

**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 (2018 – 2019)

(This set of assignments is printed on 21 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 process of education is not only self-realization of the individual but it is also to bring into action the potential in man. It is to lead towards the enlightenment of mankind. In other words, education is a process in which and by which the knowledge, characters and behaviour of the human being are shaped and moulded. Al Ghazali said that education is a process which enables an individual to distinguish between the true and false, the good and bad, the right conduct and the evil doing. Aristotle said education is the process of creation of a sound mind in a sound body. Pestolozzi said education is a natural, progressive and systematic development of all the forces. It distinguishes human being from other creations.

Paragraph 2:

In other habitats, tigers attacked human beings only in abnormal circumstances: if they happened to be crippled or were otherwise unable to hunt down any other kind of prey. But this was not true of the tide country's tigers; even young and healthy animals were known to attack human beings. Some said that this propensity came from the peculiar conditions of the tidal ecology, in which large parts of the forest were subjected to daily submersions. The theory went that this raised the animals' threshold of aggression by washing away their scent markings and confusing their territorial instincts.

Paragraph 3:

Gender roles for men and women vary greatly from one culture to another, and from one social group to another within the same culture. Race, class, economic circumstances, age—all of these influence what is considered appropriate for men and women. As culture is dynamic, and socio-economic conditions change over time, so gender patterns change with them. Sudden crises, like war or famine, can radically and rapidly change what men and women do. Sometimes, however, the old attitudes return after the crisis (as women ex-combatants in liberation struggles have found). Sometimes, the changes have a permanent impact. Hence, gender is a dynamic concept.

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. An effective teacher requires certain characteristics.
2. Language is an important of a community's cultural heritage.
3. There are many contributing factors to global warming.
4. I would like to tell you about my favourite aunt.
5. Students are influenced to eat junk food by television advertisements.

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

Children around the world today confront environmental hazards that were neither known nor suspected a few decades ago. More than 80000 new synthetic chemical compounds have been developed over the past 50 years. Children are especially at risk of exposure to the 15000 of these chemicals produced in quantities of 4500 kg or more per year, and to the more than 2800 chemicals produced in quantities greater than 450000 kg per year. These high-production volume (HPV) chemicals are those most widely dispersed in air, water, food crops, communities, waste sites and homes. Worldwide many thousands of deaths occur as a result of poisoning, with the vast majority being among children and adolescents after accidental exposure. Many hundreds of H PV chemicals have been tested for their potential human toxicity, but fewer than 20% have been examined for their potential to cause developmental toxicity to fetuses, infants, and children. Until about ten years ago, chemical exposure was principally a problem for children in the developed countries. However, it is becoming a problem in developing countries as hazardous industries relocate there as a consequence of globalization and in an effort to escape ever stricter labour and environmental laws in the developed countries. In addition to the hazards of new chemicals, children worldwide confront traditional environmental hazards, including poor water quality and sanitation, ambient and indoor air pollution, vector-borne diseases, unintentional injuries, inadequate housing, and effects of climate variability and change.

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 (A & B) that follow.

Flower-boats are among the largest—and certainly the gaudiest¹—vessels on the Pearl River. Were you to see them in some other place you would think them to be figments of your imagination, so fantastical is their appearance; they have pavilions and halls and terraces, covered and open; they are _____² with hundreds of lanterns and ornamented with decorations made of silk. At the entrance of each vessel is a tall gateway, _____³ painted in red and gold and decorated with a bestiary of _____⁴ beings: writhing dragons, grinning demons and toothed gryphons. The purpose of these fearsome gargoyles is to announce to all who approach that beyond lies a world that is utterly unlike the _____⁵ reality of everyday experience - and at night, when the river is dark and the boats are illuminated by lights and lanterns, these boats do indeed seem to become _____⁶ realms of enchantment. But as I said, this was around mid-morning, and in the bright light of day they looked, I must admit, rather tired and melancholy, more tawdry than gaudy, humbled by the sun and ready to accept defeat in their unwinnable war against mundanity.

When the river is at its height, Shamian can only be reached by boat, but when the tide runs low a brick causeway emerges _____⁷ from the water: we crossed over on foot and Ahmed led me to one of the largest boats. The tall, gilded _____⁸ were firmly shut and the only person on deck was an elderly woman, busy with some washing. A shout from Ahmed brought her to her feet and a moment later the doors - _____⁹ open. I stepped inside, to find myself in a saloon that had the cluttered and disarranged air of a fairground after a long night. The floor was covered with rugs and laden with intricately carved wooden furniture; on the walls were scrolls with calligraphic characters and dream-like landscapes; the windows were shuttered and the room was fogged with the _____¹⁰ of smoke—of tobacco, incense and opium.

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

| | |
|-------------|--------------|
| portals – | dull – |
| festooned – | creaked – |
| magically – | gaudiest – 1 |
| smell – | floating – |
| brightly – | fabulous – |

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.

... but the greatest of Canton's suburbs is the river itself! There are more people living in the city's floating bustees than in *all* of Calcutta: fully *one million* some say! Their boats are moored along the water's edge, on either side, and they are so numerous you cannot see the water beneath. At first this floating city looks like a vast shanty town made of driftwood, bamboo and thatch; the boats are so tightly packed that if not for the rolls and tremors that shake them from time to time you would take them for oddly-shaped huts. Closest to the shore are rows of sampans, most of them some four or five yards in length. Their roofs are made of bamboo, and their design is at once very simple and *marvelously* ingenious, for they can be moved to suit the weather. When it rains the coverings are rearranged to protect the whole boat, and on fine days they are rolled back to expose the living quarters to the sun—and it is *astonishing* to observe all that goes on within them. The occupants are all so *busy* that you would imagine the floating city to be a waterborne hive: here in this boat someone is making bean-curd; in another, joss-sticks; in that one noodles, and over there something else—and all to the accompaniment of a great cacophony of clucking, grunting and barking, for every floating manufactory is also a farmyard! And between them there are little watery lanes and galis, just wide enough to allow a shop-boat to pass; and of these there are more than you would think could possibly exist, for they are manned by hawkers and cheap-jacks of every sort—tanners, tinkers, tailors, coopers, cobblers, barbers, bone-setters and many others, all barracking their wares with bells, gongs and shouts.

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 |
|--------------|---------------|
| bustees | neighbourhood |
| beneath | below |
| vast | big |
| shake | vibrate |
| simple | easy |
| protect | defend |
| expose | show |
| cacophony | disharmony |
| grunting | groaning |
| watery | thin |
| tinkers | alters |
| barracking | screaming |

B. Given below are some phrases from the text. Discuss, say 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. so numerous you cannot see the water beneath
2. at once very simple and *marvelously* ingenious
3. a waterborne hive
4. great cacophony of clucking, grunting and barking
5. barracking their wares with bells, gongs and shouts

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

Criticism, or more specifically **literary criticism**, is the overall term for studies concerned with defining, classifying, analyzing, interpreting, and evaluating works of literature. **Theoretical criticism** proposes an explicit **theory** of literature, in the sense of general principles, together with a set of terms, distinctions, and categories, to be applied to identifying and analyzing works of literature, as well as the **criteria** (the standards, or norms) by which these works and their writers are to be evaluated.

Practical criticism, or **applied criticism**, on the other hand, concerns itself with particular works and writers; in an applied critique, the theoretical principles controlling the analysis, interpretation, and evaluation are often left implicit, or brought in only as the occasion demands. Among the more influential works of applied criticism in England and America are the literary essays of Dryden in the *Restoration*; Dr. Johnson's *Lives of the English Poets* (1779–81); Coleridge's chapters on the poetry of Wordsworth in *Biographia Literaria* (1817) and his lectures on Shakespeare; Matthew Arnold's *Essays in Criticism* (1865 and following); I. A. Richards' *Practical Criticism* (1930); T. S. Eliot's *Selected Essays* (1932); and the many critical essays by Virginia Woolf, F. R. Leavis, and Lionel Trilling. Cleanth Brooks' *The Well Wrought Urn* (1947) exemplifies the "close reading" of single texts which was the typical mode of practical criticism in the American *New Criticism*.

In practical criticism, a frequent distinction is made between impressionistic and judicial criticism.

Impressionistic criticism attempts to represent in words the felt qualities of a particular passage or work, and to express the responses (the "impression") that the work directly evokes from the critic. As Walter Pater said, "What is this song or picture . . . to me?" (Preface to *Studies in the History of the Renaissance*, 1873).

Judicial criticism, on the other hand, attempts not merely to communicate, but to analyze and explain the effects of a work by reference to its subject, organization, techniques, and style, and to base the critic's individual judgments on specified criteria of literary excellence.

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

“Book”: any written or printed document of considerable length, yet light and durable enough to be easily portable.
Bibliography: studies about identification of the authorship, dates of issue, *editions*, and physical properties of books.
Double papyrus roll: standard form of book in ancient Greece and Rome.
Papyrus, developed in Egypt, made from papyrus reed. Grows profusely in Nile delta; stems cut into strips, soaked, impregnated with paste.
Manuscripts: texts, written by hand and inscribed in columns. Reader unwound the papyrus from the right-hand roll and wound it on the left-hand roll as she read.
5th c.: parchment, made from the skins of sheep, goats, or calves stretched and scraped clean to serve as a material for writing.
Vellum: fine parchment prepared from delicate skin of a calf or a kid.
Codex: parchment cut into leaves, as in modern printed book. Leaves stitched together on one side and then bound. Advantage: could be opened at any point, text could be inscribed on both sides of a leaf. Result: book able to contain much longer text than manuscript roll.

IV 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.)

It is possible to say that the novel as a literary genre emerged in the beginning of the eighteenth century. The industrial revolution can be said to have paved the way to the rise of the middle-class. It also created a demand for people’s desire for reading subjects related to their everyday experiences. The novel, therefore, developed as a piece of prose fiction that presented characters in real-life events and situations.

There are also other reasons and factors that influenced the rise of the English novel. The social milieu and social condition of the life of the middle-class were very much affected by the rise of the English novel. These people in the eighteenth century were acquiring their education, what they were acquiring was less exclusively classical in context than the education of the upper class. Women readers were considered as a crucial factor in providing readership. A better education for women coincided with a period of a greater leisure for women in middle and upper ranks. The greater leisure for women left a time space, which needed to be filled in. Men were also educated and wished to learn of a world beyond narrow local interests and professions. Both men and women were receptive to literary forms, which would open up to them recent and real worlds outside their own world. The reproduction of newspapers in the eighteenth century also contributed to the rise of the novel, as did the popularity of the periodicals. The seed of Richardson’s *Pamela* was a plan to write a series of letters, which provided examples of the correct way of conducting oneself in various delicate social situations. The novelists also believed that their task was not only to inform but also to indicate morality. Middle-class people considered usefulness significant; this would include moral usefulness. The readers were introduced by the novelists to new social worlds, providing the moral framework within which to behave. The novel was dealing with the immediate details as no earlier fiction had been; as a result, it also grew to result into a rather prolonged product.

Printing was another crucial factor that contributed to the rise of the English novel. The modern novel was the child of the printing press, which alone could produce the vast numbers of copies needed to satisfy the increasingly literate population. The invention of traveling libraries was an off-shoot that helped to develop the market further. A market economy was the third factor. The sociology of the novel is based very much upon a market relationship between author and reader, mediated through publications, in contrast to earlier methods of financing publication or supporting authors through patronage, or subscription. A market economy increases the relative freedom and isolation of the writer and decreases his immediate dependence upon particular individuals, groups or interests.

The rise of individualism was also very significant in the emergence of the English novel. It was typical of the genre that it included individualization of characters and a detailed presentation of the environment. The novel was more associated with the town rather than the village, though in some points, they were alike. For example, both involve huge numbers of people leading interdependent lives, influencing and relying upon one another.

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.

Scientists are a famously anonymous lot, but few can match in the depths of her perverse and unmerited obscurity the 20th-century mathematical genius Amalie Noether (1882 – 1935). Albert Einstein called her the most “significant” and “creative” female mathematician of all time, and others of her contemporaries were inclined to drop the modification by sex. She invented a theorem that united with magisterial concision two conceptual pillars of physics: symmetry in nature and the universal laws of conservation. Some consider Noether’s theorem, as it is now called, as important as Einstein’s theory of relativity; it undergirds much of today’s vanguard research in physics, including the hunt for the almighty Higgs boson. Yet Noether herself remains utterly unknown, not only to the general public, but to many members of the scientific community as well.

Noether came from a mathematical family. Her father was a distinguished math professor at the universities of Heidelberg and Erlangen, and her brother Fritz won some renown as an applied mathematician. Emmy, as she was known throughout her life, started out studying English, French and piano—subjects more socially acceptable for a girl—but her interests soon turned to math. Barred from matriculating formally at the University of Erlangen, Emmy simply audited all the courses, and she ended up doing so well on her final exams that she was granted the equivalent of a bachelor’s degree. She went on to graduate school at the University of Göttingen before returning to the University of Erlangen, where she earned her doctorate summa cum laude.

Noether’s brilliance was obvious to all who worked with her, and her male mentors repeatedly took up her cause, seeking to find her a teaching position — better still, one that paid. Eventually, she could only be brought into the Department at the University of Erlangen as a “Guest Lecturer.”

For her part, Noether left little record of how she felt about the difficulties she faced as a woman, or of her personal and emotional life generally. She never married. After meeting the young Czech math star Olga Taussky in 1930, Noether told friends how happy she was that women were finally gaining acceptance in the field, but she herself had so few female students that her many devoted pupils were known around town as Noether’s boys.

II Read the following three reviews. 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'

... We, therefore, bestow no mean compliment upon the author of *Emma*, when we say that, keeping close to common incidents, and to such characters as occupy the ordinary walks of life, she has produced sketches of such spirit and originality, that we never miss the excitement which depends upon a narrative of uncommon events, arising from the consideration of minds, manners and sentiments, greatly above our own. In this class she stands almost alone; for the scenes of Miss Edgeworth are laid in higher life, varied by more romantic incident, and by her remarkable power of embodying and illustrating national character. But the author of *Emma* confines herself chiefly to the middling classes of society; her most distinguished characters do not rise greatly above well-bred country gentlemen and ladies; and those which are sketched with most originality and precision, belong to a class rather below that standard. The narrative of all her novels is composed of such common occurrences as may have fallen under the observation of most folks; and her dramatis personae conduct themselves upon the motives and principles which the readers may recognize as ruling their own and that of most of their acquaintances. The kind of moral, also, which these novels inculcate, applies equally to the paths of common life, as will best appear from a short notice of the author's former works, with a more full abstract of that which we at present have under consideration.

Emma has even less story than either of the preceding novels [*Sense and Sensibility* and *Pride and Prejudice*]. Miss Emma Woodhouse, from whom the book takes its name, is the daughter of a gentleman of wealth and consequence residing at his seat in the immediate vicinage of a country village called Highbury. The father, a good-natured, silly valetudinary, abandons the management of his household to Emma, he himself being only occupied by his summer and winter walk, his apothecary, his gruel, and his whist table. The latter is supplied from the neighbouring village of Highbury with precisely the sort of persons who occupy the vacant corners of a regular whist table, when a village is in the neighbourhood, and better cannot be found within the family. We have the smiling and courteous vicar, who nourishes the ambitious hope of obtaining Miss Woodhouse's hand. We have Mrs. Bates, the wife of a former rector, past everything but tea and whist; her daughter, Miss Bates, a good-natured, vulgar, and foolish old maid; Mr. Weston, a gentleman of a frank disposition and moderate fortune, in the vicinity, and his wife an amiable and accomplished person, who had been Emma's governess, and is devotedly attached to her. Amongst all these personages, Miss Woodhouse walks forth, the princess paramount, superior to all her companions in wit, beauty, fortune, and accomplishments, doted upon by her father and the Westons, admired, and almost worshipped by the more humble companions of the whist table. Emma Woodhouse sets generously about making matches for her friends without thinking of matrimony on her own account. We are informed that she had been eminently successful in the case of Mr. and Mrs. Weston; and when the novel commences she is exerting her influence in favour of Miss Harriet Smith, a boarding-school girl without family or fortune, very good humoured, very pretty, very silly, and, what suited Miss Woodhouse's purpose best of all, very much disposed to be married.

In these conjugal machinations Emma is frequently interrupted, not only by the cautions

of her father but also by the sturdy reproof and remonstrances of Mr. Knightley, the elder brother of her sister's husband, a sensible country gentleman of thirty-five, who had known Emma from her cradle, and was the only person who ventured to find fault with her. While Emma is vainly engaged in forging wedlock-fetters for others, her friends have views of the same kind upon her, in favour of a son of Mr. Weston by a former marriage, who bears the name, lives under the patronage, and is to inherit the fortune of a rich uncle. Unfortunately Mr. Frank Churchill had already settled his affections on Miss Jane Fairfax, a young lady of reduced fortune; but as this was a concealed affair, Emma, when Mr. Churchill first appears on the stage, has some thoughts of being in love with him herself; speedily, however, recovering from that dangerous propensity, she is disposed to confer him upon her deserted friend Harriet Smith. Harriet has in the interim, fallen desperately in love with Mr. Knightley, the sturdy, advice-giving bachelor; and, as all the village supposes Frank Churchill and Emma to be attached to each other, there are cross purposes enough (were the novel of a more romantic cast) for cutting half the men's throats and breaking all the women's hearts. But at Highbury Cupid walks decorously, and with good discretion, bearing his torch under a lanthorn, instead of flourishing it around to set the house on fire. All these entanglements bring on only a train of mistakes and embarrassing situations, and dialogues at balls and parties of pleasure, in which the author displays her peculiar powers of humour and knowledge of human life.

The author's knowledge of the world, and the peculiar tact with which she presents characters that the reader cannot fail to recognize, reminds us something of the merits of the Flemish school of painting. The subjects are not often elegant, and certainly never grand; but they are finished up to nature, and with a precision which delights the reader. This is a merit which it is very difficult to illustrate by extracts, because it pervades the whole work, and is not to be comprehended from a single passage.

Upon the whole, the turn of this author's novels bears the same relation to that of the sentimental and romantic cast, that cornfields and cottages and meadows bear to the highly adorned grounds of a show mansion, or the rugged sublimities of a mountain landscape. It is neither so captivating as the one, nor so grand as the other, but it affords to those who frequent it a pleasure nearly allied with the experience of their own social habits; and what is of some importance, the youthful wanderer may return from his promenade to the ordinary business of life, without any chance of having his head turned by the recollection of the scene through which he has been wandering.

Review 'B'

A classic masterpiece, *Emma* by Jane Austen is centered around "handsome, clever and rich" Emma Woodhouse. While tracing her moral development it offers a nuanced and insightful account of the so called "domestic" milieu of Victorian era. The limited scope of actions within the plot involves the aristocratic section of society. It is a smoothly weaved penetrating study of human vanity, self-deception, jealousy with the backdrop of the 19th century socio-economic pressure and constrictions within society. The light romantic tale is ingeniously fused with narrator's irony, and displays traits of mystery and comedy of manner.

Depicted as a lively and independent woman who asserts her individuality, Emma is a new kind of attractive femininity claiming equality. Emma considers herself a prodigious

matchmaker and connives to strike matches on basis of her conjectures while remaining immune to marriage prospects. With “a room of her own” she does “just what she liked” and thus doesn’t have second thoughts about rejecting Mr. Elton’s proposal. She remarks “it is poverty only which makes celibacy contemptible to generous public. A single woman with a narrow income must be a ridiculous, disagreeable old maid.” And thus conveys the possibility of women living without the dependence on men. In this respect, Emma is a strong heroine who takes actions irrespective of any social or economic consequence and seems to offer an alternative to the conventional romantic plot.

All of Austen’s novels include love and attraction tied to wealth in a big way. *Emma*, too, is structured around marriage. Significance of marriage lies in the attached possibility of “*the comfortable fortune, the respectable establishment, and the rise in the world which must satisfy them.*” With her handsome fortune Emma is self sufficient, but the author never lets us forget the vulnerability of others without the backup of beauty and wealth in such a social context. Miss Fairfax, “an equal of Miss Woodhouse” with no fortune is a victim of this social framework. Even Mr. Weston had the determination “of never settling till he could purchase Randalls. He had made his fortune, brought his house, and obtained his wife.” Miss Smithson cannot reject Mr. Elton’s proposal given women’s paucity of choices. Mr. Woodhouse’s character is unconventional for his constant reproach of marriage, employed to offer stringent critique of the marriage market.

Is it a feminist text? Observations of feminists’ critics vary for the text is complicated with myriad layers of questions of class, marriage, autonomy and patriarchal mannerism. In spite of the enormously gripping plot, the text’s closure remains disappointing. As the plot unfolds, Emma’s character gets confined within the patriarchal structure. Austen brings in the class angle through the mistakes committed by Emma due to her excessive pride, upper class insensitivity and arrogance. She explains “*With insufferable vanity had she believed herself in the secret of everybody’s feelings; with unpardonable arrogance proposed everybody’s destiny. She was proved to have been universally mistaken. She had brought evil on Harriet, on herself, and she too much feared, on Mr. Knightley.*” However, the text conveys the sense that “real evil” lies in Emma’s “power of having rather too much her own way, and a disposition to think too well of herself.” The power structure which relegates women to secondary status remains intact as the text echoes patriarchal discourse in challenging the protagonist’s exercise of power and authority.

It is problematic that Emma’s moral development is undertaken by Mr. Knightley for it can be read as the re-establishment of patriarchy over feminist ideology. Somewhere the feminist character of heroine comes into question by her projection as imprudent and ignorant whereas Mr. Knightley “as infinitely the superior.” Emma’s constant self reproaching and acceptance of inferiority to Mr. Knightley’s prudence can be judged as over-emphasized given the fact that he himself errors in judging Emma’s relationship with Frank Churchill. The narrator is amplifying the disparaging voice of Mr. Knightley throughout the text while examining Emma’s actions. The question arises if Emma’s character undergoes the change to make to fit within the role of “wife” in which her sister, Isabella perfectly fits in.

Austen is remarkable in given space to the ostensibly trivial affairs of domestic life of “social visits, music and artistic endeavors” which characterized the life of women in literature. Reading the novel through a feminist lens, one finds it revolutionary in

presenting intelligent and powerful women characters while illuminating the dark possibilities of economic considerations lurking in the backdrop. However, the ending remains subscribed to the patriarchal narrative of finding happiness only within marriage.

Review 'C'

Emma is a mature piece of work. It is the most vivacious of the later novels, and with some readers the first favourite. In plot-interest it is probably the strongest ... , and, not to speak of the more prominent persons, it contains, in Mr. Woodhouse and Miss Bates, two minor characters who resemble one another in being the object equally of our laughter and our unqualified respect and affection. Jane Austen, who is said to be Shakespearian, never reminds us of Shakespeare, I think, in her full-dress portraits, but she does so in such characters as Miss Bates and Mrs. Allen. As for Mr. Woodhouse, whose most famous sentences hang like texts in frames on the four walls of our memories, he is, next to Don Quixote, perhaps the most perfect gentleman in fiction; and under outrageous provocation he remains so.

Emma is satisfactory on the more serious side of the story; but I will not dwell on that. In its main design it is a comedy, and, as a comedy, unsurpassed, I think, among novels, and all the better because Jane Austen does not affront us, like Meredith in *The Egoist*, by coming forward as interpreter. Most of the characters are involved in the contrast of reality and illusion, but it is concentrated on Emma. This young lady, who is always surpassingly confident of being right, is always surpassingly wrong. She is reputed very clever, and she is clever; and she never sees the fact and never understands herself. A spoiled child, with a good disposition and more will than most of the people in her little world, she begins to put this world to rights. She chooses for a friend, not Jane Fairfax her equal, but the amiable, soft, stupid, and adoring Harriet Smith. Her motive, which she supposes to be kindness, is the pleasure of patronage and management. She detaches Harriet's affections from a suitable lover, and fastens them on a person wholly unsuitable and perfectly indifferent. Convinced that she has won Mr. Elton for Harriet, she finds that, in fact, her operations have encouraged him to aspire to herself. Leaving Harriet, on the explosion of this bubble, to recover from her disappointment, she next chooses to fancy that she herself and Frank Churchill, who is coming to visit his father, are likely to fall in love ; while, in fact, he is coming solely because he is secretly engaged to Jane Fairfax. Without any reason she supposes Jane to be enamoured of somebody's husband, and imparts her suspicion, of all people, to Jane's lover. Having discovered that her own love for him was fictitious, she now encourages Harriet Smith to fall in love with him; but, as she omits to mention his name, she succeeds, without knowing it, in attaching Harriet to Mr. Knightley instead. In her satisfaction at finding herself out of love with Frank Churchill, and observing none of those signs of his relation to Jane Fairfax which are obvious to Mr. Knightley, she flirts outrageously with him, involves Jane in misery, and only escapes by accident from ruining the happiness of the pair. Finally, discovering to her dismay that she has led Harriet to raise her eyes to Knightley, and to raise them, in Harriet's opinion, not in vain, she also discovers, to her still greater dismay, that she loves Knightley herself, and then to her delight, that she is beloved by him. She has reached a fact at last, but only by the benevolence of Fortune, who crowns her kindness by taking the heart of Harriet and flinging it, like a piece of putty, at her original lover. In a sketch like this the comedy of the story loses both its fun and its verisimilitude, but we know how delightful it is, and on the whole how true to human nature.

Though we may not care for Emma most, I think the claim may fairly be made for it that, of all the novels, it most perfectly executes its design. It has, so far as I see, but one serious defect. I do not mean the imperfections of the heroine. Few of us probably like Emma as well as two or three of her sister-heroines, and there are moments when she even repels us. That was necessary to the design, and she attracts us quite enough for its purpose. She has a generous nature. She is self-confident, and she likes to be first; but she is not vain. She is faultless in her relations with her father; and, though she will not take advice from Knightley, her readiness to take reproof and to make amends for her errors is more than magnanimous. The weak point I referred to is the drawing of Jane Fairfax. She interests us much towards the end, and we feel that she is meant to be interesting from the first: but she cannot be so when we are allowed to see so little of her from within. There was, of course, a difficulty here; because her secret engagement is supposed to be a secret to the reader, and also because it makes her reserved towards the persons around her. But this is not all. The moralist in Jane Austen stood for once in her way. The secret engagement is, for her, so serious an offence, that she is afraid to win our hearts for Jane until it has led to great unhappiness. This is to under-value the reader. It is the same mistake that Tennyson made in dealing with Guinevere's love for Lancelot. The guilty queen must not be too interesting, and so, till she ceases to be guilty, she remains a nonentity. But great writers neither need, nor can afford, to be so timid.

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.

...

I went, therefore, to the shelf where the histories stand and took down one of the latest, Professor Trevelyan's *History of England* [to find out under what conditions women lived, not throughout the ages, but in England, say, in the time of Elizabeth]. Once more I looked up Women, found "position of" and turned to the pages indicated. "Wife-beating," I read, "was a recognized right of man, and was practised without shame by high as well as low....Similarly," the historian goes on, "the daughter who refused to marry the gentleman of her parents' choice was liable to be locked up, beaten and flung about the room, without any shock being inflicted on public opinion. Marriage was not an affair of personal affection, but of family avarice, particularly in the 'chivalrous' upper classes. . . . Betrothal often took place while one or both of the parties was in the cradle, and marriage when they were scarcely out of the nurses' charge." That was about 1470, soon after Chaucer's time. The next reference to the position of women is some two hundred years later, in the time of the Stuarts. "It was still the exception for women of the upper and middle class to choose their own husbands, and when the husband had been assigned, he was lord and master, so far at least as law and custom could make him. Yet even so," Professor Trevelyan concludes, "neither Shakespeare's women nor those of authentic seventeenth-century memoirs, like the Verneys and the Hutchinsons, seem wanting in personality and character." Certainly, if we consider it, Cleopatra must have had a way with her; Lady Macbeth, one would suppose, had a will of her own; Rosalind, one might conclude, was an attractive girl. Professor Trevelyan is speaking no more than the truth when he remarks that Shakespeare's women do not seem wanting in personality and character. Not being a historian, one might go even further and say that women have burnt like beacons in all the works of all the poets from the beginning of time—Clytemnestra, Antigone, Cleopatra, Lady Macbeth, Phedre, Cressida, Rosalind, Desdemona, the Duchess of Malfi, among the dramatists; then

among the prose writers: Millamant, Clarissa, Becky Sharp, Anna Karenina, Emma Bovary, Madame de Guermantes—the names flock to mind, nor do they recall women “lacking in personality and character.” Indeed, if woman had no existence save in the fiction written by men, one would imagine her a person of the utmost importance; very various; heroic and mean; splendid and sordid; infinitely beautiful and hideous in the extreme; as great as a man, some think even greater. But this is woman in fiction.

A very queer, composite being thus emerges. Imaginatively she is of the highest importance; practically she is completely insignificant. She pervades poetry from cover to cover; she is all but absent from history. She dominates the lives of kings and conquerors in fiction; in fact she was the slave of any boy whose parents forced a ring upon her finger. Some of the most inspired words, some of the most profound thoughts in literature fall from her lips; in real life she could hardly read, could scarcely spell, and was the property of her husband.

Occasionally an individual woman is mentioned, an Elizabeth, or a Mary; a queen or a great lady. But by no possible means could middle-class women with nothing but brains and character at their command have taken part in any one of the great movements which, brought together, constitute the historian’s view of the past. Nor shall we find her in collection of anecdotes. She never writes her own life and scarcely keeps a diary; there are only a handful of her letters in existence. She left no plays or poems by which we can judge her.

What one wants, I thought—and why does not some brilliant student at Newnham or Girton [College at the University of Cambridge] supply it?—is a mass of information; at what age did she marry; how many children had she as a rule; what was her house like, had she a room to herself; did she do the cooking; would she be likely to have a servant? All these facts lie somewhere, presumably, in parish registers and account books; the life of the average Elizabethan woman must be scattered about somewhere, could one collect it and make a book of it. It would be ambitious beyond my daring, I thought, looking about the shelves for books that were not there, to suggest to the students of those famous colleges that they should rewrite history, though I own that it often seems a little queer as it is, unreal, lop-sided; but why should they not add a supplement to history, calling it, of course, by some in conspicuous name so that women might figure there without impropriety? For one often catches a glimpse of them in the lives of the great, whisking away into the background, concealing, I sometimes think, a wink, a laugh, perhaps a tear.

**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)

Mother

Daylight would die. Darkness would reign.
We at our hut's door. No single light inside.
Lights burning in houses around.
Kitchen-fires too. *Bhakris* beaten out.
Vegetables, gruels cooked.
In our nostrils, the smell of food. In our stomachs, darkness.
From our eyes, welling up, streams of tears.
Slicing darkness, a shadow draws heavily near.
On her head, a burden. Her legs a-totter.
Thin, dark of body ... my mother.
All day she combs the forest for firewood.
We await her return.
When she brings no firewood to sell we go to bed hungry.
One day something happens. How we don't know.
Mother comes home leg bandaged, bleeding.
A large black snake bit her, say two women.
He raised his hood. He struck her. He slithered away.
Mother fell to the ground.
We try charms. We try spells. The medicine man comes.
The day ends. So does her life.
We burst into grief, Our grief melts into air.
Mother is gone. We, her brood, thrown to the winds.
Even now my eyes search for mother. My sadness grows.
When I see a thin woman with firewood on her head,
I go and buy all her firewood.

- II Study the following comparison between Renaissance and Reformation 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.

The Renaissance and the Reformation periods in Europe were similar in terms of their shared emphases on the individual, a return to the "texts" and education. Both these movements were spread by the printing press, which was introduced into the West in the late fifteenth century.

Typical of Renaissance humanist ideas about human nature is Pico della Mirandola's notion that man's ability to make himself into whatever he chooses to be is the essence of the "dignity of man." Man has the ability to shape himself, to choose to either ascend to the angels or descend to the beasts. This challenged the view common throughout the High and Late Middle Ages that individuals were defined by the families to which they belonged and the lords whom they served.

Protestant Reformers also focused on the individual as well, but their religious "individualism" was different from that of the Renaissance humanists. They focused on the individual's direct relationship with God without the intermediary of a priest. Protestant churches, of course, had their congregations, but the religious community did not have a role in the individual's salvation. Salvation, as Martin Luther put it, was due to "God's grace alone; His gift of faith alone; and Scripture alone."

Both Renaissance humanists and Protestant Reformers, many of whom received humanist educations, believed in returning to the original "texts." In the case of humanists, this meant looking directly at the writing of classical authors such as Cicero and Virgil. Humanists were obsessed with establishing "correct" texts of the works of Greek and Roman authors through critical examination of the existing manuscripts. The Reformation slogan that man is justified by Scriptures alone is a variation on the Renaissance motto "Back to the sources!"

Erasmus applied to the source of Christianity, the New Testament, humanist methods of critical analysis and collected early Greek manuscripts of the New Testament. Comparing them, he attempted to purify them of all additions introduced during the Middle Ages. Luther was so impressed that he used Erasmus' edition of the Greek Bible (1516) as the basis for his translation of the Bible into German (1522).

Related to the shared emphasis on the return to the sources, Renaissance humanists and Protestant Reformers both emphasized the importance of education, and both believed in education for laymen rather than priests. This was a break with the medieval past. The responsibility for education in the Middle Ages belonged to the Church. Monastic and cathedral schools, and even universities were ecclesiastical institutions whose primary mission was to educate priests and monks for religious service. Renaissance humanists and Protestant Reformers rejected medieval education and the scholastic method.

The specific types of education advocated by Renaissance humanists and Protestant Reformers, however, differed substantially. Humanists believed that a proper education consisted of studying classical literature in order to train a layman to live a productive life in this world. Protestant Reformers stressed the importance of universal, popular, and compulsory education for boy and girls, as well as special theological schooling for those with a vocation for the ministry. Luther went beyond the Renaissance humanists in supporting education for women, which he saw as necessary for them to be household managers and teachers of their children.

To sum up, while they shared a great deal, Renaissance and Protestant Reformers differed profoundly in their views of human nature and in their emphasis on what properly should concern man. Whereas humanists celebrated the "dignity of man," which they understood in terms of an individual's ability to make what he wishes of himself, Protestant Reformers saw man as a fallen creature depraved by Original Sin and

incapable of true goodness. While humanists emphasized man's life in this world and offered an education designed to teach a citizen or subject how to be politically useful and materially successful, the Protestant Reformers believed that the only thing that truly matters is man's relationship with God. Yes, man must live in this world and should strive to be useful to his neighbours and moral but always with the understanding that this world does not really matter and that in this life man can never escape sinning.

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.

Despite its unwieldy complexity, irony has a frequent and common definition: saying what is contrary to what is meant. [1] This definition is usually attributed to the first-century Roman orator Quintilian who was already looking back to Socrates and Ancient Greek literature. [2] But this definition is so simple that it covers everything from simple figures of speech to entire historical epochs. [3] Irony can mean as little as saying, "Another day in paradise," when the weather is appalling. [4] It can also refer to the huge problems of postmodernity; our very historical context is ironic because today nothing really means what it says. [5] We live in a world of quotation, pastiche, simulation and cynicism: a general and all-encompassing irony. [6] Irony, then, by the very simplicity of its definition becomes curiously indefinable. [7]

Plato's Socrates has, from Quintilian to the present, been identified with the practice of irony. [8] Socrates often spoke as though he were ignorant or respectful, precisely when he wished to expose his interlocutor's ignorance. [9] He would ask someone for the definition of friendship or justice and then allow the confident and ready definitions of everyday speech to be exposed in all their contradictory incompleteness. [10] By demanding a definition from those who presented themselves as masters of wisdom, Socrates showed how some terms were less self-evident and definitive than everyday meaning would seem to suggest. [11] It is no accident that Socrates used irony to challenge received knowledge and wisdom at a historical moment when the comfort and security of small communities were being threatened by political expansion and the inclusion of other cultures. [12] The tribal cultures of Ancient Greece were opening out to imperial expansion and the inclusion of others. [13] It is at this moment of cultural insecurity—in the transition from the closed community to a polis of competing viewpoints—that the concept of irony is formed. [14] Socrates tried to show that it is always possible that what we take to be the self-evident sense of a context or culture is far from obvious; it may be that what is being said is *not meant*. [15]

Today, despite its major differences, "postmodern" irony also has this distancing function: we wear 1980s disco clothing or listen to 1970s' music, not because we are committed to particular styles or senses but because we have started to question sincerity and commitment in general. [16] Everything is as kitsch and dated as everything else, so all we can do is quote and dissimulate. [17] But even in a world of postmodern irony, the very sense that everything is somehow quoted relies on a lost sense of the truly valuable or original. [18] Both Socrates' questions and the contemporary use of parody and quotation rely on distinguishing between those statements and actions that we genuinely

intend and those that we repeat or mime only to expose their emptiness. [19]

Of course, it is a peculiarly modern gesture to think of differing epochs, each with their own standard of truth. [20] In order to think of the relative truth and difference of historical contexts or epochs we have to imagine that certain contexts may be meaningful and coherent and yet no longer be held as true. [21] We read the sense of past texts and contexts without belief or commitment, seeing and recognizing the “truths” of the past but not holding to those truths. [22] Only with some concept of irony is it possible to range across literary history. [23] The idea of past contexts that are meaningful in themselves but which are no longer “ours” requires the ironic viewpoint of detachment. [24] Through irony we can discern the meaning or sense of a context without participating in, or being committed to, that context. [25]

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.

In a tradition of literature remarkable for its exacting and brilliant achievements, the Elizabethan and early Stuart periods have been said to represent the most brilliant century of all. (The reign of Elizabeth I began in 1558 and ended with her death in 1603; she was succeeded by the Stuart king James VI of Scotland, who took the title James I of England as well. English literature of his reign as James I, from 1603 to 1625, is properly called Jacobean.) These years produced a gallery of authors of genius, some of whom have never been surpassed, and conferred on scores of lesser talents the enviable ability to write with fluency, imagination, and verve. From one point of view, this sudden renaissance looks radiant, confident, heroic—and belated, but all the more dazzling for its belatedness. Yet, from another point of view, this was a time of unusually traumatic strain, in which English society underwent massive disruptions that transformed it on every front and decisively affected the life of every individual. In the brief, intense moment in which England assimilated the European Renaissance, the circumstances that made the assimilation possible were already disintegrating and calling into question the newly won certainties, as well as the older truths that they were dislodging. This doubleness, of new possibilities and new doubts simultaneously apprehended, gives the literature its unrivaled intensity.

In this period England's population doubled; prices rocketed, rents followed, old social loyalties dissolved, and new industrial, agricultural, and commercial veins were first tapped. Behind the Elizabethan vogue for pastoral poetry lies the fact of the prosperity of the enclosing sheep farmer, who sought to increase pasture at the expense of the peasantry. The position of the crown, politically dominant yet financially insecure, had always been potentially unstable, and, when Charles I lost the confidence of his greater subjects in the 1640s, his authority crumbled. Meanwhile, the huge body of poor fell ever further behind the rich; the pamphlets of Thomas Harman (1566) and Robert Greene (1591–92), as well as Shakespeare's *King Lear* (1605–06), provide glimpses of a horrific world of vagabondage and crime, the Elizabethans' biggest, unsolvable social problem.

The barely disguised social ferment was accompanied by an intellectual revolution, as the medieval synthesis collapsed before the new science, new religion, and new humanism. While modern mechanical technologies were pressed into service by the Stuarts to create the scenic wonders of the court masque, the discoveries of astronomers and explorers were redrawing the cosmos in a profoundly disturbing way.

The third complicating factor was the race to catch up with Continental developments in arts and philosophy. The Tudors needed to create a class of educated diplomats, statesmen, and officials and to dignify their court by making it a fount of cultural as well as political patronage. Humanism fostered an intimate familiarity with the classics that

was a powerful incentive for the creation of an English literature of answerable dignity. It fostered as well a practical, secular piety that left its impress everywhere on Elizabethan writing.

So the literary revival occurred in a society rife with tensions, uncertainties, and competing versions of order and authority, religion and status, sex and the self. The Elizabethan settlement was a compromise; the Tudor pretense that the people of England were unified in belief disguised the actual fragmentation of the old consensus under the strain of change. The new scientific knowledge proved both man's littleness and his power to command nature; against the Calvinist idea of man's helplessness pulled the humanist faith in his dignity, especially that conviction, derived from the reading of Seneca and so characteristic of the period, of man's constancy and fortitude, his heroic capacity for self-determination. It was still possible for Elizabeth to hold these divergent tendencies together in a single, heterogeneous culture, but under her successors they would eventually fly apart.

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.

Department for Education figures show that fewer and fewer of us are learning a foreign language, while more and more foreigners are becoming multi-lingual. This, say distraught commentators, will condemn us pathetic Little Englanders to a life of dismal isolation while our educated, sophisticated, Euro-competitors chat away to foreign customers and steal all our business as a result.

In fact, I think those pupils who don't learn other languages are making an entirely sensible decision. Learning foreign languages is a pleasant form of intellectual self-improvement: a genteel indulgence like learning to embroider or play the violin. A bit of French or Spanish comes in handy on holiday if you're the sort of person who likes to reassure the natives that you're more sophisticated than the rest of the tourist herd. But there's absolutely no need to learn any one particular language unless you've got a specific professional use for it.

Consider the maths. There are roughly 6,900 living languages in the world. Europe alone has 234 languages spoken on a daily basis. So even if I was fluent in all the languages I've ever even begun to tackle, I'd only be able to speak to a minority of my fellow-Europeans in their mother tongues. And that's before I'd so much as set foot in the Middle East, Africa and Asia.

The planet's most common first language is Mandarin Chinese, which has around 850 million speakers. Clearly, anyone seeking to do business in the massive Chinese market would do well to brush up on their Mandarin, although they might need a bit of help with those hundreds of millions of Chinese whose preferred dialect is Cantonese. The only problem is that Mandarin is not spoken by anyone who is not Chinese, so it's not much use in that equally significant 21st century powerhouse, India. Nor does learning one of the many languages used on the sub-Continent help one communicate with Arab

or Turkish or Swahili-speakers.

There is, however, one language that does perform the magic trick of uniting the entire globe. If you ever go, as I have done, to one of the horrendous international junkets which film studios hold to promote their latest blockbusters, you'll encounter a single extraordinary language that, say, the Brazilian, Swedish, Japanese and Italian reporters use both to chat with one another and question the American stars. This is the language of science, commerce, global politics, aviation, popular music and, above all, the internet. It's the language that 85 per cent of all Europeans learn as their second language; the language that has become the default tongue of the EU; the language that President Sarkozy of France uses with Chancellor Merkel of Germany when plotting how to stitch up the British.

This magical language is English. It unites the whole world in the way no other language can. It's arguably the major reason why our little island has such a disproportionately massive influence on global culture: from Shakespeare to Harry Potter, from James Bond to the Beatles.

All those foreigners who are so admirably learning another language are learning the one we already know. So our school pupils don't need to learn any foreign tongues. They might, of course, do well to become much, much better at speaking, writing, spelling and generally using English correctly. But that's another argument altogether.

(Excerpted from *The Daily Mail*, 2012)

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

Mr Penrose's face was not easily forgotten: it was gaunt and craggy, with a jutting brow and a chin that curved upwards like the blade of a scythe. Tall and very lean, he walked with a bowed gait, his eyes fixed on the ground, as if he were cataloguing the greenery on which he was about to tread. Notoriously unmindful of his appearance, it was not unusual for him to be seen with straw in his beard and burrs in his stockings; and as for his clothes, he possessed scarcely a garment that was free of patches and stains. When deep in thought (which was often) his tapered beard and bristling eyebrows had a way of twitching and flickering, as if to announce the presence of a man who was not to be spoken to without good reason. This tic was by no means an accretion of age, for even as a child he had had a habit of "starin and twitcherin," in a manner that was so like a polecat's that it had earned him the nickname "Fitcher." Yet, despite all his ties and idiosyncrasies there was a gravity in his manner, a penetration in his gaze, that precluded his being taken for a mere crank or eccentric. Frederick "Fitcher" Penrose was in fact a man of unusual accomplishment and considerable wealth: a noted nurseryman and plant-hunter, he had made a great deal of money through the marketing of seeds, saplings, cuttings and horticultural implements—his patented moss-scrapers, bark-scalers and garden-scarifiers had a large and devoted following in England. His principal enterprise, a nursery called Penrose & Sons, was based in Falmouth, in Cornwall: it was reputed especially for its Chinese importations, some of which—like certain varieties of plumbago, flowering quince and wintersweet—had gained enormous popularity in the British Isles.