

THE ENGLISH AND FOREIGN LANGUAGES UNIVERSITY
HYDERABAD 500 007



SCHOOL OF DISTANCE EDUCATION
M.A. English (Part –I)

Course I: ACADEMIC READING AND WRITING
ASSIGNMENTS (2017 – 2018)

(This set of assignments is printed on 20 pages.)

Assignment I
(Based on Block I)

*Read the Blocks carefully before you attempt the questions.
You may refer to the Blocks as you do the assignments to understand what is expected.*

- I
- A. Write down the main point in each of the following paragraphs.
 - B. Write down the topic sentence for each paragraph and explain the function of the other sentences in the paragraph.

Paragraph 1:

The glowing sunrays glisten on my cheeks. The wind gently blows, the wisps of air whooshing around my face. I lift one dainty foot, and gingerly place it on the cool earth. I move forward, my feet desperately but firmly grasping the ground. My heart leaps with boundless joy as I spread my arms, still moving forward, like a cautious lamb in the snow. I am walking!

Paragraph 2:

Metaphysical poets were seventeenth century British poets who were inclined to personal and intellectual complexity and concentration in their work. Their work is a blend of emotion and intellectual ingenuity, characterized by conceit or “wit”—that is, by the sometimes violent yoking together of apparently unconnected ideas and things so that the reader is startled out of her complacency and forced to think through the argument of the poem. Metaphysical poetry is less concerned with expressing feeling than with analyzing it. The boldness of the literary devices used—especially obliquity, irony, and paradox—is often reinforced by a dramatic directness of language and by rhythms derived from that of living speech.

Paragraph 3:

If, at the beginning of the 21st century, we notice little girls sitting in early primary classes in numbers comparable to those of little boys, we need to remain wide awake to the possibility that the educational experience of the two might radically differ on account of what they have already “learnt” at home about life and its differential meaning for the two sexes. Girls’ education needs to be looked at in a far wider and more complex perspective than what is generally applied with reference to social

policy goals specific to education, such as closing the “gender gap” or giving equal opportunity to the girl child. A wider perspective would demand from us the recognition that girls’ lives and education in contemporary India continue to be shaped by cultural forces deeply anchored in history.

II Given below are five topic sentences. Write a paragraph of about 75-100 words for each topic sentence, positioning it in the appropriate place.

1. Computers are very useful for learning English.
2. Sports and games are a very important part of growing up.
3. Some people do not like fast food.
4. I would like to tell you about my favourite way of relaxing.
5. There are many interesting things about my city.

III Read the passage below and divide it into paragraphs. Indicate the signposting devices and other features that helped you decide on the paragraphing.

Consumers generally assume that they have nothing to do with causing agricultural pollution. Many of them ask for food that has not been chemically treated. But chemically treated food is marketed mainly in response to the preferences of the consumer. The consumer demands large, shiny, unblemished produce of regular shape. To satisfy these desires, agricultural chemicals which were not used five or six years ago have come rapidly into use. How did we get into such a predicament? People say they do not care if cucumbers are straight or crooked, and that fruit does not necessarily have to be beautiful on the outside. But take a look inside the wholesale markets in Mumbai sometime if you want to see how the price responds to consumer preferences. When the fruit looks just a little better, you get a premium of five or ten paise a rupee. When the fruit is classed “Small,” “Medium,” or “Large,” the price per rupee may double or triple with each increase in size. The consumer’s willingness to pay high prices for food produced out of season has also contributed to the increased use of artificial growing methods and chemicals. Last year, mandarin oranges grown in hothouses for summer fetched prices ten to twenty times higher than seasonal oranges. So, if you invest several lakhs of rupees to install the equipment, buy the necessary fuel, and work the extra hours, you can realize a profit. Farming out of season is becoming more and more popular all the time. To have oranges one month earlier, the people in the cities seem happy enough to pay for the farmer’s extra investment in labour and equipment. But if you ask how important it is for human beings to have this fruit a month earlier, the truth is that it is not important at all, and money is not the only price paid for such indulgence.

Assignment II
(Based on Block II, Units 1 and 2)

You may need to refer to the Block as you write your answers, especially the Activities in the Units.

You will also need to use a dictionary and/or a thesaurus when answering some of the questions. Please ensure that you have a dictionary and a thesaurus by your side when writing your answers.

I Read the text given below and answer the questions that follow.

The villa was _____¹ and square, standing in its tiny garden with an air of pink-faced determination. Its shutters had been faded by the sun to a _____² creamy-green, cracked and bubbled in places. The garden, surrounded by tall fuchsia hedges, had the flower-beds worked in complicated _____³ patterns, marked with smooth white stones. The white cobbled paths, scarcely as wide as a rake's head, wound laboriously round beds hardly larger than a big straw hat, beds in the shape of stars, half-moons, triangles, and circles, all overgrown with a shaggy tangle of flowers run _____⁴. Roses dropped petals that seemed as big and smooth as saucers, flame-red, _____⁵, glossy, and un-wrinkled; marigolds like broods of shaggy suns stood watching their parent's progress through the sky. In the low growth the pansies _____⁶ their velvety, innocent faces through the leaves, and the violets _____⁷ sorrowfully under their heart-shaped leaves. The bougainvillea that sprawled _____⁸ over the tiny front balcony was hung, as though for a carnival, with its lantern-shaped magenta flowers. In the darkness of the fuchsia-hedge a thousand ballerina-like blooms _____⁹ expectantly. The warm air was thick with the scent of a hundred dying flowers, and full of the gentle, _____¹⁰ whisper and murmur of insects. As soon as we saw it, we wanted to live there—it was as though the villa had been standing there waiting for our arrival. We felt we had come home.

A. Some words/phrases, deleted from the original text, are given below. Copy each phrase and against each write the number of the appropriate blank where it has to be inserted. (One example has been worked out for you.)

Words / phrases to be inserted

drooped –
wild –
small – 1
quivered –
geometrical –

delicate –
moon-white –
soothing –
luxuriously –
pushed –

B. Briefly comment on how the choice of words for each blank add detail to the description and helps create the mood of the text. (Consult a dictionary and a thesaurus to see the shades of meaning the words convey.)

II Read the text below and answer the questions that follow. Do take help from both a dictionary and a thesaurus to answer this question.

He had a sharp, fox-like face with large, slanting eyes of such a dark brown that they appeared black. They had a weird, vacant look about them, and a sort of bloom such as one finds on a plum, a pearly covering almost like a cataract. He was short and slight, with a thinness about his wrists and neck that argued a lack of food. His dress was fantastic, and on his head was a shapeless hat with a very wide, floppy brim. It had once been bottle-green, but was now speckled and smearred with dust, wine-stains, and cigarette-burns. In the band were stuck a fluttering forest of feathers: cock-feathers, hoopoe-feathers, owl-feathers, the wing of a kingfisher, the claw of a hawk, and a large dirty white feather that may have come from a swan. His shirt was worn and frayed, grey with sweat, and round the neck dangled an enormous cravat of the most startling blue satin. His coat was dark and shapeless, with patches of different hues here and there; on the sleeve a bit of white cloth with a design of rosebuds; on the shoulder a triangular patch of wine-red and white spots. The pockets of this garment bulged, the contents almost spilling out: combs, balloons, little highly coloured pictures of the saints, olive-wood carvings of snakes, camels, dogs and horses, cheap mirrors, a riot of handkerchiefs, and long twisted rolls of bread decorated with seeds. His trousers, patched like his coat, drooped over a pair of scarlet charouhias, leather shoes with upturned toes decorated with a large black-and-white pompon. This extraordinary character carried on his back bamboo cages full of pigeons and young chickens, several mysterious sacks, and a large bunch of fresh green leeks. With one hand he held his pipe to his mouth, and in the other a number of lengths of cotton, to each of which was tied an almond-size rose-beetle, glittering golden green in the sun, all of them flying round his hat with desperate, deep buzzings, trying to escape from the thread tied firmly round their waists. Occasionally, tired of circling round and round without success, one of the beetles would settle for a moment on his hat, before launching itself off once more on its endless merry-go-round.



A. Some of the words in the text have been underlined. How will the meaning of the text be changed if each of these words/phrases is replaced with the words given alongside them in the table below?

Word in Text	Alternative
sharp	Clear
weird	creepy
slight	insignificant
fantastic	fanciful
floppy	limp
smearred	grimy
dirty	filthy
enormous	massive
bulged	projected
drooped	wilted
extraordinary	weird

mysterious	strange
glittering	splendid
desperate	hopeless
moment	jiffy

B. Given below are some phrases from the text. Discuss, in about 25 words, how each phrase adds to the overall quality of the text, and how it helps one understand/appreciate the writer’s style.

1. a fluttering forest of feathers
2. the most startling blue satin
3. the contents almost spilling out
4. flying round his hat with desperate, deep buzzings
5. before launching itself off once more on its endless merry-go-round

III A. Read the text below and present the content diagrammatically.

English Renaissance drama grew out of the established medieval tradition of the mystery and morality plays. These public spectacles focused on religious subjects and were generally enacted by either choristers and monks, or a town’s tradesmen. But by the end of the 15th century, a new type of play appeared: short and secular in theme, they were performed at noble households and at court, especially at holiday times. These short entertainments, called “Interludes,” started the move away from the didactic nature of the earlier plays and soon grew more elaborate, incorporating music and dance. The first history plays were written in the 1530s, the most notable of which was John Bale’s *King Johan*. These plays set the precedent of presenting history in the dramatic medium and laid the foundation for what would later be elevated by Marlowe and Shakespeare into the English History Play, or Chronicle Play, in the latter part of the century.

The interest in the classics and the plays of classical antiquity winds, sweeping in from Europe, led to Latin texts being adapted as plays. In 1533, a schoolmaster named Nicholas Udall wrote an English comedy titled *Ralph Roister Doister*. Around the same time at Cambridge, the comedy *Gammer Gurton’s Needle*, possibly by William Stevens of Christ’s College, paid closer attention to the structure of the Latin plays and was the first to adopt the five-act division.

Writers were also developing English tragedies for the first time, influenced by Greek and Latin writers. Among the first forays into English tragedy were Richard Edwards’ *Damon and Pythias* (1564) and John Pickering’s *New Interlude of Vice Containing the History of Horestes* (1567). The most influential writer of classical tragedies, however, was the Roman playwright Seneca, whose works were translated into English by Jasper Heywood in 1589. Seneca’s plays incorporated rhetorical speeches, blood and violence, and often ghosts; components which were to figure prominently in both Elizabethan and Jacobean drama.

The first prominent English tragedy in the Senecan mould was *Gorboduc* (1561), written by two lawyers, Thomas Sackville and Thomas Norton. The play is also important as the first English play in blank verse. Its use in a work of dramatic literature paved the way for “Marlowe’s mighty line” and the exquisite poetry of Shakespeare’s dramatic verse.

B. Read the short notes below on Elizabethan staging conventions and rewrite the content in paragraphs.

Elizabethan Staging Conventions

Music and act-intervals customary.

Conventions: poetry in drama, asides, soliloquies, boys playing the roles of women, battles (with only few participants), “eavesdropping” (characters overhear others, which audience knows but others characters do not).

All actors leaving stage indicated a change of scene. Relatively little scenery; suggestive (ex.: one or two trees for a whole forest). Elaborate costumes, minimal scenery and limited costume changes.

Dancing before and after the play, jigs at the end of performances.

Clowns: great headliners of Elizabethan stage. Performed jigs, played great comic characters.

1580-1642: 1000+ actors in England, mostly poor. Few dozen successful—shareholders in respective companies, and make a good living.

Repertory system: shows six days a week, and continual rehearsal to add new plays & to refresh old ones.

Player: learn a new role every week; 30-40 roles in head.

IV Read the short text on ‘The Agenda of Education’ given below. As you read it, underline the key points in the text. Then write a summary of the text. (Revise the characteristics of a summary before you start writing.)

Schoolchildren throwing stones at the crocodile or the hippo are a common sight at the Delhi zoo. These children are dressed in their school uniforms, so one can tell that they are on a formal excursion. This is confirmed by the presence of one or two teachers who stand with them. It is a rare teacher who tries to stop children from throwing stones at the animals. The teacher who shows some enthusiasm and draws their attention to specific details concerning an animal is also rare. The children walk around huddled together, oblivious of the enormous wonder of the presence in New Delhi of a wild ass or the North American puma. Both their lack of curiosity and their readiness to commit violence raise serious questions about the political role of education in our country.

The behaviour described here is, of course, not confined to the zoo. One can see it in any number of public institutions, especially those involved in the preservation and display of the nation’s heritage. Large groups of schoolchildren accompanied by one or more teachers visit Delhi’s unique railway museum just about every day. Invariably, the teachers show no interest in the museum; they only seem interested in maintaining order. They make the children march through the museum building with not a word said about the extraordinary objects and texts exhibited there. The child who stops to take a closer look at something is pushed on, and if s/he does not move, gets slapped on the head. The same story is repeated among the outdoor displays. None of the old engines—each with its special technical features neatly written on a notice nearby—attracts the teachers. Their interest is in keeping the children in order, and not in what they might be noticing or ignoring. All they seem to want urgently is the end of the excursion.

Most children in these groups, including the youngest, have been socialized to ignore the

details of whatever the place has to offer. From the way they walk, you can see that the idea of order has become of paramount concern for them too. Their eyes do not follow the designs of engines in a place like the railway museum or the subtle aspects of the habitat of different animals in the zoo. They momentarily stare at a thing, and then move on. Nothing seems to matter, to be new and exciting, to arouse curiosity or emotions. It is a rare child whose behaviour contradicts this. Many groups have no such exception; the entire crowd has been socialized to see things the teacher's way, which means never to be moved by any experience to the point of forgetting that order is all that matters.

If we probe the teachers' concern for order, we will come to the extraordinary finding that violence or vandalism does not contradict the order which the teachers are engaged in maintaining every moment. They do not mind if a child teases or hits an animal with a stone during the one or two minutes the group is permitted to stay at the animal's site. Nor do they mind if some children write their names over an engine's surface which the museum has spent a lot of effort to protect from corroding. During visits to historical monuments, schoolchildren (and others) can write their names and little messages on the ancient walls in full view of their teachers. All over India, walls of protected monuments are littered with such self-proclaiming graffiti. Teachers by and large seem to bother little about this kind of behaviour. Though it violates "order" in the wider, legal framework of society, it has nothing to do with the immediate orderliness that they are in charge of maintaining. That a precious piece of heritage is being destroyed by their children or that an animal is being harassed does not concern teachers who have no interest in the heritage or the animal in the first place. They see no relationship between their job and these things.

The order which the teachers are trying to maintain in our examples is an aspect of "civic" sense. But from their perspective, the "order" does not extend to the relationship between children and civic property of the kind we are concerned with. Why doesn't it? My answer is that the concept of knowledge that underlies our system of education stops teachers from perceiving "order" in its extended sense. How the concept of knowledge confines the teacher's perception of "order" within a narrow limit has to do with the history of ideas, mainly political ideas, that underpin our education system.

ASSIGNMENT III
(Based on Block II, Units 3 and 4)

Read the Block carefully before you attempt the questions.
Refer to the Blocks as you do the assignments to understand what is expected.

- I** **Read the following paragraphs. Analyze it to identify the writer's point of view. What is her perspective on this person? Is she critical, appreciative or neutral? Identify the words/phrases that indicate the writer's perspective. DO NOT REPRODUCE THE PASSAGE.**

Noor Inayat Khan was, without a doubt, one of the bravest women to ever live. She was a British secret agent during World War II, working as a radio operator in occupied Paris. In fact, working as the *only* radio operator in occupied Paris. The average life span for that job was six weeks, and she lasted almost five months.

Noor was born on New Year's Day 1914 in Moscow to an Indian father and an American mother. Her early years were spent largely in London where she learnt fluent French. When war broke out in Europe in 1939, Noor, along with her family, had to flee the country just before the government surrendered to Germany in November 1940. They escaped by boat to England.

In England, Noor joined the WAAF (Women's Auxiliary Air Force). By late 1942, she was recruited to join the Special Operations Executive as a radio operator. Although Noor was the least suitable person in the world to become a spy. For one thing, she was a deeply-rooted pacifist—her father was a Muslim Sufi who counted Mahatma Gandhi as a personal friend. Their family home doubled as a mystic school. She was so deeply invested in Sufism that she outright refused to lie, which, one would think, would disqualify her for the job entirely. On top of that, she didn't even like Britain! She said as much in her initial interview with the British military, due to her relentless honesty. She told the interviewers that after the war, she would devote herself to obtaining India's independence.

And she wasn't remotely physically suited to be a spy! Prior to the war, she spent her days writing poetry, music, and children's books. In test interrogations, she would freeze up in terror and start quietly muttering to herself. Her instructors remarked that she was clumsy and scatterbrained, and regularly left codebooks out in the open.

Barely a week into Noor's Paris assignment, however, virtually the entire Parisian spy operation was caught in a giant sweep. Noor escaped, but by the end of it, she was the only radio operator in the entirety of Paris. London offered to extradite her, but she flat-out refused until a replacement was made available. For nearly 5 months, she evaded the Gestapo, the German state secret police, changing her location, looks, and clothes on a nearly daily basis. On more than one occasion she tricked, evaded, or just plain outran the Nazis. All the while, she did the work of six people, relaying all of the spy traffic for the entire region back to London by herself. She lasted three times as long as the average radio operator. She was eventually caught, when a double agent betrayed her to the Nazis.

She escaped from prison but was recaptured a few hours later. She was reclassified as

extremely dangerous, shackled in chains, and kept in solitary confinement. Her interrogations changed from friendly questioning to relentless physical violence. And then, one day, she was taken to the Dachau concentration camp along with three other spies. Her companions were shot almost immediately after arrival, but Noor's execution was prolonged, giving her an extra day that was nothing but hour upon hour of brutal beatings. According to the other prisoners, her last word, shouted at the Nazis before being shot, was "*liberté*." She was thirty years old.

For her courage, Noor Inayat Khan was posthumously awarded the George Cross by Britain and the Croix De Guerre by France.

- II Read the following three reviews of Thomas Hardy's novel *Tess of the d'Urbervilles*. Summarize the three points of view in your own words so as to clearly bring out the perspective/standpoint from which they are assessing the text. Each summary should be in about 200-250 words. DO NOT REPRODUCE THE PASSAGES.**

Review 'A'

When the iconic British writer Thomas Hardy first published *Tess of the d'Urbervilles* in 1891, he was lampooned by sections of British society unable to stomach his scathing criticism of Victorian attitudes towards women. Not least of all, several Britons were outraged by Hardy's view of his heroine, which he stated in title itself. The title of the first edition was *Tess of the d'Urbervilles: A Pure Woman Faithfully Presented*. As per Victorian mores, a woman like Tess who loses her virginity before marriage could not be pure. That she had been raped is beside the point.

That Hardy's classic remains relevant in today's India is as irrefutable as it is depressing, especially if we recall the brutal gang rape that shocked the nation in December 2012 or even the almost regular headlines of rapes that we come across in our newspapers. Alec's pursuit of the poor, naïve Tess is as objectionable as any instance of sexual assault, or what is usually trivialized by the term "eve-teasing." His rape is well-planned, and his belief that he can get away with it, which stems from his superiority as a man, and that too from the upper class, is all too familiar. Just as recognizable is the attitude of Angel, the man Tess loves. Angel confesses to Tess that he was once involved with an older woman but when Tess, emboldened by the confession reveals that she is no longer a virgin, because of what Alec did to her, he is appalled that he spends their wedding night alone on a couch. Unable to reconcile himself to Tess's loss of virginity before marriage, he separates from her soon thereafter. Such a double standard, with regard to sexual mores, can be found all over India.

In his preface to the fifth and later editions of *Tess*, Hardy addressed his critics by quoting from the letters the great German poet Friedrich Schiller wrote to Johann von Goethe, best known for his play *Faust*: "There are those who seek their own ideas in a representation, and prize that which should be as higher than what is ... As soon as I observe that anyone, when judging their poetical representations, considers anything more important than the inner Necessity and Truth, I have done with him."

The class between the normative or what should be and the realistic or what is remains at the heart of all art. Given the conformist nature of society, this conflict is especially relevant for an Indian artist. As successive Bollywood filmmakers have shown, there is great profit to be made in placing yourself on the normative side of the divide. More recently, the likes of Ekta Kapoor and Karan Johar have overhauled this formula successfully by giving the normative a bold, "modern" look. A devout realist

like Hardy would have balked at something like that.

That said, *Tess of the d'Urbervilles* is more than a mere presentation of reality. It is also a damning indictment of the dominant forces of its times. As Marxist critic Raymond Williams has pointed out, Tess is not an ignorant peasant. She is a school-educated young woman who seeks a good life that includes a relationship based on love. She is defeated in her bid to do so by the forces most threatened by her aspirations—the landed gentry manifest in Alec, the middle-class prudishness represented by Angel, and the morality of the times. Needless to say, manifestations of these forces exist in India today, as do the numerous anonymous Tesses seeking better lives through education and enterprise.

Hardy was more passionate about Tess than any other character he invented. He doesn't simply dub her "pure." He also prefaces the novel with Shakespeare's words from *The Two Gentlemen of Verona*: "Poor wounded name! My bosom as a bed/Shall lodge thee." It is obvious from this sentiment that Hardy saw his role as more than faithfully translating Tess on to the written page. Rather, he envisioned himself as her champion and advocate, and by extension the champion and advocate of legions of real-life Tesses of his time. That he cared so passionately about his character allowed him to invent her beguilingly and went a long way towards making *Tess of the d'Urbervilles* his greatest novel.

Yet, for all its greatness, I cannot read *Tess of the d'Urbervilles* in the beginning of 2017 without being saddened how relevant it is in today's India. Four years after the brutal gang rape of a young girl in Delhi in December 2012, yet another girl waiting for a bus near Delhi's Moti Bagh area, was raped in a moving car in December 2016. Let us hope the reports of such incidents that swell such revulsion in us also help bring a substantial and lasting change in attitude, ushering in an era where we Indians may read Hardy's novel the way his fellow Britons read it—as a classic of an era long past.

Review 'B'

The 1891 publication of Thomas Hardy's penultimate novel, *Tess of the d'Urbervilles: A Pure Woman*, was met with a great deal of controversy. Having previously appeared in a censored, serialized form in *The Graphic*, early readers and critics were not ready for the full novel's portrayal of female sexuality, religious skepticism, and scandalous violence. It is a work filled with beautiful evocations of landscape and horrific descriptions of deaths, with acute psychological insight as well as the sense that individual psychology matters little when confronted with an impervious universe. The contemporary readers were right on one count: reading *Tess* for the first time is truly a disturbing experience.

As is often the case in Hardy's fiction, theodicy is at the center of the novel. How is it, Hardy asks, that a person like Tess, so innocent and even noble, could suffer so horribly? How could a just and merciful God allow such a tragedy to occur? After Tess's rape, Hardy writes, "But, might some say, where was Tess's guardian angel? Where was the providence of her simple faith? Perhaps, like that other god of whom the ironical Tishbite spoke, he was talking, or he was pursuing, or he was in a journey, or he was sleeping and not to be awakened." This, fundamentally, is the situation of the novel: God, whether He exists or not, has evacuated Himself from this world. We are left to fend for ourselves in a world that is dominated by Nature rather than divinity, by passion and impulse rather than reason or piety. When Tess asks Angel if he believes that they will meet in the afterlife, he refuses to reply: "Like a greater than himself, to the critical question at the critical time he did not answer; and they were silent" (486). In this pointed allusion to Jesus' refusal to answer his accusers, we see the defining trait of

divinity in Tess's world: abysmal silence.

If God is not present, then what can serve as the foundation of our lives? To what can we look for meaning and purpose? Discussing spiritual matters with Alec D'Urberville, Tess expresses her hope that "you can have religion of loving-kindness and purity at least, if you can't have—what do you call it—dogma" (410). Even if institutionalized religion is questioned, even if divine revelation is not believed in, Tess implies, a separate sphere for ethics and morality can still be maintained. And to a certain extent, we are able to construct a moral schema for the novel: Tess remains good, even pure according to the novel's subtitle, despite her physical ravishment; Alec is fundamentally evil—at one point he emerges out of the smoke with a pitchfork, recalling Tess's vision of the devil "tossing [an unbaptised baby] with his three-pronged fork" (143)—and we are meant to question whether his late conversion to Christianity, if it were sincere, would really have accomplished anything for his soul; and Angel is perhaps even more troubling than his devilish counterpart, an intelligent, essentially decent man unwilling in his prudery to parse a complicated moral situation.

Another foundation posited to explain action is nature. After Tess returns to her family, sullied and unmarried, Tess's mother says, "Well, we must make the best of it, I suppose. 'Tis nater, after all, and what do please God!" (131). We are, of course, meant to reject this rather facile appeal to nature as an explanation for Tess's intense suffering; it is surely a despicable God that would be pleased by the blighting of a young girl by a lustful parvenu. Still, Hardy throughout appeals to the absolute naturalness of human sexuality, how it is a mere freak of social convention and religious asceticism that passion is condemned as lust. In this vein, Hardy continually conflates Tess's sexual vitality with the vitality of nature, linking her burgeoning physicality with the teeming life of the rural spring. As Tess listens to Angel's playing of the harp before their courtship, for instance, Hardy writes, "She undulated upon the thin notes of the second-hand harp, and their harmonies passed like breezes through her ... The floating pollen seemed to be his notes made visible, and the dampness of the garden the weeping of the garden's sensibility" (179). The growth of sexual attraction blends into the growth of natural life. When Tess and Angel go to milk the cows in the early morning dew, "Minute diamonds of moisture from the mist hung, too, upon Tess's eyelashes, and drops upon her hair, like seed pearls" (188). Light and solid, world and person, are dissolved in a Turner-like misty dew.

"The 'appetite for joy' which pervades all creation, that tremendous force which sways humanity to its purpose" (255), is common to both the vegetative and human worlds. We can see why, as Sam Alexander reminds us here, D.H. Lawrence was so attracted to Hardy. For both, feminine sexuality is as natural and inevitable as the flourishing of seedlings; for both, one's experience is most passionately felt and most authentically real when there is an organic relation between self and nature, when vitality flows from environment to person to person; and for both, this vital sexuality finds itself hemmed in at all points by social convention. Describing Tess's alternating happiness and sorrow at being able to gaze upon the valley in which she first found happiness with Angel, Hardy writes, "So the two forces were at work here as everywhere, the inherent will to enjoy, and the circumstantial will against enjoyment" (362). The social impinges upon the natural, and we are left feeling hollow, unfulfilled.

Review 'C'

Originally serialized in a paper *The Graphic*, Thomas Hardy's *Tess of the d'Urbervilles* was first published as a book in 1891. This work was Hardy's second-to-the-last novel (*Jude the Obscure* being his final one). Set in rural England, the novel tells the story of a

poor girl, Tess Durbeyfield, who is sent by her parents to a supposedly noble family in the hope of finding a fortune and a gentleman for a husband. The young girl is instead seduced and meets her doom.

Structure: *Tess of the d'Urberville*

The novel is divided into seven sections, titled as phases. While it may seem usual to many readers, critics have discussed the significance of this term in relation to the progress of the plot and its moral implications. Various phases of the novel have been named according to various life phases of Hardy's heroine: "The Maiden," "Maiden No More," and so on to the final phase, "Fulfillment."

Tess of the d'Urberville is essentially a third-person narrative, but most of the events (all significant events, in fact) are seen through the eyes of Tess. The order of these events follows a simple chronological sequence, a quality that augments the ambiance of a simple rural life. Where we see Hardy's real mastery is the difference in the language of people from the social classes (e.g. the Clares in contrast with the farm workers). Hardy also sometimes speaks directly to the readers to accentuating the effect of select events. Tess is helpless against, and mostly submissive to, those around her. But, she suffers not only because of the seducer who destroys her, but also because her beloved does not save her. Despite her suffering and weakness in the face of her suffering, she demonstrates a long-suffering patience and endurance. Tess takes pleasure in toiling on the dairy farms, and she seems almost invincible to the trials of life. Given her enduring strength through all of her troubles, in some sense, the only appropriate ending was her death on the gallows. Her story became the ultimate tragedy.

The Victorians: *Tess of the d'Urberville*

In *Tess of the d'Urberville*, Thomas Hardy targets the Victorian values of nobility right from the title of his novel. In contrast to the safe and innocent Tess Durbeyfield, Tess d'Urbervilles is never at peace, even though she has been sent to become a d'Urberville in the hopes of finding a fortune.

The seeds of tragedy are sown when Tess's father, Jack, is told by a parson that he is the descendant of a family of knights. Hardy comments upon the hypocritical standards in masculine concepts of purity. Angel Clare's forsakes his wife, Tess, in a classic instance of the rift between belief and practice. Given Angel's religious background and his allegedly humanistic views, his indifference to Tess produces a striking contrast of character with Tess who persists in her love--against all odds.

In *Tess of the d'Urbervilles*, Thomas Hardy has directly satirized nature. In the third chapter of "Phase the First," for example, he targets both nature and its exaltation by poets and philosophers: whence the poet whose philosophy is in these days deemed as profound and trustworthy... gets his authority for speaking of "Nature's holy plan." In the fifth chapter of the same phase, Hardy ironically comments on the Nature's role in guiding humans. Nature does not often say "See!" to her poor creature at a time when seeing could lead to happy doing; or reply "Here" to a body's cry of "Where?" till the hide-and-seek has become an irksome, outworn game.

Themes & Issues: *Tess of the d'Urbervilles*

Tess of the d'Urbervilles is rich in its involvement with several themes and issues. Like most other Hardy novels, rural life is a prominent issue in the story. The hardships and drudgery of rustic lifestyle are explored fully through the travel and work experiences of Tess. Religious orthodoxy and social values are questioned in the novel. The issue of fate vs. freedom of action is another important aspect of *Tess of the d'Urbervilles*. While the main storyline may sound fatalistic, Hardy does not miss the opportunity to point out that the darkest of tragedies could be prevented by human action and consideration. Humanity.

III Read the text below and respond to it from your point of view, in about 400 to 450 words. Write down the outline first.

Let me imagine, since the facts are so hard to come by, what would have happened had Shakespeare had a wonderfully gifted sister, called Judith, let us say. Shakespeare himself went, very probably—his mother was an heiress—to the grammar school, where he may have learnt Latin—Ovid, Virgil and Horace—and the elements of grammar and logic. He was, it is well known, a wild boy who poached rabbits, perhaps shot a deer, and had, rather sooner than he should have done, to marry a woman in the neighborhood, who bore him a child rather quicker than was right. That escapade sent him to seek his fortune in London. He had, it seemed, a taste for the theatre; he began by holding horses at the stage door. Very soon he got work in the theatre, became a successful actor, and lived at the hub of the universe, meeting everybody, knowing everybody, practicing his art on the boards, exercising his wits in the streets, and even getting access to the palace of the queen. Meanwhile his extraordinarily gifted sister, let us suppose, remained at home. She was as adventurous, as imaginative, as agog to see the world as he was. But she was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter—indeed, more likely than not she was the apple of her father's eye. Perhaps she scribbled some pages up in an apple loft on the sly, but was careful to hide them or set fire to them. Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighboring wool-stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father. Then he ceased to scold her. He begged her instead not to hurt him, not to shame him in this matter of her marriage. He would give her a chain of beads or a fine petticoat, he said; and there were tears in his eyes. How could she disobey him? How could she break his heart? The force of her own gift alone drove her to it. She made up a small parcel of her belongings, let herself down by a rope one summer's night and took the road to London. She was not seventeen. The birds that sang in the hedge were not more musical than she was. She had the quickest fancy, a gift like her brother's, for the tune of words. Like him, she had a taste for the theatre. She stood at the stage door; she wanted to act, she said. Men laughed in her face. The manager—a fat, loose-lipped man—guffawed. He bellowed something about poodles dancing and women acting—no woman, he said, could possibly be an actress. He hinted—you can imagine what. She could get no training in her craft. Could she even seek her dinner in a tavern or roam the streets at midnight? Yet her genius was for fiction and lusted to feed abundantly upon the lives of men and women and the study of their ways. At last—for she was very young, oddly like Shakespeare the poet in her face, with the same grey eyes and rounded brows—at last Nick Greene the actor-manager took pity on her; she found herself with child by that gentleman and so—who shall measure the heat and violence of the poet's heart when caught and tangled in a woman's body?—killed herself one winter's night and lies buried at some crossroads where the omnibuses now stop outside the Elephant and Castle. That, more or less, is how the story would run, I think, if a woman in Shakespeare's day had had Shakespeare's genius.

**ASSIGNMENT IV
(Based on Block III)**

***Read the block carefully before you attempt the questions.
Refer to the blocks as you do the assignments to understand what is expected.***

- I Write a critical appreciation of the poem reproduced below.** (Points to remember: Theme, Poetic devices, Subtlety of expression, Impact on the reader)

Mulligatawny dreams

*anaconda. candy. cash. catamaran.
cheroot. coolie. corundum. curry.
ginger. mango. mulligatawny.
patchouli. poppadom. rice.
tatty. teak. vetiver.*

i dream of an english
full of the words of my language.

an english in small letters
an english that shall tire a white man's tongue
an english where small children practice with smooth round
pebbles in their mouth to the spell the right zha
an english where a pregnant woman is simply stomach-child-lady
an english where the magic of black eyes and brown bodies
replaces the glamour of eyes in dishwater blue shades
and the airbrush romance of pink white cherry blossom skins
an english where love means only the strange frenzy
between a man and his beloved, not between him and his car
an english without the privacy of its many rooms
an english with suffixes for respect
an english with more than thirty six words to call the sea
an english that doesn't belittle brown or black men and women
an english of tasting with five fingers
an english of talking love with eyes alone

and i dream of an English

where men
of that spiky, crunchy tongue
buy flower-garlands of jasmine
to take home to their coy wives
for the silent demand of a night of wordless whispered love . . .

- II Study the following comparison between Neoclassical and Romantic movements in Europe.**
- A. Comment on the organization of the essay.**
 - B. Identify the phrases that indicate the comparison explicitly.**
 - C. Identify the elements that indicate similarities and differences between the two.**

Neoclassical and Romantic movements cover the period of 1660 to 1832 AD. Neoclassicism showed life to be more rational than it really was. The Romantics favoured an interest in nature, picturesque, violent, and sublime. Unlike Neoclassicism, which stood for the order, reason, tradition, society, intellect and formal diction, Romanticism allowed people to get away from the constrained rational views of life and concentrate on an emotional and sentimental side of humanity. In this movement, the emphasis was on emotion, passion and imagination, individual and natural diction. Resulting in part from the liberation and egalitarian ideals of the French Revolution, the Romantic Movement was a revolt against the rules of classicism.

Neoclassicism was an artistic and intellectual movement, beginning in the mid-17th century in England, both progressive and traditional in its goal of rivaling the literary and artistic accomplishments of Augustus Caesar's day and the classical period in general. This movement could be characterized as a *religion of the head*. On the contrary, Romanticism was an artistic and intellectual movement that spread across Europe in the late 18th and early 19th century. This movement was a reaction in direct opposition to the Age of Reason in its understanding of human happiness and the means to achieve it. This literary revolution could be characterized as a *religion of the heart*.

The English Neoclassical Movement (1660-1798), predicated upon and derived from both classical and contemporary French models, embodied a group of attitudes toward art and human existence—ideals of order, logic, restraint, accuracy, “correctness,” “restraint,” decorum, and so on, which would enable the practitioners of various arts to imitate or reproduce the structures and themes of Greek or Roman originals. The thinkers and artists of this period replaced the Renaissance emphasis on the imagination, on invention and experimentation, and on mysticism with an emphasis on order and reason, on restraint, on common sense, and on religious, political, economic and philosophical conservatism. They maintained that man himself was the most appropriate subject of art, and saw art itself as essentially pragmatic—as valuable because it was somehow useful—and as something which was properly intellectual rather than emotional. Their favourite prose literary forms were the essay, the letter, the satire, the parody, the burlesque, and the moral fable; in poetry, the favourite verse form was the rhymed couplet, which reached its greatest sophistication in heroic couplet of Pope; while the theatre saw the development of the heroic drama, the melodrama, the sentimental comedy, and the comedy of manners.

On the other hand, the creative, literary, and scholarly movement known as “Romanticism” began in Europe in 18th century and in most areas was at its crest in the estimated era from 1798 to 1832. Partly a reaction to the Industrial Revolution, it was also a revolt against aristocratic social and political norms of the Neo-classical Age (Neo-classicism) and a reaction against the scientific explanation of nature. It is a literary, artistic, and philosophical movement characterized chiefly by a reaction against neoclassicism and an emphasis on the imagination and emotions, and marked especially in English literature by sensibility and the use of autobiographical material, an admiration of the primitive and the common man, an appreciation of external nature, an interest in the remote, a liking for melancholy, and the use in poetry of older verse forms. The literature of this period is largely poetical; it is the golden age of the lyric.

III Read the following text.

A. Identify the language functions that you find in it. (Stating, Illustrating, etc.)

B. List the functions and write down the numbers of the sentences in which you find them.

“Renaissance” literally means “rebirth.” [1] It refers especially to the rebirth of learning that began in Italy in the fourteenth century, spread to the north, including England, by the sixteenth century, and ended in the north in the mid-seventeenth century (earlier in Italy). [2] During this period, there was an enormous renewal of interest in and study of classical antiquity. [3]

Yet the Renaissance was more than a “rebirth.” [4] It was also an age of new discoveries, both geographical (exploration of the New World) and intellectual. [5] Both kinds of discovery resulted in changes of tremendous import for Western civilization. [6] In science, for example, Copernicus (1473-1543) attempted to prove that the sun rather than the earth was at the center of the planetary system, thus radically altering the cosmic world view that had dominated antiquity and the Middle Ages. [7] In religion, Martin Luther (1483-1546) challenged and ultimately caused the division of one of the major institutions that had united Europe throughout the Middle Ages—the Church. [8] In fact, Renaissance thinkers often thought of themselves as ushering in the modern age, as distinct from the ancient and medieval eras. [9]

Study of the Renaissance might well center on five interrelated issues. [10] First, although Renaissance thinkers often tried to associate themselves with classical antiquity and to dissociate themselves from the Middle Ages, important continuities with their recent past, such as belief in the Great Chain of Being, were still much in evidence. [11] Second, during this period, certain significant political changes were taking place. [12] Third, some of the noblest ideals of the period were best expressed by the movement known as Humanism. [13] Fourth, and connected to Humanist ideals, was the literary doctrine of “imitation,” important for its ideas about how literary works should be created. [14] Finally, what later probably became an even more far-reaching influence, both on literary creation and on modern life in general, was the religious movement known as the Reformation. [15]

Renaissance thinkers strongly associated themselves with the values of classical antiquity, particularly as expressed in the newly rediscovered classics of literature, history, and moral philosophy. [16] Conversely, they tended to dissociate themselves from works written in the Middle Ages, a historical period they looked upon rather negatively. [17] According to them, the Middle Ages were set in the “middle” of two much more valuable historical periods, antiquity and their own. [18]

However, it was the intellectual movement known as Humanism that may be said to most fully express the values of the Renaissance. [19] In the terms used in the Renaissance itself, Humanism represented a shift from the “contemplative life” to the “active life.” [20] In the Middle Ages, great value had often been attached to the life of contemplation and religious devotion, away from the world. [21] In the Renaissance, the highest cultural values were usually associated with active involvement in public life, in moral, political, and military action, and in service to the state. [22] Also, individual achievement, breadth of knowledge, and personal aspiration (as personified by Doctor Faustus) were valued. [23] Overall, in consciously attempting to revive the thought and culture of classical antiquity, perhaps the most important value the Humanists extracted from their studies of classical literature, history, and moral philosophy was the social nature of humanity. [24]

ASSIGNMENT V
(Based on Block IV)

Read the Block carefully before you attempt the questions.
Refer to the Blocks as you do the assignments to understand what is expected.

I Study the following factual narrative carefully. Comment on the organization of the content and the features that make it a factual narrative.

The term 'Augustan' comes from the reign of the Roman emperor born Gaius Octavius Thurinus, who became Gaius Julius Caesar Augustus (27BC – 14AD). It is applied to a section of English literature written in a period which, theoretically, imitated and embodied the ideals of the Augustan period—widely understood as a golden age of Classical Rome. Those ideals included civic responsibility, decorum, and self-discipline.

The period which produced Augustan literature produced neo-Classical styles of architecture, furnishing, and literature. Augustan ideals of literary style were formality, balance, clarity, and seriousness. Satirical and political as well as other forms of writing were able to flourish in the reign of Augustus, and they did again during the English Augustan period. The models of the later period were in particular Cicero, Horace and Virgil.

The Augustan period in literature can be roughly dated from the reign of Queen Anne (1702-1714) to the death of Jonathan Swift in 1745. During this period, there were successive attempts to 'fix' the English language, protecting it from change (and thus, it was believed, decay); to impose a Latinate form of the understanding of grammar on the language; and to impose a Classical system of genres on English literature.

The Classical genres of Tragedy, Epic, Lyric and Comedy were defined by form as well as by content. A different metre was used for Lyric poetry than would have been used for Epic. That distinction could not be made in English poetry, which does not use Classical quantitative metres. Genres were also distinguished in terms of class. Tragedy was something that happened to the nobility; one had to be high-born in order to suffer a fall; while comedy tended to be concerned with peasantry and rustics. Further, Classical literature did not include anything like our modern idea of the novel, which employs prose narrative fiction. Nonetheless, it was during the Augustan period that the novel in English developed and flourished.

The genre with which Augustan literature is most readily identified is satire. Political, and personal, satire appeared in all forms: narrative fiction; poetry; drama; journalism; and the latter is particularly important in this period. This is the age of the coffee-house and the coffee-house periodical.

The Augustan age coincides with the later Enlightenment, sometimes called the Age of Reason, when scientific and rational discourses are said to have begun to replace religious, superstitious and other ways of seeing and understanding the world, though of course this can be a simplification. Certainly, scientific institutions such as the Royal

Society became prominent at this time, and discoveries were made in astronomy, medicine, navigation, chemistry, biology and physics which changed the way later generations would see the world and its place in the universe.

Although this was the Age of Reason and the Age of Elegance it was also the age of criminality, poverty, dirt, disease, and corruption. The spirit of the age was captured, as he saw it, by artist William Hogarth, in a series of satirical sketches known as *The Rake's Progress*.

Another advance that was perhaps more important for Augustan literature was the advance in print technology. The price of printed books fell, and the number of copies that could readily be printed grew, and this coincided with a rise in literacy, and thus in the demand for inexpensive books. The transactions of the Royal Society were published, as were other works of research and science, with keys and digests to explain their import to non-specialist readers. Works of more immediate practical application were also published, on animal husbandry, agriculture, and, in a burgeoning genre, social problems. Many works offered solutions to social and economic ills—some sensible, others impractical, others ridiculous, and this later developed into a rich vein for satire. Many people remained illiterate, and books remained far too expensive for many people who could have read them, but for the enlarging middle class with some disposal income, books became within reach. Without the classical education of the well-born and wealthy, they tended to avoid the poetry of the era, but novels became a popular, and respectable, way of filling their new leisure time.

Books were not the only printed media available. Chap books and broadsheets were distributed throughout the country, apprising people outside the capital of the news, debates, and scandals of the day. Many periodicals came into being in this period, chiefly, *The Gentleman's Magazine* (1731), *The London Post* (1699), *The Tatler*, 1709, succeeded by the *The Spectator* (1711). *The Tatler* and *The Spectator*, founded by Richard Steele, were popular among the middle-classes.

II Study the following argumentative text.

- A. Draw an outline of the content.
- B. Describe the structure of the text.
- C. List the expressions that signpost the arguments.

What then does the formula "Poetry for poetry's sake" tell us about this experience? First, that this experience is an end in itself, is worth having on its own account, has an intrinsic value. Next, its poetic value is this intrinsic worth alone. Poetry may have also an ulterior value as a means to culture or religion; because it conveys instruction, or softens the passions, or furthers a good cause; because it brings the poet fame or money or a quiet conscience. So much the better: let it be valued for these reasons too. But its ulterior worth neither is nor can directly determine its poetic worth as a satisfying imaginative experience; and this is to be judged entirely from within. And to these two positions the formula would add, though not of necessity, a third. The consideration of ulterior ends, whether by the poet in the act of composing or by the reader in the act of experiencing, tends to lower poetic value. It does so because it tends to change the nature of poetry by taking it out of its own atmosphere. For its nature is to be not a part, nor yet a copy, of the real world (as we commonly understand that phrase), but to be a world by itself, independent, complete, autonomous; and to possess it fully you must

enter that world, conform to its laws, and ignore for the time the beliefs, aims, and particular conditions which belong to you in the other world of reality.

The offensive consequences often drawn from the formula “Art for Art” will be found to attach not to the doctrine that Art is an end in itself, but to the doctrine that Art is the whole or supreme end of human life. The formula “Poetry is an end in itself” has nothing to say on the many questions of moral judgement which arise from the fact that poetry has its place in a many-sided life. For anything it says, the intrinsic value of poetry might be so small, and its ulterior effects so mischievous, that it had better not exist. The formula only tells us that we must not place in antithesis poetry and human good, for poetry is one kind of human good; and that we must not determine the intrinsic value of this kind of good by direct reference to another. If we do, we shall find ourselves maintaining what we did not expect.

Again, our formula may be accused of cutting poetry away from its connection with life. There is plenty of connection between life and poetry, but it is, so to say, a connection underground. The two may be called different forms of the same thing: one of them having (in the usual sense) reality, but seldom fully satisfying imagination; while the other offers something which satisfies imagination but has not (in the usual sense) full reality. They are parallel developments which nowhere meet, or, if I may use incorrectly a word which will be useful later, they are analogues. Hence we understand one by help of the other, and even, in a sense, care for one because of the other; but hence also, poetry neither is life, nor, strictly speaking, a copy of it. They differ not only because one has more mass and the other a more perfect shape; but they have different kinds of existence. The one touches us as beings occupying a given position in space and time, and having feelings, desires, and purposes due to that position: it appeals to imagination, but appeals to much besides. What meets us in poetry has not a position in the same series of time and space, or, if it has or had such a position, is taken apart from much that belonged to it there; and therefore it makes no direct appeal to those feelings, desires, and purposes, but speaks only to contemplative imagination—imagination the reverse of empty or emotionless, imagination saturated with the results of “real” experience, but still contemplative.

Thus, no doubt, one main reason why poetry has poetic value for us is that it presents to us in its own way something which we meet in another form in nature or life; and yet the test of its poetic value lies simply in the question whether it satisfies our imagination, the rest of us, our knowledge or conscience, for example, judging it only so far as they appear transmuted in our imagination. So also Shakespeare’s knowledge or his moral insight, Milton’s greatness of soul, Shelley’s “hate of hate” and “love of love,” and that desire to help men by his poetry which influenced this poet or that—not, surely, in the process of composition but in hours of meditation—all these have, as such, no poetical worth: they have that worth only when, passing through the unity of the poet’s being, they reappear as qualities of imagination, and then are indeed mighty powers in the world of poetry.

III Read the following text. Comment on how the description acts as a foil to the narration.

Kanai spotted her the moment he stepped onto the crowded platform: he was deceived neither by her close-cropped black hair nor by her clothes, which were those of a teenage boy—loose cotton pants and an oversized white shirt. Winding unerringly through the snack vendors and tea sellers who were hawking their wares on the station's platform, his eyes settled on her slim, shapely figure. Her face was long and narrow, with an elegance of line markedly at odds with the severity of her haircut. There was no bindi on her forehead and her arms were free of bangles and bracelets, but on one of her ears was a silver stud, glinting brightly against the sun-deepened darkness of her skin.

Kanai liked to think that he had the true connoisseur's ability to both praise and appraise women, and he was intrigued by the way she held herself, by the unaccustomed delineation of her stance. It occurred to him suddenly that perhaps, despite her silver ear stud and the tint of her skin, she was not Indian, except by descent. And the moment the thought occurred to him, he was convinced of it: she was a foreigner; it was stamped in her posture, in the way she stood, balancing on her heels like a flyweight boxer, with her feet planted apart. Among a crowd of college girls on Kolkata's Park Street she might not have looked entirely out of place, but here, against the sooty backdrop of the commuter station at Dhakuria, the neatly composed androgyny of her appearance seemed out of place, almost exotic.

Why would a foreigner, a young woman, be standing in a south Kolkata commuter station, waiting for the train to Canning? It was true, of course, that this line was the only rail connection to the Sundarbans. But so far as he knew it was never used by tourists—the few who traveled in that direction usually went by boat, hiring steamers or launches on Kolkata's riverfront. The train was mainly used by people who did *daily-passengeri*, coming in from outlying villages to work in the city.