
road	..... ..... .....	..... ..... .....	..... ..... .....	..... ..... .....
rail	..... ..... .....	..... ..... .....	..... ..... .....	..... ..... .....
air	..... ..... .....	..... ..... .....	..... ..... .....	..... ..... .....
sea	..... ..... .....	..... ..... .....	..... ..... .....	..... ..... .....

### 6.2 Objectives

To develop in the learner ability to:

- read a travelogue and give the main ideas given in the text
- say the purpose of writing the travelogue
- identify the genre of the piece of writing from the language

- locate new lexical items in the text using cues provided
- make inferences from the text about situation, places and persons
- respond to the text and provide personal opinion
- relate the ideas given in the text with real life
- use vocabulary related to travel
- use compound nouns and adjectives appropriately
- use appropriate expressions in speech and writing
- write a description of a place

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### 6.3 Reading Skills

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#### 6.3.1 Passage for Reading

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##### ***The Hard Mountains of Ladakh***

*Excerpts from Martin Kämpchen's, The Hard Mountains of Ladakh, Travel, The Statesman, FESTIVAL, 2004*

If I could follow my intentions, I'd live either in the mountains or near the ocean. And here I am spending the last two decades in the plainest of all plain country-sides, at Santiniketan in West Bengal. The itch to spend at least a few weeks in the mountains recurs every year. This year, from the middle of August, I visited Ladakh in the extreme north of India. I joined a German family, Paul and Christine Vogels with their two grown-up daughters, and their friend. They had planned and organized our venture.

We met at the New Delhi domestic airport at an impossibly early hour-4.30 am. The flight to Leh, the capital of Ladakh's, took just an hour across dense clouds pierced only by a few snow-clad peaks.

Our landing was dramatic. As Leh is surrounded by mountains, the aircraft must manoeuvre its approach in between two slopes, then descend rapidly and land with rather high speed. Within one hour we were catapulted from the sultry, saturated air of Delhi to an altitude of 3,500 metres with its rarified, dry climate. Sure enough, after a few hours my head began to ache and reel. We spent three days in Leh trying to adjust by drinking three to four litres of water every day, walking slowly and getting as much sleep as possible.

I liked Leh spontaneously. With 15,000 inhabitants, it is a small town, really, with quaint old lanes and small hotels hidden among the trees and bushes, souvenir shops, outdoor restaurants and cyber cafes, dotting the landscape all around. Leh has a leisurely pace. Tourism is evident everywhere with Europeans, Americans and Israelis ambling along the roads or relaxing in restaurants. They represent low-budget tourism, are youthful and appear fairly considerate of the feelings and the culture of the native population.

Ladakh is that one part of the Indian subcontinent in which Buddhist culture still seems homogeneously intact. The large majority of the population is Tibetan Buddhist. It has old monasteries perched so perilously on mountain-tops, they seem almost almost glued on to the steep rocks. The Middle Rhine in Germany, which is the area in which I grew up, has castles on both sides of the river. It is renowned for these medieval castles which are well-restored and function as restaurants and museums. When visiting the Buddhist monasteries in Ladakh, I was reminded of the Rhine valley. These castles stand for the medieval determination to rule over the land and the people around. How is it that monasteries, too, were erected on the highest points? Could they not more comfortably have been built in the spacious valleys? I then realized that in the former theocratic society of Ladakh the monks were rulers and, as rulers, had to survey and control. Their monasteries

were veritably watchtowers. And they had to defend themselves against invaders and marauders, as their monasteries had large amount of wealth.

At Leh we first visited the temple of the King's Palace, which majestically overlooks the town. Not yet adjusted to the altitude, I panted up with numerous breaks and thought in despair: if I cannot climb this silly little hill, how will I survive the hard trek in front of me? Then we loaded our luggage on two cars and travelled to Hemis and Alchi in the west. We took the road along the Indus river, which dominates the landscape. Here the river was not yet broad and mighty; it becomes like that, I hear only after entering Pakistan. But all along the Indus we saw patches of green: wheat fields, tree plantations, vegetables, meadows, whereas the rest of the valley was stone- grey, rocky and harsh. While travelling these two weeks around Ladakh, these barren rocks would stay with us.

Indeed, the mountains of Ladakh are not "beautiful". Yet, while walking in the mountains, spending the evenings watching the descending light across the slopes, sleeping on their rugged ground in a tent and then stepping out in this vast canvas of divine creation straight from my sleeping bag, I became absorbed by the landscape's ancient simplicity.

While still rejoicing each, I discovered a new patch of green, which indicated human habitation and the presence of water as if saw the "promised land", I felt more and more overwhelmed by the jagged lines and wild curves of the bare rocks, by the stratification of the stone with its differing hues which appeared to be like movements frozen in time.

Since my adolescence, I have been fond of visiting monasteries. Until today I am keenly interested in how monks live and why they live the way they do. So, while we visited about 10 Tibetan monasteries, I did enter their shrines to see the figures of the Buddha and his various incarnations. The venerable old lamas looked as furrowed and rugged as the mountains around them. They moved and acted towards us with stately, serene dignity which seemed to ebb from these mountain slopes. Rarely have I seen men who are so fully at one with their natural environment.

There were young lamas as well, some of them mere children clad in the wine-red robes of a lama. Partly forced by poverty, their families gave them away to the monastery, where they could be educated and have a secure life. At a later stage, they are permitted to return to their families and marry, if they want. These boys were inattentive and impulsive. They gossiped and often ran helter-skelter, marring the atmosphere of prayer. I loved the temple rooms best when I had them entirely to myself, and I could fill myself with their dusky presence. The various figures and symbols assumed mysterious contours. The flags and tankas, white shawls and carpets hanging from the ceiling illuminated by lights fed with fragrant butter-oil, created a general atmosphere which made me feel as if I were deep in the warm womb of the earth.

### 6.3.2 Glossary

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1.	intentions	:	plans
2.	manoeuvre	:	movement performed with care and skill
3.	sultry	:	very hot and uncomfortable
4.	saturated	:	as if soaked in chemicals (polluted)
5.	rarified	:	air containing less oxygen than usual
6.	spontaneously	:	naturally
7.	quaint	:	attractive in an old fashioned way
8.	perilously	:	dangerously
9.	well-restored	:	well brought back to former condition
10.	theocratic	:	a country that is governed by religious leaders

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11. rugged : not smooth, having rocks rather than plants or trees
12. absorbed : very interested in something that you don't pay attention to anything else
13. ancient : very old, belonging to the past
14. the Promised Land : the place or situation where expect to be happy and safe
15. jagged : with rough, pointed often sharp edges
16. stratification : the division of something in different layers or groups
17. venerable : people or things deserve respect when they are old, wise or important
18. furrowed : having deep lines on the skin of the face

### 6.3.3 Reading Comprehension

#### I Understanding the basics of the text

Complete the following sentences.

1. The passage is a part of a ..... (story/travelogue/autobiography)
2. The writer loves to travel to the .....
3. The current text describes the land and culture of .....
4. It was probably written to record experiences in Ladakh/ to inform others about the place/ because the writer was commissioned by the department of Ladakh (Select one)
5. The passage gives an insight into the life of the .....

#### II Understanding the text

A. Answer the questions:

1. Read the passage and complete the table about Ladakh given below.

**Ladakh**

		Basic information	Similar to/ Different from	Special feature
1.	Capital	..... Has ..... and souvenir..... .....can be seen everywhere	-----	Rugged .....  .....dominates the landscape
2.	Height from sea level	.....metres	-----	.....air and .....climate
3.	Mode of travel	By.....	-----	i. Dramatic ..... ii. Requires .....and care on the part of the pilot
4.	Monasteries	i. Situated on..... ii. Shrines house different	Similar to the .....	i. Acted as ..... for the ruling monks



		.....of Buddha iii. Have ....., ....., ....., and .....suspended from the ceiling		ii. Venerable ..... with .....faces, looking .....and dignified iii.....lamas running .....and .....
5.	Climate	Rarified and .....	Different from the .....and .....air of Delhi	Visitors need to drink .....and use less.....
6.	Lanes	Dotted with..... ..... .....	.....	Are .....fashioned
7.	Rocky landscape	i..... in colour ii. Have many ..... iii. Have sharp ..... and curves	Different from the green area along the .....	Harsh but has an ..... .....

- B. Read the statements given below. Say whether you agree or disagree. For statements which might have been possible but not mentioned in the text say perhaps but .....

Illustrate your answers using words, phrases or sentences from the passage.

- The aircraft had to fly carefully between the mountains and land rapidly.
- The foreign tourists were eager to show off their wealth and modernity in Leh.
- The Tibetan monasteries were built on mountain tops because it was more peaceful there.
- The banks of the river Indus were green with vegetation unlike the rocky landscape elsewhere.
- The greenery along the river shows how water helps to give life and retain life.
- The mountains of Ladakh are not really beautiful but have a grandeur of their own.
- The lamas seemed to be at peace with their environment.
- Children of poor families were sent to the monasteries because they could be educated and be cared for.

#### IV Understanding words in context

Locate the following:

- A word in Paragraph 1 which means the same as 'occurs again and again'.  
.....
- A word in Paragraph 3 which means the same as 'be thrown suddenly and violently through the air'.  
.....
- A word in Paragraph 4 which means 'attractive in an unusual or old-fashioned way'.

- .....
4. From Paragraph 5, a word that means the same as 'consisting of things or people that are all the same or all of the same type'.  
.....
  5. A word in Paragraph 6 that means 'height above sea level'.  
.....
  6. A word in Paragraph 7 that is used as a formal expression for 'a place where people live in'.  
.....
  7. A word from Paragraph 8 that you would use to complete this sentence: Lord Krishna was an .....of Vishnu.  
.....
  8. A word from Paragraph 9 that you would use for someone who acts suddenly without thinking.  
.....

#### 6.4 Vocabulary

Look at these sentences from the travelogue you just read.

- It has old monasteries perched so perilously on mountain-tops, they seem almost glued on to the steep rocks.
- The flags and tankas, white shawls and carpets hanging from the ceiling illuminated by lights fed with fragrant butter-oil...

The underlined words are nouns that are made up of two words which are joined by a hyphen. These are compound nouns. Compound nouns are made up of two or more words or parts of words and are written as one word. They are normally fixed expressions.

Compound nouns can be written:

- as two words like: baby sitter and human being or,
- they can be written with a hyphen between the words like mother-tongue or tea-bag.

They can be countable nouns like heart attack or uncountable nouns like birth control.

##### 6.4.1 Compound nouns

**I Make compound nouns by putting together words from A and B.**

A		B	
food	controller	packet	rules
traffic	pressure	level	type
blood	warmer	bottle	leaves
junk	lights	dealer	lock
meal	pot	coupon	hole

tea	ticket	tree	care
mother	cup	clot	stain
water	food		
child			

.....

.....

.....

.....

.....

**II Complete the sentences using appropriate uncountable compound nouns from those given below.**

*family planning   data-processing   cotton wool   waste matter   income tax*  
*spray paint   vacuum cleaning   spring cleaning*

1. The room just needs some ..... It will become as good as new.
2. They have employed a young man for .....and handling correspondence.
3. The nurse placed some sterile.....on the wound and lightly bandaged it.
4. We do not need any brushes. We shall use .....
5. The health worker is telling the villagers about the benefits of .....
6. All the .....goes down this pipe into a cess pool. There it is treated.
7. I need to file my .....returns.
8. Mother did some .....today. She threw away so much of unwanted things from the house.

**Note-** Remember some compound nouns are always used in the plural like: grass roots, luxury goods, human rights, public works.

**III Some compound nouns are made of a verb and a preposition like the word: takeover, walk-in (interviews), printouts**

Combine the words of lists A and B and then place them appropriately in the blanks.

A: turn, clean, work, break, draw, walk-

B: up, down, over, out, back

1. We couldn't reach the station on time as the car had a.....
2. The government has begun a .....operation. It is firing all corrupt officials.
3. The company grew at a great speed with a .....of over 10 million tons of cement.
4. Many staff members staged a .....during the monthly meeting as they were unhappy about the delay in appointments.
5. My brother goes to a gym everyday for a .....He wants to make his body more muscular.

6. The .....of the new system of evaluation is that evaluation might become subjective based on personal relationship.

#### 6.4.1 Compound adjectives

Now look at the following sentences from the travelogue.

- The flight to Leh, the capital of Ladakh, took just an hour across dense clouds pierced only by a few snow-clad peaks.
- They represent low-budget tourism, are youthful and appear fairly considerate of the feelings and the culture of the native population.
- It is renowned for these medieval castles which are well-restored and function as restaurants and museums.

You will notice that the word 'snow-clad' is describing the peaks, the word 'low-budget' is describing tourism and the word 'well-restored' is describing the castles in Germany.

Try to locate another compound adjective in the passage. ....

A compound adjective is an adjective which is made up of two parts and is usually written with a hyphen: long-lasting, jet-black, open-necked etc.

The second part of the compound adjective is frequently a present or past participle. It may have a noun too as the second word as in: shock-proof

Compound adjectives serve the functions of

- describing appearance: dark-skinned
- describing character: hot-headed

**I Match the compound adjectives in Box A with the nouns they usually go with.**

- |                     |           |
|---------------------|-----------|
| 1. broad-shouldered | a) diary  |
| 2. wide-mouthed     | b) dress  |
| 3. tight-fitting    | c) house  |
| 4. left-handed      | d) book   |
| 5. freshly-painted  | e) bottle |
| 6. well-thumbed     | f) coat   |
| 7. wide-lapelled    | g) person |
| 8. leather-bound    | h) man    |

**II Complete the sentences using appropriate compound adjectives from the list.**

*well-mannered      ill-tempered      easy-going      warm-hearted*  
*absent minded      soft-spoken*

1. Baljit is quite..... Even the thought of the final examinations does not worry him.
2. Mridula is a .....person. She never speaks harshly to anyone.
3. My uncle is an .....man. He picks up a fight wherever he goes.

4. Daniel was a .....man. He was friendly and sympathetic.
5. After his wife's death, he has become quite ..... He often does not remember where he has kept his things.
6. Everyone took to him easily as he was smart and .....

## 6.5 Appropriateness of Language

### 6. 5. 1 What is appropriate use of language?

We communicate with the help of words and use of grammar which helps us to order the words in a certain way. In addition, our communication takes many forms. We communicate our attitudes, biases, feelings or the real purpose of speaking through our tone, demeanour (stance) or our body language.

While speaking, or writing, if we use inappropriate words or use incorrect grammar, the meaning might change or create an impression which was not intended. The language which is delivered has an impact on the recipient and he or she may have a negative perception of us or what we represent. So an injudicious use of language not only offends the recipient but affects our credibility as well.

Thus, we need to ensure that:

- We speak grammatically correct language
- Take care of the level of formality of the situation
- Avoid slang in a semi-formal or formal situation
- Avoid using jargon (technical words known to only those who work in our area of work)
- Avoid biased language ( that discriminates, is insensitive to certain people, stereotypes groups or individuals)

Since we shall be looking at different parts of speech in our units we shall not dwell upon use of correct grammar in this unit.

### 6. 5. 2 Formal and Informal Language

Formality depends upon our relationship with the person we are communicating orally or in the written form. If we wish to show respect, be polite and 'not wish to be intimate' or 'maintain a distance', we use formal language in our communication.

Here are a few words in decreasing levels of formality:

<i>residence</i>	<i>house/flat</i>	<i>place</i>
<i>progeny/ offspring</i>	<i>children</i>	<i>kids</i>

Informal language on the other hand shows friendliness, a sense of equality or a sense of being close to someone – where we may be able to take liberty with language use.

In informal speech or writing (as in personal letters or messages ) we tend to shorten the words like goodbye becomes 'bye' and father becomes 'Pop or Dad'.

**I Read the sentences below and say whether they use formal or informal language. Underline the informal words.**

1. My Mom and Dad have left for a vacation in the hills. ....
2. I wish to talk to your parents about this.....

3. Put the ice-cream in the fridge or it will begin to melt. ....
4. Sir, this refrigerator has an added feature. ....
5. If a bicycle can be provided to Mr. Lochan, his efficiency will increase. ....
6. Me and my pal have left our bikes outside. I hope they are safe. ....
7. The students are still in the laboratory. They are completing an experiment.....
8. The kids are still in the lab with their experiment. ....
9. Why don't you phone the chap right away? ....
10. The agent telephoned about fifty prospective buyers. ....

**II Complete the following formal sentences using appropriate words from the box.**

<i>line/queue</i>	<i>closed/shut</i>	<i>make sure/ensure</i>	<i>dirty/deface</i>
<i>come to halt/stop</i>	<i>get down/alight</i>	<i>requested/asked</i>	
<i>things/goods</i>	<i>maintain/keep</i>	<i>in advance/beforehand</i>	

1. Visitors are requested not to .....the walls of the monument.
2. All are .....to .....silence in the library.
3. Fees for the course must be paid .....
4. The building is .....for repairs. Inconvenience is regretted.
5. Kindly .....that your overhead locker is closed
6. Kindly wait for the bus to .....before you.....
7. ....once sold will not be exchanged.
8. Kindly come in a .....

### 6.5.3 Avoiding Slang

Slang is a particular type of colloquial language that is used in very informal situations. Slang makes the language interesting but if used in the wrong situation can be highly offensive to the recipient.

Slang is mainly used in speech and may be used in popular press.

Slang also changes with time. To tell a person to relax one might have said 'Cool it!' a few years earlier but nowadays the expression is "Chill it!" or 'Take a chill pill.'

Here are a few common slang expressions:

Toilet /lavatory	:	loo, lav
Money	:	dough, loot
A stupid person	:	nerd, jerk
Wonderful	:	fab, groovy
Policeman	:	cop
Drink (alcoholic)	:	booze
Husband	:	hubby

Father	:	old man
Person	:	bloke

**I Rewrite these expressions using their formal equivalents.**

1. Sorry, man. I have no dough to pay for the tickets. My old man refuses to increase my pocket money. And that brother of mine is such a jerk he goes and spills the beans.
2. It was late in the night. After dinner I went to the loo while my hubby waited for me outside in the car. Soon a bloke came along and said that he was a cop and asked my hubby what he was doing outside at that time.
3. We had such a groovy party at his place last week. There was plenty of booze and music.

**6.5.4 Avoiding biased language**

We should avoid using any biased language including language with a racial, ethnic, group, or gender bias or language that is stereotypical.

There has been a gender bias in the English language against women as many terms exclude women. There are words like: tax man, layman (common person not having specialized knowledge in the field we are referring to), the man in the street, policeman, postman, spokesman, man power etc.

Often when generalizations are made, the masculine pronoun 'he' is used denying visibility to women.

Some professions were believed to be those then men could do better or which men would take up. If a woman took up that profession then changes were made in the word to indicate the feminine form as in words: 'lady doctor, woman judge, actress, headmistress.

Similarly there has been a tendency to label according to the place they belonged, the colour of their skin, their facial features or their religion e.g. blacks, Paki household, Chinky eyes etc.

In the same way there have been references to 'disability' which tends to label differently -abled persons as if their being different is their only point of recognition. These terms are insensitive and at times offensive.

**I Choose appropriate expressions to complete the sentences.**

1. The .....of this committee is Surabhi Shukla. (Chairman/Chairperson)
2. Nutan has been an .....of great sensitivity. She has done some very difficult roles convincingly. (actor/actress)
3. This is largely a .....neighbourhood. ( Chinky/South East Asian)
4. It is unfortunate that the disease left him.....(physically challenged/crippled)
5. ....should look after .....own luggage. The railways will not be responsible for any theft or damage. (Every passenger, his/Passengers/their)
6. All the patients here suffer from .....(psychological difficulty/mental illness)
7. My uncle .....for many years now. He has to take insulin injections. (has had diabetes/has been a diabetic)
8. The stationed was .....by three officers. (covered/manned)



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## 6.6 Writing

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### 6.6.1 Describing a place

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You have read an excerpt from a travelogue. The writer has tried to bring alive the sights (the river, the rocks, the monasteries, the green fields), the sounds (the chanting of prayer and laughter of the young lamas) and the spirit of Leh. He taken care to mention the unique feature of the place (monasteries on mountain sides, largely Tibetan people, rarified air, stratified rocks etc.). He has also given his thoughts and feelings about the place.

Let us see what goes into a good description of a place

When we describe a place we need to take care of the following:

- Clearly identify the place we are describing
- Write a sentence which gives the dominant impression of the place
- Use a variety of details: factual, sensory( sights, sounds, smells, colour, touch etc.) and figurative (like comparisons)
- Say what you think or feel about the place
- Move from less significant details to more significant details.
- End with a statement that sums up the description.

If you were to write a description of a place you would:

- Decide to whom and why you are describing
- Note down details, including your reactions to these details (surprise, wonder, happiness, fear etc.)
- State the dominant impression you wish to convey (why you like it/ would recommend it/remember it etc.)
- Arrange your details either in spatial order (space, chronological development or in the order of importance)

Also remember to use:

- The present tense
- Use descriptive phrases about how and in what manner rather than simply using adjectives
- Associate details with some experience at the place

Given below is a picture and some details of an old colonial bungalow in the hills of Lansdowne. Look at the picture of the bungalow and the place and make your notes about details. Given are some factual and chronological details you might like to add to make the description interesting.

You may use/ add creative ideas of your own.



- Nestles in the hills away from the main city in the heart of Pauri hills in Lansdowne, in the then state of Uttar Pradesh (now called Uttarakhand)
- Whispering winds amongst the pine
- Quiet charm and simplicity
- Built in the old style, with high ceilings, large rooms, a fireplace in every room, sloping roofs and tin pipes to carry off rain water.



- Established in 1912 as a tourist property
- Ordered by Mr. Fairydale, a British
- Built by a gentleman called Mr. Shah
- Called Bungalow no 29, Lansdowne
- 1919-1947, was occupied by Major Anderson, followed by two British Colonels
- Called Shah Bungalow till it became a Sales Tax Office after independence



- A holiday resort since 1997, for people who want to get away from the maddening cities both in summer and winter
- Offers a beautiful view of the hills
- Is covered with snow in winter
- Has basic amenities for a comfortable stay