

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 (2020 – 2021)
(This set of assignments is printed on 19 pages.)

Assignment I
(Based on Blocks I and on Units 1 & 2 of Block II)

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:

Sometimes it is hard to fall asleep.¹ Maybe you are not sleepy, or maybe you are thinking about what happened during the day.² You can also lie awake if a big event, like a test or a party, is happening the next day.³ There are several things you can do to try and fall asleep.⁴ You can try counting sheep, or just counting, which will keep your mind busy with a repetitious activity.⁵ Sometimes listening to soft music or gentle sounds, like rain, helps.⁶ You can even try telling yourself a story, which may distract your mind enough that you will be asleep in no time.⁷

Paragraph 2:

Growing a garden can be fun, good exercise, and will provide fresh fruits and vegetables for the gardener.¹ It is interesting to watch the seeds pop their heads above the soil for the first time.² It is sometimes hard to believe that a little seed can become a large vine or plant in just a few weeks.³ Planting the seeds and pulling weeds are good exercise for anyone.⁴ Then, after watching the plant grow and produce, the gardener ends up with delicious tomatoes, beans, or other yummy produce from the garden.⁵

Paragraph 3:

Many people think poetry is old-fashioned and uninteresting.¹ They don't realize that every time they hear a song sung, they are hearing poetry in the form of song lyrics.² Just like many written poems, many song lyrics use rhythm, rhyme, and literary imagery.³ It turns out that poetry isn't old-fashioned; it's as modern as the latest hit song!⁴

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

One of the very first Indian words to enter the English language was the Hindustani slang for plunder: *loot*. According to the *Oxford English Dictionary*, this word was rarely heard outside the plains of north India until the late eighteenth century, when it suddenly became a common term across Britain. To understand how and why it took root and flourished in so distant a landscape, one need only visit Powis Castle in the Welsh Marches. The last hereditary Welsh prince, the memorably named Owain Gruffyddap Gwenwynwyn, built Powis Castle as a craggy fort in the thirteenth century; the estate was his reward for abandoning Wales to the rule of the English monarchy. But it's most spectacular treasures date from a much later period of English conquest and appropriation. For Powis is simply awash with loot from India, room after room of imperial plunder, extracted by the East India Company (EIC) in the eighteenth century. There are more Mughal artefacts stacked in this private house in the Welsh countryside than are on display in any one place in India – even the National Museum in Delhi. The riches include hookahs of burnished gold inlaid with empurpled ebony; superbly inscribed Badakhshan spinels and jewelled daggers; gleaming rubies the colour of pigeon's blood, and scatterings of lizard-green emeralds. There are tiger's heads set with sapphires and yellow topaz; ornaments of jade and ivory; silken hangings embroidered with poppies and lotuses; statues of Hindu gods and coats of elephant armour. In pride of place stand two great war trophies taken after their owners had been defeated and killed: the palanquin Siraj ud-Daula, the Nawab of Bengal, left behind when he fled the battlefield of Plassey and the campaign tent of Tipu Sultan, the Tiger of Mysore.

III Read the text below and answer the questions that follow.

In high spirits, we drove up the winding road towards the mountains. It was a road that curved and twisted as it climbed, now showing a wonderful vista of forest, its edges lapped by cane fields appearing as smooth and as bright as a billiard table from this height, and now and then showing us great shining sections of sea in halcyon array of blues with the reef, like a white garland of foam flowers, laid carelessly upon it. In the glittering bushes by the road, flocks of black and white bulbuls, with pointed crests and scarlet checks, fed among the leaves, sighing melodiously to each other; occasionally one would face another, raise its wings over its back like a tombstone angel, and flutter them gently in a delicate gesture of love. Sometimes, a mongoose would cross the road, slim, brindled, brisk, with a predatory Mafia gleam in its tiny eyes, nose to the ground as it snuffed its way to some blood-letting.

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? Does the choice of words create a particular mood in the text and add detail to the description? (Consult a dictionary and a thesaurus to see the shades of meaning the words convey. DO NOT copy down the meanings of the words.)

Word in Text	Alternative
winding	zigzag
vista	scene
smooth	soft
shining	clean
carelessly	sloppily
glittering	showy
melodiously	pleasantly
delicate	frail
brisk	invigorating
tiny	insignificant

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. In high spirits
2. bright as a billiard table
3. like a white garland of foam flowers
4. like a tombstone angel
5. with a predatory Mafia gleam

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

An ode is a long, lyrical poem. It is structured elaborately in praise or glory of an event or an individual, or describing nature intellectually as well as emotionally.

It comes in English from the writings of the Greek poet Pindar and the Latin poet Horace. The *classic or regular ode*, named after the Greek poet Pindar is patterned in three parts—the *strophe*, the *antistrophe*, and the *epode*. Thomas Gray's "Progress of Poesy" is an example of the Pindaric ode. The *homostrophic ode* is a one-stanza structure which may vary from poem to poem. An example is "Ode on Melancholy" by John Keats. The *irregular ode* has no fixed pattern. The line lengths vary and the rhythm changes according to the mood of the poet. An example is Wordsworth's "Ode on the Intimations of Immortality."

The Horatian odes follow the conventions of Horace; they are short lyrical poems in stanzas of 2 to 4 lines and tend to be intimate, reflective and often addressed to a friend.

B. Read the short notes below on metre in poetry and rewrite the content in paragraphs.

Poetry: simple and short to complex and long – a particular form or design.

One line of poetry: a metre. Composed of stressed ('/') and unstressed ('X') syllables.
Basic unit of metre: a metrical foot.

Kinds of metres:

<i>iambic foot</i>	:	X / (unstressed, stressed)
<i>trochaic foot</i>	:	/ X
<i>anapestic foot</i>	:	X X /
<i>dactylic foot</i>	:	/ X X
<i>spondee</i>	:	//
<i>pyrrhic</i>	:	X X

Metre of a poem determined by metrical foot and the number of feet per line.

Monometre	:	one foot per line
Dimetre	:	two feet per line
Trimetre	:	three feet per line
Tetrametre	:	four feet per line
Pentametre	:	five feet per line
Hexametre	:	six feet per line
Heptametre	:	seven feet per line
Octometre	:	eight feet per line

Examples of metres in poems: iambic pentameter, trochaic heptameter, etc.

V Read the text 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.)

During the early part of the 16th century, there were two distinct types of theatre in England. One was represented by small groups of professional actors who performed in halls, inns, or marketplaces. The location of a play was established by the words and gestures of the actors. The second type of theatre, found in the London area, was made up of amateurs, usually university students, performing for the royal court and assorted gentry. The audience and the actors were educated, acquainted with the classics, and knowledgeable about theatre in other countries, particularly France. The stage was probably set with buildings made of laths, covered with painted canvas, with cloud borders masking the upper part of the acting area.

The significant achievement of the Elizabethan stage was connected with the theatres of professional acting groups, not the court theatre. During the second half of the 16th century, as they became successful, the troupes no longer needed to remain itinerant. In 1576 the first permanent public theatre, called simply the Theatre, was erected by the actor James Burbage. It was supported by young playwrights from Cambridge and Oxford Universities, who came to be known as the University Wits. Another theatre

called The Curtain had to be built to accommodate the overflow audiences.

The building boom continued until the end of the century; the Globe, where Shakespeare's plays were first performed, was built in 1599 with lumber from the demolished Theatre. The Globe premiered some of Shakespeare's greatest plays, including *Hamlet*, *Othello*, *Macbeth* and *King Lear*. Its very design influenced the design of other theatres, but unfortunately The Globe was destroyed in a fire during a performance of Shakespeare's *Henry VIII*, which was his final play. The Globe was rebuilt in 1614 and remained standing until 1644 when it was demolished to make room for housing.

The typical Elizabethan stage was a platform, as large as 40 feet square (more than 12 metres on each side), sticking out into the middle of the yard so that the spectators nearly surrounded it. It was raised four to six feet and was sheltered by a roof, called "the shadow" or "the heavens." In most theatres the stage roof, supported by two pillars set midway at the sides of the stage, concealed an upper area from which objects could be raised or lowered. At the rear of the stage was a multileveled facade with two large doors at stage level. There was also a space for "discoveries" of hidden characters, in order to advance the plot; this was probably located between the doors. Some scenes took place in a playing area on the second level of the facade, but, again, historians disagree as to which scenes they were.

Properties, or props, were occasionally carried onto the platform stage, but from extant lists it is obvious that they were few in number. Some properties were so cumbersome that they remained onstage throughout a performance. Smaller properties were probably revealed in the discovery space, and servants carried some properties on and off.

All of the theatre buildings were round, square, or octagonal, with thatched roofs covering the structure surrounding an open courtyard. Spectators, depending on how much money they had, could either stand in the yard, which may have sloped toward the stage, sit on benches in the galleries that went around the greater part of the walls, sit in one of the private boxes, or sit on a stool on the stage proper.

The importance of this type of theatre was its flexibility. The Elizabethan theatre had a main platform, an inner stage, and an upper stage level that made movement possible in all directions instead of simply along the length of a narrow stage. The viewing public, most of whom stood throughout the play, talked back to the actors as if they were real people. Hints of this can be discerned even in Shakespeare's plays. It is true that adolescent boy actors played female roles, and the performances were held in the afternoon because there was no artificial light. There was also no scenery to speak of, and the costumes let the audience know the social status of the characters.

ASSIGNMENT II
(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 review of the book *The Anarchy – The East India Company, Corporate Violence, and the Pillage of an Empire* (2019). Analyze it to identify the writer's point of view. What is the perspective on the book? Is it critical, appreciative, or neutral? Identify the words/phrases that indicate the writer's perspective.

DO NOT REPRODUCE THE PASSAGE.

Review of *The Anarchy – The East India Company, Corporate Violence, and the Pillage of an Empire*

Nowadays, almost every M.B.A. program includes classes on business ethics. William Dalrymple's superb account of Britain's East India Company shows why: *The Anarchy: The East India Company, Corporate Violence, and the Pillage of an Empire* is a case study in what can go wrong — very, very wrong — when corporate leaders lack a sense of decency.

Founded in 1599 to run British trade in Asia, the East India Company evolved from being a profitable corporation with a security force to being a mighty army with a trading division. By 1765, it had even taken the ruler of the once-vast Mughal Empire under its protection — rather as if Huawei were to invade Europe and hire Boris Johnson. To Edmund Burke, the company was “a state in the guise of a merchant”; to Adam Smith, “a strange absurdity.”

Dalrymple, the author of nine books on India and the Islamic world, devotes only a few pages to editorializing about contemporary corporations, offering instead a vivid and richly detailed story about how, and why, the company turned into an empire. These questions have recently become historical battlefields, with traditionalists insisting that the indigenous Mughal Empire's decay forced the company to take up arms to restore order, while those on the left respond that the company created the chaos that it exploited. Dalrymple, however, is delightfully evenhanded. Making war, he argues, was rarely the company's only option — yet it really did have violent enemies, and the French really were plotting against it. Similarly, the company's men were often wicked and arrogant; they bribed, robbed and killed those who crossed them — yet their Indian opponents could commit even more appalling acts of violence.

Dalrymple of course recognizes the differences between our world and the company's. “For all the power wielded today by the world's largest corporations,” he reminds us, “they are tame beasts compared with ... the militarized East India Company. Yet if history shows anything it is that in the intimate dance between the power of the state and that of the corporation, while the latter can be regulated, the corporation will use all the resources in its power to resist.”

This conclusion is arguably one that readers could have reached for themselves without reading 400 pages of historical narrative, but the greatest virtue of this disturbingly

enjoyable book is perhaps less the questions it answers than the new ones it provokes about where corporations fit into the world, both then and now.

The most obvious question is what would have happened if the company had not conquered India. With Mughal power disintegrating, European military methods leaping ahead and Anglo-French rivalry intensifying, could native rulers have survived? Dalrymple seems to think that if the British East India Company had not made the Mughal emperor its puppet, the French Compagnie des Indes Orientales would have done so instead. But even if India had avoided this fate, the experiences of 19th-century China, Persia and Turkey all suggest that the only alternative to conquest by European troops was indirect conquest by European bankers. Dalrymple is surely right that “in the end, it all came down to money.” That is perhaps the true lesson of the company’s history — and one that makes Dalrymple’s book worth reading by everyone, M.B.A. student or not.

- II** Read the following excerpts from three different reviews, or readings, of a text. Summarize the three points of view in your own words so as to clearly bring out the perspective/standpoint from which the reviewer is assessing the text. Each summary should be in about 150-200 words.

DO NOT REPRODUCE THE PASSAGES.

Review ‘A’

The plan of “Paradise Lost” has this inconvenience, that it comprises neither human actions nor human manners. The man and woman who act and suffer are in a state which no other man or woman can ever know. The reader finds no transaction in which he can be engaged, beholds no condition in which he can by any effort of imagination place himself; he has therefore little natural curiosity or sympathy.

We all indeed feel the effects of Adam’s disobedience; we all sin like Adam, and like him must all bewail our offenses; we have restless and insidious enemies in the fallen angels, and in the blessed spirits we have guardians and friends; in the redemption of mankind we hope to be included; in the description of heaven and hell we are surely interested, as we are all to reside hereafter either in the regions of horror or bliss.

But these truths are too important to be new: they have been taught to our infancy; they have mingled with our solitary thoughts and familiar conversations, and are habitually interwoven with the whole texture of life. Being therefore not new, they raise no unaccustomed emotion in the mind; what we knew before, we cannot learn; what is not unexpected, cannot surprise.

Pleasure and terror are indeed the genuine sources of poetry; but poetical pleasure must be such as human imagination can at least conceive, and poetical terrors such as human strength and fortitude may combat. The good and evil of eternity are too ponderous for the wings of wit; the mind sinks under them in passive helplessness, content with calm belief and humble adoration.

Known truths, however, may take a different appearance, and be conveyed to the mind by a new train of intermediate images. This Milton has undertaken and performed with pregnancy and vigor of mind peculiar to himself. Whoever considers the few radical

positions which the Scriptures afforded him, will wonder by what energetic operation he expanded them to such extent, and ramified them to so much variety, restrained as he was by religious reverence from licentiousness of fiction.

Review 'B'

It was surely an intuitive perception of what he could not do that arrested Milton's project of an epic on King Arthur. For one thing, he had little interest in, or understanding of, individual human beings. In *Paradise Lost* he was not called upon for any of that understanding which comes from an affectionate observation of men and women. Adam and Eve are not a man and woman such as any we know: if they were, they would not be Adam and Eve. They are the original Man and Woman, not types, but prototypes. They have the general characteristics of men and women, such that we can recognize, in the temptation and the fall, the first motions of the faults and virtues, the abjection and the nobility, of all their descendants. They have ordinary humanity to the right degree, and yet are not, and should not be, ordinary mortals.

Paradise Lost, like *Finnegans Wake* (for I can think of no work which provides a more interesting parallel: two books by great blind musicians, each writing a language of his own based upon English) makes this peculiar demand for a readjustment of the reader's mode of apprehension. The emphasis is on the sound, not the vision, upon the word, not the idea; and in the end it is the unique versification that is the most certain sign of Milton's intellectual mastership.

I do not think that any modern poet, unless in a fit of irresponsible peevishness, has ever denied Milton's consummate powers. And it must be said that Milton's diction is not a poetic diction in the sense of being a debased currency: when he violates the English language he is imitating nobody, and he is inimitable. But Milton does, as I have said, represent poetry at the extreme limit from prose; and it was one of our tenets that verse should have the virtues of prose, that diction should become assimilated to cultivated contemporary speech, before aspiring to the elevation of poetry. Another tenet was that the subject-matter and the imagery of poetry should be extended to topics and objects related to the life of a modern man or woman; that we were to seek the non-poetic, to seek even material refractory to transmutation into poetry, and words and phrases which had not been used in poetry before.

Review 'C'

Milton, like Virgil, though telling a short story about the remote past, wishes our minds to be carried to the later results of that story. Its [*Paradise Lost*] story, as treated by Milton, fulfils the conditions of great story better perhaps than any other, for, more than any other, it leaves things where it did not find them. The close of the *Iliad*, nay even perhaps of the *Aeneid*, is not really final; things of this sort will happen again. But *Paradise Lost* records a real, irreversible, unrepeatable process in the history of the universe; and even for those who do not believe this, it embodies (in what for them is mythical form) the great change in every individual soul from happy dependence to miserable self-assertion and thence either, as in Satan, to final isolation, or, as in Adam, to reconciliation and a different happiness. The truth and passion of the presentation are unassailable. They were never, in essence, assailed until rebellion and pride came, in the

Romantic age, to be admired for their own sake.

It is a poem depicting the objective pattern of things, the attempted destruction of that pattern by rebellious self love, and the triumphant, absorption of that rebellion into a yet more complex pattern. The cosmic story — the ultimate plot in which all other stories are episodes — is set before us. We are invited, for the time being, to look at it from outside. And that is not, in itself, a religious exercise. When we remember that we also have our places in this plot, that we also, at any given moment, are moving either towards the Messianic or towards the Satanic position, then we are entering the world of religion. But when we do that, our epic holiday is over: we rightly shut up our Milton. In the religious life man faces God and God faces man. But in the epic it is feigned, for the moment, that we, as readers, can step aside and see the faces both of God and man in profile. We are not invited (as Alexander would have said) to *enjoy* the spiritual life, but to *contemplate* the whole pattern within which the spiritual life arises. Making use of a distinction of Johnson's we might say that the subject of the poem "is not piety, but the motives to piety."

- 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.**

DO NOT REPRODUCE THE PASSAGE.

Savitribai was born in the 19th century in Naigaon, a two-hour drive from present-day Mumbai, on 3rd January 1831. At that time, many people strongly believed in the Hindu caste system. According to this system, Savitribai and her husband Jyotirao were from an oppressed caste. Some even considered them untouchable and didn't let them eat the same food or drink water from the same well. Going to school was unthinkable for Savitribai and her people. But Savitribai was a rebel! Although she was married off at age nine, she learned to read and write with the help of her husband Jyotiba at their home. Soon after that, she and her husband decided to open a school for girls. This was revolutionary—a school for girls opened by a lower caste couple!

It is important to understand the milieu in which the young Savitri grew up. Public education was yet to emerge and there were only a few missionary schools which were "open to all." Only upper caste groups received an education and could take a lead in setting up schools. This was the context in which Jyotiba, at the age of 21, and Savitri, 17, opened a school for women in 1848. It was among the country's first school for women started by Indians.

But when the couple first opened their school, the villagers were furious. It is said that Savitribai used to carry an extra sari that she would change into when she reached the school as people used to hurl stones, mud and dung at her, apart from verbal abuses while she walked towards her school.

It wasn't only the villagers who were angry—even Savitribai's father-in-law was upset. In 1849, Jyotiba's father asked the couple to move out of his house since the work they were engaged in was considered a sin according to religious texts. They stayed with the family of a friend of Jyotiba's, Usman Sheikh, where Savitribai met Fatima Begum

Sheikh. Fatima Sheikh knew how to read and write already. Savitribai and Fatima took a teacher's training course at an institute run by an American missionary in Ahmednagar and in Pune's Normal School. They both opened a school in Usman Sheikh's house in Pune in 1849.

Savitribai started teaching girls in Pune's Maharwada, along with Sagunabai, a revolutionary feminist and a mentor to Jyotiba. Soon after, the Phule couple along with Sagunabai started their school at Bhide Wada, the home of Tatyasaheb Bhide, who was inspired by the Phules' work. The school's curriculum was different in that it included mathematics, science and social studies.

By the end of 1851, the Phules were running three schools in Pune with around 150 girl students. The teaching methods at their schools were believed to be better than government schools and soon the number of girls enrolled in Phule's schools outnumbered that of the boys in government schools. They even dug a well in their backyard to provide water to those who were forbidden from drinking from the village well.

The Phule couple also initiated two educational trusts—the Native Female School, Pune and The Society for Promoting the Education of Mahars, Mangs and Etceteras—which came to have many schools under them. Savitribai was the headmistress of one of these schools. In 1852, Savitribai started the Mahila Seva Mandal to raise awareness about women's rights. Savitribai called for a women's gathering where members from all communities were welcome and everybody was expected to sit on the same mat.

She also started the Home for the Prevention of Infanticide in her house, a place where Brahmin widows could deliver their babies safely. They could leave the child there if they could not take care of it. In fact, Savitribai also adopted a child, Yashwant, who was born at the shelter. She simultaneously campaigned against child marriage, while supporting widow remarriage.

The early 1870s marked the beginning of Phules' public activism. They started the Satyashodhak Samaj in 1873. After Jyotiba's death in 1890, Savitribai carried forward the work of the organization and also chaired the annual session held at Saswad in 1893. A woman chairing a session in those times was revolutionary in itself.

In 1998, the Indian government released a stamp in Savitribai's honour. In 2014, the University of Pune was renamed Savitribai Phule Pune University, in recognition of her life and work. Today, there are many Indians who believe that Savitribai's birthday, January 3, should be celebrated as Teacher's Day.

**ASSIGNMENT III
(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)

Abide with me; fast falls the eventide;
The darkness deepens; Lord with me abide.
When other helpers fail and comforts flee,
Help of the helpless, O abide with me.

Swift to its close ebbs out life's little day;
Earth's joys grow dim; its glories pass away;
Change and decay in all around I see;
O Thou who changest not, abide with me.

Not a brief glance I beg, a passing word,
But as Thou dwell'st with Thy disciples, Lord,
Familiar, condescending, patient, free.
Come not to sojourn, but abide with me.

Come not in terror, as the King of kings,
But kind and good, with healing in Thy wings;
Tears for all woes, a heart for every plea.
Come, Friend of sinners, thus abide with me.

Thou on my head in early youth didst smile,
And though rebellious and perverse meanwhile,
Thou hast not left me, oft as I left Thee.
On to the close, O Lord, abide with me.

I need Thy presence every passing hour.
What but Thy grace can foil the tempter's power?
Who, like Thyself, my guide and stay can be?
Through cloud and sunshine, Lord, abide with me.

I fear no foe, with Thee at hand to bless;
Ills have no weight, and tears no bitterness.
Where is death's sting? Where, grave, thy victory?
I triumph still, if Thou abide with me.

Hold Thou Thy cross before my closing eyes;
Shine through the gloom and point me to the skies.
Heaven's morning breaks, and earth's vain shadows flee;
In life, in death, O Lord, abide with me.

II Study the following comparison between two differing points of view.

- 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.**

Rudyard Kipling who was born in the year 1865 December 30th in Bombay, India, spent most of his early life in India and was later sent to England by his parents for education. It was in India that Kipling gained rich experience of colonial life. His writings are greatly remembered due to his celebration of the imperialism in Britain, poems and tales of England both in verse and prose formats in the late nineteenth and twentieth century's. On the other hand, Joseph Conrad was born in Berdichev, Ukraine, in the year 1857, 3rd December. Berdichev was part of the Russian Empire at the time, though it was once part of the kingdom of Poland. Conrad is regarded as one of the greatest English novelists although he did not speak English language fluently and had a Polish accent until his twenties. He was a master of prose stylist and brought a non-English sad feeling in the English literature. It also can be seen in Conrad's works that colonialism is a scourge being forced upon a native people.

Various similarities can be noted in the works of Rudyard Kipling and Joseph Conrad and in their writing career. To begin with, both Rudyard Kipling and Joseph Conrad have made contributions to English literature through their representation of colonialism. They both wrote short stories and novels although Kipling went on to writing poetry. They were both regarded as good novelists and wrote predominantly with a seaboard or nautical setting which depicted the ordeals of human beings. They both wrote about colonialism in their works. In the year 1907, unlike Conrad, Kipling was awarded the Nobel Prize in literature. This made him the first writer in English to receive the Nobel Prize and he still remains the youngest Nobel Prize winner recipient to date.

Some of Conrad's works have a strain of romanticism distinct from Kipling's work, which is entirely based on imperialism, colonialism and children's tales. Conrad's romanticism is also heavily coloured with irony and a fine sense of the human capacity for self-deception. However, both Kipling and Conrad are viewed as precursors of modern literature whose narrative styles and anti-heroic characters have influenced different many authors. They both illustrate the trial of the weak in the human spirit through the demand of honour and duty. Similarly, both Rudyard Kipling's *The Man Who Would be King* (1888) and Joseph Conrad's *Heart of Darkness* (1902) depict what happens when Europeans try to force their cultural values on other countries.

Although Kipling is less cautionary and much milder than Conrad, both have something valid and important to say about the horrors and evils of colonialism inflicted on the colonized. Kipling's views on colonialism differ from Conrad in that while Conrad portrays the negative aspects of colonialism, Kipling views it as being right.

Unlike Kipling, Conrad came from a family with a literary bent. Conrad's father Korzeniowski Apollo was a writer, a patriot and a translator of different authors' work such as William Shakespeare and Victor Hugo. Conrad was therefore inspired by his father in becoming interested in English literature and a novelist. But the artistic vision of both Kipling and Conrad was influenced by where they grew up, their life stories. For instance, Conrad was a member of the Polish nobility living in the Ukraine under Tsarist autocracy. In 1861, both of Conrad's parents were arrested since his father was a

nationalist and a supporter of the rights of serfs as well as an opponent of Poland's oppressors. They were then exiled to Northern Russia in Vologda when Conrad was four years old. This event had a definite effect on Conrad's writing style, giving him a first-hand reasoning of anti-imperialist views.

Conrad's life influenced his thinking and writing, and he came to be regarded as one of the greatest 20th Century novelists, known for his dramatic realism and mastery of atmosphere. On the other hand, Kipling life in England after leaving his childhood behind in Bombay was miserable due to victimization through beatings and mistreatment at boarding school. He later suffered from bouts of insomnia. All this is said to have made him desperately unhappy and influenced his later writings.

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.

The early part of the 17th century in England saw the rise of a realistic mode of comedy based on a satiric observation of contemporary manners and mores.¹ It was masterminded by Ben Jonson, and its purpose was didactic.² Comedy, said Jonson in *Every Man Out of his Humour* (1599), is an imitation of life, a glass of custom, an image of truth.³ Comedy holds the mirror up to nature and reflects things as they are, to the end that society may recognize the extent of its shortcomings and the folly of its ways and set about its improvement.⁴

Jonson's greatest plays—*Volpone* (1606), *Epicoene* (1609), *The Alchemist* (1610), *Bartholomew Fair* (1614)—offer a richly detailed contemporary account of the follies and vices that are always with us.⁵ The setting (apart from *Volpone*) is Jonson's own London, and the characters are the ingenious or the devious or the grotesque products of the human wish to get ahead in the world.⁶ The conduct of a Jonsonian comic plot is in the hands of a clever manipulator who is out to make reality conform to his own desires.⁷ Sometimes he succeeds, as in the case of the clever young gentleman who gains his uncle's inheritance in *Epicoene* or the one who gains the rich Puritan widow for his wife in *Bartholomew Fair*.⁸ In *Volpone* and *The Alchemist*, the schemes eventually fail, but this is the fault of the manipulators, who will never stop when they are ahead, and not at all due to any insight on the part of the victims.⁹

The later part of the 17th century in England, on the other hand, is cast in the Jonsonian mold but the subject is treated as a critique of fashionable society.¹⁰ Its aim is distinctly satiric, and it is set forth in plots of Jonsonian complexity.¹¹ The principal intriguer is the rakish hero, bent on satisfying his sexual needs, outside the bonds of marriage, if possible.¹² In the greatest of these comedies—Sir George Etherege's *Man of Mode* (1676), for example, or William Wycherley's *Country-Wife* (1675) or William Congreve's *Way of the World* (1700)—the premium is on the energy and the grace with which the game is played.¹³ Moreover, the highest dramatic approval is reserved for those who take the game seriously enough to play it with style but who have the good sense to know when it is played out.¹⁴ The satirist in these plays is chiefly concerned with detailing the artful dodges that ladies and gentlemen employ to satisfy nature and to remain within the pale of social decorum.¹⁵

**ASSIGNMENT IV
(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 early part of the 20th century saw massive changes in the everyday life of people in cities. The recent inventions of the automobile, airplane, and telephone shrank distances around the world and sped up the pace of life. Freud's theory of the unconscious and infantile sexuality radically altered the popular understanding of the mind and identity, and the late-nineteenth-century thinkers Karl Marx and Friedrich Nietzsche in different ways undermined traditional notions of truth, certainty, and morality. Theoretical science, meanwhile, was rapidly shifting from two-hundred-year-old Newtonian models to Einstein's theory of relativity and finally to quantum mechanics.

At least partly in response to this acceleration of life and thought, a wave of aggressively experimental movements, sometimes collectively termed 'modernist' because of their emphasis on radical innovation, swept through Europe. But what connects the modernist writers—aside from a rich web of personal and professional connections—is a shared desire to break with established forms and subjects in art and literature. Influenced by European art movements, many modernist writers rejected realistic representation and traditional formal expectations. In the novel, they explored the Freudian depths of their characters' psyches through stream of consciousness and interior monologue. In poetry, they mixed slang with elevated language, experimented with free verse, and often studded their works with difficult allusions and disconnected images. Ironically, the success of modernism's initially radical techniques eventually transformed them into the established norms that would be resisted by later generations.

Among the earliest groups to shape English-language modernism were the imagists, a circle of poets led initially by the Englishman TE Hulme and the American Ezra Pound, in the early 1910s. Imagist poetic doctrine included the use of plain speech, the preference for free verse over closed forms, and above all the creation of the vivid, hard-edged image. The first two of these tenets in particular helped to shape later modernism and have had a far-reaching impact on poetic practice in English.

As modernism developed, the more reasoned, essayistic criticism of Pound's friend and collaborator TS Eliot came to dominate the world of ideas. Eliot's *Waste Land* and James Joyce's *Ulysses* were technically innovative and initially controversial (*Ulysses* was banned in the United States and Great Britain), but their eventual acceptance as literary landmarks helped to bring modernism into the canon of English literature. In the decades to come, the massive influence of Eliot as a critic would transform the image of modernism into what Eliot himself called classicism, a position deeply rooted in a sense of the literary past and emphasizing the impersonality of the work of art.

In the post-World War II period, modernism became the institutionally approved norm against which later poetic movements, from the 'Movement' of Philip Larkin to avant-garde Language Poetry, reacted. Nonetheless, the influence of modernism, both on those artists who have repudiated it and on those who have followed its direction, was pervasive. Joyce, Eliot, Virginia Woolf, and other modernists provided compositional strategies still central to literature. Writers as diverse as WH Auden, Samuel Beckett, Derek Walcott, and Salman Rushdie have all, in one way or another, continued to extend the discoveries of the modernist experiment—adapting modernist techniques to new political climates marked by the Cold War and its aftermath, as well as to the very different histories of formerly colonized nations. Like the early 20th century avant-garde in European art and music, meanwhile, literary modernism has continued to shape a sense of art as a form of cultural revolution that must break with established history, constantly pushing out the boundaries of artistic practice.

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.

The future of poetry is immense, because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find an ever surer and surer stay. There is not a creed which is not shaken, not an accredited dogma which is not shown to be questionable, not a received tradition which does not threaten to dissolve. Our religion has materialized itself in the fact, in the supposed fact; it has attached its emotion to the fact, and now the fact is failing it. But for poetry the idea is everything; the rest is a world of illusion, of divine illusion. Poetry attaches its emotion to the idea; the idea is the fact. The strongest part of our religion to-day is its unconscious poetry.

The best poetry is what we want; the best poetry will be found to have a power of forming, sustaining, and delighting us, as nothing else can. A clearer, deeper sense of the best in poetry, and of the strength and joy to be drawn from it, is the most precious benefit which we can gather from a poetical collection such as the present. And yet in the very nature and conduct of such a collection there is inevitably something which tends to obscure in us the consciousness of what our benefit should be, and to distract us from the pursuit of it. We should therefore steadily set it before our minds at the outset, and should compel ourselves to revert constantly to the thought of it as we proceed.

Yes; constantly in reading poetry, a sense for the best, the really excellent, and of the strength and joy to be drawn from it, should be present in our minds and should govern our estimate of what we read. But this real estimate, the only true one, is liable to be superseded, if we are not watchful, by two other kinds of estimate, the historic estimate and the personal estimate, both of which are fallacious. A poet or a poem may count to us historically, they may count to us on grounds personal to ourselves, and they may count to us really. They may count to us historically. The course of development of a nation's language, thought, and poetry, is profoundly interesting; and by regarding a poet's work as a stage in this course of development we may easily bring ourselves to make it of more importance as poetry than in itself it really is, we

may come to use a language of quite exaggerated praise in criticizing it; in short, to overrate it. So arises in our poetic judgments the fallacy caused by the estimate which we may call historic. Then, again, a poet or poem may count to us on grounds personal to ourselves. Our personal affinities, likings and circumstances, have great power to sway our estimate of this or that poet's work, and to make us attach more importance to it as poetry than in itself it really possesses, because to us it is, or has been, of high importance. Here also we overrate the object of our interest, and apply to it a language of praise which is quite exaggerated. And thus we get the source of a second fallacy in our poetic judgments—the fallacy caused by an estimate which we may call personal.

Indeed there can be no more useful help for discovering what poetry belongs to the class of the truly excellent, and can therefore do us most good, than to have always in one's mind lines and expressions of the great masters, and to apply them as a touchstone to other poetry. Of course we are not to require this other poetry to resemble them; it may be very dissimilar. But if we have any tact we shall find them, when we have lodged them well in our minds, infallible touchstone for detecting the presence or absence of high poetic quality, and also the degree of this quality, in all other poetry which we may place beside them. Short passages, even single lines, will serve our turn quite sufficiently.

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

A handsome brown man wearing white pajamas sauntered by, balancing a twenty-foot-long plank across one shoulder. The plank was covered from end to end with loaves of flat, round bread. Dinah watched, holding her breath, till the man disappeared under a stone archway, still stepping nonchalantly. She turned to see a workman slap a tray of what looked like glass mosaics down on his counter—shimmering cubes of yellow and red, translucent, faintly dusted with sugar. Candy, of course. It looked good. She caught the driver's eye and pointed, hopefully. He grinned and shook his head. He had warned them about eating any of the food in the bazaars. Fruit was different, because it had its own wrapping; but anything that stood out in the open air for more than a minute was visited by busy flies whose previous stops were better not described.

The driver abandoned them to their shopping in the noisy bazaar. There were several groups of tourists, plus the local people doing their daily marketing. A tap on her shoulder made Dinah turn. The shop just behind her also sold fabric; and she caught her breath at the sight of the material the smiling merchant was waving under her nose. It was pale ivory shot with gold, woven in the most intricate design of flowers and leaves and stems—golden roses on a shining silver ground.