A Portrait of the Artist as a Young Man by James Joyce
Introduction:

A Portrait of the Artist as a Young Man was written by James Joyce. The book is about Stephen Dedalus. He is a boy in Ireland who decides to devote all of his life to writing. His father sinks the family deep into debt, and which makes it impossible for Stephen to return to his boarding school. He sleeps with a prostitute but experiences shame and guilt over the act. He begins to attend university and makes a series of friendships. He formulates artistic theories.

Plot Overview

A Portrait of the Artist as a Young Man tells the story of Stephen Dedalus, a boy growing up in Ireland at the end of the nineteenth century, as he gradually decides to cast off all his social, familial, and religious constraints to live a life devoted to the art of writing. As a young boy, Stephen's Catholic faith and Irish nationality heavily influence him. He attends a strict religious boarding school called Clongowes Wood College. At first, Stephen is lonely and homesick at the school, but as time passes he finds his place among the other boys. He enjoys his visits home, even though family tensions run high after the death of the Irish political leader Charles Stewart Parnell. This sensitive subject becomes the topic of a furious, politically charged argument over the family's Christmas dinner.

Themes, Motifs, and Symbols

The Development of Individual Consciousness

Perhaps the most famous aspect of *A Portrait of the Artist as a Young Man* is Joyce's innovative use of stream of consciousness, a style in which the author directly transcribes the thoughts and sensations that go through a character's mind, rather than simply describing those sensations from the external standpoint of an observer. Joyce's use of stream of consciousness makes *A Portrait of the Artist as a Young Man* a story of the development of Stephen's mind. In the first chapter, the very young Stephen is only capable of describing his world in simple words and phrases.

.

The Role of the Artist

A Portrait of the Artist as a Young Man explores what it means to become an artist. Stephen's decision at the end of the novel—to leave his family and friends behind and go into exile in order to become an artist—suggests that Joyce sees the artist as a necessarily isolated figure. In his decision, Stephen turns his back on his community, refusing to accept the constraints of political involvement, religious devotion, and family commitment that the community places on its members.

However, though the artist is an isolated figure, Stephen's ultimate goal is to give a voice to the very community that he is leaving. In the last few lines of the novel, Stephen expresses his desire to "forge in the smithy of my soul the uncreated conscience of my race." He recognizes that his community will always be a part of him, as it has created and shaped his identity. When he creatively expresses his own ideas, he will also convey the voice of his entire community. Even as Stephen turns his back on the traditional forms of participation and membership in a community, he envisions his writing as a service to the community.

Symbols

Green and Maroon

Stephen associates the colors green and maroon with his governess, Dante, and with two leaders of the Irish resistance, Charles Parnell and Michael Davitt. In a dream after Parnell's death, Stephen sees Dante dressed in green and maroon as the Irish people mourn their fallen leader. This vision indicates that Stephen associates the two colors with the way Irish politics are played out among the members of his own family.

:::: Motifs :::

Flight

Stephen Dedalus's very name embodies the idea of flight. Stephen's namesake, Daedalus, is a figure from Greek mythology, a renowned craftsman who designs the famed Labyrinth of Crete for King Minos. Minos keeps Daedalus and his son Icarus imprisoned on Crete, but Daedalus makes plans to escape by using feathers, twine, and wax to fashion a set of wings for himself and his son. Daedalus escapes successfully, but Icarus flies too high. The sun's heat melts the wax holding Icarus's wings together, and he plummets to his death in the sea.

In the context of *A Portrait of the Artist as a Young Man,* we can see Stephen as representative of both Daedalus and Icarus, as Stephen's father also has the last name of Dedalus. With this mythological reference,

Joyce implies that Stephen must always balance his desire to flee Ireland with the danger of overestimating his own abilities—the intellectual equivalent of Icarus's flight too close to the sun.

Analysis of Major Characters

Stephen Dedalus

Modeled after Joyce himself, Stephen is a sensitive, thoughtful boy who reappears in Joyce's later masterpiece, *Ulysses.* In *A Portrait of the Artist as a Young Man,* though Stephen's large family runs into deepening financial difficulties, his parents manage to send him to prestigious schools and eventually to a university. As he grows up, Stephen grapples with his nationality, religion, family, and morality, and finally decides to reject all socially imposed bonds and instead live freely as an artist.

Stephen undergoes several crucial transformations over the course of the novel. The first, which occurs during his first years as Clongowes, is from a sheltered little boy to a bright student who understands social interactions and can begin to make sense of the world around him. The second, which occurs when Stephen sleeps with the Dublin prostitute, is from innocence to debauchery. The third, which occurs when Stephen hears Father Arnall's speech on death and hell, is from an unrepentant sinner to a

devout Catholic. Finally, Stephen's greatest transformation is from near fanatical religiousness to a new devotion to art and beauty.

Simon Dedalus

Simon Dedalus spends a great deal of his time reliving past experiences, lost in his own sentimental nostalgia. Joyce often uses Simon to symbolize the bonds and burdens that Stephen's family and nationality place upon him as he grows up. Simon is a nostalgic, tragic figure: he has a deep pride in tradition, but he is unable to keep his own affairs in order. To Stephen, his father Simon represents the parts of family, nation, and tradition that hold him back, and against which he feels he must rebel. The closest look we get at Simon is on the visit to Cork with Stephen, during which Simon gets drunk and sentimentalizes about his past. Joyce paints a picture of a man who has ruined himself and, instead of facing his problems, drowns them in alcohol and nostalgia.

Emma Clery

Emma is Stephen's "beloved," the young girl to whom he is intensely attracted over the course of many years. Stephen does not know Emma particularly well, and is generally too embarrassed or afraid to talk to her, but feels a powerful response stirring within him whenever he sees her. Stephen's first poem, "To E— C—," is written to Emma. She is a shadowy figure throughout the novel, and we know almost nothing about her even at the novel's end. For Stephen, Emma symbolizes one end of a spectrum of femininity. Stephen seems able to perceive only the extremes of this spectrum: for him, women are pure, distant, and unapproachable, like Emma, or impure, sexual, and common, like the prostitutes he visits during his time at Belvedere.

Charles Stewart Parnell

Parnell is not fictional, and does not actually appear as a character in the novel. However, as an Irish political leader, he is a polarizing figure whose death influences many characters in *A Portrait of the Artist as a Young Man.* During the late nineteenth century, Parnell had been the powerful leader of the Irish National Party, and his influence seemed to promise Irish independence from England. When Parnell's affair with a married woman was exposed, however, he was condemned by the Catholic Church and fell from grace. His fevered attempts to regain his former position of influence contributed to his death from exhaustion. Many people in Ireland, such as the character of John Casey in Joyce's novel, considered Parnell a hero and blamed the church for his death.

Lecture: (2)

8   A Famous Monastery

Comprehension and précis

1. When is St Bernard's monastery visited by thousands of people?

St Bernard's monastery is visited by thousands of people during the summer months.

2. How do these people cross the pass?

These people cross the pass in cars.

3. Why are the dogs kept in a special enclosure?

 the dogs are kept in a special enclosure because there are so many people.

4. How low does the temperature drop in winter?

the temperature drops in winter to – 30.

5. Are there few visitors then, or are there a great many?

there are few visitors <u>then</u> (in winter).

6. Do the monks prefer the winter season or not?

 the monks prefer the winter season.

7. What are the dogs free to do in winter?

The dogs are free to under outside their enclosure in winter.

8. What sort of people regularly visit the monastery in winter?

Parties of skiers of people regularly visit the monastery in winter.

9. *Do they stay there the whole winter, or do they stay only at certain times?*

 they stay there at Christmas and Easter.

10. Are they warmly welcomed or not?

 they warmly welcomed.

Vocabulary

1. **Famous**   == well-known
2. **Founded** == built or established
3. **Lies ==** is located = is placed
4. **Now that ==** because
5. **Rashaly attempt ==** done without thinking
6. **Quite ==** rather,**very**
7. **Drops ==** reaches **= get lower**

Special difficulties

Whatever 2. Whenever 3. whoever

Précis

During the summer months, St Bernard's monastery is visited by thousands of people who cross the pass in cars. As there are so many people, the dogs are kept in a special enclosure. In Winter, the temperature drops to − 30.There are few visitors then. The monks prefer the winter season. The dogs are free to under outside their enclosure in winter. Parties of skiers of people regularly visit the monastery in winter. And they stay there at Christmas and Easter. They warmly welcomed.

Punctuation Rules Commas

Rule 1. Use commas to separate words and word groups in a simple series of three or more items.

Example: My estate goes to my husband, son, daughter-in-law, and nephew.

Note: When the last comma in a series comes before *and* or *or* (after *daughter-in-law* in the above example), it is known as the Oxford comma. Most newspapers and magazines drop the Oxford comma in a simple series, apparently feeling it's unnecessary. However, omission of the Oxford comma can sometimes lead to misunderstandings.

Example: We had coffee, cheese and crackers and grapes.

Adding a comma after *crackers* makes it clear that *cheese and crackers* represents one dish. In cases like this, clarity demands the Oxford comma.

We had coffee, cheese and crackers, and grapes.

Fiction and nonfiction books generally prefer the Oxford comma. Writers must decide Oxford or no Oxford and not switch back and forth, except when omitting the Oxford comma could cause confusion as in the *cheese and crackers* example.

Rule 2. Use a comma to separate two adjectives when the order of the adjectives is interchangeable.

Example: He is a strong, healthy man.

We could also say *healthy, strong man.*

Example: We stayed at an expensive summer resort.

We would not say *summer expensive resort,* so no comma.

Another way to determine if a comma is needed is to mentally put *and* between the two adjectives. If the result still makes sense, add the comma. In the examples above, *a strongand healthy man* makes sense, but *an expensive and summer resort* does not.

Rule 3a. Many inexperienced writers run two independent clauses together by using a comma instead of a period. This results in the dreaded run-on sentence or, more technically, a comma splice.

Incorrect: He walked all the way home, he shut the door.

There are several simple remedies:

Correct: He walked all the way home. He shut the door.
Correct: After he walked all the way home, he shut the door.
Correct: He walked all the way home, and he shut the door.

Rule 3b. In sentences where two independent clauses are joined by connectors such as *and, or, but,* etc., put a comma at the end of the first clause.

Incorrect: He walked all the way home and he shut the door.
Correct: He walked all the way home, and he shut the door.

Some writers omit the comma if the clauses are both quite short:

Example: I paint and he writes.

Rule 3c. If the subject does not appear in front of the second verb, a comma is generally unnecessary.

Example: He <u>thought</u> quickly but still <u>did</u> not <u>answer</u> correctly.

But sometimes a comma in this situation is necessary to avoid confusion.

Confusing: I saw that she was busy and prepared to leave.
Clearer with comma: I saw that she was busy, and prepared to leave.

Without a comma, the reader is liable to think that "she" was the one who was prepared to leave.

Rule 4a. When starting a sentence with a dependent <u>clause</u>, use a comma after it.

   Example: If you are not sure about this, let me know now.
Follow the same policy with introductory <u>phrases</u>.

   Example: Having finally arrived in town, we went shopping.
However, if the introductory phrase is clear and brief (three or four words), the comma is optional.

   Example: When in town we go shopping.
But always add a comma if it would avoid confusion.

   Example: Last Sunday, evening classes were canceled. (The comma
   prevents a misreading.)
When an introductory phrase begins with a preposition, a comma may not be necessary even if the phrase contains more than three or four words.

   Example: Into the sparkling crystal ball he gazed.
If such a phrase contains more than one preposition, a comma may be
used unless a verb immediately follows the phrase.
   Examples:
   Between your house on Main Street and my house on Grand Avenue, the
   mayor's mansion stands proudly.
   Between your house on Main Street and my house on Grand Avenue is the
   mayor's mansion.
Rule 4b. A comma is usually unnecessary when the sentence starts with an independent clause followed by a dependent clause.
   Example: Let me know now if you are not sure about this.
Rule 5. Use commas to set off nonessential words, clauses, and phrases (see <u>Who, That, Which</u>, Rule 2b).
   Incorrect: Jill who is my sister shut the door.
   Correct: Jill, who is my sister, shut the door.
   Incorrect: The man knowing it was late hurried home.
   Correct: The man, knowing it was late, hurried home.
In the preceding examples, note the comma after *sister* and *late.* Nonessential words, clauses, and phrases that occur midsentence must be enclosed by commas. The closing comma is called an appositive comma. Many writers forget to add this important comma. Following are two instances of the need for an appositive comma with one or more nouns.
   Incorrect: My best friend, Joe arrived.
   Correct: My best friend, Joe, arrived.
   Incorrect: The three items, a book, a pen, and paper were on the table.
   Correct: The three items, a book, a pen, and paper, were on the table.
Rule 6. If something or someone is sufficiently identified, the description that follows is considered nonessential and should be surrounded by commas.
   Examples:
   Freddy, who has a limp, was in an auto accident.
   If we already know which Freddy is meant, the description is not essential.

   The boy who has a limp was in an auto accident.
   We do not know which boy is meant without further description; therefore, no
   commas are used.
This leads to a persistent problem. Look at the following sentence:

   Example: My brother Bill is here.
Now, see how adding two commas changes that sentence's meaning:

   Example: My brother, Bill, is here.

Careful writers and readers understand that the first sentence means I have more than one brother. The commas in the second sentence mean that Bill is my only brother.

Why? In the first sentence, *Bill* is essential information: it identifies which of my two (or more) brothers I'm speaking of. This is why no commas enclose *Bill.* In the second sentence, *Bill* is nonessential information—whom else but Bill could I mean?—hence the commas.
Comma misuse is nothing to take lightly. It can lead to a train wreck like this:

> *Example: Mark Twain's book,* Tom Sawyer, *is a delight.*

Because of the commas, that sentence states that Twain wrote only one book. In fact, he wrote more than two dozen of them.

<u>Rule 7a</u>. Use a comma after certain words that introduce a sentence, such as *well, yes, why, hello, hey,* etc.
> *Examples:*
> *Why, I can't believe this!*
> *No, you can't have a dollar.*

<u>Rule 7b</u>. Use commas to set off expressions that interrupt the sentence flow (*nevertheless, after all, by the way, on the other hand, however,* etc.).
> *Example: I am, by the way, very nervous about this.*

<u>Rule 8.</u> Use commas to set off the name, nickname, term of endearment, or title of a person directly addressed.
> *Examples:*
> *Will you, Aisha, do that assignment for me?*
> *Yes, old friend, I will.*
> *Good day, Captain.*

<u>Rule 9.</u> Use a comma to separate the day of the month from the year, and—what most people forget!—always put one after the year, also.
> *Example: It was in the Sun's June 5, 2003, edition.*

No comma is necessary for just the month and year.

> *Example: It was in a June 2003 article.*

<u>Rule 10</u>. Use a comma to separate a city from its state, and remember to put one after the state, also.
> *Example: I'm from the Akron, Ohio, area.*

<u>Rule 11</u>. Traditionally, if a person's name is followed by *Sr.* or *Jr.*, a comma follows the last name: *Martin Luther King, Jr.* This comma is no longer considered mandatory. However, if a comma does precede *Sr.* or *Jr.,* another comma must follow the entire name when it appears midsentence.
> *Correct: Al Mooney Sr. is here.*
> *Correct: Al Mooney, Sr., is here.*
> *Incorrect: Al Mooney, Sr. is here.*

Rule 12. Similarly, use commas to enclose degrees or titles used with names.
> *Example: Al Mooney, M.D., is here.*

Rule 13a. Use commas to introduce or interrupt direct quotations.
> *Examples:*
> *He said, "I don't care."*
> *"Why," I asked, "don't you care?"*

This rule is optional with one-word quotations.

> *Example: He said "Stop."*

Rule 13b. If the quotation comes before *he said, she wrote, they reported, Dana insisted,* or a similar attribution, end the quoted material with a comma, even if it is only one word.

> *Examples:*
> *"I don't care," he said.*
> *"Stop," he said.*

Rule 13c. If a quotation functions as a subject or object in a sentence, it might not need a comma.

> *Examples:*
> *Is "I don't care" all you can say to me?*
> *Saying "Stop the car" was a mistake.*

Rule 13d. If a quoted question ends in midsentence, the question mark replaces a comma.

> *Example: "Will you still be my friend?" she asked.*

Rule 14. Use a comma to separate a statement from a question.

> *Example: I can go, can't I?*

Rule 15. Use a comma to separate contrasting parts of a sentence.

> *Example: That is my money, not yours.*

Rule 16a. Use a comma before and after certain introductory words or terms, such as *namely, that is, i.e., e.g.,* and *for instance*, when they are followed by a series of items.

> *Example: You may be required to bring many items, e.g., sleeping bags, pans, and warm clothing.*

Rule 16b. A comma should proceed the term *etc.* Many authorities also recommend a comma after *etc.* when it is placed midsentence.

> *Example: Sleeping bags, pans, warm clothing, etc., are in the tent.*

Noun

Word (other than a pronoun) used to identify any of a class of people, places, or things common noun, or to name a particular one of these proper noun.

Types of nouns:

Common Nouns

Common nouns are used to name a GENERAL type of person, place or thing.

Common nouns can be divided into smaller classes such as countable and uncountable nouns, concrete and abstract nouns and collective nouns.

Examples of common nouns: girl, city, animal, friend, house, food

Proper Nouns

Proper nouns are used to name a SPECIFIC person, place or thing. In English, proper nouns begin with a capital letter. Proper nouns do not normally have a determiner before them
(e.g. ~~the~~ London, ~~the~~ Mary etc.) though there are some exceptions (e.g. Is she *the* Mary that we met at the conference?).

Examples of proper nouns: John, London, Pluto, Monday, France

Compound Nouns

Compound nouns are two or more words that create a noun. Compound nouns are sometimes one word (haircut), words joined by a hyphen (son-in-law) or as separate words (bus stop). The main stress is normally on the first part of the compound word (sunglasses, swimming pool)

Examples of compound nouns: toothbrush, rainfall, sailboat, mother-in-law, well-being, alarm clock, credit card

Countable Nouns

Countable nouns are nouns that CAN be counted. They have a singular and a plural form and can be used with a number. Sometimes countable nouns are called *count nouns*.

Examples of countable nouns: car, desk, cup, house, bike, eye, butterfly.

Uncountable Nouns

Uncountable nouns are nouns that CANNOT be counted. These are sometimes called Mass Nouns. Uncountable nouns often refer to:

- substances: paper, wood, plastic
- liquids: milk, oil , juice
- gases: air, oxygen
- abstract ideas: happiness, time, information

Examples of uncountable nouns: water, coffee, cheese, sand, furniture, skin, wool, gold, fur.

Collective Nouns

Collective nouns are words that refer to a set or group of people, animals or things.

Examples of collective nouns: staff, team, crew, herd, flock, bunch.

Concrete Nouns

Concrete nouns are nouns which refer to people and things that exist physically and that at least one of the senses can detect (can be seen, felt, heard, smelled/smelt, or tasted).

Examples of concrete nouns: dog, tree, apple, moon, coin, sock, ball, water

Abstract Nouns

Abstract nouns are nouns that have no physical existence and are not concrete. They refer to ideas, emotions or concepts so you CANNOT see, touch, hear, smell or taste something that is an abstract noun. Many abstract nouns are uncountable.

Examples of abstract nouns: love, time, happiness, bravery, creativity, justice, freedom, speed

Gerunds

A gerund, sometimes called a verbal noun, is a noun formed from a verb. Since all gerunds end in *-ing*, they are sometimes confused as being a verb (present participle).

Example: *Running is good for you.*
Here *running* looks like a verb because of its *-ing* ending but it is a noun (gerund) because we are talking about the concept of running, we are talking about a thing.

Examples of gerunds: reading, writing, dancing, thinking, flying

Emma by Jane Austen:

Introduction

"Emma" was first published by John Murray in December of 1815. It was the last of Austen's novels to be published before her death, and, like her earlier works, was published anonymously. Shortly before the publication of "Emma," Austen was invited to meet with the Prince Regent's librarian, who encouraged her to dedicate her next novel to the Prince Regent a great admirer of her work. Although Austen was not particularly fond of the Prince, she chose to follow the librarian's suggestion and later satirized her meeting with him in "Plan of a Novel, according to hints from various quarters."

There were two thousand copies of "Emma" printed in the first edition, but more than a quarter remained unsold after four years. The novel was generally well-received by the public. Unfortunately, Austen earned very little from its publication: most of the profits were used for the ill-timed printing of a second edition of "Mansfield Park" a few months later, and she ultimately only earned 40 pounds from the novel in her lifetime.

Emma Summary

Like all of Jane Austen's novels, Emma is a novel of courtship and social manners. The majority of the book focuses on the question of marriage: who will marry whom and for what reasons will they marry: love, practicality, or necessity? At the center of the narration is the title character, Emma Woodhouse, a heiress who lives with her widowed father at their estate, Hartfield. Noted for her beauty and cleverness, Emma is somewhat wasted in the small village of Highbury but takes a great deal of pride in her matchmaking skills. Unique among other women her age, she has no particular need to marry: she is in the unique situation of not needing a husband to supply her fortune.

At the beginning of the novel, Emma's governess, Miss Taylor, has just married Mr. Weston, a wealthy ma who owns Randalls, a nearby estate. Without Miss Taylor as a companion, Emma feels suddenly lonely and decides to adopt the orphan Harriet Smith as a protègè. Harriet lives at a nearby boarding school and knows nothing of her parents.

Emma concludes that Harriet's father must have been a gentleman and advises the innocent Harriet in virtually all things, including her choice of society. She suggests that Harriet does not spend any more time with the Martins, a local family of farmers whose son, Robert, has paid Harriet much attention. Instead, Emma plans to play matchmaker for Harriet and Mr. Elton, the vicar of the church in Highbury.

The main themes:

Courtship and marriage

As in all of Austen's novels, courtship and marriage play major roles in "Emma." The entire novel is structured around various courtships and romantic connections, from Harriet and Robert Martin to Jane Fairfax and Frank Churchill to Emma and Mr. Knightley. All of the conflicts in the novel also revolve around this topic, particularly in terms of characters striving to find appropriate matches. In this way, Austen presents marriage as a fundamental aspect of society during the time period. While marriage promotes families and serves romantic purposes, it also upholds the class structure of the community by ensuring that individuals marry appropriately (such as Harriet and Robert Martin, who are in the same class). At the same time, Austen also uses marriage to highlight the social limitations faced by Emma and other characters: in their small village, marriage and courtship are the sole catalysts of excitement or conflict.

Social class

Austen highlights the theme of social class throughout the novel, particularly in terms of Emma's relationship with Harriet Smith. As a member of the wealthiest family in Highbury, Emma holds the highest social position in the community. While she interacts with other characters at an equal level (such as Mr. Knightley), she also has social responsibilities to less fortunate individuals, such as Miss Bates, Harriet Smith, and the poor families who live on her estate. Yes, while Austen encourages compassion and charity in members of the higher classes, she also maintains the importance of class distinctions. One of Emma's biggest mistakes is taking the lower-class Harriet Smith and bringing her to an almost equal social level. While Harriet is a benevolent character, Austen asserts that she is not an appropriate member of high society and, in fact, would never be accepted if it were not for Emma's influence. As a result of this confusion of classes, Harriet develops inappropriate expectations for marriage and her future and thus risks being rejected

from her own peers, such as the Martin family. Austen also uses Mr. Weston's first marriage as an example of this: because Mr. Weston's first wife was from a higher social class, she was unable to adjust to his lower standard of living, and the marriage was ultimately an unhappy one.

Oppression of women

As a heroine, Emma possesses beauty, wealth, intelligence, high social standing, and financial independence. However, Austen makes it clear that Emma is unique in her position; most of the women in the novel lack Emma's financial independence and, as a result, have much more limited options for their futures. This speaks to the ingrained oppression of women in British society at the time. Most occupations were deemed inappropriate for women (akin to prostitution), which left women almost incapable of supporting themselves independently. Jane Fairfax is presented as an example of this ingrained oppression of women.

Introduction to English literature

<u>Definition:</u>

Generally speaking, poetry may be defined as a kind of language that comes more meaning than the ordering language dose. However, poets and literary critics have provided us with a number of definitions to this genre of literature William Wordsworth for instance, defines poetry as "the imaginative expression of strong feeling". While PB- Shelley defines poetry as "the record of the best and happiest moments of the best and happiest minds". Matthew Arnold, on the other hand, thinks that "poetry is a criticism of life".

•**Types of poetry:** English poetry may be classified into the following types:

1. **<u>Descriptive poetry:</u>** It includes poetry which describes people or experiences, scenes or object, e.g. The dead crab by Andrew young, and winter by William Shakespeare.

2. **<u>Reflective poetry:</u>**It is the thoughtful poetry often containing a great deal of description which the poet's comment on, or from which he draws conclusions, sometimes these conclusions are directly stated, at other times implied e.g. Rupert Brookes the dead and Yeat's"An Irish Airman foresees his death".

3. **<u>Epic poetry:</u>**An epic is a long narrative poem of elevating style presenting characters of high position. In a series of adventures which form an organic whole through their relation to a central figure of heroic proportions and through their development of episode or events important to the history of a nation or a race e.g. Miltons"paradise lost".

4. **Narrative poetry:** It is that poetry which tells a story. It tends to be longer than other types of poetry, but it is comparatively easy to recognize the poet's intention.

5. **Ballad poetry:** A ballad is a narrative poem of an anonymous folk origin sung by minstrels to the accompaniment of music. There are two kinds of Ballad.

a. Popular ballad: It belongs to an old tradition of handing down stories in verse from one singer to another and from one generation to another. E.g. ThLordrandal and Sir PatricSpens.

b. Literary of a ballad which is the work of the individual poet whose name is associated poetry is with his work. A good example of this type of Colleriges the rime of the ancient Mariner.

6. **Satiric poetry:** It is that poetry in which the vices and follies of the society and individuals are severely criticized and mocked e.g., Alexander pope's "Essay on criticism" and "The Daneiad".

7. **Pastoral poetry:** It refers to the poetry of the shepherd's life,It tends to praise the life of shepherds e.g.Miltones"Lycidas"

8. **Allegorical poetry:** It is that kind of poetry in which objects or persons in a narrative are metaphorically equated with meaning that lies outside the narrative itself. It represents one thing in the guise of another, e.g. Dryden"Absolom and Achotophel".

9. **<u>Song and lyrics:</u>** They refer to short poems that can be adapted for singing. They are subjective poems expressing the speakers emotions or thoughts or state of mind. They express strong personal feelings. Songs and lyrics are characterized by a simplicity of language, sincerity of feelings, smoothness of movements, and intensity of imagination.

There are many examples of lyrics and songs in English poetry. "A Red Red Rose" by Robert Burns, "the Eagle" by Lord Tennyson and "For Ann Gregory" by W. B. Yeats.

<u>Types of song and lyrics:</u> Songs and lyrics may fall into the following types:
1. <u>Ode:</u> It is a long elaborated lyric which is different from the short, simple lyric in that it deals with a more important theme using amore elevated style and employing a more complicated structure. In English poetry, there are three types of odes:

<u>a.</u> The Pindaric ode (after the Greek poet Pindar)

<u>b.</u> The Horation Ode (after the roman poet Horace)

<u>c.</u> The Cowleyan Ode (after the English poet Cowley)

2. <u>The Elegy:</u> An elegy is a poem which indicates a lament or a song of mourning. It is a lyric composed to mourn the death of one person or all men. There are three types of elegy:

<u>a.</u> The Dirge: Which takes the form of a short, informal lamentation song.

<u>b.</u> The Monody: Which is intended to be sung by one person.

c. The Pastoral elegy: Which is the most formal and extended form of elegy.

3. The Sonnets: A sonnet is a lyric stanza form consisting of fourteen lines. It is of an Italian origin. It was brought to England in the early sixteenth century by Sir Thomas Wyatt and the Earl of Surrey.

Types of sonnets:
There are several types of sonnets, but there are two basic forms in English, the Italian (Petrarchan) sonnet, named after the Italian poet Petrarch, and the English (Shakespearean) sonnet, named after the English poet William Shakespeare.

1. The Petrarchan sonnets: They consist of two parts, the octave, the first eight lines, and the sestet, the last six lines. The rhyme scheme of the octave is always abbaabba. The sestet may have one of the following rhyme scheme cdcdcd ,cdecde , cddcee or ccdeed. Concerning the structure and the development of thoughts they state a problem or depict a situation in the octave and give the answers in the sestet. A good example of this type is Keats is on first looking into the Chapmans Homer.

2. The Shakespearean Sonnets: They consist of three parts called quatrains (4 lines each) rhyming, ababcdcdefef, and a couplet of two lines rhyming, gg in the development of the structure of thoughts, they present the idea in a widening circle where each new quatrain shows another aspect of the main idea. The final couplet sums up the whole idea.

A Red Red Rose

By Robert Burns (1759 -1796)

O my Luve's like a Red, Red Rose
That's newly sprung in June:
O my Luve's like the melodie
That's sweetly play'd in tune!

First Stanza

As fair art thou, my bonnie lass‹
So deep in luve am I:
And I will luve thee still, my de
Till a' the seas gang dry:

Second Stanza

Till a' the seas gang dry, my dear‹
And the rocks melt wi' the sun⁵
I will luve thee still, my dear‹
While the sands o' life shall run.

Third Stanza

And fare thee weel, my only Luve‹
And fare thee weel a while!
And I will come again, my Luve‹
Tho' it were ten thousand mile.

Fourth Stanza

"Red Red Rose" is a love poem written to be sung. Robert Burns based it on a folk version of a song he heard on his travels. Burns completed the poem in 1794 in an English dialect called Scots for publication in collections of traditional Scottish ballads.The poet has written this poem in the form of a ballad, and divided it into four stanzas with four lines in each stanza.

General meaning: The poem is a description of a young beautiful woman.

Detailed meaning: The poet describes his lady and his great love for her. He promises her to be very faithful in his love. The poet expresses his feelings towards her by using very beautiful similes.

In the first stanza: We have two similes, the first one occurs when the poet likens his love (girl) to a fresh red rose. The second one occurs when the poet likens her to a sweet song.

In the second and third stanzas: The poet uses exaggeration to assure his beloved of his deep and everlasting love for her; his love for her will not cease until all seas so dry or the rocks melt with the sun or the sands of life come to end. It is clear that the poet wants to say that his love for his lady is not ending; it will continue forever.

In the last stanza: The poet takes leave of his lady, and pays his farewell by using another exaggeration. He will come back to her, although he may go ten thousand miles away from her.

The poet's Intention: the poet wants to express his deep and faithful love for his lady.

Poet's Intention: The poet wants to express his deep and faithful to his lady.

The poetic devices:
1. Structural device:
a. Illustration: red rose, melody, seas
b. Repetition: my dear, my love

2. Sense devices:
a. Simile:"my love is like a red red rose" oh my is like the melodie"
b. Metaphor in: And fare thee well, my only lure

3. Sound devices:
a. Alliteration: red, red, rose, my , melodie, lure, like
b. The rhyme scheme is (abcb).

LET ME NOT TO THE MARRIAGE OF TRUE MINDS

By William Shakespeare (1564 – 1616)
Sonnet - 116

Let me not to the marriage of true minds
Admit impediments. Love is not love
Which alters when it alteration finds،
Or bends with the remover to remove:

First Stanza

O, no! it is an ever-fixed mark،
That looks on tempests and is never shaken؛
Stanza
It is the star to every wandering bark،
worth's unknown, although his height be taken.

Second Stanza

Love's not Time's fool, though rosy lips and cheeks
Within his bending sickle's compass come؛
Love alters not with his brief hours and weeks،
Stanza
But bears it out even to the edge of doom.

Third Stanza

If this be error and upon me proved،
I never writ, nor no man ever loved.

Couplet

Sonnet 116 is one of the most famous of the sonnets for its stalwart defense of true love. The sonnet has a relatively simple structure, with each quatrain attempting to describe what love is (or is not) and the final couplet reaffirming the poet's words by placing his own merit on the line.

General Meaning: The poem is talking about the constancy of true love (friendship).

Detailed Meaning: In this sonnet William Shakespeare gives a definition of true love and constant friendship (marriage of true minds). And attempts to define love, by telling both what it is and is not.

In the first quatrain: He tells us that the "marriage of the true mind", strong love between two friends should be like the union of two people in the marriage: a union which should admit no obstacle and mind no difficulty. He then defines love or friendship in negative terms: love is not….."

In the second quatrain: He expands the definition of love by using positive terms, "love is ……", expressed through imagery which is different from that used in the first quatrain.

In the third quatrain: He adds to the definition of love three more statements; two in the negative, "Love's not time's fool", "Love alters not …" and one in positive terms "but bears it out..".

In the couplet: He comes to clinching the whole idea in an epigrammatic and bold statement of confidence in his own view of constant love between friend:

If this be error and upon me proved
I never writ, nor no man ever loved

The poet's Intention: Shakespeare wants to start his idea about friendship (true) love. It should be unchangeable, and it does not change when it finds changes in the loved one.

Poetic Devices:

1. Structural devices:

a. Contrast:

- true love X false love;
- spiritual beauty X physical beauty

b. Illustrations (Images): (fixed mark, tempests, star, ship, a fool. Sickle, rosy lips and cheeks……etc.)

2. Sense devices:

a. Metaphor:

- True love = marriage of true mind;
- Love is = ever fixed   mark
- Love is = star

c. Personification:

- " The marriage of true minds"
- Time is a powerful person who has a fool.

3. Sound devices:

- Alliteration: **m**e, **m**arriage, **m**inds …..etc.
- Assonance: love, remove – time, mind ……. Etc.
- The rhyme scheme is {abab, cdcd, efef, gg}

COMMENTS ON SHAKESPEARE'S "MACBETH"

By William Shakespeare {1564 – 1616}

Summary of the Play:

The play begins on an open stretch of land in medieval Scotland. Three Witches enter and give the prophecy that the civil war will end that day and that at sunset they will meet Macbeth. The Witches are summoned to leave, but they do not leave without stating that what is normally "fair" will be "foul," and what is "foul" will be "fair."

King Duncan learns that Macbeth has been victorious and has defeated Macdonwald. The Thane of Cawdor has betrayed Duncan and is accused of being a traitor. Duncan orders the Thane of Cawdor's execution and announces that Macbeth will receive the title of Thane of Cawdor.

Macbeth and Banquo leave the battlefield and meet the Witches. The Witches state the prophecy that Macbeth will be Thane of Cawdor and king and that Banquo will be the father of kings, but not king himself. Macbeth has been victorious on the battlefield and the war is at an end—to what greatness should he now aspire?

The Witches spark the ambitious nature in Macbeth, as he knows his rise to power would greatly be enhanced by being named Thane of Cawdor. After the Witches vanish, Ross and Angus arrive and announce that Macbeth has been named Thane of Cawdor. Banquo is skeptical of the Witches, but Macbeth, driven by a desire for power, considers killing Duncan to gain the crown.

Macbeth is overwhelmed by the image, yet his desire for power is still present, as stated in a letter he sends to Lady Macbeth. Lady Macbeth encourages Macbeth to act on his thoughts, telling him that she will guide and support his plan to

kill King Duncan. While Duncan is visiting Inverness, Macbeth's castle, Macbeth kills Duncan as he sleeps. After the murder is discovered, Macbeth kills the servants, whom he accuses of Duncan's murder. Duncan's sons, fearing for their own lives, flee Scotland. Macbeth is crowned king.

Banquo raises suspicions that Macbeth killed Duncan. Macbeth hires two men to kill Banquo and his son Fleance, whom Macbeth fears will become king, as the Witches foretold. Banquo is killed, but Fleance escapes. The Witches conjure a spell, and Apparitions reveal to Macbeth three prophecies that will affect his future. He is told to beware of Macduff, that no man born of woman can harm him, and he will not be conquered until the forest at Birnam marches to Dunsinane. Macbeth is also shown a procession of kings with the last king looking in a mirror—the reflection is that of Banquo.

Macbeth orders Macduff's family to be murdered and leaves for England to confront Macduff. When Macduff hears of the massacre of his family, he vows to seek revenge on Macbeth. He joins Malcolm in his quest to depose Macbeth. The army proceeds in camouflage by carrying a branch from Birnam Wood into battle. Alarmed by this, Macbeth fears the Witches' prophecy will come true. Macbeth is told of Lady Macbeth's death by her own hands, and he laments the nature of his life.

Macbeth fights Macduff, and Macbeth boasts that he cannot be killed by any man born of woman. Macduff informs Macbeth that he was surgically removed from his mother's womb and thus was not born of woman. Macduff kills Macbeth in battle and hails Malcolm as King of Scotland. Malcolm vows to restore Scotland to a peaceful country.

- **Try to answer these questions:**

1. Who kills Macbeth?
 a. Macduff   b. Banquo   c. Lady Macbeth   d. Malcolm

2. How many men reign as king of Scotland throughout the play?
 a. 1   b. 2   c. 3   d. 4

3. Whom does Lady Macbeth frame for the murder of Duncan?
a. Malcolm and Donalbain   b. Duncan's drunken chamberlains
c. The porter   d. Macbeth

4. Who kills Banquo?
a. Macduff   b. Fleance
c.Macbeth
d. A group of murderers hired by Macbeth.

5. Which of the following best describes Lady Macbeth's death?
a. She dies offstage.
b. She sleepwalks off of the palace wall.
c. She declares her own guilt and stabs herself with a knife.
d. Macduff slays her in revenge for his own wife's murder.

6. Who discovers Duncan's body?
a. Lennox   b. Ross   c. Macduff   d. Donalbain

7. Whom does Macbeth see sitting in his chair during the banquet?
a. Himself   b. Banquo's ghost c. Duncan's ghost   d. Lady Macbeth

8. What vision does Macbeth have before he kills Duncan?
a. He sees a floating head urging him to spill blood.
b. He sees a bloody axe lodged in Duncan's brow.

c. He sees a pale maiden weeping in the moonlight.
d. He sees a floating dagger pointing him to Duncan's chamber.

9. With whom are the Scots at war at the beginning of the play?

What Is a Conjunction?

A conjunction is the glue that holds words, phrases and <u>clauses</u> (both <u>dependent and independent</u>) together. There are three different kinds of conjunctions—coordinating, subordinating, and correlative—each serving its own, distinct purpose, but all working to bring words together.

What Is a Coordinating Conjunction?

Coordinating conjunctions are what come to most people's minds when they hear the word "conjunction." They can join together words, phrases and independent clauses. There are seven of them, and they're easy to remember if you can just remember FAN BOYS:

- **F**or - Explains reason or purpose (just like "because") *I go to the park every Sunday, for I love to watch the ducks on the lake.*
- **A**nd - Adds one thing to another *I go to the park every Sunday to watch the ducks on the lake and the shirtless men playing soccer.*
- **N**or - Used to present an alternative negative idea to an already stated negative idea *I don't go for the fresh air nor really for the ducks. Honestly, I just like the soccer.*
- **B**ut - Shows contrast *The soccer in the park is entertaining in the winter, but it's better in the heat of summer.*
- **O**r - Presents an alternative or a choice *The men play on teams: shirts or skins.*
- **Y**et - Introduces a contrasting idea that follows the preceding idea logically (similar to "but") *I always take a book to read, yet I never seem to turn a single page.*
- **S**o - Indicates effect, result or consequence *I've started dating one of the soccer players, so now I have an excuse to watch the game each week.*

What Is a Subordinating Conjunction?

A subordinating conjunction always introduces a dependent clause, tying it to an independent clause. In contrast to coordinating conjunctions, a subordinate conjunction can often come first in a sentence. This is due simply to the nature of the relationship between the dependent and the independent clause. In English, there are lots of subordinating conjunctions, but the most common ones are "after," "although," "as," "because," "before," "how," "if," "once," "since," "than," "that," "though," "until," "when," "where," "whether," and "while." Here are a few examples of how subordinating conjunctions are used:

- "**Because** of you, I never stray too far from the sidewalk" (Kelly Clarkson).
- "**If** you leave me now, you'll take away the biggest part of me" (Peter Cetera/Chicago).
- "**When** I see you smile, I can face the world" (Bad English).

- "[You] don't know what you've got **'til** it's gone" (Cinderella).
- "I guess I'll never be the same **since** I fell for you" (B.B. King).
- "**As** I walk through the valley of the shadow of death, I take a look at my life and realize there's nothing left" (Coolio).

What Are Correlative Conjunctions?

Correlative conjunctions are sort of like tag-team conjunctions. They come in pairs, and you have to use both of them in different places in a sentence to make them work. They include pairs like "both/and," "whether/or," "either/or," "neither/nor," "not/but" and "not only/but also."

- I **either** want the cheesecake **or** the frozen hot chocolate.
- I'll have **both** the cheesecake **and** the frozen hot chocolate.
- I didn't know **whether** you'd want the cheesecake **or** the frozen hot chocolate, so I got you both.
- Oh, you want **neither** the cheesecake **nor** the frozen hot chocolate? No problem.
- I'll eat them both - **not only** the cheesecake **but also** the frozen hot chocolate.
- I see you're in the mood **not** for dessert **but** appetizers. I'll help you with those too.

OTHELLO BY WILLIAM SHAKESPEARE :

INTROUDUCTION

Othello Summary provides a quick review of the play's plot including every important action in the play. Othello Summary is divided by the five acts of the play and is an an ideal introduction before reading the original text.

Act I.

Shakespeare's famous play of love turned bad by unfounded jealousy begins in Venice with Iago, a soldier under Othello's command arguing with Roderigo, a wealthy Venetian. Roderigo has paid Iago a considerable sum of money to spy on Othello for him, since he wishes to take Othello's girlfriend, Desdemona as his own.

Roderigo fears that Iago has not been telling him enough about Desdemona and that this proves Iago's real loyalty is to Othello not him.

Iago explains his hatred of Othello for choosing Cassio as his officer or lieutenant and not him as he expected.

To regain Roderigo's trust, Iago and Roderigo inform Brabantio, Desdemona's father of her relationship with Othello, the "Moor" which enrages Brabantio into sending parties out at night to apprehend Othello for what must obviously be in Brabantio's eyes, an abuse of his daughter by Othello...

Iago lies that Roderigo and not himself, was responsible for angering Brabantio against Othello, Iago telling Othello that he should watch out for Brabantio's men who are looking for him.

Othello decides not to hide, since he believes his good name will stand him in good stead.

We learn that Othello has married Desdemona. Brabantio and Roderigo arrive, Brabantio accusing Othello of using magic on his daughter.

Othello stops a fight before it can happen but Othello is called away to discuss a crisis in Cypress, much to the anger of Brabantio who wants justice for what he believes Othello has done to his fair Desdemona.

The Duke is in council with several senators discussing their enemy, the Turks (Turkish people). Brabantio complains to the Duke that Othello bewitched his daughter and had intimate relations with her.

Desdemona is brought in to settle the matter; Othello meanwhile explains how he and Desdemona fell in love. Desdemona confirms this and the Duke advises Brabantio that he would be better off accepting the marriage than complaining and changing nothing.

The Duke orders Othello to Cypress to fight the Turks, with Desdemona to follow, accompanied by the trusted Iago.

Roderigo despairs that his quest for Desdemona is over now that she is married, but Iago tells him not to give up and earn money instead; soon Desdemona will bore of Othello.

Alone, Iago reveals his intention to continue using Roderigo for money and his hatred of Othello (Othello picked Cassio and not Iago for his lieutenant).

Iago explains that his plan is avenge Othello is to suggest to Othello that Cassio is sleeping with Desdemona (Othello's wife).

Act II.

Several weeks later in Cypress, Montano and several others are awaiting Othello's arrival by bark or ship. We learn that a terrible storm has largely battered and destroyed the Turkish fleet, which no longer poses a threat to Cypress. Unfortunately there are fears that this same storm drowned Othello as well.

Montano reveals his high praise of Othello, which is shared by many. Cassio, who has arrived, sings Desdemona's praises. A ship is spotted but it is Desdemona and Iago's not Othello's. Iago suspects that Cassio loves Desdemona and slyly uses it to his advantage.

Iago tells Roderigo that he still has a chance with Desdemona but Cassio whom Desdemona could love is in the way. Killing Cassio (who became Othello's lieutenant instead of Iago) will leave Desdemona to Roderigo, Iago slyly explains.

Othello finally arrives to everyone's great relief. Iago decides to tell Othello that Cassio is having an affair with Desdemona's so Iago will be rewarded whilst Cassio will be punished.

A Herald announces celebration that "our noble general Othello!" has defeated the Turkish fleet, calling on all to celebrate this great triumph and also to celebrate Othello's "nuptial" or wedding to the fair Desdemona.

Iago learns more of Cassio's high regard for Desdemona and Iago manipulates Cassio into drinking too much since he is certain Cassio will do something he will regret.

With Cassio gone, Iago tells Montano of Cassio's drinking problem turning Montano's high regard for Cassio into dust. Iago also tells Roderigo to attack Cassio. This happens, and Cassio wounds Roderigo and then Montano who was trying to break up the fight.

Othello is now awake and Cassio's name ruined.

Othello though he loves Cassio, has no choice but to demote him from his position as his lieutenant. Next Iago comforts Cassio by suggesting he speak with Desdemona who could put in a good word for him with Othello.

Iago comforts a wounded Roderigo, telling him he has won by ruining Cassio's name. Iago has his wife Emilia ensure Desdemona and Cassio will talk so Othello can see his wife talking with Cassio, allowing Iago to convince Othello that Desdemona is being unfaithful...

Act III.

Cassio tells Iago that he has arranged to meet Desdemona, Iago helping Cassio to do this.

Iago's wife, Emilia, tells Cassio that Othello would like to reinstate him as his lieutenant but the fact that Cassio's fight is public news, prevents Othello from doing this immediately.

Emilia tells Cassio that she can arrange a meeting with Desdemona.

Some time later, Cassio speaks with a very sympathetic Desdemona who assures him that Othello still very much loves Cassio. Furthermore, Desdemona resolves to keep putting in a good word for Cassio until he is again Othello's lieutenant.

At a distance, Iago manipulates Othello by first suggesting shock and then hiding his outbursts from Othello. This guarantees Othello's attention, as Iago plants seeds of doubt in Othello's mind about Desdemona's fidelity especially where Cassio is concerned.

Iago leaves Othello almost convinced that his wife is having an affair with Cassio.

Othello now complains of a headache to Desdemona, which results in her dropping a strawberry patterned handkerchief, Othello's first gift to her. Emilia picks this up gives it to Iago who decides the handkerchief could help his manipulation if he ensures Cassio receives it.

Iago arranges to place the handkerchief near Cassio's lodgings or home where he is certain to find it and take it as his own, unaware that it is Othello's gift to Desdemona.

A furious Othello returns to Iago, certain his wife is faithful and demanding proof from Iago of Desdemona's infidelity.

Reluctantly and hesitantly, Iago tells Othello he saw Cassio wipe his brow with Desdemona's handkerchief. Othello is convinced, cursing his wife and telling Iago who is now promoted to lieutenant to kill Cassio. Othello will deal with Desdemona...

Desdemona worries about her missing handkerchief and comments that if she lost it, it could lead Othello doubting her fidelity. Emilia when asked about Desdemona's lost handkerchief, lies, denying having seen the handkerchief she picked up and gave to Iago.

Othello enters; asking Desdemona for the very same handkerchief and Desdemona assures him that the handkerchief is not lost and will be found.

Desdemona now tries to change the subject to Cassio, but Othello continually stresses the value the handkerchief has to him, this leading to Othello angrily ordering his wife away.

Cassio arrives, Desdemona telling him that her attempts to help him are not going well. Iago claims total ignorance to the cause of Othello's fury.

Cassio gives Othello's handkerchief, which he found, to his suspicious mistress Bianca who reluctantly starts to copy its patterning (presumably its strawberry motif / design) for him.

SHELLEY'S POETRY
Percy Bysshe Shelley

Context

Percy Bysshe Shelley was born in 1792, into a wealthy Sussex family which eventually attained minor noble rank—the poet's grandfather, a wealthy businessman, received a baronetcy in 1806. Timothy Shelley, the poet's father, was a member of Parliament and a country gentleman. The young Shelley entered Eton, a prestigious school for boys, at the age of twelve. While he was there, he discovered the works of a philosopher named William Godwin, which he consumed passionately and in which he became a fervent believer; the young man wholeheartedly embraced the ideals of liberty and equality espoused by the French Revolution, and devoted his considerable passion and persuasive power to convincing others of the rightness of his beliefs. Entering Oxford in 1810, Shelley was expelled the following spring for his part in authoring a pamphlet entitled *The Necessity of Atheism*—atheism being an outrageous idea in religiously conservative nineteenth-century England.

At the age of nineteen, Shelley eloped with Harriet Westbrook, the sixteen-year-old daughter of a tavern keeper, whom he married despite his inherent dislike for the tavern. Not long after, he made the personal acquaintance of William Godwin in London, and promptly fell in love with Godwin's daughter Mary Wollstonecraft, whom he was eventually able to marry, and who is now remembered primarily as the author of *Frankenstein.* In 1816, the Shelleys traveled to Switzerland to meet Lord Byron, the most famous, celebrated, and controversial poet of the era; the two men became close friends. After a time, they formed a circle of English expatriates in Pisa, traveling throughout Italy; during this time Shelley wrote most of his finest lyric poetry, including the immortal "Ode to the West Wind" and "To a Skylark." In 1822, Shelley drowned while sailing in a storm off the Italian coast. He was not yet thirty years old.

Analysis

The central thematic concerns of Shelley's poetry are largely the same themes that defined Romanticism, especially among the younger English poets of Shelley's era: beauty, the passions, nature, political liberty, creativity, and the sanctity of the imagination. What makes Shelley's treatment of these themes unique is his philosophical relationship to his subject matter—which was better developed and articulated than that of any other Romantic poet with the possible exception of Wordsworth—and his temperament, which was extraordinarily sensitive and responsive even for a Romantic poet, and which possessed an extraordinary capacity for joy, love, and hope. Shelley fervently believed in the possibility of realizing an ideal of human happiness as based on beauty, and his moments of darkness and despair (he had many, particularly in book-length poems such as the monumental *Queen Mab*) almost always stem from his disappointment at seeing that ideal sacrificed to human weakness.

Shelley's intense feelings about beauty and expression are documented in poems such as "Ode to the West Wind" and "To a Skylark," in which he invokes metaphors from nature to characterize his relationship to his art. The center of his aesthetic philosophy can be found in his important essay *A Defence of Poetry,* in which he argues that poetry brings about moral good. Poetry, Shelley argues, exercises and expands the imagination, and the imagination is the source of sympathy, compassion, and love, which rest on the ability to project oneself into the position of another person.

Themes

The Heroic, Visionary Role of the Poet

In Shelley's poetry, the figure of the poet (and, to some extent, the figure of Shelley himself) is not simply a talented entertainer or even a perceptive moralist but a grand, tragic, prophetic hero. The poet has a deep, mystic appreciation for nature, as in the poem "To Wordsworth" (1816), and this intense connection with the natural world gives him access to profound cosmic truths, as in "Alastor; or, The Spirit of Solitude" (1816). He has the power—and the duty—to translate these truths, through the use of his imagination, into poetry, but only a kind of poetry that the public can understand. Thus, his poetry becomes a kind of prophecy, and through his words, a poet has the ability to change the world for the better and to bring about political, social, and spiritual change. Shelley's poet is a near-divine savior, comparable to Prometheus, who stole divine fire and gave it to humans in Greek mythology, and to Christ. Like Prometheus and Christ, figures of the poets in Shelley's work are often doomed to suffer: because their visionary power isolates them from other men, because they are misunderstood by critics, because they are persecuted by a tyrannical government, or because they are suffocated by conventional religion and middle-class values. In the end, however, the poet triumphs because his art is immortal, outlasting the tyranny of government, religion, and society and living on to inspire new generations.

The Power of the Human Mind

Shelley uses nature as his primary source of poetic inspiration. In such poems as "The Mask of Anarchy Written on the Occasion of the Massacre at Manchester" (1819) and "Ode to the West Wind," Shelley suggests that the natural world holds a sublime power over his imagination. This power seems to come from a stranger, more mystical place than simply his appreciation for nature's beauty or grandeur. At the same time, although nature has creative power over Shelley because it provides inspiration, he feels that his imagination has creative power over nature. It is the imagination—or our ability to form sensory perceptions—that allows us to describe nature in different, original ways, which help to shape how nature appears and, therefore, how it exists. Thus, the power of the human mind becomes equal to the power of nature, and the experience of beauty in the natural world becomes a kind of collaboration between the perceiver and the perceived. Because Shelley cannot be sure that the sublime powers he senses in nature are only the result of his gifted imagination, he finds it difficult to attribute nature's power to God: the human role in shaping nature damages Shelley's ability to believe that nature's beauty comes solely from a divine source.

The Difference between Adjectives and Adverbs

The Basic Rules: Adjectives

Adjectives modify nouns. To modify means to change in some way. By modifying, adjectives give more detail about the noun. For example:

- "I ate a meal." *Meal* is a noun. The reader does not know what kind of meal this is, leaving a lot of room open for interpretation.
- "I ate an enormous meal." *Meal* is a noun, and *enormous* is an adjective that modifies it. It tells us what kind of meal the person ate. By using adjectives, the writer gives the reader a better understanding of the noun.

Adjectives clarify the noun by answering one of the following different questions: "What kind?" or "Which?" or "How many?" For example:

- "The *tall* girl is riding her bike." *Tall* tells the reader which girl the writer is talking about.
- "Our *old* van needs to be replaced soon." *Old* tells the reader what kind of van the writer is describing.
- "The *tough* professor gave us the *final* exam." *Tough* tells the reader what kind of professor we're talking about. *Final* tells the reader which exam.
- "*Fifteen* students passed the midterm exam; *twelve* students passed the final exam." *Fifteen* and *twelve* both tell the reader how many students; *midterm* and *final* both tell the reader which exam.

So, generally speaking, adjectives answer the following questions:

- Which?
- What kind of?
- How many?

Some Other Rules for Adjectives

Most of the time, adjectives come before nouns. However, some adjectives actually come after the nouns they modify. These adjectives will most often follow a verb from this list:

- be
- feel
- taste
- smell
- sound
- look
- appear
- seem

- "The dog is black." *Black* is an adjective that modifies the noun *dog*, but it comes after the verb *is*. (Remember that "is" is a form of the verb "be.") What kind of dog is it? A black dog.
- "Brian seems sad." Sad describes the noun, *Brian*, not the verb, *seems*. *Sad* answers the question "which way does Brian seem?"
- "The milk smells rotten." What kind of smell does the milk have? A rotten one.
- "The speaker sounds hoarse." *Hoarse* answers the question "which way does the speaker sound?"
- "The ice-cream looks melted." Here, *melted* does not describe the verb *looks*. It describes the noun *ice cream*. What kind of ice cream does it look like? Melted ice cream.
- "Alex feels sleepy." What kind of way does Alex feel? Sleepy.

The Basic Rules: Adverbs

Adverbs modify verbs, adjectives, and other adverbs. (You can recognize adverbs easily because many of them are formed by adding -ly to an adjective, though that is not always the case.) The most common question that adverbs answer is how.

Let's look at verbs first.

- "She sang *beautifully*." *Beautifully* is an adverb that modifies *sang*. It tells the reader how she sang.
- "The cellist played *carelessly*." *Carelessly* is an adverb that modifies *played*. It tells the reader how the cellist played.

Adverbs also modify adjectives and other adverbs.

- "That woman is *extremely* nice." *Nice* is an adjective that modifies the noun *woman*. *Extremely* is an adverb that modifies *nice*; it tells the reader how nice she is. How nice is she? She's extremely nice.
- "It was a *terribly* hot afternoon." *Hot* is an adjective that modifies the noun *afternoon*. *Terribly* is an adverb that modifies the adjective *hot*. How hot is it? Terribly hot.

Adverbs answer the question how. They can also answer the questions when, where, and why.

- "She arrived late." *Late* describes when she arrived.
- "They all went there for the party." *There* is where they all went to the party.
- "The swim team practices every morning to develop good habits." *To develop good habits* acts as an adverbial infinitive phrase that explains why the swim team practices every morning. Answering the question why usually requires an infinitive phrase.

In general, adverbs answer the following questions:

- How?
- When?
- Where?
- Why?

Examples of Differences between Adjectives and Adverbs

Be sure to note the differences between the following examples:

"The dog smells clean." Here, *clean* describes the dog itself. It's not that he smells something clean; it's that he's had a bath and does not stink. *Clean* describes what kind of smell comes from the dog making it an adjective.

"The dog smells carefully." Here, *carefully* describes how the dog smells, making it an adverb. We imagine him sniffing cautiously.

Or:

"Kai dressed for the quick recital." Here, *quick* describes the noun, *recital*, making it an adjective. What kind of recital? A quick one.

 "Kai dressed quickly for the recital." *Quickly* describes the way Kai dressed, making it an adverb because it modifies the verb *dressed*. How did Kai dress? Quickly.

Or:

"Look at the nice bed." *Nice* modifies the noun, *bed*, in this sentence, making it an adjective.

"Look at the nicely made bed." *Nicely* modifies the adjective, *made*, in this sentence, making it an adverb.

Or:

"Joseph seems strange and upset." *Strange* and *upset* modify the proper noun, *Joseph,* in this sentence, so *strange* and *upset* are both adjectives**.**

"Joseph seems strangely upset." *Strangely* modifies the adjective, *upset,* in this sentence, so *strangely* is an adverb**.**

In general, when a word has the ending "-ly," it will act as an adverb. Pay close attention to how the noun is modified, as this is the final criteria when deciding between an adjective and adverb.

Contributors: Paul Lynch, Allen Brizee, Maryam A. Ghafoor.
Summary:

This worksheet discusses the differences between adjectives and adverbs. It defines adjectives and adverbs, shows what each can do, and offers several examples of each in use.

Avoiding Common Errors

1. Bad or Badly?

   When you want to describe how you feel, you should use an adjective So you'd say, "I feel bad." Saying "I feel badly" would be like saying you play football badly. "I feel badly" would mean that you are unable to feel, as though your hands were numb. Here are some other examples:

   - "The dog smells badly." Here, badly means that the dog does not do a good job of smelling.
   - "The dog smells bad." Here, "bad" means that dog needs a bath.

   N.B. Sometimes people say "I feel badly" when they feel that they have done something wrong. Let's say you dropped your friend's favorite dish, and it broke into a million pieces. You might say, "I feel really badly about what happened."

2. Good or Well?

   Good is an adjective, so you do not do good or live good, but you do well and live well. Remember, though, that an adjective follows sense-verbs and be-verbs, so you also feel good,look good, smell good, are good, have been good, etc. So:

   "My mother looks good." This does not mean that she has good eyesight; it means that she appears healthy.

   "I feel really good today." Again, this does not mean that I touch things successfully. It means rather that I am happy or healthy.

   N.B. Many people confuse this distinction in conversation, and that's okay. You will hear people say, "I feel well" when they mean that they feel good. However, if you're talking about action verbs, you'd say "well." "I did well on my exam." "She plays tennis well."

3. Sure or Surely?

   Sure is an adjective, and surely is an adverb. For example:

   - "He is sure about his answer." Sure describes *he*.
   - "The Senator spoke out surely." Here, surely describes how the senator spoke.

N.B. Surely can also be used as a sentence-adverb. For example, "Surely, you're joking." Here, surely describes the entire sentence "you're joking." The sentence more or less means, "You <u>must</u> be joking."

4. Near or Nearly?

    Near can function as a verb, adverb, adjective, or preposition. Nearly is used as an adverb to mean "in a close manner" or "almost but not quite." Here are some examples that demonstrate the differences between various uses of near and nearly.

    - o   "I'll be seeing you in the near future." Here, near describes the noun "future."
    - o   "The cat crept near." Near is an adverb that describes where the cat crept.
    - o   "Don't worry; we're nearly there." Here, nearly describes how close we are.

    Near can also be used as a verb and a preposition.

    - o   "My graduation neared." Here, neared is the verb of the sentence.
    - o   "I want the couch near the window." Near is a preposition at the head of the phrase "near the window."

    _____
    _____

History of England

- a sailing round Africa they set up trading posts in India. The English, while not being first, are soon present in both continents.

- Elizabeth 1st Queen of England establishes England as a fiercely independent quasi Protestant nation and builds up her navy to keep invading, Pope supported, Catholic Armadas at bay. She also encourages English adventurers to sail west and pirate Catholic galleons and set up colonies in North America (but keeping well away from the more powerful Catholic Spanish in Mexico and South America).

- Circa 1600-50. Religious and economic turmoil in England. There is a huge incentive for English Protestant Fundamentalists to join Elizabethan adventurers and leave England and settle abroad where they can practice their particular version of Protestantism as they wish. English settlements appear in Boston, Virginia and the Caribbean together with Bombay and Calcutta in India. Poor harvests and a poor economy in England under both James 1st and Charles 1st also encourage an exodus. This was further exacerbated by the "land enclosures" policy in England when tenant farmers were forced off their land to make room for sheep. Wool was England's top export earner at the time.

- 1650-1750 the English are almost continuously fighting the French in America and India as well as the high seas for global domination. However at the end of this period the English have built the most powerful navy in the world and has successfully eliminated any French resistance both in India, North America and the Caribbean. How did they do it? With a superior navy, and military and naval commanders plus a superior (Jewish) organised English financial system. The latter was not available to the Catholic French or Spanish because they hated the Jews and eliminated them from their countries.

- 1760 English armies defeat the French in both America at Quebec in 1759 under General Wolfe and in India at Pondicherry, 1761under Clive. Any pretensions the French have in competing with England on a world stage have been destroyed in a couple of years. (It will be another 50 years before the English destroyed the French European territorial ambitions, 1815)

- In America after the defeat of the French, the English divide North America into three. The new boarder run from the south up the Mississippi river then forks to make a Y where the Ohio river meets the Mississippi. The land in the north within the Y is ruled from Quebec. On the west side is Spanish territory but the east side is divided into two again, north south by the Appellation mountains. The 13 colonies on the east side and a native Indian reservation

on the west. The English speaking relatively well populated 13 colonies are hemmed in and don't like it and feel let down by their brothers in London.

- 1776 "English" settlers in North America are now large in number, 10 times larger than the French colony in Quebec Canada, are well educated and object to the new taxes placed on them by the English back home to finance a standing army in America, particularly as they have no representatives in the London Parliament. The American English declare themselves independent and achieve it after a four year battle plus a little help from the French. North America remains split in two but with a new much smaller Canada with its present boundaries which remains part of the British Empire. Many loyalist American English move north into Canada creating the current east west split of French and English speakers.

- Circa 1800 The English continue to expand what is already the largest Empire in the world with the help of a navy which knows no boundaries. Indeed the Pacific Ocean is called an English lake. Australia and New Zealand plus lands east of India including Burma and Malay are added to the Empire without opposition.

- Back at home the French declare war on England but the English show their supremacy in two famous battles; at sea in the famous battle of Trafalgar (off Cadiz in Spain) where the British Navy under Nelson makes a pre-emptive strike to take out the combined fleets of France and Spain as they plan under Napoleon to set sail and invade England; and on land where at Waterloo in Belgium the British under Wellington defeats Napoleon's land army. From that date, 1815, the French and English have remained at peace but stay culturally very different.

- Circa 1850-1900. The English grab the lions share of Africa including Nigeria in the west and a huge swathe from Egypt south all the way to the tip of South Africa. The rest of Africa is divided up amongst the other European nations but England has all the best bits by far.

- 1918. World war two finishes with England on the winning side and the powerful Islamic Ottomans finally on the loosing side. The English take all the best bits of the old Ottoman Empire which includes Iraq (and Iran) and Palestine.

- 1918. The British Empire is now at its largest but England has lost the mantle of the most powerful nation on earth now to be only equal with up and coming nations like USA, Germany and Japan. World wide there is an anti colonial fever and freedom signals are being received by all the European colonial powers.

- 1922. The first to leave the British Empire is their oldest and perhaps their most troublesome colony Ireland. (The richer and mainly protestant north remains within the Empire)

- 1939-45 World War Two. It is now clear to all in the British Empire that England is no longer powerful enough to provide protection (defence) over the whole of the huge empire and indeed have lost the title of the most powerful nation on earth to the United States of America and perhaps communist Russia.

- 1948-2000 The British Empire is finished. Notable early leavers are Palestine/Israel and India both immediately subjecting themselves to horrific internal religious wars. India along with all the major English speaking nations remain in a loose federation bound together by the English Queen and the concept of personal freedom, responsibility and justice plus the very English summer game of cricket. Many of the non white peopled ex-colonies toy with communism but this does not produce the economic and social benefits originally hoped for. As communism dies, in some places, a developing Islamic fundamentalist movement takes its place particularly in old Ottoman territories. Their message being that the Christian colonialist stifled the economic and cultural development of their once at least equal Islamic states, which provides the excuse for Islamic holy wars (Jihads) against their previous Christian oppressors. (Or indeed any non Muslim)

WAITING FOR GODOT

Samuel Beckett

Introduction:

Samuel Beckett was born in Dublin in 1906. He befriended the famous Irish novelist James Joyce, and his first published work was an essay on Joyce. In 1951 and 1953, Beckett wrote his most famous novels, the trilogy *Molloy, Malone Dies,* and *The Unnameable.*

*Waiting for Godot,*Beckett's first play, was written originally in French in 1948 (Beckett subsequently translated the play into English himself). It premiered at a tiny theater in Paris in 1953. This play began Beckett's association with the **Theatre of the Absurd**, which influenced later playwrights like Harold Pinter and Tom Stoppard.

The most famous of Beckett's subsequent plays include *Endgame*(1958) and *Krapp's Last Tape* (1959). He also wrote several even more experimental plays, like *Breath* (1969), a thirty-second play. Beckett was awarded the Nobel Prize in 1969 and died in 1989 in Paris.

Two men, Vladimir and Estragon, meet near a tree. They converse on various topics and reveal that they are waiting there for a man named Godot. While they wait, two other men enter. Pozzo is on his way to the market to sell his slave, Lucky. He pauses for a while to converse with Vladimir and Estragon. Lucky entertains them by dancing and thinking, and Pozzo and Lucky leave.

After Pozzo and Lucky leave, a boy enters and tells Vladimir that he is a messenger from Godot. He tells Vladimir that Godot will not be coming tonight, but that he will surely come tomorrow. Vladimir asks him some questions about Godot and the boy departs. After his departure, Vladimir and Estragon decide to leave, but they do not move as the curtain falls.

The next night, Vladimir and Estragon again meet near the tree to wait for Godot. Lucky and Pozzo enter again, but this time Pozzo is blind and

Lucky is dumb. Pozzo does not remember meeting the two men the night before. They leave and Vladimir and Estragon continue to wait.

Shortly after, the boy enters and once again tells Vladimir that Godot will not be coming. He insists that he did not speak to Vladimir yesterday. After he leaves, Estragon and Vladimir decide to leave, but again they do not move as the curtain falls, ending the play.

Characters

Vladimir - One of the two main characters of the play. Estragon calls him Didi, and the boy addresses him as Mr. Albert. He seems to be the more responsible and mature of the two main characters.

Estragon - The second of the two main characters. Vladimir calls him Gogo. He seems weak and helpless, always looking for Vladimir's protection. He also has a poor memory, as Vladimir has to remind him in the second act of the events that happened the previous night.

Pozzo - He passes by the spot where Vladimir and Estragon are waiting and provides a diversion. In the second act, he is blind and does not remember meeting Vladimir and Estragon the night before.

Lucky - Pozzo's slave, who carries Pozzo's bags and stool. In Act I, he entertains by dancing and thinking. However, in Act II, he is dumb.

Boy - He appears at the end of each act to inform Vladimir that Godot will not be coming that night. In the second act, he insists that he was not there the previous night.

Godot - The man for whom Vladimir and Estragon wait unendingly. Godot never appears in the play. His name and character are often thought to refer to God.

Act I: Introduction & Pozzo and Lucky's Entrance

Estragon is trying to take off his boot when Vladimir enters. The two men greet each other; Vladimir examines his hat while Estragon struggles with his boot. They discuss the versions of the story of the two thieves in the Gospels, and Vladimir wonders why one version of the story is considered more accurate than the others.

Estragon wants to leave, but Vladimir tells him that they cannot because they are waiting for Godot, who they are supposed to meet by the tree. They wonder if they are waiting in the correct spot, or if it is even the correct day.

Estragon falls asleep, but Vladimir wakes him because he feels lonely. Estragon starts to tell Vladimir about the dream he was having, but Vladimir does not want to hear his "private nightmares." Estragon wonders if it would be better for them to part, but Vladimir insists that Estragon would not go far. They argue and Vladimir storms off the stage, but Estragon convinces him to come back and they make up.

They discuss what to do next while they wait, and Estragon suggests hanging themselves from the tree. However, after a discussion of the logistics, they decide to wait and see what Godot says.

Estragon is hungry, and Vladimir gives him a carrot. They discuss whether they are tied to Godot when they hear a terrible cry nearby and huddle together to await what is coming.

Commentary

The beginning of the play establishes Vladimir and Estragon's relationship. Vladimir clearly realizes that Estragon is dependent on him when he tells Estragon that he would be "nothing more than a little heap of bones" without him. Vladimir also insists that Estragon would not go far if they parted. This dependency extends even to minute, everyday things, as Estragon cannot even take off his boot without help from Vladimir.

Comprehension——————————————

Lesson   1:   A Puma at Large

Summary:

A series of reports on spotting wild puma in countryside were sent to London zoo .The puma spotted by a woman moved from place to place, leaving behind it a trail of dead animals. During experts' hunt for puma, quite a few paw prints and fur were found. Besides, several people complained of "cat-like noise" at night while a businessman saw the puma up a tree. Now, it has been proven that the animal was a puma, which might disturb people for the some time to come.

Vocabulary:

Spotted: seen

Accumulate: gather, collect

Obliged to: forced to

Claimed: said

Extraordinarily: unusually

Immediately: at once

Convinced: sure , persuade

Here is an explanation of the meanings of some words as they are used in the passage:

1- Puma (n.) Br. Eng. = cougar = mountain lion Am. Eng.

2- At large (prep. ph.) = free = not in captivity.

3- Reports (n.) = news

4- Wild (adj.) = violent, extreme x tame

5- Spot (v.) = see

6- Begin (v.) = start

7- Accumulate (v.) = gather = build up =collect.

8- Experts (n.) = specialized people

9- Oblige (v.) = force

10- Investigate (v.) = check=search

11- For (conj.) = because = since = as

12- Extraordinarily (adv.) = unusually

13- Similar (adj.) = alike

14- Hunt (n.) = search

15- Pick (v.) = gather

16- Immediately (adv.) = at once = right = right away = right off = instantly = instantaneously

17- Run away = flee =escape.

18- Confirm (v.) = assure =guarantee.

19- Attack (v.) = assault = assail

20- Corner (v.) = trap

21- Prove (v.) = turn out

22- Observe (v.) = notice

23- Wherever (adv.) = anywhere = anyplace

24- Bush (n.) = small tree

25- Several (adj.) = a number of

26- Trip (n.) = journey

27- Convinced (adj.) = sure = certain

28- Missing (adj.) = lost

29- Must have been = surely/certainly/definitely/undoubtedly was

30- Possession (n.) = ownership

31- Somehow (adv.) = someway

32- Manage (v.) = succeed = be able to.

33- Go on (v.) = continue =last

34- Disturb (v.) = confuse = worry

35- Dangerous (adj.) = perilous = hazardous

36- Quiet (adj.) = calm = serene = tranquil

37- Countryside (n.) = country x city

After we have read the passage and explained the meanings of some of the words in it, it is time to answer the comprehension questions. These are done below:

1- Reports that a wild puma had been spotted forty-five miles south of London were received by the London zoo.

2- The reports were similar in nature.

3- A woman picking blackberries saw it first.

4- It moved from place to place.

5- It left behind it a trail of dead animals.

6- Paw prints and puma fur were found as well.

7- Cat-like noises were heard at night.

8- The animal was seen up a tree.

9- Experts were now sure that the animal was really a puma.

Now our task is to link the sentences above so as to create a précis. Here is an attempt below:

The Reports were similar in nature that a wild puma had been spotted south of London were received by the London zoo. A woman saw it first in a small village, but it moved from place to place. It left behind it a trail of dead animals. Paw prints and puma fur were found as well. Cat-like noises were also heard at night, and then the animal was seen up a tree. Experts were now sure that the animal was really a puma.

Passive and active voice

Introduction
passive voice definition

In most instances, put the verb in the active voice rather than in the passive voice. Passive voice produces a sentence in which the subject receives an action. In contrast, active voice produces a sentence in which the subject performs an action.

(A) What Is Active Voice?

An author may write a sentence in one of two "voices"—active or passive.

The active voice emphasizes the performer (or agent) of the action:

Wind disperses plant seeds.

Smith et al. investigated the relationship.

The active voice is direct (performer–verb–receiver), vigorous, clear, and concise. The reader knows who is responsible for the action.

(B) What Is Passive Voice?

The passive voice, in contrast, emphasizes the receiver (or product) of the action:

Plant seeds are dispersed [by wind].

The relationship was investigated [by Smith et al].

The results have been analyzed [by us].

The passive voice is indirect (receiver–verb–performer) and can be weak, awkward, and wordy. Passive voice uses a form of the verb to be followed by a past participle (e.g., dispersed, investigated) and a by phrase. If the by phrase is omitted (the truncated passive), the reader will not directly know who or what performed the action.

A particularly awkward and ambiguous form of the passive voice occurs when an author uses it as the receiver rather than the first-person pronouns I or we:

It is concluded that the treatment is effective.

These types of passive-voice sentences are a form of hedging.

PASSIVE VOICE FOR ALL TENSES RULES

- The places of subject and object in sentence are inter-changed in passive voice.
- 3rd form of verb (past participle) will be used only (as main verb) in passive voice.
- Auxiliary verbs for each tense are given below in the table.

Present Simple Tense (passive Voice) Auxiliary verb in passive voice: am/is/are	
Active voice: He sings a song. He does not sing a song. Does he sing a song?	**Passive voice:** A song **is** sung by him. A song **is** not sung by him. **Is** a song sung by him?

Present Continuous Tense (passive Voice) Auxiliary verb in passive voice: am being/is being/are being	
Active voice: I am writing a letter I am not writing a letter. Am I writing a letter?	**Passive voice:** A letter **is being** written by me. A letter **is not being** written by me. **Is** a letter **being** written by me?

Present Perfect Tense (passive Voice) Auxiliary verb in passive voice: has been/have been	
Active voice: She has finished his work She has not finished her work. Has she finished her work?	**Passive voice:** Her work **has been** finished by her. Her work **has not been** finished by her. **Has** her work **been** finished by her?

Past Simple Tense (passive Voice) Auxiliary verb in passive voice: was/were	
Active voice: I killed a snake I did not kill a snake. Did I kill a snake?	**Passive voice:** A snake **was** killed by me. A snake **was** not killed by me. **Was** a snake killed by me?

Past Continuous Tense (Passive Voice)
Auxiliary verb in passive voice: was being/were being

Active voice:	Passive voice:
He was driving a car.	A car **was being** driven by him.
He was not driving a car.	A car **was not being** driven by him.
Was he driving a car?	**Was** a car **being** driven by him?

Past Perfect Tense (Passive Voice)
Auxiliary verb in passive voice: had been

Active voice:	Passive voice:
They had completed the assignment.	The assignment **had been** completed by them.
They had not completed the assignment.	The assignment **had not been** complete by them.
Had they completed the assignment?	**Had** the assignment **been** completed by them?

Future Simple Tense (Passive Voice)
Auxiliary verb in passive voice: will be

Active voice:	Passive voice:
She will buy a car.	A car **will be** bought by her.
She will not buy a car.	A car **will not be** bought by her.
Will she buy a car?	**Will** a car **be** bought by her?

Future Perfect Tense (passive Voice)
Auxiliary verb in passive voice: will have been

Active voice:	Passive voice:
You will have started the job.	The job **will have been** started by you.
You will have not started the job.	The job **will not have been** started by you.
Will you have started the job?	**Will** the job **have been** started by you?

Passive voice for Present/Future Modals
"CAN, MAY, MIGHT, SHOULD, MUST, OUGHT TO"

- The places of subject and object in sentence are inter-changed in passive voice.
- 3rd form of verb (past participle) will be used only (as main verb) in passive voice.

To change sentences having present/future modal into passive voice, auxiliary verb "be" is added after modal in sentence.

Passive voice for Present/Future Modals "CAN, MAY, MIGHT, SHOULD, MUST, OUGHT TO" Auxiliary verb in passive voice: be	
Active voice: CAN She can play a violin. She cannot play a violin. Can she play a violin?	**Passive voice: CAN BE** A violin can be played by her. A violin cannot be played by her. Can a violin be played by her?
Active voice: MAY I may buy the computer. I may not buy the computer. May I buy the computer?	**Active voice: MAY BE** The computer may be bought by me. The computer may not be bought by me. May the computer be bought by me?
Active voice: MIGHT Guests might play chess. Guests might not play chess.	**Active voice: MIGHT BE** Chess might be played by guests. Chess might not be played guests.
Active voice: SHOULD Students should study all lessons. Students should not study all lessons. Should students study all lessons?	**Active voice: SHOULD BE** All lessons should be studied by students. All lessons should not be studied bystudents. Should all lessons be studied by students?
Active voice: MUST You must learn the test-taking strategies. You must not learn the test-taking strategies.	**Active voice: MUST BE** Test-taking strategies must be learnt by you. Test-taking strategies must not be learned by you.
Active voice: OUGHT TO They ought to take the examination.	**Active voice: OUGHT TO BE** The examination ought to be taken by them.

Passive voice for Past Modals
"MAY HAVE, MIGHT HAVE, SHOULD HAVE, MUST HAVE, OUGHT TO HAVE"

- The places of subject and object in sentence are inter-changed in passive voice.
- 3rd form of verb (past participle) will be used only (as main verb) in passive voice.
- To change sentences having past modal into passive voice, auxiliary verb "been" is added after modal in sentence.

Passive voice for Present/Future Modals "MAY HAVE, MIGHT HAVE, SHOULD HAVE, MUST HAVE, OUGHT HAVE TO" Auxiliary verb in passive voice: been	
Active voice: MAY HAVE You may have availed the opportunity. You may not have availed the opportunity.	**Active voice: MAY HAVE BEEN** The opportunity may have been availed by you. The opportunity may not have been availed by you.
Active voice: MIGHT HAVE He might have eaten meal. He might not have eaten meal.	**Active voice: MIGHT HAVE BEEN** Meal might have been eaten by him. Meal might not have been eaten by him.
Active voice: SHOULD HAVE You should have studied the book. You should not have studied the book.	**Active voice: SHOULD HAVE BEEN** The book should have been studied by you. The book should have not been studied by you.
Active voice: MUST HAVE He must have started job. He must not have started job.	**Active voice: MUST HAVE BEEN** Job must have been started by you. Job must not have been started by you.
Active voice: OUGHT TO HAVE You ought to have helped him.	**Active voice: OUGHT TO HAVE BEEN** He ought to have been helped by you