



SHIVAJI UNIVERSITY, KOLHAPUR

**CENTRE FOR DISTANCE
AND ONLINE EDUCATION**

B. A. Part-II : English

Semester-III :

**Introduction to English Literature
(One-Act Play) and Language (Speech Mechanism)**

Semester-IV

**Introduction to English Literature
(Novel) and Language (Phonology)**

(In accordance with National Education Policy 2020)
(Academic Year 2025-26 onwards)

Copyright © Registrar,
Shivaji University,
Kolhapur. (Maharashtra)
First Edition 2025

Prescribed for **B. A. Part-II**

All rights reserved. No part of this work may be reproduced in any form by mimeography or any other means without permission in writing from the Shivaji University, Kolhapur (MS)

Copies : 200

Published by:
Dr. V. N. Shinde
Registrar,
Shivaji University,
Kolhapur-416 004

Printed by :
Shri. B. P. Patil
Superintendent,
Shivaji University Press,
Kolhapur-416 004

ISBN - 978-93-49570-28-3

★ Further information about the Centre for Distance and Online Education & Shivaji University may be obtained from the University Office at Vidyanagar, Kolhapur-416 004, India.

**Centre for Distance and Online Education
Shivaji University, Kolhapur**

■ **ADVISORY COMMITTEE** ■

Prof. (Dr.) D. T. Shirke

Honourable Vice Chancellor,
Shivaji University, Kolhapur

Prof. (Dr.) P. S. Patil

Honourable Pro-Vice Chancellor,
Shivaji University, Kolhapur

Prof. (Dr.) Prakash Pawar

Department of Political Science,
Shivaji University, Kolhapur

Prof. (Dr.) S. Vidyashankar

Vice-Chancellor, KSOU,
Mukthagangotri, Mysuru, Karnataka

Dr. Rajendra Kankariya

G-2/121, Indira Park,
Chinchwadgaon, Pune

Prof. (Dr.) Smt. Cima Yeole

Git Govind, Flat No. 2,
1139 Sykes Extension, Kolhapur

Dr. Sanjay Ratnaparkhi

D-16, Teachers Colony,
Vidhyanagari, Mumbai University,
Santacruz (E), Mumbai

Prof. (Dr.) Smt. Kavita Oza

Department of Computer Science,
Shivaji University, Kolhapur

Prof. (Dr.) Chetan Awati

Department of Technology,
Shivaji University, Kolhapur

Prof. (Dr.) M. S. Deshmukh

I/c Dean, Faculty of Humanities,
Shivaji University, Kolhapur

Prof. (Dr.) S. S. Mahajan

I/c Dean, Faculty of Commerce and
Management, Shivaji University, Kolhapur

Prof. (Dr.) Smt. Jyoti Jadhav

I/c. Dean, Faculty of Science and
Technology, Shivaji University, Kolhapur

Prin. (Dr.) Smt. M. V. Gulavani

I/c. Dean, Faculty of Inter-disciplinary
Studies, Shivaji University, Kolhapur

Dr. V. N. Shinde

Registrar,
Shivaji University, Kolhapur

Dr. A. N. Jadhav

Director, Board of Examinations and
Valuation, Shivaji University, Kolhapur

Smt. Suhasini Sardar Patil

Finance and Accounts Officer,
Shivaji University, Kolhapur

Dr. K. B. Patil

(Member Secretary) I/c. Director,
Centre for Distance and Online Education,
Shivaji University, Kolhapur.

**Centre for Distance and Online Education
Shivaji University, Kolhapur**

■ B. O. S. MEMBERS OF ENGLISH AND LINGUISTICS ■

Prof. (Dr.) Prabhanjan Mane

Department of English,
Shivaji University, Kolhapur

- **Prof. (Dr.) Smt. Kalpana Girish Gangatirkar**
Mahavir Mahavidyalaya,
Kolhapur
- **Dr. Arvind Tukaram Jadhav**
Yashwantrao Chavan Science College,
Karad, Dist. Satara
- **Dr. Mahesh Balasaheb Shinde**
KITs College of Engineering,
Kolhapur
- **Dr. Smt. Vaijayanta Vijay Patil**
Jaywant Mahavidyalaya, Ichalkaranji,
Dist. Kolhapur
- **Dr. Prakash Ganpat Kumbhar**
M. H. Shinde Mahavidyalaya, Tisangi,
Tal. Gaganbavada, Dist. Kolhapur
- **Dr. Appasaheb Siddappa Arbole**
Arts, Commerce and Science
Mahavidyalaya, Kowad, Tal. Chandgad,
Dist. Kolhapur
- **Prin. (Dr.) Uttam Ramchandra Patil**
Night College of Arts & Commerce,
Azad Chowk, Kolhapur
- **Prof. (Dr.) Balkrishna Dada Waghmare**
Krantiagrani Dr. G. D. Bapu Lad
Mahavidyalaya Kundal, Tal. Palus,
Dist. Sangli
- **Prof. (Dr.) Mahesh Madhukar Nivargi**
Mahatma Gandhi Mahavidyalaya,
Ahmedpur-413515
- **Dr. Shubhangi Nitin Jarandikar**
Venkatesh Mahavidyalaya, Ichalkaranji,
Dist. Kolhapur
- **Prof. (Dr.) Ganesh Vijaykumar Jadhav**
Dhananjayrao Gadgil College of
Commerce, Satara-415 001
- **Dr. Rajendra R. Thorat**
Venutai Chavan College, Karad,
Dist. Satara
- **Prof. (Dr.) A. M. Sarvade**
Department of English,
Shivaji University, Kolhapur
- **Dr. Manohar Sanmukhdas Vaswani**
Department of English,
Shivaji University, Kolhapur

Preface

Dear students,

This book contains Self-Instructional Material of the English Major Mandatory Papers at B. A. II entitled 'Introduction to English Literature (One-Act Play) and Language (Speech Mechanism)' - Paper No. III for Semester-III and 'Introduction to English Literature (Novel) and Language (Phonology)' - Paper No. V for Semester-IV. It has been prepared as per the prescribed syllabus. Each chapter of the book extensively discusses all the components that are essential to understand the prescribed topics and texts.

This book has 8 modules as per the topics in the syllabus. The presentation of the topics makes them simple for you to understand. Besides, there are objective and descriptive questions module in each modules. The objective questions are given to Check Your Progress and the answers of these questions are given at the end of each modules. This will help you to correct your own answers.

Though each modules in this book extensively deals with the topics in the syllabus, this is only the study material for your guidance. As good students you ought to refer to the original prescribed books. The units in this book are topics simplified for your guidance. You should supplement this material from your own additional reading.

We wish you best luck in your examinations.

■ Editors ■

Prof. (Dr.) Uttam Ramchandra Patil
Principal, Night College of Arts &
Commerce, Kolhapur

Prof. (Dr.) Vaijayanta Patil
Jaywant Mahavidyalaya, Ichalkaranji
Tal - Hatkanangale, Dist-Kolhapur

Writing Team

Author's Name	Unit Number	
	Sem. III	Sem. IV
Principal (Dr.) Uttam Ramchandra Patil Night College of Arts & Commerce, Kolhapur	1	-
Principal (Dr.) Ujwala Patil Dr. Patangrao Kadam College, Ramanandnagar Post-Kirloskarwadi, Tal- Palus Dist-Sangli.	2	-
Dr. Sabiha Faras Rajarshi Chhatrapati Shahu College, Kadamwadi Road, Kolhapur	3	-
Prof. (Dr.) Vaijayanta Patil Jaywant Mahavidyalaya, Ichalkaranji Tal- Hatkanangale, Dist-Kolhapur	4	3
Dr. Shashank Mane Jaysingpur College, Jaysingpur Tal-Shirol, Dist-Kolhapur	-	1
Dr. Vaishali Joshi Smt. Mathubai Garware Kanya Mahavidyalaya S.T.Stand Road, Khan Bhag, Sangli	-	2
Prof. (Dr.) Rajendra Thorat Venutai Chavan College, Karad Tal. Karad, Dist. Satara	-	4

■ Editors ■

Prof. (Dr.) Uttam Ramchandra Patil
Principal, Night College of Arts &
Commerce, Kolhapur

Prof. (Dr.) Vaijayanta Patil
Jaywant Mahavidyalaya, Ichalkaranji
Tal - Hatkanangale, Dist-Kolhapur

INDEX

Module No.	Topic	Page No.
	SEMESTER-III	
Module - 1	One-Act Play as a Minor Form of Literature	01
Module - 2	The Dark Lady of the Sonnets : George Bernard Shaw	17
Module - 3	One-act Play "The Sandbox": Edward Albee	32
Module - 4	Speech Mechanism	48
	SEMESTER-IV	
Module - 1	Introduction to English Novel	60
Module - 2	The Alchemist: Paulo Coelho	80
Module - 3	The Alchemist : Paulo Coelho	102
Module - 4	PHONOLOGY	118

Each Unit begins with the section objectives -

Objectives are directive and indicative of :

1. what has been presented in the unit and
2. what is expected from you
3. what you are expected to know pertaining to the specific unit, once you have completed working on the unit.

The self-check exercises with possible answers will help you understand the unit in the right perspective. Go through the possible answers only after you write your answers. These exercises are not to be submitted to us for evaluation. They have been provided to you as study tools to keep you on the right track as you study the unit.

Dear Students,

The SLM is simply a supporting material for the study of this paper. It is also advised to see the new syllabus 2025-26 and study the reference books & other related material for the detailed study of the paper.

Module-I

One-Act Play as a Minor Form of Literature

Index

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Origin and Definitions of one-act play
- 1.3 Elements of one-act play
- 1.4 Characteristics of one-act play
- 1.5 Difference between One act play and full-length play
- 1.6 Terms to Remember
- 1.7 Answers to Check Your Progress
- 1.8 Exercises
- 1.9 Further Reading

1.0 Objectives

After studying this module, you will be able to:

- ♦ know one-act play as a form of literature.
- ♦ understand the elements of one-act play.
- ♦ understand its various characteristic features.
- ♦ realize difference between one-act play and full-length play.

1.1 Introduction

Literature is an expression of ideas, emotions, and feelings. It presents life as observed, experienced, understood and/or imagined by a literary artist by telling stories through narration and description. Broadly, poetry, prose and drama are the forms of literature. Epics and lyrics are the major forms of poetry, while novels, short stories, essays, and autobiographies are the major forms of prose. Last year you were introduced to short story and poetry. So you know well the difference between prose and poetry. However, drama is different from the other literary forms. Novels and short stories use prose and poems use verse to tell stories. They are normally meant for reading silently. They show the interaction between the writer and the readers. Drama has different structure and purpose. It is designed to be performed. It uses dialogue, action, direction, stage setting, background music and other elements.

The word, 'drama' comes from the Greek word, '*draō*' meaning 'to do or to act'. Drama is considered as a composite art form as it involves many artistic elements like dialogue, performance, music, costumes, set design, lighting and others. Thus drama differs from other literary forms basically because it focuses on performance and uses dialogue and action to tell a story. In other words, drama is the certain mode of fiction represented in performance. Drama is also called play.

As per the content, a drama or play can be a tragedy, comedy, tragicomedy, melodrama, farce, fantasy and opera. Tragedies are serious plays with sad ending. They deal with serious issues and themes. For instance, William Shakespeare's 'Othello', 'Hamlet', 'Macbeth', 'King Lear', 'Julius Caesar' 'Romeo and Juliet' are tragedies. Comedies are a light-hearted plays with happy ending. They aim to entertain the readers and audience through humour. Shakespeare's 'All's Well That Ends Well', 'As You Like It', 'The Comedy of Errors', 'Love's Labour's Lost' 'Measure for Measure', 'The Merchant of Venice' are the instances of comedy. Melodramas are sentimental plays. They present improbable and sensationalized events, plots and characters to elicit strong emotional reactions from the audience. They deal with the difficulties suffered by the good characters at the hands of the evil characters. Jean Jacques Rousseau's play, 'Pygmalion' is one of the most influential examples of melodrama. Farce has only funny elements. It does not emphasize human values as such but contains improbable coincidences and it aims to mock weaknesses of individuals and society. It is hilarious in nature. Oscar Wilde's 'The Importance of Being Earnest' is a fine example of the farce. Fantasy has the qualities of fairy tale showing magic or power without scientific base. William Shakespeare's 'A Midsummer Night's Dream' is a fantasy. And opera is the musical dramatic presentation. It is sung to the instrumental accompaniment. Benjamin Britten's 'Peter Grimes', 'Death in Venice', and 'Billy Bud' are famous English operas.

1.2 Origin and Definitions of One-act Play

As far as structure is concerned, there are two types of dramas: 1. Full-length Play and 2. One-act play. Drama or play as a literary art has a very long history. And along with full-length plays one-act plays were also staged but with a different name and not one-act play as such. Plays have been very popular since the ancient Greek times. Aeschylus, Sophocles, Euripides were the Greek dramatist. They wrote tragedies. However, in the days of the Greeks a tragic-trilogy was followed by a comic satyr play (4th century B. C.). This short comic satyr play came as a welcome relief after a period of watching pain and anguish of three tragic plays.

Further, in the medieval ages there were the mystery plays, the miracle plays and morality plays. They were short in length. The miracle plays were usually presented in a series or cycle. They dealt with the Biblical stories or the lives of saints, such as the Virgin Mary, the fall of man, the creation of the world etc. In France, a religious drama that dealt with a religious or moral but non-Biblical theme was known as a mystery

play, but elsewhere miracle and mystery have been synonymous terms. On the other hand, most morality plays employed personified abstractions of vices and virtues (Shame, Lust, Mercy, and Conscience). A morality play, unlike miracle and mystery plays, did not necessarily use Biblical or strictly religious material and, was more concerned with morality than spirituality.

The mystery plays, miracle plays and morality plays of the medieval ages were truly one-act plays and were like the modern one-act play in the fact that they were performed by amateurs or common people. A well-known miracle play is 'Balaam and Balak'. A very fine morality play is 'Everyman'. 'Everyman' was translated from Dutch in the beginning of the sixteenth century. It was printed in 1530. Its theme is how God summons everyone to give an account of his worldly life. It is written in rhymed verse. Everyman is summoned by Death and he asks his friends to give him company. But they refuse to go with him except Good Deeds, who stays with him to the end.

In addition, there were interludes. In fact, interludes mean 'short plays staged between parts of a full-length plays'. Interludes were less serious. They became popular during the first half of the sixteenth century. They were forerunners of the masques, but were less complicated than the masques. Interludes were short dramatic sketches introduced between the acts of the plays or given as part of another entertainment. They were folk plays which had become traditional during the 16th and 17 centuries. 'The Mummers' play' and 'St. George and the Dragon' were the popular interludes. Such plays were staged in villages during Christmas time. They were written in verse and contained a lot of farcical scenes. These plays sound simple and inartistic but we must remember that they were meant to be acted and they pleased Englishmen of those days.

Thus, the one-act play is not quite a new thing. Even the Greeks used a short play-the satyr play-which lasted for about thirty minutes or so. But that does not mean that the Greek satyr play is the direct ancestor of the modern one-act play. It is in the twentieth century that we see the flowering of the one-act play as a form of literature. Almost 90% of the modern one-act plays have been written during the first half of the twentieth century. When we talk of the one act play, we mean a play which can be produced in nearly half an hour. With the coming of radio and T. V. the demand for short plays grew tremendously and that is how, the one-act play as a form of literature has been developed. Such short plays could be enjoyed without too much expense of time and effort on the part of the reader- a welcome thing in the busy life of 20th century.

The one-act plays have greatly flourished since the end of the First World War, and that is why they caught the attention of the public in the twentieth century. It is closely connected with the progress of the amateur drama in the 20th century. In 1919 Mary Kelly, a British Playwright established Village Drama Society. It encouraged amateur plays. It was merged with the British Drama League in 1931. In the 20's and 30's of the Twentieth century, the British Drama League organised one act play festivals. And in this way the one-act play became a very popular literary form. Every town or village had at least one amateur dramatic society. Thus, the non-professional demand for one-

act plays was very heavy. Then there was the demand from radio and television. Even the professional theatres started to look more favourably on the one-act play. The one-act play thus came into its own in the 20th century.

Some popular one-act plays are J. M. Synge's 'Riders to the Sea', J. A. Fergusson's 'Campbell of Kilmohr', Joe Carrie's 'Hewers of coal', Terence Rattigan's 'The Brouning Version', Stanley Houghton's 'The Dear Departed', Sean O'Casey's 'A Pound on Demand', W. B. Yeats's 'The Dreaming of Bones', and W.W. Jacob's 'The Monkey's Paw', Anton Chechov's 'The Marriage Proposal' and 'The Bear' and others.

As far as definition is concerned it seems simple and straight to define the one-act play. A one-act play is a play that consists of only one act. It may have one or more scenes. An act is a major division or section of a play or drama. A Full-length play can have five acts. Modern full-length plays have three acts. Acts in a play are typically separated by a break. Scenes are sections of an act. An act can have two to five scenes. This clearly shows that a one-act play is a short play that happens within a single act. It may have one or more scenes but it does not exceed one act in length. We can have a few definitions of one-act play by eminent writers. To Percival Wilde, the one-act play is 'an orderly representation of life, arousing emotion in an audience'. Bernard Grebanier defines the one-act play as 'an elaboration of a single, significant incident'. According to J. M. Synge, 'a one-act play is a dramatic work of limited length, typically focusing on a single incident, a specific dramatic situation, and a clear, concise purpose'.

After discussing the origin and definitions of the one-act play, let us discuss the elements of one-act play.

Check Your Progress-I

Fill in the blanks in the following sentences:

1. Drama is aart
2.are serious plays with sad ending.
3. Melodramas areplay
4. Theplays dealt with the Biblical stories or the lives of saints
5. Theplays employed personified abstractions of vices and virtues
6. A well-known miracle play is
7. 'Everyman' is aplay.
8. The mean short plays staged between parts of a full-length plays.
9. 'The Mummers' play' and 'St. George and the Dragon' were the popular
10. Mary Kelly, a British Playwright established

1.3 Elements of one-act play

There is a complete drama within one-act play. As per its name, it has only one act. It is short, concise and single in effect. It presents a single situation or episode. One-act plays do not allow minor plots or side actions. In this way they attain the single focused effect. One-act plays have limited number of characters which are introduced abruptly. It is performed with appropriate setting and presents various themes with pointed conflict to catch the attention of the audience or readers. The one-act play has a special appeal to the younger generation, because it is a form of drama marked by flexibility, variety and intensity of action. A number of plays have had remarkable popularity. For example, 'The Valiant' by Holworthy Hall and Robert Middlemass has been produced over 5000 times in America and is still produced even today. Paul Muni made it into a successful movie. Let us discuss the elements of one-act play in-detail.

1. Plot

A one-act play typically has a simple and focused plot which mostly revolves around a single event or situation. The one-act play, like the longer drama, should have a beginning, a middle & an end. The plot of the one-act play may be divided into four stages: the Exposition or the Rising Action, the Climax, the Denouement or the Falling Action and Resolution.

i. The Exposition: The exposition introduces the setting, characters, and initial situation of the one-act play. It is usually brief and serves as an introduction to the play. For instance, 'The Dark Lady of the Sonnets' opens at night outside Whitehall Palace, where William Shakespeare is waiting for a secret meeting with his mysterious lover, known as the Dark Lady. Further, 'The Sandbox' by Edward Albee opens with Mommy and Daddy bringing Grandma to a sandbox on a beach. This clearly shows that in the exposition the characters and setting are introduced.

ii. The Rising Action or Conflict: The conflict enables the development of the action of the drama. It is the soul and the backbone of the one-act play. It builds tension through complication. The conflict is the crucial element that engages the audience of the one-act play. It can be external or internal. In 'The Dark Lady of the Sonnets', for example, the conflict takes place when Shakespeare understands he is speaking to the Queen, not his beloved, the dark lady. The witty conversation between Shakespeare and the Queen leads to a deeper conflict between art and politics. Shakespeare tries to persuade the Queen to build a National Theatre, arguing for the importance of drama in society. The Queen, clever and somewhat cynical, challenges his arguments and mocks his lofty ideas. Meanwhile, the real Dark Lady arrives, annoyed at being kept waiting, and there's tension between personal passion and public duty. In 'The Sandbox' there is emotional conflict due to generation gap. It is the conflict between Grandma and her family. Mommy and Daddy treat Grandma in a dehumanizing way. This reflects society's broader neglect of the elderly people in the modern society. Grandma, however, remains spirited and sarcastic despite her age and condition. There is internal conflict in Grandma who accepts

that she is to die but her family cruelly treats her. The external conflict is seen between old generation (Grandma) and consumerist professional generation (Mommy).

iii. The Climax: The climax is a significant part of the one-act play. It is a moment of supreme interest. It is the turning point or moment of greatest tension. In 'The Dark Lady of the Sonnets' the climax happens when Shakespeare passionately argues that a National Theatre would increase public taste and preserve great art. It's the emotional and ideological peak of the play, as he tries his best to convince the Queen — not just for his own benefit, but for the future of English drama. In 'The Sandbox' the climax occurs when Grandma completely admits that she is ready to die. She speaks directly to the audience. Her feelings are clear and they contrast sharply with her family's cruel and shallow behaviour.

iv. The Denouement or the Falling Action and Resolution: The Denouement of the one-act play is very brief. It often overlaps with climax. It brings the conflict to a close and shows the outcome. In the resolution of 'The Dark Lady of the Sonnets' Shakespeare cannot convince the Queen to build a National Theatre. She makes it clear that her priorities are political and not artistic. So Shakespeare gets nothing from her. But the Dark Lady becomes angry with him and scolds him for delaying their meeting. The play ends humorously but ironically. It shows how great artists are at the mercy of politics and personal difficulties. On the other hand, Albee's 'The Sandbox' ends quietly. Grandma lies in the sandbox, ready for death and the Young Man stands calmly and expressionless. It has a surreal but peaceful stillness.

2. Characters

Next to the plot, character is an important element of the one-act play. Without characters action cannot be presented. Characters can be people, animals, creatures or natural objects and even supernatural things. The one-act play has limited number of characters. Most one-act plays have two to five characters. They include protagonists, the hero or heroine and antagonists, opponent or competitor of the hero. The one-act play focuses on one main character, the hero or heroine. The characters in the one-act play are not fully developed. They are shaped as per the brevity of the play. In the one-act play because of the time constraints the characters are developed quickly. They are revealed through the use of dialogue, behaviour, and conflict. Further the development of characters in the one-act play centres on a single central conflict. They can be static or dynamic. The static characters do not undergo any change. They represent an idea. On the other hand, the dynamic characters undergo a change in response to the play's events.

For instance, Anton Chekhov's 'The Bear', a comic one-act play has only three characters: Elena Ivanova Popova, a young widow, Grigory Stemanovich Smirnov, a middle-aged landowner and retired artillery officer (the bear), Luka, Popova's elderly servant. Popova and Smirnov are dynamic characters. They undergo a change in response to the events in the play. But Looka is a static character. Initially Popova is determined

to be loyal to the memory of her late husband, but at the end of the play she falls in love with Smirnov. Similarly, Smirnov is aggressive and hot-headed in the beginning but finally he becomes tender and loving.

Similarly, W. W. Jacobs 'Monkey's Paw' also has six characters. Mr. White, Mrs. White, Herbert, their son, Sergeant-Major Morris, the representative from Maw and Meggins, and the Monkey's paw which is a non-human character. The monkey's paw influences the Whites and destroys their life. Further, 'The Dark Lady of the Sonnets', a short comic play by G. B. Shaw has four characters. They are William Shakespeare, the Dark Lady, Queen Elizabeth-I, and the Beefeater (Yeoman Warder). In addition, 'The Sandbox' also has five characters- Grandma, Mommy, Daddy, the young man, and the musician. All these are symbolic characters and they are not fully developed persons but they represent concepts.

This shows that in the one-act play there is no full development of character. The one-act play does not present all the different aspects of a character. Only one or two salient aspects of character are focused. These aspects are highlighted by placing the characters in different situations & circumstances. A crucial moment in the life of a major character is presented to imply the past and intimate the future of that character. In 'The Dark Lady of the Sonnets', Shakespeare's meeting with Queen Elizabeth-I implies Shakespeare's past and intimates his future. Further, the characters in the modern one-act play are real. They are ordinary men and women from everyday life. For example, in 'The Sandbox', there are ordinary characters like Mommy, Daddy and Grandma.

3. Setting

Setting in literature means the location, time and environment of the action. The location is place where the action happens and the time means when the action takes place. The place can be a real or an imagined location. And environment refers to the social, cultural and historical contexts of the action. In fact, setting is of three types: 1. Backdrop setting, 2. Temporal setting, and 3. Environmental setting. In the backdrop setting the time and location are vague and simple. In the temporal setting the emphasis is on the time of the action. And the environmental setting focuses the place of the action. A writer uses setting to establish mood, develop characters and boost the conflict.

A one-act play is a short theatrical work. It has a single act. So setting is its important element. As brevity is the soul of the one-act play, it must have limited setting. The setting of the one-act play should be simple and limited to a single location. It should cover a period of no more than one day. And along with the place and time it should show appropriate mood or atmosphere. For instance the setting of Anton Chekhov's one-act farce, 'The Marriage Proposal' is a drawing room in the house of Stepan Stepanovitch Chubukov, a wealthy landowner in rural Russia during the late 19th century. This setting shows the comfortable upper-middle-class lifestyle of landlords at that time in Russia. It is a simple and confined setting. It shows the comedic and domestic environment of the play.

Similarly, the setting of 'The Dark Lady of the Sonnets' by G. B. Shaw is a place near a gate outside Whitehall Palace, London, during the Elizabethan era and the time is a moonlit night. This setting adds a romantic and slightly mysterious atmosphere in which the characters William Shakespeare, the Dark Lady, and Queen Elizabeth I meet. Further, the one-act play, 'The Sandbox' takes place on a beach, but it's not a realistic beach scene with abstract time during late 1950s.

4. Conflict

Literature reflects life. Conflicts make the life challenging. Conflict is a necessary element in one-act play. It creates dramatic tension, drives the action of a play forward, and engages the audience. If a play does not show any conflict, it would be tasteless. In fact, conflict is the struggle between opposing forces.

Conflict has various functions in the one-act play. Firstly it enhances the plot of the one-act play. It causes the development of the plot through various stages. Secondly, conflict leads to character development. No doubt, the one-act play has a little scope for character development. Still the conflict in the one-act play show, various aspects of a character. Thirdly, the conflict is useful for exploring themes in the one-act play. After that it is the conflict that engages the audience by creating tension and suspense in the plot of the one-act play. The audience is made curious to learn about the outcomes of the conflicts presented in the one-act play.

Further, the conflict is of two types: external conflict and internal conflict. And a one-act play may present one or both of these conflicts. The external conflict can be between characters, between characters and society, or between character and nature or fate. For example, the conflict in the one-act play, 'The Sandbox' by Edward Albee is external. It is existential and interpersonal. It centres on the coming death of the elderly Mother and her family's emotional detachment.

And in the internal conflict characters fight with their own feelings, decision, or beliefs. For instance, In Samuel Beckett's 'Krapp's Last Tape' the central conflict is internal. It takes place within the character of Krapp himself. This conflict is deeply psychological and centres on memory, regret, and the passage of time.

In the one-act play due to the time constraints, the conflict must be introduced early. The one-act play should have a single, well-developed conflict. And the resolution in the one-act play can be conclusive.

5. Theme

Theme means the subject matter, central idea or the underlying message in a literary work. Themes are very necessary. They help to understand human conditions. Theme is not just the plot of a literary work. It provides insights about life, human nature, or society. In other words, a theme is an idea or a message of literary work conveyed by the author.

In a one-act play the theme is very significant. It gives the central message or insight the playwright wants to convey. As the one-act play is brief, mostly presented in twenty to forty minutes, all its elements like plot, character, setting, dialogue must serve the theme efficiently. The theme gives purpose and focus to the one-act play. It unifies characters and plot and enhances the emotional impact of the play. The theme of Anton Chekhov's 'The Bear' is the absurdity of social conventions and the uncontrollable nature of human emotions. Both Popova and Smirnov strongly believe that they can control their feelings. Popova is a widow. She is mourning the death of her husband who did not love her. She declares that she will remain faithful to her dead husband till her death and die mourning over his death. And Smirnov comes to Popova's house to recover the loan he had given to her husband. He claims to ignore women. Both of them have hated to be in love. Popova tells Smirnov to come other day to recover the loan. But Smirnov wants his money on the very day. They fight like enemies. But in the end they fall in love with each other. Further, the central theme of 'The Sandbox' by Edward Albee is the emotional emptiness and artificiality of the modern family relationships. Mommy and Daddy show no concern about Grandma.

6. Dialogue

Dialogue is an important element of the one-act play. It is a means for developing plot and characters and conveying the theme. Dialogue shows the personality, background, desires, and motivations of a character. As one-act plays are short, dialogue must efficiently move the plot forward. They are concise and loaded with meaning. Similarly, dialogue in the one-act plays often serves as the battlefield and it presents arguments, misunderstandings, and confrontations through spoken interaction. Dialogue also helps to set the tone (humorous, dramatic, stressed, or gloomy) of the one-act play. For instance, the dialogues of Anton Chekhov's 'The Bear' are humorous but the dialogues in the mouth of Grandma in 'The Sandbox' by Albee are full of wit and anger.

Check Your Progress-II

Answer the following questions in brief:

1. Give the names of the stages of the plot of the one-act play.
2. What is a static character?
3. What is the setting of the one-act play?
4. What is a means of developing characters and plot of the one-act play?
5. Which element gives purpose and focus to the one-act play?

1.4 Characteristics of one-act play

The one-act play is a separate dramatic form. It is like a dramatic short story. It is compact and focused. It is a short play that has only one act which may include one or more scenes. It is not shortened form of a full-play. It is a distinct form of literature. It has its own key characteristics which are discussed below:

a. The One-act play has one act

As per its name, the one-act play has only one act. But it may have one to three scenes. It has no intermission or act breaks.

b. Brevity

Brevity is the soul of the one-act plays. They are short in length. Usually they take 20 to 40 minutes. Some one-act plays may take one hour. This needs concise narrative structure and well-organized storytelling. The dramatist has to use appropriate words and dialogues to convey the message in brief.

c. The one-act play has a focused plot

The plot of the one-act play is usually straightforward. It focuses a single exciting event or moment. There are no complex twists or many complications in the plot. The one-act play centres around a single conflict. The action starts abruptly. There is no time for general exposition or multiple subplots. The conflict of the one-act play is introduced early and it is resolved by the end of the play.

d. Limited Characters

The one-act play has a small cast. There is not a fixed rule about the number of characters in the one-act play. Generally it has two to five characters and generally there are not more than two to three major characters. The playwright has a very limited space so introducing many characters may lessen the effect of the one-act play. The limited number of characters allows the more focused development of their personalities and relationships within the limited time.

Further, there is no full development of the characters in the one-act play. The playwright has no time to present the full development of the characters. Instead of presenting all the different aspects of a character, one or two special aspects of character are focused.

e. Single Setting

The One-act play generally takes place in one location. Simple staging, costumes, and props are its practical demands. To maintain simplicity and to present the action in the short duration, the one-act play has the single setting. The setting of 'The Bear' by Anton Chekhov is the drawing-room of Elena Ivanovna Popova's home. The entire action of the play is presented within this single setting. When the play opens widowed Popova is found sitting in deep mourning, even after seven months after her husband's death. Smirnov meets her here and they fight here and ultimately fall in love here. In this way the play shows unity of place.

f. Concentrated Theme

The one-act play focuses on single dominant theme. It revolves around a single central idea. To achieve a single effect on the audience, the one-act play develops a

single concept. This is useful in giving a strong message in a short span of time. The central theme of 'The Monkey's Paw' by W.W. Jacobs is the danger of interfering with fate. Similarly, the central theme of 'The Hour of Truth' by Percival Wilde is the corrupting influence of money on human character and relationships.

g. Real-time Action

The one-act plays often present real-time action. This creates a sense of immediacy and intimacy. The action is presented without time jumps or flashbacks. For instance, in G. B. Shaw's 'The Dark Lady of the Sonnets' the real-time action starts with William Shakespeare, looking for his 'dark lady', wrongly encounters Queen Elizabeth I. He believes the queen to be his mistress and this makes the play humorous. In August Strindberg's 'Pariah', the real-time action begins during a tense conflict between two men, Mr. X and Mr. Y, within the confines of a farmhouse during a thunderstorm.

h. Simple Staging

Staging means the visual and spatial feature of the presentation of a play. It includes the setting, set design, and the movements and positions of the actors on the stage. The one-act play typically uses simple staging. It has minimum set, props, and lighting. For instance, Edward Albee's 'The Sandbox' is staged with a minimalist set. It shows a sandbox, two chairs, and a music stand. The backdrop is a sky which changes from bright day to dark night.

i. Purposeful and Sharp Dialogue

Dialogue is a crucial element of the one-act play. To maintain brevity, the one-act play has neat, sharp, purposeful and expressive dialogue. The playwright has to write every line of dialogue carefully as it develops plot, reveals character or presents the theme. In the one-act play there is little room for extra and unnecessary conversation.

j. Strong Climax and Resolution

In spite of its brevity, the one-act play has a strong climax. In fact, the one-act play develops quickly to a climax which is normally very effective. The One-Act Play has a limited space, the resolution is very brief but powerful. It often overlaps with climax. The plays come to an end just after the climax.

The climax of 'The Monkey's Paw' occurs when Mr. White, terrified by a knocking at the door, frantically searches for the monkey's paw and makes his third wish to undo the previous wish that would have brought his son back to life. The resolution follows as Mr. White's final wish is granted, the knocking ceases, and the door is opened to reveal an empty street, implying the son has returned to his grave.

K. Observance of Three Unities

The three dramatic unities are observed in the one-act play as far as possible. The unities are the unity of time, unity of place and the unity of action. The unity of time

refers to a short period of time. The unity of place means the events happen in a single location. And the unity of action means that the one-act play has a single plot. The observance of these unities makes the one-act play probable and natural. For instance, “The Marriage Proposal” by Anton Chekhov closely observes the three unities. The play takes place within a single, relatively brief span of time. It happens in a single place (Chubukov’s drawing-room) and has a single, plot (the marriage proposal and the ensuing arguments). However, it is not always possible to observe the three unities strictly. For example, Edward Albee’s ‘The Sandbox’ does not observe a unity of place, as the setting shifts from the home to the beach/sandbox.

1. Uniformity of Impression

The one-act play aims to create uniformity of impression. It must create a strong, singular impression on the audience or readers. Accordingly, the one-act play presents an effective situation or incident. Every element, from dialogue to staging is used to effectively achieve the uniformity of impression.

m. Realism

The one-act play should present problems and situations from everyday life. Its characters are ordinary people. That makes it authentic and natural. The one-act play explores social issues and psychological complexities of characters and creates a truthful representation of reality. The detailed settings, naturalistic dialogue, and relevant situation make the one-act play real.

Check Your Progress-III

Fill in the blanks in the following sentences choosing the correct alternative:

1. is the soul of the one-act play.

- a. Brevity b. Character c. Theme d. Setting

2. The of the one-act play focuses a single exciting event or moment.

- a. conflict b. setting c. plot d. climax

3. means the visual and spatial feature of the presentation of a play.

- a. Theme b. Staging c. Setting d. Exposition

4. The unity of in the one-act play means the events happen in a single location.

- a. time b. action c. conflict d. place

1.5 Difference between One-act play and full-length play

After studying the definition, elements and characteristics of the one-act play, let us discuss the difference between the one-act play and full-length play. The play or drama is a major form of literature. It is different from other forms of literature such as

prose and poetry. The play is a performing art, while the prose and poetry are narrative forms. The play can be seen being performed on a stage in a theatre or can be read. On the other hand, the prose and poetry can only be read. As there are differences in the play and other forms of literature, there is also difference between the one-act play and full-length play. They are distinct forms of literature and are governed by their own norms. They are completely different forms of play or drama.

Plays are a major form of dramatic literature and performance. According to their structure plays are classified into one-act plays and full-length plays. The one-act play is a short play while the full-length play is a long one. This may lead to a misunderstanding that a one-act play is a shortened full-length play. But this is not true. It is impossible to shorten the full plays like 'Othello', 'Romeo Juliet' or 'She Stoops to Conquer' into one-act plays. So the one-act play is not a shortened full-play. And it cannot be expanded into a full-length play. They differ considerably in their structure, length, scope, and complexity. Let us discuss the difference between them:

- a. The one-act play is a short dramatic performance. It consists of a single act. Normally it has no intermission and it presents a whole story precisely. On the other hand, the full-length play is typically divided into multiple acts. Earlier it used to have five acts. Presently, a full-length play can have two or three acts. Naturally, it has intermissions. As per its structure and scope it presents an extended and complex stories or narratives.
- b. As far as the structure and duration is concerned, the one-act play is made of a single act. It may have one or more scenes. Its duration ranges from 20 to 40 minutes. And it is generally staged continuously without an intermission. On the contrary, the full-length play is divided into multiple acts. Each of its acts has multiple scenes. It takes duration of ninety minutes to three hours. It has intermissions between acts for stage arrangements, costume changes and breaks for audience.
- c. The plot of the one-act play is simple. It focuses on a single central event. There is no scope for subplots. The plot of the one-act play moves quickly and its conflict is introduced earlier. However, the plot of the full-length play is complex and intricate. It has the main plot with interweaved subplots. There is scope for the development of characters and multiple conflicts. The plot of the full-length play can cover a broader span of time and it can have multiple settings. In the full-length play multiple significant events can be introduced with detailed exposition and the tension is also gradually built up. It can have a many-sided conflict.
- d. The one-act play has limited number of characters. Typically there can be two to seven characters out of which two to three are major. Due to time constraints, the characters in the one-act play are limitedly developed. However, the full-length play has a large cast of characters with greater scope in the development of character.

Here the characterisation is complex. The characters are unfolded directly under the action or indirectly by dialogue and remarks of other characters.

- e. The one-act play must have limited setting. It should be simple and limited to a single location. It should cover a period of no more than one day. And along with the place and time it should show appropriate mood or atmosphere. On the other hand, setting of the full-length is not limited to single location. It can change actwise or scenewise. It should contribute to the full development of characters.
- f. As far as themes and message are concerned, the one-act play usually centres around a single and focused theme or idea. It delivers messages directly and concisely. It conveys a clear and meaningful theme or message and offers the audience and/or readers a specific emotional experience or a lesson. But the full-length play has many, interconnected themes. This results into the complex resolutions in the full-length play.
- g. The one-act play requires simple sets and technical requirements. On the contrary, the full-length play needs more complex sets, costumes, and technical planning.
- h. Dialogue is an unavoidable element of plays. It reveals the motives of characters. As Oscar Wilde observes, 'Dialogue is the balance wheel that makes the motion rapid or slow.' In the one-act play, dialogue is precise, purposeful and economical. There is no space for superfluous words or sentences. Dialogue in the one-act play must be life-like and absolutely relevant. Then it can develop characters effectively. On the contrary, dialogue in the full-length play can be more expansive and varied. It can reveal characters in detail. There is more space for philosophical discussions, more complicated conversations and monologues.
- i. The full-length play deals with the emotionally complex conflicts. However, the one-act play cannot go into such emotional complex conflicts. It may, if at all, take only some faces of such a conflict.

To conclude, the one-act play is like the short story and the full-length play is like the novel. The main difference in them is in their scope and depth. The one-act play presents a focused, impactful experience. It concentrates on a single, important event with a little character development. On the other hand, the full-length offers elaborated action with complex plot and rich character development.

1.6 Terms to Remember

- ♦ **One-act play:** a minor form of literature; a theatrical presentation with a single act on a focused single event.
- ♦ **Full-length play:** a major form of literature; a theatrical presentation with multiple acts (two to five) focusing multiple events.
- ♦ **Tragedy:** a serious drama/play with sad ending
- ♦ **Comedy:** a humorous drama/play with happy ending

- ♦ **Tragicomedy:** a play/drama that is both humorous and serious
- ♦ **Melodrama:** a play/drama with exaggerated and sensational events and characters.
- ♦ **Farce:** a subtype of dramatic comedy
- ♦ **Fantasy:** a play or drama dealing with imaginary universe
- ♦ **Opera:** a play/drama that tells a story totally through the music and dancing.
- ♦ **Morality plays:** plays during middle ages teaching church doctrines and moral principles
- ♦ **Miracle plays:** plays during middle ages on the lives, miracles, and martyrdom of saints
- ♦ **Mystery plays:** plays during middle ages based on biblical stories
- ♦ **Interludes:** a short light humorous plays introduced between the acts of full-length plays
- ♦ **Plot:** action; a series of events in a play
- ♦ **Exposition:** introductory part of the plot of a play
- ♦ **Conflict:** struggle between opposing forces in a play
- ♦ **Climax:** a turning point in a play where the conflict reaches its highest point of tension
- ♦ **Denouement:** ending of a play where all conflicts are resolved
- ♦ **Resolution:** the conclusion of a play
- ♦ **Character:** a person presenting the action of a play
- ♦ **Setting:** place and time of the action in a play
- ♦ **Theme:** central idea or subject matter of a play
- ♦ **Dialogue:** spoken exchanges between characters in a play
- ♦ **Brevity:** the quality of being concise and precise

1.7 Answers to Check Your Progress

I) 1. Composite; 2. Tragedies; 3. Sentimental; 4. Miracle; 5. Morality; 6. 'Balaam and Balak'; 7. Morality; 8. Interludes; 9. Interludes; 10. Village Drama Society.

II) 1. the Exposition, the Climax, the Denouement and Resolution; 2. A character that do not undergo any change; 3. the location, time and environment of the action of the one-act play; 4. The dialogue; 5. The theme.

III) 1. a; 2. c; 3. b; 4. d

1.8 Exercises

A) Broad-answer type questions:

1. Write a note on the origin and definitions of the one-act play.
2. Discuss in detail the elements of the one-act play.
3. Elaborate the characteristics of the one-act play.
4. Explain the key differences between the one-act play and the full-length play.

B) Write short notes:

1. The plot the one-act play
2. Definitions of the one-act play
3. Origin of the one-act play
4. Characters in the one-act play
5. Conflict in the one-act play
6. Setting of the one-act play
7. Dialogue of the one-act play

1.9 Further Reading

Prasad, B. (1999) . A Background to the Study of English Literature . Macmillan India Limited . New Delhi

Hudson, W. H.. An Introduction to the Study of English Literature . AITBS Publishers, India: Delhi,(2009)

Rees, R. J. . English Literature – An Introduction for Foreign Readers . Macmillan India Limited .London.(1991)

□ □ □

Module-II

The Dark Lady of the Sonnets : George Bernard Shaw

0. Objectives – After Studying this module you will be able to:

1. understand the exploration of art, love, identity and power dynamics
2. explain Shaw's use of wit, satire and humour to criticise societal norms
3. find relationship between historical context and Shaw's commentary on art, society and culture

1. Introduction:

The Dark Lady of the Sonnets is a short comedy written by George Bernard Shaw in 1910. It was written for performance to collect funds for establishing National Theatre as a Memorial of William *Shakespeare*. It is fictionalized account of *Shakespeare's* funny encounter with Queen Elizabeth I. Actually he intends to meet Dark Lady of his sonnets but accidentally meets Queen Elizabeth I and tries to persuade her to create a national theatre. Witty dialogues and blend of historical fact and fiction provide new perspective of *Shakespeare's* life. The One Act play deals with the themes of art, love, identity and power dynamics'. It also comments on society and culture. The study of 'The Dark Lady of the Sonnets' can lead to understand features of one act plays such as compact structure, single and unified plot, a limited cast of characters, use of witty and engaging dialogues to reveal plot and characterization. By studying *The Dark Lady of the Sonnets* students can gain deeper understanding of genre of one act play.

2. Presentation of Subject Matter:

The Dark Lady of Sonnets is a play by George Bernard Shaw, written in 1910 to support the campaign for a National Theatre in Britain. The play can be divided into three sections on thematic basis:

The Encounter

The play revolves around William *Shakespeare*, who intends to meet his "Dark Lady" for a tryst. However, he accidentally encounters Queen Elizabeth I instead. *Shakespeare* is infatuated by the Queen's beauty and charms, and despite being scolded for his forwardness, he boldly expresses his opinions to her.

The National Theatre Campaign

Shakespeare takes the opportunity to persuade the Queen to establish a National Theatre, where he can create more sophisticated plays that showcase intelligent female characters. He argues that this would allow him to produce works that might not be

commercially successful but would be of higher artistic value. The Queen is intrigued by the idea but remains skeptical about its feasibility.

The Legacy of *Shakespeare*

Through *Shakespeare's* conversation with the Queen, Shaw highlights *Shakespeare's* legacy and his struggles with the commercial aspect of theatre. *Shakespeare* discusses his plays, expressing pride in works like "All's Well That Ends Well" and frustration with the popularity of his lesser works. The Queen's response to *Shakespeare's* plea for a National Theatre is indifferent, predicting it might take centuries for such an idea to gain widespread support.

2.1 Section -1

The opening scene is set on the terrace of the Palace at Whitehall, overlooking the Thames, on a midsummer night. The characters include:

1. **The Beefeater:** A guard responsible for ensuring only authorized individuals pass.
2. **The Man (*Shakespeare*):** A playwright and poet, trying to meet his Dark Lady.
3. **The Lady:** A mysterious woman, possibly the Dark Lady, who appears to be sleepwalking.

The scene opens with a Beefeater encountering a Cloaked Man who has forgotten the password. The Man tries to bribe the Beefeater with tickets to the Globe Theatre and eventually succeeds with a piece of gold. The Beefeater reveals to the Man that his Dark Lady has bribed him with only two tickets, implying she has been unfaithful. *Shakespeare's* passion for his craft is evident in his writing and interactions with the Beefeater. This scene showcases *Shakespeare's* longing for the Dark Lady and his disappointment when he discovers the Lady might not be his beloved. The Beefeater's authority and *Shakespeare's* willingness to bribe him highlight the social hierarchies at play. Shaw's dialogue is characterized by clever wordplay, humour, and satire, as seen in the exchanges between *Shakespeare* and the Beefeater. *Shakespeare's* writing and the Lady's sleepwalking monologue feature poetic language, adding to the play's lyrical quality. *Shakespeare's* interactions with the Beefeater and the Lady reveal his passion for art, his vulnerability in love, and his willingness to challenge societal norms.

The Lady's sleepwalking monologue and interactions with *Shakespeare* suggest she might be more complex and multifaceted than initially thought. The moonlight setting creates an atmosphere of mystery and romance. The palace setting represents power, authority, and the royal court.

It was a midsummer night on the terrace of the Palace at Whitehall. A guard, called a Beefeater, is standing watch. A man in a cloak approaches. The Beefeater asks the man to identify himself and give a password. The man can't remember the password and explains he is a playwright who has many roles and personas. The Beefeater is skeptical but agrees to let the man pass after he bribes him with tickets to his plays and a piece of

gold. As the man waits for his “Dark Lady,” a mysterious woman appears, sleepwalking and speaking in a way that suggests she is troubled. The man is captivated by her words and realizes she might be more interesting than his own mistress. The Lady tells the man that she said “for a while,” not “for a space.” The man is captivated by her words and asks her to be his forever. The Lady is surprised and tells him he is being too bold. The man explains that words have the power to transform and uplift us. He believes that with the right words, we can create a million heavens. The Lady teases him about being extravagant with his words. The Queen’s arrival adds interest in story. The Dark Lady appears, sees the man with the Lady, and becomes jealous. She knocks them apart, revealing that the Lady is actually Queen Elizabeth.

The conversation touches on themes of identity, art, love, and power dynamics. The man is portrayed as a creative and passionate individual, while the Beefeater represents authority and practicality. The Lady’s sleepwalking monologue hints at deeper emotional issues.

Check Your Progress -1

- 1. Where does the scene take place?**
 - A) Globe Theatre
 - B) Palace at Whitehall
 - C) A nobleman’s estate
 - D) A public square
- 2. Who is the Cloaked Man likely to be?**
 - A) A nobleman
 - B) *Shakespeare*
 - C) A servant
 - D) A Beefeater
- 3. What is the Cloaked Man’s business on the terrace?**
 - A) To meet a nobleman
 - B) To watch the Beefeater
 - C) To keep tryst with a dark lady
 - D) To attend a play
- 4. What did the dark lady promise to give the Beefeater?**
 - A) A piece of gold
 - B) Four tickets for the Globe Theatre
 - C) A pass for The Spanish Tragedy
 - D) A poem

5. **What phrase does the Beefeater quote, which the Man finds poetic?**
A) "Frailty, thy name is man"
B) "Frailty, thy name is woman"
C) "All the perfumes of Arabia"
D) "Season your admiration"
6. **Who does the Beefeater mention as having the same trick as the Man?**
A) Lord Pembroke
B) The Queen
C) The Dark Lady
D) *Shakespear's* rival
7. **What is the Lady doing when she first appears on the terrace?**
A) Walking in her sleep
B) Reading a book
C) Talking to the Beefeater
D) Waiting for the Man
8. **What phrase does the Lady utter in her sleep, which the Man finds poetic?**
A) "All the perfumes of Arabia"
B) "Frailty, thy name is woman"
C) "Season your admiration"
D) "Out, damned spot"
9. **How does the Man react when the Lady awakens and addresses him?**
A) He is angry
B) He is apologetic
C) He is surprised
D) He is indifferent
10. **What does the Man say is his trade?**
A) A nobleman
B) A playwright
C) A musician
D) Sharing his thoughts

2.2 Section -2

The Dark Lady realizes she is in trouble for striking the Queen. The Queen is furious with the Dark Lady and Shakespeare. *Shakespeare* defends himself, saying he is from a good family and shouldn't be treated poorly. The Queen is angry, but *Shakespeare* continues to speak his mind, questioning her parentage and saying she's only on the throne only because of her beauty. The Queen shows restraint and tells *Shakespeare* that she is merciful. She warns him that some truths are better left unsaid, especially to a virgin. Shakespeare responds bluntly, and the Dark Lady begs the Queen to stop talking to him.

This section of *The Dark Lady of the Sonnets* showcases a witty and intellectual conversation between the Man (*Shakespeare*) and the Lady (Queen Elizabeth). Their exchange highlights their clever wordplay, poetic language, and underlying power dynamics. The conversation reveals the complex relationships between the monarch, the player, and the lady-in-waiting. *Shakespeare's* boldness and wit challenge the Queen's authority. This part celebrates the power of words, with *Shakespeare* extolling the virtues of poetry and ability of language to transform and uplift.

The Man's ardent declarations and the Lady's responses demonstrate a complex dance of attraction, power, and restraint. *Shakespeare*, the Man is portrayed as confident, witty, and passionate, with a deep appreciation for language and poetry. Queen Elizabeth, the Lady is depicted as intelligent, strong-willed, and authoritative, with a sense of humour and a deep understanding of language. The Dark Lady's jealousy and impulsiveness are highlighted, revealing a complex and multifaceted character. The one act play is highly symbolic. Language is portrayed as a powerful tool for transformation and self-expression. The Queen's beauty and physical appearance are highlighted as a source of power and influence.

Check Your Progress -2

Multiple Choice Questions

1. **What phrase does the Man struggle to remember?**
 - A) "Season your admiration for a while"
 - B) "All the perfumes of Arabia"
 - C) "Frailty, thy name is woman"
 - D) "The power of immortal poesy"
2. **How does the Lady respond to the Man's poetic declarations?**
 - A) She is deeply moved and reciprocates his feelings.
 - B) She is unimpressed and tells him to stop talking.
 - C) She teases him about his words, but seems intrigued.
 - D) She rejects him outright.

3. **What does the Man claim is the power that can redeem humanity?**
 - A) The power of wealth
 - B) The power of immortal poesy
 - C) The power of royalty
 - D) The power of love
4. **Who does the Man compare the Lady's speech style to?**
 - A) Ben Jonson
 - B) The Queen
 - C) A learned bricklayer
 - D) A milkmaid
5. **What interrupts the Man and the Lady's conversation?**
 - A) The Queen's arrival
 - B) The Dark Lady's arrival
 - C) A group of courtiers
 - D) A sudden storm
6. **How does the Dark Lady react when she sees the Man and the Lady together?**
 - A) She is amused and joins in their conversation.
 - B) She is jealous and strikes them both.
 - C) She is indifferent and walks away.
 - D) She is curious and asks them questions.
7. **Who does the Dark Lady realize she has struck, causing her to fall on her knees in terror?**
 - A) The Queen
 - B) The Man (*William Shakespear*)
 - C) The Lady
 - D) A courtier
8. **How does *Shakespear* respond to the Queen's insult about his family background?**
 - A) He apologizes and shows deference.
 - B) He defends his family's honor and asserts his gentility.
 - C) He ignores the insult and changes the subject.
 - D) He attacks the Queen verbally.

9. What does *Shakespeare* imply is the reason for Queen Elizabeth's I power?

- A) Her renowned wit and wisdom
- B) Her beauty and the caprice of Nature
- C) Her royal lineage and birthright
- D) Her military conquests and strength

10. How does the Queen respond to *Shakespeare's* bold words?

- A) She is enraged and orders his execution.
- B) She is amused and invites him to court.
- C) She is taken aback but maintains her dignity.
- D) She is indifferent and walks away.

2.3Section-3

Explanation:

The Dark Lady begs Queen Elizabeth I to let her go, saying she is tired of *Shakespeare's* cruel words. *Shakespeare* kneels, admitting he is rough around the edges but denies being a flatterer. The Queen agrees, saying he's too blunt. The Dark Lady accuses *Shakespeare* of flattery, and the Queen's expression turns stern. *Shakespeare* claims he has been honest, and his words have hurt the Dark Lady. The Dark Lady reveals *Shakespeare's* promise to make dark-skinned women admired in England. *Shakespeare* doesn't deny it. The Dark Lady expresses shame and desperation, feeling used and humiliated. The Queen tells the Dark Lady to leave, saying *Shakespeare* has been cruel. *Shakespeare* notes the Dark Lady's words, "Of all ladies most deject and wretched," and plans to use them in his writing. *Shakespeare* asks the Queen to fund a national theater for better plays. The Queen agrees to discuss it with the Lord Treasurer, but *Shakespeare* doubts whether he'll succeed or not. The Queen believes it is unlikely that England will prioritize arts funding, predicting it might take centuries. However *Shakespeare* remains confident that his work will endure. The Queen recommends future generations to fund arts, citing the Scottish minstrel's words about songwriters being mightier than lawmakers. As the hour grows late, the Queen orders *Shakespeare's* departure, and he exits, still hoping for her support.

This section of *The Dark Lady of the Sonnet* showcases a complex web of relationships, power dynamics, and artistic expression. The Queen's authority is evident, yet *Shakespeare's* wit and charm challenge her power. The Dark Lady's desperation and humiliation highlight the consequences of *Shakespeare's* actions.

Shakespeare's passion for his craft is palpable, as he advocates for a national theater and the importance of art in shaping society. The Queen's skepticism and pragmatism serve as a counterpoint to *Shakespeare's* idealism. - The complicated relationships between *Shakespeare*, the Dark Lady, and the Queen are fraught with tension, desire, and power struggles. *Shakespeare's* words and actions have consequences, affecting those around

him. The Queen's palace serves as a symbol of power, authority, and tradition. The theatre represents a space for artistic expression, social commentary and cultural refinement.

Check Your Progress -3

Multiple Choice Questions

1. **What is the Dark Lady's intention when she approaches Queen Elizabeth?**
 - A) To flatter the Queen
 - B) To seek the Queen's advice
 - C) To break with *Shakespeare* forever
 - D) To defend *Shakespeare's* honor
2. **How does *Shakespeare* describe his effect on the women he loves, according to the Dark Lady?**
 - A) He brings them joy and happiness
 - B) He heals their wounds with kindness
 - C) He ties them down to anatomize their soul and wrings tears of blood from their humiliation
 - D) He ignores their feelings and desires
3. **What is *Shakespeare's* request to Queen Elizabeth?**
 - A) A royal pardon for his past mistakes
 - B) A title of nobility
 - C) A National Theatre endowed by the public revenue
 - D) A position as the Queen's personal poet
4. **Why does Queen Elizabeth hesitate to grant *Shakespeare's* request?**
 - A) She dislikes his plays
 - B) She thinks he's not talented enough
 - C) She doesn't have enough money
 - D) She's concerned about offending her Puritan subjects
5. **What does Queen Elizabeth predict about the future of *Shakespeare's* works?**
 - A) They will be forgotten in a hundred years
 - B) They will stand the test of time
 - C) They will be remembered only for their historical value
 - D) They will be lost forever
6. **What quote does Queen Elizabeth mention to emphasize the power of art?**
 - A) "To be or not to be"
 - B) "He that maketh the songs of a nation is mightier than he that maketh its laws"
 - C) "All the world's a stage"
 - D) "To thine own self be true"

3 A. Summary:

The play *The Dark Lady of the Sonnets* is a fictionalized account of a meeting between William *Shakespeare*, Queen Elizabeth I, and the Dark Lady of *Shakespeare's* sonnets. *Shakespeare* meets a Beefeater and bribes him with tickets to the Globe Theatre. The Beefeater reveals that *Shakespeare's* Dark Lady has bribed him with fewer tickets, hinting at infidelity. *Shakespeare* notes down phrases like "Frailty: thy name is woman!" and "Season your admiration for a while" as inspiration for his writing.

He then encounters a mysterious lady, later revealed to be Queen Elizabeth I, and engages in a poetic exchange. *Shakespeare* is captivated by her words and eventually realizes his mistake. The Dark Lady appears and confronts *Shakespeare*, revealing her jealousy.

When Queen Elizabeth I is revealed, *Shakespeare* pleads for a National Theatre to promote artistic excellence. He says, "Not marble nor the gilded monuments of princes shall outlive the words with which I make the world glorious or foolish at my will." The Queen responds that she will consider his request but is skeptical about the feasibility of funding such a project.

Throughout the encounter, *Shakespeare* showcases his mastery of language and wit, leaving a lasting impression on the Queen. As he departs, he says, "My body goes through the gate into the darkness, madam; but my thoughts follow you." The Queen replies, "That is my prayer to posterity. Forget not your own to God; and so goodnight, Master Will." The story revolves around the Dark Lady's attempt to break off her relationship with *Shakespeare*, whom she accuses of manipulating and humiliating her. She seeks the Queen's intervention to end the affair. *Shakespeare*, however, is more interested in persuading the Queen to fund a National Theatre, which he believes will elevate the art of playwriting and bring culture to the masses.

Throughout the play, *Shakespeare* showcases his wit, charm, and creative genius, while also revealing his flaws and contradictions. Queen Elizabeth, portrayed as intelligent and strong-willed, is torn between her admiration for *Shakespeare's* art and her duty as a monarch. Ultimately, the Queen refuses to fund *Shakespeare's* National Theatre, citing concerns about offending her Puritan subjects. Despite this, *Shakespeare* remains confident that his works will endure beyond his lifetime.

The play explores themes of love, art, power, and identity, offering a glimpse into *Shakespeare's* complex personality and creative process. *Shakespeare's* character in the play is portrayed as complex, witty, and charismatic. His confidence and creativity are evident in his interactions with the Queen and the Dark Lady. His passion for art and his desire for a National Theatre drive the plot, while his flaws and contradictions create tension and conflict. *Shakespeare's* behavior influences the plot as he navigates his relationships with the women in his life and pursues his artistic ambitions.

The play explores the theme of art and power through *Shakespeare's* request for a National Theatre and the Queen's response. The play portrays the relationship between

art and politics as complex and often contentious. *Shakespeare* believes that art has the power to shape culture and society, while the Queen is more concerned with maintaining political stability and avoiding controversy. The play highlights the tension between artistic expression and political expediency, raising questions about the role of art in society and the responsibility of artists to their patrons and audience. The play portrays the Dark Lady and Queen Elizabeth as strong-willed and intelligent women who navigate complex relationships with men. The Dark Lady is depicted as vulnerable and hurt by *Shakespeare's* treatment of her, while Queen Elizabeth is shown as powerful and authoritative. The play highlights the societal constraints and expectations placed on women during the Elizabethan era, particularly in terms of their relationships with men and their roles in society. Through the characters of the Dark Lady and Queen Elizabeth, the play offers a nuanced exploration of women's experiences and perspectives during this time period.

B. The Major Characters:

The major characters in the play come together in a humorous and imaginative exploration of art, love, and identity.

1. William Shakespeare: The famous playwright himself, who becomes embroiled in a romantic intrigue. He has been depicted as a struggling artist, torn between his passion for his craft and his desire for the Dark Lady. Shaw's *Shakespeare* is witty, charming, and vulnerable. The dialogue like "I'll write a sonnet to her, and make her love me." showcases his romantic and optimistic nature and "I'm a playwright, not a poet." highlights his frustration with the limitations of his art.

2. The Dark Lady: A mysterious and captivating woman who inspired *Shakespeare's* sonnets. She's intelligent, independent, and strong-willed, with a sharp tongue and a quick wit. Her dialogue "You're a fool, *Shakespeare*." showcases her sharp wit and independence. Her another dialogue "I'm not a woman to be won by sonnets and flattery." highlights her strong will and resistance to *Shakespeare's* romantic advances.

3. Queen Elizabeth I: The Virgin Queen, who makes an appearance in the play, adding to the drama and wit. She's a complex figure, both fascinated and frustrated by *Shakespeare's* art. Her dialogue "You're a clever man, *Shakespeare*, but you're also a very foolish one." showcases her intelligence and wit. Her another dialogue "I won't have my court turned into a playground for your romantic fancies." highlights her authority and frustration with *Shakespeare's* antics.

C. Humorous Interactions in the Play:

The complexities of love, the role of art in society, and identity and self-presentation are the subthemes in the play. Following are some of the examples of humorous interactions between William *Shakespeare*, Queen Elizabeth and the Dark Lady:.

1. **Shakespeare:** “Your Majesty, I am but a humble playwright.”
Queen Elizabeth: “Humble? You, sir, are as humble as a peacock displaying its plumage.”
2. **Playful Teasing**
Queen Elizabeth: “*Shakespeare*, you’re as slippery as an eel.”
Shakespeare: “And Your Majesty is as elusive as a will-o’-the-wisp.”
3. **Comedic Misunderstandings**
Shakespeare: “I meant to write a sonnet about love, Your Majesty.”
Queen Elizabeth: “And I suppose you think you’re the expert on love, sir?”
Shakespeare: “Well, I’ve written about it, at least.”
4. **Shakespeare:** “Your Majesty, I penned a sonnet in your honor...”
Queen Elizabeth: “Oh? And what does it say?”
Shakespeare: (nervously) “Uh, well... it says... uh... you’re as lovely as a summer’s day.”
Queen Elizabeth: (teasingly) “How original. I’ve never been compared to the weather before.”
5. **The Dark Lady’s Sarcastic Remarks**
Shakespeare: “My love, you are as beautiful as the stars in the night sky.”
The Dark Lady: (sarcastically) “Oh, how poetic. I’ve always wanted to be compared to a bunch of twinkling lights.”
6. **Queen Elizabeth’s Playful Teasing**
Queen Elizabeth: “*Shakespeare*, you’re as prolific as a rabbit.”
Shakespeare: (laughing) “Well, Your Majesty, at least I’m not as old as the hills.”
Queen Elizabeth: (laughing) “Oh, you’re a bold one, aren’t you?”
7. **Shakespeare’s Misunderstanding of the Dark Lady’s Intentions**
The Dark Lady: “I’m not interested in your poetry, *Shakespeare*.”
Shakespeare: (misinterpreting) “Ah, but you’re just playing hard to get! I’ll win you over with my words!”
The Dark Lady: (exasperated) “No, I mean I’m not interested in your poetry because it’s terrible.”

These humorous situations add to the play’s lighthearted and comedic tone, showcasing Shaw’s wit and humor. *Shakespeare* tries to impress Queen Elizabeth with his poetry, but ends up getting tongue-tied and awkward.

D. Themes in the one-act play “The Dark Lady of the Sonnets”:

1. The Power of Words and Poetry: *Shakespeare*’s mastery of language and poetry is showcased throughout the text. He says, “Not marble nor the gilded monuments of princes shall outlive the words with which I make the world glorious or foolish at my will.” This highlights his confidence in the enduring power of words. *Shakespeare*’s desire for a National Theatre and his confidence in his work’s enduring power reflect his concern with legacy and posterity. He believes his words will outlast him, leaving a lasting impact. The text features witty dialogue and satire, particularly in *Shakespeare*’s exchanges with the Queen and the Dark Lady. His sharp tongue and clever wordplay demonstrate his mastery of language and humor.

2. Love and Infatuation: *Shakespeare*’s encounters with the Dark Lady and Queen Elizabeth I demonstrate his passionate and poetic nature. He says, “You hold me as the lodestar holds the iron: I cannot but cling to you. We are lost, you and I: nothing can separate us now.” This shows his intense emotional connection with the women he loves. *Shakespeare*’s passion for the Queen and the Dark Lady showcases the complexities of love and desire. His words convey intense emotions, highlighting the transformative power of love. *Shakespeare*’s interactions with the Queen and the Dark Lady reveal his complex identity and self-perception. He navigates his roles as artist, lover, and commoner, showcasing his multifaceted personality.

3. Artistic Expression and Patronage: *Shakespeare* pleads for a National Theatre to promote artistic excellence, saying, “For this writing of plays is a great matter, forming as it does the minds and affections of men in such sort that whatsoever they see done in show on the stage, they will presently be doing in earnest in the world.” He advocates for the importance of art in shaping society. *Shakespeare*’s writing process is depicted as inspired by his surroundings and interactions. He notes down phrases and ideas, showcasing his creative process and the role of inspiration in his work.

4. Social Class and Status: The text highlights the social dynamics between *Shakespeare*, a commoner, and Queen Elizabeth I. *Shakespeare* asserts his artistic pride, saying, “I am an honest gentleman of unquestioned parentage, and have already sent in my demand for the coat-of-arms that is lawfully mine.” This demonstrates his awareness of social hierarchy and his desire for recognition. The contrast between *Shakespeare*’s humble origins and the Queen’s nobility highlights the social stratification of the time. *Shakespeare*’s assertiveness and pride in his work challenge the social norms.

5. The Relationship between Art and Politics: The Queen’s reluctance to fund a National Theatre reflects the tension between art and politics. She says, “I dare not offend my unruly Puritans by making so lewd a place as the playhouse a public charge.” This highlights the challenges artists face in seeking patronage and approval from those in power. Queen Elizabeth I’s character embodies royal power and authority. Her

interactions with *Shakespeare* demonstrate the dynamics between monarch and subject, highlighting the limitations and responsibilities of power.

6. Deception and Infidelity: The Dark Lady's infidelity and *Shakespeare's* encounters with the Queen highlight the theme of deception. The Beefeater's comments about the Dark Lady's behavior and *Shakespeare's* obliviousness to her actions underscore the complexities of relationships. The text touches on moral and ethical issues, such as the Queen's reputation, the Dark Lady's infidelity, and *Shakespeare's* treatment of women. These themes are explored through the characters' actions and dialogue.

7. The Tension between Art and Reality: *Shakespeare's* artistry is juxtaposed with the reality of his life, relationships, and societal expectations. This tension highlights the challenges of balancing artistic expression with the demands of the world.

However, the main theme of the play is the power of art and love. The play explores the intersection of art, love, and identity, highlighting the ways in which creative expression can both inspire and complicate human relationships. The Dark Lady's independence and strong will challenge the societal expectations of women during *Shakespeare's* era. Her character represents a threat to the patriarchal norms. Queen Elizabeth's patronage of *Shakespeare's* work creates a tension between artistic freedom and royal expectations. *Shakespeare* must navigate the fine line between pleasing his patron and staying true to his art. *Shakespeare's* passion for his craft clashes with the societal norms of his time. His art is seen as subversive and threatening to the established order. Shaw uses these conflicts to comment on the universal struggle between artistic expression and societal constraints. He highlights the challenges faced by artists who seek to push boundaries and challenge norms, while also navigating the complex web of societal expectations.

4. Terms to Remember

1. **Fin de siecle:** Refers to the end of the 16th century, setting the historical context.
2. **The Cloaked Man:** Likely *Shakespeare*, shown to be witty and poetic.
3. **The Beefeater:** A guard at the Palace, depicted as honest and straightforward.
4. **The Dark Lady:** Mentioned as *Shakespeare's* love interest, but not present in this extract.
5. **Tablets:** *Shakespeare's* writing tablets, symbolizing his creative process.
6. **"Season your admiration for a while":** A phrase spoken by the Lady, highlighting *Shakespeare's* attention to language.
7. **"All the perfumes of Arabia":** A poetic phrase uttered by the Lady in her sleep, showcasing *Shakespeare's* mastery of language.
8. **"Frailty, thy name is woman":** A famous phrase, although not directly quoted in this extract, reflects *Shakespeare's* commentary on human nature.

9. **“The power of immortal poesy”**: *Shakespeare*’s concept of the transformative power of poetry.
10. **“The Word was God”**: A biblical reference, highlighting *Shakespeare*’s perspective on the divine power of language.
14. **“Base-born”**: A term used by Queen Elizabeth to insult *Shakespeare*’s family background.
12. **“Coat-of-arms”**: A symbol of *Shakespeare*’s family heritage, which he demands as his rightful due.
13. **“Anatomize your very soul”**: A phrase used by the Dark Lady to describe *Shakespeare*’s intense emotional probing in his relationships.
14. **“More than man and less at the same time”**: The Dark Lady’s description of *Shakespeare*, highlighting his complex and contradictory nature.
15. **“The fable of Jupiter and Semele”**: A mythological reference used by *Shakespeare* to explain the destructive power of his creative genius.
16. **“Not marble nor the gilded monuments of princes shall outlive”**: A phrase from *Shakespeare*’s sonnets, emphasizing the enduring power of art over material wealth and power.
17. **“A National Theatre”**: *Shakespeare*’s proposal for a state-endowed theater to promote better plays and instruct the public.
18. **“The art of playing”**: *Shakespeare*’s term for the craft of theater, which he believes has been abandoned by the Church and should be restored to its former dignity.
19. **“Hethat maketh the songs of a nation is mightier than he that maketh its laws”**: A quote from a Scottish minstrel, highlighting the power of art to shape a nation’s culture and values.

5. Answers to Check Your Progress:

Check Your Progress: 1

- 1- B
- 2- B
- 3- C
- 4- B
- 5- B
- 6- A
- 7- A
- 8- A
- 9- B
- 10- D

Check Your Progress: 2

- 1- A
- 2- C
- 3- B

- 4- A
- 5- B
- 6- B
- 7- A
- 8- B
- 9- B
- 10- C

Check Your Progress:3

- 1- C
- 2- C
- 3- C
- 4- D
- 5- B
- 6- B

2.6 Exercises:

1. Analyze the character of *Shakespeare* in the play “The Dark Lady of the Sonnets”. How does his personality and behavior influence the plot?
2. Discuss the theme of art and power in the play “The Dark Lady of the Sonnets”. How does the play portray the relationship between art and politics?
3. Examine the portrayal of women in the play “The Dark Lady of the Sonnets”. How does the play depict the experiences and perspectives of the Dark Lady and Queen Elizabeth?

2.7 References for Further Study:

Shaw, Bernard, (2020) *The Dark Lady of the Sonnets*. Kozhikode, Kerala: Insight Publica

Chesterton, G.K.,(1972) *George Bernard Shaw*. Ludhiana:Kalyani Publishers

Brown, G.E.,(1970)*Literature in Perspective: George Bernard Shaw*.London: Evan Brothers Limited

Singh Valakya, A.C., (1993) *Social and Political Ideas of George Bernard Shaw*. New Delhi: Radha Publications

<https://www.gutenberg.org/cache/epub/1050/pg1050-images.html>



Module III

One-act Play

The Sandbox: Edward Albee

Contents:

3.0. Objectives

1. Introduction
2. Presentation of Subject matter.
 - 2.1. Section-1 Check your progress
 - 2.2. Section-2 Check your progress
3. Summary:
4. Terms to Remember
5. Answers to Check your progress
6. Exercises
7. References for further study

3.0. Objectives

After studying this module, students will be able to

1. understand the contribution of Edward Albee to Absurdist Theatre tradition.
2. explore absurdist themes like disintegration of societal values, and the inevitability of death.
3. find relationship between evolving contemporary American, dehumanization and neglect of the senior citizens.

1. Introduction:

In the previous module ,we studied a short comedy by G. B. Shaw ‘The Dark Lady of the Sonnets.’ In this module we will study Edward Albee’s ‘The Sand Box,’ the absurdist one-act play.

Edward F. Albee was born in Virginia on March 12, 1928. His early famous one-act plays, such as *The Zoo Story* (1959), presented him as a critic of American values. Albee is widely recognized as a significant American dramatist, often associated with the Theatre of the Absurd. In the mid-20th century Absurdist drama gained prominence which focuses on the idea that human existence is chaotic, nonsensical, meaningless, often leading to a breakdown in communication. Albee was best known for his first full- length play *Who’s Afraid of Virginia Woolf?* (1962) He believes that we live in a time when religious, moral, political, and social structures have been disintegrated. Albee received Pulitzer Prizes for *A Delicate Balance* (1966), *Seascape* (1972) and *Three Tall Women* (1994).

2. Presentation of Subject matter.

The term Theatre of the Absurd was coined in 1961 by theater critic Martin Esslin, who identified several playwrights who had been writing work inspired by French philosopher such as Albert Camus, Eugène Ionesco, Samuel Beckett, and Jean Genet. The word “absurd” refers to actions or events that are not dictated by the rules of logic and reason. Absurdist plays feature very little action or illogical action, characters are unstable, inconsistent, and alienated from another, language is insufficient for communication, the passage of time is nonsensical or unpredictable, and questions are left unanswered.

The Sandbox is dedicated to Albee’s grandmother on his mother’s side, an influential figure in his life, and follows an abstracted depiction of the death of “Grandma,” an older woman who, in her dotage, is cared for by “Mommy” and “Daddy.” *The Sandbox* challenges the notion of the nuclear family, which was increasingly idealized in the 1950s with the concept of the American Dream.

The title itself holds a symbolical issue to denote the dehumanization, in which a very old woman rudely kept in a sandbox and ignored till her fatal moment. The Sandbox is set in a city home where Grandma, a withered and emaciated woman of eighty-six, is brought by her daughter, Mommy, a harsh and tyrannical woman .

The “sandbox” of the title is a small playing area situated upstage, where a muscular young man does calisthenics. While he does not speak much in the play, we learn by the end that he is both a young aspiring actor in Southern California, and the “Angel of Death.” The play also features Daddy, a frail but well-off man of sixty, and Two supporting figures, namely the Young Man and the musician, who symbolize the embodiment of the Angel of Death and perform musical compositions as instructed by the remaining characters. The play is a commentary on the loss of identity and the commodification of human relations in the modern world, and it is analysed through the lens of Marxist theory. In the play, the Mommy treats her Grandma as an object, relegating her to a sandbox and these all represent dehumanized scenes. The Grandma expresses her miserable condition clearly and wordily through stating the same words repeatedly and needlessly to expose the dehumanized sort of dealing that the olds people get, and she connects the death of old people with the ill-treatment by their families .

Grandma is finally buried, she brightens and feels happily as a post- funeral mood attained which exposes the materialism and mercilessness surrounding the modern family system. In the play, Mommy treats her Grandma as an object and relegates her to a sandbox and pays no attention to her. They were waiting for her death to start their future and considered Grandma a barrier.

2.1 Section – 1

The Sandbox Summary Part 1

On a bare stage are situated two chairs facing the audience, a chair facing stage right with a music stand, and in the back, a sandbox with a pail and shovel in it. The stage directions read, “The background is the sky, which alters from brightest day to deepest night.” Right now, it is brightest day, and the Young Man, described in the character list as “a good-looking, well-built boy in a bathing suit,” is doing calisthenics onstage, which “should suggest the beating and fluttering of wings.” The stage directions tell us, “The Young Man is, after all, the Angel of Death.”

Mommy and Daddy are arriving at a beach. While Mommy is happy to be there, Daddy complains that it’s cold. Mommy is, according to the stage directions, a “well-dressed, imposing woman” of 55, while Daddy is a “small man; gray, thin,” of 60. Mommy points out the Young Man and waves to him. The Young Man waves back with “an endearing smile.” Daddy and Mommy are arguing about something that remains unclear to the audience when Daddy reminds Mommy that Grandma is her mother, not his.

At this, Mommy calls to the Musician, who comes onstage and takes a seat at the music stand. When Mommy and Daddy go to get Grandma, the Musician plays and nods to the young man. Then, Mommy and Daddy come back in carrying Grandma, “a tiny, wizened woman with bright eyes,” age 86. The “expression on her ancient face is that of puzzlement and fear.”

Mommy and Daddy decide to put Grandma in the sandbox, and Grandma gets into a sitting position, crying out. Mommy tells the Musician to stop playing and tells Daddy that they can go sit down now. When she says hello to the Young Man again, he says “Hi!” in the same happy-go-lucky way he did before.

When Grandma cries out, Daddy asks Mommy if she thinks Grandma is comfortable, to which she replies, “How would I know?” Daddy asks Mommy if she would like to talk and she sarcastically asks if he has anything new to discuss, when suddenly Grandma starts throwing shovelfuls of sand at Mommy. As Daddy turns around to look at Grandma, Grandma screams, “GRAAAAAA!”

Mommy tells the Musician to play again, and Mommy and Daddy stare out beyond the audience. Grandma throws down the shovel and monologues about how her daughter and son-in-law treat her so terribly. She tells the audience that she was married when she was 17 to a farmer who died when she was 30. Then she asks the musician to stop playing, and he does. “There’s no respect around here!” she complains.

The Young Man says “Hi!” again in his usual way. Grandma looks at him, surprised, doing a “mild double-take” before continuing to speak to the audience: “I had to raise that big cow over there all by my lonesome.” She addresses the Young Man, as he flexes his muscles. He tells her he’s from Southern California, to which she says, “Figgers; figgers.” When she asks his name, he doesn’t know, telling her “they haven’t given me one yet...the studio...” He’s an actor.

Check your progress

Q.1. Answer the following questions in one word /phrase/sentence each.

1) Daddy complains aboutwhen they first arrive at the beach.

- a) that it's warm
- b) that there's a half naked man there
- c) that it's cold
- d) that there's an audience

2) The Young Man represents.....

- a) Homosexuality
- b) Sexuality in general
- c) Fame
- d) The Angel of Death

3) Mommy isyears old.

- a) 40
- b) 30
- c) 55
- d) 20

4) What is Mommy's personality like?

- a) Charming and endearing
- b) Silent and reserved
- c) Demure and shy
- d) Domineering and intense

5) Daddy wasyears old.

- a) 55
- b) 60
- c) 63
- d) 58

Q.2) Rewrite the following sentences by choosing the correct alternative.

- 1) What was the young man doing when the play starts?
- 2) Where does the play takes place?
- 3) At what age was Grandma married?
- 4) What was the young man wearing on the stage?
- 5) To whom was the grandmother married to?

Key to Check your progress

Q.1) 1) C 2) D 3) C 4) D 5) B

Q.2) 1) doing calisthenics 2) on the Beach 3) 17 Years 4) Bathing Suit 5) Farmer

2.2 Section-2

The Sandbox Summary and Analysis of Part 2

Grandma addresses the audience, says that she had to raise Mommy all by herself. Daddy, she then tells us, is very rich, and Mommy and Daddy took Grandma off the farm, brought her to their townhouse, and "...fixed a nice place for me under the stove...gave me an army blanket...and my own dish...my very own dish!" Suddenly, Grandma looks up, then yells to someone in the wings that it should be darker now. The lighting changes to "deepest night" and spotlights come up on all the characters.

Daddy complains to Mommy that it's hot, but she tells him not to worry. He hears an off-stage rumble, and Mommy begins to cry, anticipating that the sound means "...the time has come for poor Grandma..." As Mommy cries, Grandma shovels sand onto herself while lying on her side. She mutters frustratedly to herself as she tries to pile some sand on herself, and the lights come up denoting that it's the next day.

"Our long night is over," says Mommy, "We must put away our tears, take off our mourning...and face the future. It's our duty." After saying hello to the Young Man, they examine Grandma, who plays dead in the sandbox. Mommy is no longer sad, and decides that Grandma looks happy and "it pays to do things well."

After Mommy and Daddy leave, Grandma seems dismissive of their displays, then is surprised to find she cannot move. The Young Man stops doing calisthenics and comes over to Grandma, telling her that he has a line. He informs her that he is the Angel of Death. "I am come for you," he says, before kissing her on the forehead. Grandma compliments the Young Man's delivery of the line. "You've got that...you've got a quality," she says, and the Young Man puts his hands on top of hers.

Grandma tells us more about her biography, but never quite enough to give us a full psychological portrait. In this way, the play remains absurd, an abstracted and impressionistic depiction of a family's dynamic. We learn that Grandma was left to raise Mommy all along, and that Mommy went on to marry a rich man, Daddy. While we can sense from Grandma's description of living under the stove and having, as her sole possession, "her own dish" that their cohabitation has not been a happy one, the exact nature of their familial relationship remains obscure.

More clarity about Grandma's relationship to her daughter and son-in-law comes in the theatricalization of her death. Grandma puts sand on herself in the sandbox in the middle of the night as Mommy cries about her death, then "plays dead" when her daughter goes to find her in the light of day. Mommy changes rapidly from inconsolably sad about Grandma's death, to dry-eyed and expectant of the future.

Check your progress

Q.1. Answer the following questions in one word /phrase/sentence each.

1) Grandma was given place.....to stay by Mommy and Daddy.

- a) farmhouse
- b) outhouse
- c) servant's quarters
- d) under the stove

2)and were the only possessions of Grandma.

- a) army blanket and her own dish
- b) bag and mattress
- c) clothes and utensils
- d) ornaments and valuables

3) Mommy was raised by

- a) her uncle
- b) her father
- c) her sister
- d) grandma

4) Grandma isyears old.

- a) 95
- b) 65
- c) 86
- d) 75

5) The Young Man says.....over and over throughout the play?

- a) Howdy!
- b) I'm the Angel of Death!
- c) I am an actor!
- d) Hi!

Q.2) Rewrite the following sentences by choosing the correct alternative.

- 1) Where do Mommy and Daddy put Grandma?
- 2) How does Grandma enter the stage?
- 3) What does grandma do after placed in the sandbox?
- 4) What is the profession of the young man?.
- 5) What is Grandma's response to being plopped in the sandbox?

Key to Check your progress

Q.1) 1) D 2) A 3) D 4) C 5) D

Q.2) 1) In the sandbox

- 2) Mommy and Daddy carry her
- 3) Grandma throws sand at Mommy with a plastic shovel
- 4) He is an actor from California
- 5) she cries like a baby

3. 3. Detailed Summary:

The Sandbox is the shortest of Albee's one-act plays, requiring only fourteen minutes' time in the theater (5). A memorial to his own grandmother (139), the play deals with the death of an old lady. Grandma is eighty-six years old; and her daughter and son-in-law, aged fifty-five and sixty, respectively, are waiting for her to die (143). Outside this triangular family situation there are two other characters, the Young Man and the Musician. The Young Man, age twenty-five, is described as "good-looking, well built" and as dressed "in a bathing suit" (143). With his beating and fluttering calisthenics he typifies the Angel of Death (144), although this fact is not known to the other characters. The Musician, according to Albee, should be of "no particular age, but young would be nice" (143). The curtain goes up on a scene at the beach—sand, water, and sky, in that order, are in the background. In the foreground, far stage-right, "two simple chairs set side by side" face the audience (143-44). Far stage-left shows a single chair and a music stand for the Musician, who faces stage-right when seated. Between these two, at stage center and to the back, there stands a slightly elevated large sandbox, such as children play in, with a toy pail and a shovel (144).

Although the play covers a little more than twenty-four hours—starting with "brightest day" and progressing to "deepest night" and the birth of a new day (144)—the action, or plot, falls into six divisions or scenes. In the first of these Mommy and Daddy appear on the beach, and Daddy complains that it is cold. Mommy accuses him of being silly, for it is actually as warm as toast, she says as she waves flirtatiously to the Young Man in the bathing suit. "Look at that nice young man over there: he doesn't think it's cold," she says, and speaks to him (144). The Young Man smiles endearingly at her and calls "Hi!" (145). After this exchange Mommy, who is described as "imposing" and well-dressed (145), persuades Daddy to help her in disposing of Grandma. Daddy, a thin, little gray man, has to do whatever Mommy says. When Mommy tells the Musician he can come on stage, he then enters, puts his music on the stand, and prepares to play; but he does not play until she rather highhandedly tells him to do so.

In the second scene Mommy and Daddy drag in Grandma, carrying her under the armpits. She holds her tiny figure rigid; her knees are drawn up; and an expression of bewilderment and fear is on her face. When they dump her into the sandbox, she cries like a baby, throws sand at Mommy, and screams at Daddy. Mommy continues flirting

with the young man in the bathing suit, who steadily flashes his endearing smile; and she also maintains her “bossing” of Daddy and the Musician. In response to Daddy’s question as to what they do now, after having deposited Grandma in the sandbox, Mommy replies, “We . . . wait. We . . . sit here . . . and wait . . . that’s what we do” (148).

After more music, which apparently serves as a transition between these earlier scenes (149), Grandma, in the third scene, begins talking to the Young Man; complaining about her bad treatment from her daughter, who had married for money; and telling about her own past life. At an early age she had married a farmer, who had died when she was but thirty years old, leaving her alone to raise her unpleasant daughter. When she asks the Young Man where he is from, he replies, Southern California. When she asks him what his name is, he says, “They haven’t given me one yet” (151). On his mentioning the word “studio,” she suggests that he may be an actor. He says, “Yes, I am.” Finally, she looks up at the sky and shouts off stage, “Shouldn’t it be getting dark now, dear?” (152). The rather obvious air of improvisation throughout this play reminds one of Pirandello’s *Six Characters in Search of an Author*, or *Tonight We Improvise*, or Thornton Wilder’s *Our Town*.

In scene four it is “deepest night,” and spotlights are focused on each player

(152). The Musician plays through nearly the entire scene although, at Grandma’s suggestion, he keeps the music “nice and soft” (153). Four successively louder off-stage rumbles convey, tonally, a closer approach to Grandma’s death. The fourth rumble is characterized in Albee’s stage direction as “violent,” and at the same moment all the lights go out except that on the face of the Young Man (154). When Mommy begins to weep during this scene, Daddy urges her to be brave; but Grandma mocks, “That’s right, kid; be brave.

You’ll bear up; you’ll get over it” (154). After the fourth loud rumble, near the end of the scene, the Musician stops playing, Mommy gasps out two long “Oh’s,” and an ominous silence ensues, after which Grandma’s last speech in the scene reads, “Don’t put the lights up yet . . . I’m not ready; I’m not quite ready (Silence) All right dear . . . I’m about done” (154).

When the lights come on again in scene five, it is a new day; and we see grandma, lying propped on an elbow and with her body half covered with sand, “busily” shoveling more sand over herself with her free hand (155). Thinking, wishfully, that Grandma is finally buried, Mommy brightens into what we might at first suspect as a post-funeral mood: “We must put away our tears, take off our mourning . . . and face the future. It’s our duty” (155). But Grandma is not yet dead, and she again mimicks Mommy, whose sorrow is evidently not so profound as to interfere with her again waving at the handsome Young Man (still in the bathing suit), who again smiles his endearing smile at her. Then, with hands crossed upon her breast and holding the toy shovel, Grandma pretends she is dead, as Mommy delivers herself of certain admiring ejaculations about the lovely appearance of what she believes to be the corpse of her mother. At the end of this scene,

during which the Musician again plays continuously, Mommy tells him he can stop now (supposedly because she thinks her mother dead) and stay around or go for a swim if he likes. She and Daddy both congratulate each other on their bravery.

In the sixth and last scene, however, Grandma does meet death. Still alive, she discovers that she can no longer move. The Young Man, who up to this time has been flexing his muscles like any handsome gymnast on a beach, now amateurishly announces himself to her as the Angel of Death. And with this, Grandma's second discovery, he kisses her. To her surprise, she finds the kiss of this polite, modest, half-apologetic young man "very nice," very pleasant (157). She closes her eyes and smiles sweetly. She compliments him, saying "you did that very well, dear . . . you've got a quality" (158). After he smiles and respectfully thanks her very much and after she very politely says "You're welcome . . . dear," he puts his hands on top of hers; and she dies (158). The Musician continues to play as the curtain slowly descends on the tableau, his music having been instigated at the start of this scene by a nod from the powerful Young Man. Although the play includes six quite separate scenes, we can easily see (now that we have examined it as a whole) that it also has a fairly clear beginning- middle-end logic. Scene one, for example, not only introduces the characters but also presents Mommy's scheme to dispose of Grandma. Scenes two through five show the failure of this plan. Scene six reveals an unexpected turn of events and brings the play to a satisfying close

Detailed Analysis of the Play :

Characters :

- **Mommy:** 55, a well-dressed, imposing woman. She is Grandma's daughter. After marrying Daddy, she brings her mother from the farm and into their big town house in the city. She gives her mom an army blanket, her own dish, and a nice place under the stove.
- **Daddy:** 60, a small man; gray, thin. He is the rich man that Mommy married.
- **Grandma:** 86, a tiny, wizened woman with bright eyes. She is the protagonist of the play. She married a farmer at the age of 17. Her husband died when she was 30, and she raised Mommy by herself from there on. Grandma is at conflict with her family, society, and death.
- **The Young Man:** 25, a good-looking, well-built boy in a bathing suit. He is the angel of death, performing calisthenics that suggest the beating of wings. He is from Southern California, but hasn't been given a name yet.
- **The Musician:** No particular age, but young would be nice. He does not speak and must be directed to play or stop playing his music.

● **Character Analysis**

In Edward Albee's one-act play, "The Sandbox," the characters are a family consisting of a mother, father, and grandmother. The mother and father are unnamed, and the grandmother is referred to as "Mommy" throughout the play. Each character

represents a different aspect of isolation and identity. The mother is consumed with her own appearance and is disconnected from her family. The father is a businessman who is more concerned with his work than his family. The grandmother is old and frail, and her identity is tied to her past. Together, they are trapped in a sandbox, which represents the limitations of their lives. As the play progresses, the characters become more and more isolated from each other, and their identities become more and more distorted. Ultimately,

“The Sandbox” is a powerful exploration of the human condition and the struggle for identity in a world that can be isolating and limiting.

The Setting :-

The setting of one-act play, is a beach, which serves as a metaphor for the transience of life. The play takes place in a small sandbox, which is surrounded by a larger beach. The sandbox is where the play’s central character, Grandma, spends her final moments. The beach represents the vastness of the world and the inevitability of death. The setting is significant because it highlights the themes of isolation and identity that are central to the play. The beach is a place where people come to escape their problems and find solace in the natural world. However, for Grandma, the beach is a place of confinement, where she is trapped in her own thoughts and memories. The setting of “The Sandbox” is a powerful symbol of the human condition, and it underscores the play’s themes of isolation and identity.

The Plot of The Sandbox

The play revolves around the story of a family who is waiting for the death of their grandmother. The play opens with the introduction of the characters, a middle-aged couple, Mommy and Daddy, who are accompanied by their elderly mother, Grandma. The family is at the beach, and they have come to bury Grandma in the sand. The play is a satirical commentary on the American family and the way it treats its elderly members. The plot of the play is simple, but it is the way Albee presents it that makes it a masterpiece. The play is a dark comedy that explores the themes of death, family, and the human condition.

The Language and Style of ‘The Sandbox’

In Edward Albee’s one-act play, “The Sandbox,” the language and style used by the characters are crucial in conveying the themes of isolation and identity. The dialogue is sparse and often fragmented, reflecting the characters’ inability to communicate effectively with each other. The language is also repetitive, emphasizing the monotony and futility of their lives. The characters’ actions and movements are choreographed, adding to the sense of confinement and restriction. Overall, the language and style of “The Sandbox” contribute to the play’s bleak and unsettling atmosphere, highlighting the characters’ struggles with their own identities and their isolation from each other.

The Relationship between Mommy and Daddy

In Edward Albee's play "The Sandbox," the relationship between Mommy and Daddy is a central theme that explores the isolation and identity of the characters. Mommy and Daddy are portrayed as a couple who have lost touch with each other and are disconnected from their own identities. Mommy is obsessed with appearances and social status, while Daddy is passive and uninvolved. Their lack of communication and intimacy is evident throughout the play, as they bicker and argue over trivial matters. This dysfunctional relationship highlights the theme of isolation, as the characters are unable to connect with each other on a deeper level. It also raises questions about identity, as Mommy and Daddy seem to have lost sight of who they are as individuals.

Overall, the relationship between Mommy and Daddy in "The Sandbox" serves as a commentary on the challenges of maintaining a healthy relationship and finding one's true identity in a world that values superficiality and conformity.

The Relationship between Mommy and Grandma

In Edward Albee's play "The Sandbox," the relationship between Mommy and Grandma is a complex one that highlights the themes of isolation and identity. Mommy is portrayed as a controlling and manipulative character who is obsessed with appearances and societal expectations. Grandma, on the other hand, is a lonely and isolated figure who longs for connection and meaning in her life. Despite their differences, the two women are bound together by their familial ties and the shared experience of aging and mortality. Through their interactions, Albee explores the ways in which family dynamics can both support and hinder individual identity and the search for meaning in life.

The Relationship between Daddy and the Young Man

In Edward Albee's "The Sandbox", the relationship between Daddy and the Young Man is one that is fraught with tension and unease. From the very beginning of the play, it is clear that there is a sense of isolation between the two characters, with Daddy seeming to be distant and uninterested in the Young Man's presence. This is further emphasized by the fact that Daddy spends most of his time sleeping, leaving the Young Man to wander around the sandbox alone.

As the play progresses, it becomes clear that the Young Man is searching for a sense of identity and purpose, while Daddy seems to have given up on life altogether. This contrast between the two characters highlights the theme of isolation, as both Daddy and the Young Man are unable to connect with each other or find meaning in their lives. Despite this, there are moments of tenderness between the two characters, such as when Daddy offers the Young Man a piece of candy or when the Young Man tries to comfort Daddy as he nears the end of his life. These moments serve to highlight the complexity of their relationship and the underlying emotions that exist beneath the surface.

Overall, the relationship between Daddy and the Young Man in ‘The Sandbox’ is one that is marked by isolation and a sense of disconnect. However, there are also moments of tenderness and compassion that serve to highlight the humanity of these characters and the struggles that they face in trying to find their place in the world.

The Influence of ‘The Sandbox’ on Contemporary Theatre

Edward Albee’s one-act play, “The Sandbox,” has had a significant impact on contemporary theatre. The play, which premiered in 1959, explores themes of isolation and identity through the story of an elderly couple and their adult children. The play’s minimalist set and absurdist elements have influenced many contemporary playwrights, including Samuel Beckett and Harold Pinter. Additionally, “The Sandbox” has been praised for its commentary on the American Dream and the human condition. Its enduring relevance and influence on theatre make it a must-see for any theatre enthusiast.

The Role of the American Dream in ‘The Sandbox’

In Edward Albee’s play “The Sandbox,” the American Dream plays a significant role in shaping the characters’ identities and their sense of isolation. The play portrays the American Dream as a myth that has been sold to the masses, promising them a life of happiness and success. However, the reality is far from this idealistic vision, and the characters in the play are left feeling disillusioned and disconnected from the world around them. The play’s central character, Grandma, embodies this sense of isolation and disillusionment, as she is trapped in a world that no longer values her or her contributions. Through her character, Through the characters of Mommy and Daddy, Albee portrays the shallow and materialistic values that dominate American culture. Mommy and Daddy are obsessed with appearances and status, Albee explores the themes of aging, death, and the loss of identity that are all too common in modern society. Ultimately, “The Sandbox” serves as a powerful critique of the American Dream and its impact on our lives, reflecting the dehumanizing effects of capitalism and consumerism in American society. It equally reminds us that true happiness and fulfillment can only be found through genuine human connection and a sense of purpose.

Albee makes it abundantly evident that the leading causes of emotional distancing lie in the deteriorating situation in America, when family members adopt harshness and inhumane treatment of each other, especially the elderly. Albee stands for the unity of the family unit and believes it is a moral obligation to care for the elderly. In this case, the fact that the older adult prefers death over his or her current situation indicates a condition of emotional detachment from the world around him; the poor treatment he receives from his family members is shocking enough to drive anyone to despair. Because of this, it is hard to feel anything for the protagonist. When life loses all significance like way, the only hope left is death.

The Influence of Existentialism in "The Sandbox"

Existentialism is a philosophical movement that emphasizes individual freedom and choice, as well as the inherent meaninglessness of life. Edward Albee's play, *The Sandbox*, is heavily influenced by existentialist themes and ideas. The play's characters are trapped in a meaningless existence, struggling to find purpose and meaning in their lives. The play's setting, a beach, is a metaphor for the vastness and emptiness of the universe, highlighting the characters' feelings of isolation and insignificance. The play's themes of death, aging, and the futility of human existence are all central to existentialist thought. Overall, *The Sandbox* is a powerful exploration of the human condition, and a testament to the enduring influence of existentialism in literature and philosophy.

Various Themes in the play:-

Isolation as a Theme in 'The Sandbox'

In Edward Albee's one-act play, "*The Sandbox*," isolation is a prominent theme that is explored through the characters' interactions and dialogue. The play follows a family as they visit a beach and prepare to bury the grandmother in the sand. Throughout the play, the characters are isolated from each other emotionally and physically, highlighting the loneliness and disconnect that can exist within families. The grandmother is particularly isolated, as she is unable to communicate effectively with her family and is left alone in the sandbox for much of the play. The theme of isolation in "*The Sandbox*" serves to emphasize the importance of human connection and the consequences of neglecting it.

Identity as a Theme in 'The Sandbox'

Identity is a central theme in Edward Albee's one-act play, "*The Sandbox*." The play explores the idea of how individuals define themselves and their place in the world. The characters in the play are all struggling with their own sense of identity, and their interactions with each other reveal the complexities of human relationships. The play's title itself suggests a sense of isolation and confinement, as the characters are trapped in a small, enclosed space. This sense of confinement is mirrored in the characters' struggles to define themselves and their place in the world. The play ultimately suggests that identity is a fluid and ever-changing concept, and that individuals must constantly adapt and evolve in order to find their place in the world.

The Use of Symbolism in 'The Sandbox'

In Edward Albee's one-act play, "*The Sandbox*," symbolism is used to convey the themes of isolation and identity. The sandbox itself is a symbol of the characters' confinement and lack of agency in their lives. The elderly couple, Mommy and Daddy, are trapped in the sandbox, unable to escape or change their circumstances. The young couple, who represent the future and potential for change, are also confined to the sandbox, suggesting that they too will be trapped in the same cycle of isolation and despair. The presence of the Angel of Death further emphasizes the theme of isolation,

as the characters are ultimately alone in their struggle against mortality. Through the use of symbolism, Albee creates a powerful commentary on the human condition and the struggle for identity and agency in a world that often seems predetermined and unchangeable.

The Role of Death in ‘The Sandbox’

In Edward Albee’s play “The Sandbox,” death plays a significant role in exploring the themes of isolation and identity. The play opens with the Young Man and the Young Woman bringing Grandma to the beach, where they plan to leave her to die. Throughout the play, death is a constant presence, with the characters discussing it openly and matter-of-factly. This highlights the isolation of the characters, who seem to have no emotional connection to each other or to life itself. The inevitability of death also raises questions about identity and the meaning of life. As the characters confront their mortality, they are forced to consider what they have accomplished and what their legacy will be. Overall, death serves as a powerful symbol in “The Sandbox,” highlighting the themes of isolation and identity and forcing the characters to confront the reality of their existence.

The Use of Absurdity in The Sandbox

In the play, absurdity is used as a tool to critique societal norms and values. The play’s characters, including the elderly couple and the young man, engage in nonsensical and bizarre behavior, such as burying themselves in sand and engaging in meaningless conversations. This absurdity serves to highlight the emptiness and futility of their lives, as well as the absurdity of societal expectations and conventions. Through the use of absurdity, Albee challenges

the audience to question their own beliefs and values, and to consider the possibility that the world around them may be just as meaningless and absurd as the characters in The Sandbox.

The Relevance of ‘The Sandbox’ Today

The themes of isolation and identity explored in Edward Albee’s ‘The Sandbox’ are still relevant today. In a world where technology has made communication easier, people are still struggling to connect with each other on a deeper level.

The play highlights the importance of human connection and the consequences of neglecting it. The characters in the play are isolated from each other, and their identities are shaped by their past experiences. This is a common experience for many people today, who struggle to find their place in a world that is constantly changing. ‘The Sandbox’ reminds us that we need to make an effort to connect with others and to understand their experiences if we want to create a more compassionate and empathetic society. Despite various controversies, its themes of isolation and identity are still relevant and resonate with audiences, making it a timeless piece of literature.

Grandma's treatment in the play accurately depicts elder abuse in society. Ignorance, abandonment, and emotional neglect are some of the problems. Grandma is subjected to by her nuclear family and the musician. Her cries and groans are ignored, and she is left to die in a sandbox that dimensionally represents a coffin in the play. In addition, her family's attitude is primarily negative and fails to account for her life experiences or the benefits she may still manifest in society. The contribution of elder people in raising families and driving society must be appreciated and reflected in the actions of those taking care of them.

4. Terms to Remember

- ◆ **wizened (adj.)**
wrinkled with age.
- ◆ **regionalism (n.)**
A linguistic feature particular to a region.
- ◆ **Vacuity (n.)**
empty-headedness.
- ◆ **Footlights . (n)**
A row of spotlights along the front of the stage, at the level of the actors' feet.
- ◆ **Raked (adj.)**
(Of a stage): set at a sloping angle.
- ◆ **Calisthenics pl. (n.)**
gymnastic exercises for fitness.
- ◆ **Angel of Death**
A human personification of death in fiction and in art.
- ◆ **Feeble (adj.)**
lacking in physical strength.
- ◆ **army blanket (n.)**
A thick cover, usually made of wool.
- ◆ **Amateur (adj.)**
Non professional, inexperienced.

6. Exercises :

- Q.1.** 1) Write a critical note on various themes of the play.
2) Discuss Edward Albee as an Absurdist playwright.

Q.2 1) Write short notes on the following.

- 1) Symbolism in the play
- 2) Character sketch of Grandma
- 3) Role of the American Dream in 'The Sandbox'
- 4) The Relationship between Mommy and Daddy

7. References for further study

1. Albee, Edward. The Collected Plays of Edward Albee. New York: Overlook. Duckworth, 2004.
2. Amacher, Richard E. Edward Albee. Boston: Twayne, 1982.
3. Debusscher, Gilbert. Edward Albee: Tradition and Renewal. New Jersey: Prentice-Hall, 1969.
4. Gussow, Mel. Edward Albee: A Singular Journey: A Biography. Hal Leonard Corporation, 2001.
- Stenz, Anita. Edward Albee: The Poet of Loss. The Hague: Mouton publisher, 1978.

□ □ □

Module IV

Speech Mechanism

Index:

- 4.0: Objectives
- 4.1: Introduction
- 4.2: Presentation of Subject Matter
 - 4.2.1: Section 1: Air Stream Mechanism
Check Your Progress – I
 - 4.2.2 : Section 2: Systems of Organs
Check Your Progress – II
 - 4.2.3 : Section 3: The Active and Passive Articulators
Check Your Progress – III
- 4.3 : Summary
- 4.4 : Terms to Remember
- 4.5 : Answers to Check Your Progress
- 4.6: Exercises
- 4.7: References for further study

4.0: Objectives:

After studying this module students will be able to:

1. understand speech mechanism.
2. comprehend systems of organs.
3. understand the role of active and passive articulators in speech mechanism

4.1: Introduction:

Language is a means of communication which is used by human beings to convey their feelings, ideas, opinions, information, etc. It is the unique speciality of human beings. Every language is made up of its own sound systems. Production of speech sounds for meaningful communication is a complex system of biological structures and physiological processes. This intricate process deals with coordinated function of different organs in our body which helps in the production of speech sounds for meaningful communication. Dear students, in this module you are studying air-stream mechanism, various systems of organs in speech mechanism and the active and passive articulators.

4.2: Presentation of Subject Matter:

4.2.1: Section 1: a. Air Stream Mechanism:

In all languages for the production of speech sounds, an air stream which is being released from the lungs at the time of breathing out is needed. An air-stream mechanism is a process of production of speech sounds with the help of various organs (speech organs) in a body for meaningful communication. The air stream that is released at the time of breathing out is the basis for producing speech sounds. Thus, the air released out from the lungs at the time of breathing out is modified into speech sounds with the help of various speech organs in the body.

The air that we breathe in enters into the lungs through wind pipe. The lungs are spongy bodies which are made up of small sacs called as alveoli. The air is supplied to the alveoli by the small tubes which are called as bronchi. The bronchi are joined to windpipe which is known as trachea. It is through trachea the air is breathed in (inspiration) and released out of the lungs (expiration). It is at the time of releasing the air out of the lungs, most of the speech sounds are articulated. The movement of air stream can be initiated by different sources and directed in various ways. It results into the production of different types of speech sounds.

Types of Air-Stream Mechanism:

The air-stream is divided into three main types taking into consideration the different ways of the air-stream at the time of production of speech. These are as follows.

1. Pulmonic Air-Stream Mechanism:

Pulmonic air-stream mechanism is most widely used in human languages. It consists the processes of using air from the lungs. It also includes respiratory muscles. It is lung-based mechanism. The walls of the lungs are moved by the respiratory muscles. As a result, the air is pushed into or out of the lungs. When the air is pushed in it is called ingressive and when the air is pushed out it is called egressive. Most speech sounds including all English sounds use pulmonic egressive air stream mechanism. Also, all the sounds of most Indian languages use this type of mechanism. Though it is possible to produce speech sounds using pulmonic ingressive air stream mechanism no language uses it. It is used at the time of yawning or snoring.

2. Glottalic Air-Stream Mechanism:

It is larynx-based mechanism. This type of mechanism uses glottis to manipulate airflow. The closed glottis and the air in the pharynx are used in the production of sounds. Both egressive and ingressive air-stream mechanism can be used in the production of sounds in some languages.

3. Velaric Air-Stream Mechanism:

It is tongue-based mechanism. The back of the tongue is used and the air in the mouth is set in motion to articulate sounds. This type of mechanism is also known as oral air-stream mechanism. Only velaric ingressive air-stream mechanism is used in the production of speech sounds in some languages.

Check Your Progress – I

Q.1. A. Fill in the blanks in the following sentences by choosing the correct alternative:

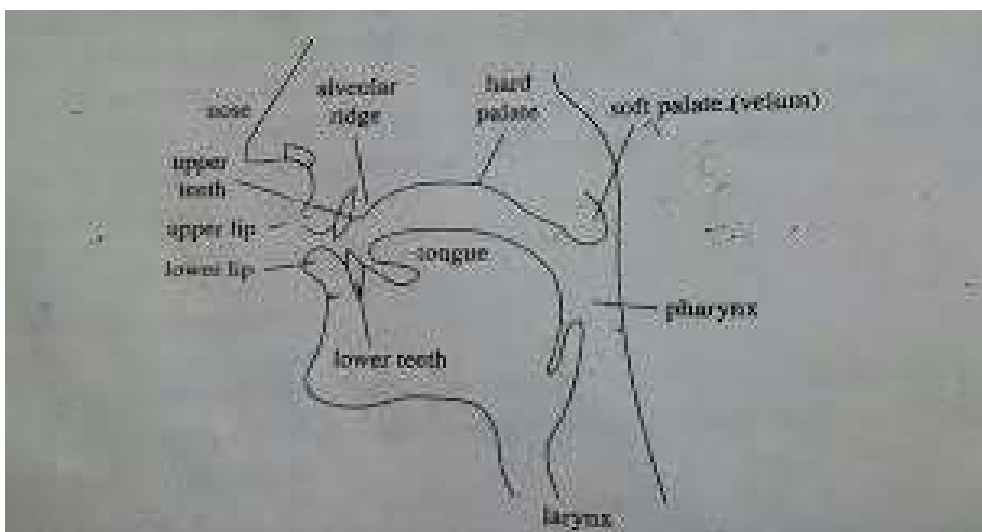
- 1. The air stream that is released at the time of is the basis for producing speech sounds.**
a. breathing out b. breathing in c. breathing in and out d. none of these
- 2. The lungs are spongy bodies made up of small sacs called as..... .**
a. trachea b. alveoli. c. windpipe d. bronchi
- 3. air-stream mechanism is most widely used in human languages.**
a. Pulmonic b. Glottalic c. Velaric d. None of these
- 4. Velaric Air-Stream Mechanism is also known as**
a. Pulmonic air-stream mechanism. b. Glottalic Air-Stream Mechanism
c. Nasal Air-Stream mechanism d. oral Air-Stream Mechanism

Q.1. B. Choose the correct answer for the questions below from the given alternatives:

- 1. Which of the following is not a type of air-stream mechanism?**
a. Pulmonic b. Velaric c. Glottalic d. Nasal
- 2. Which of the following is most commonly used air stream mechanism by most of the human languages including English ?**
a. pulmonic egressive air stream mechanism
b. pulmonic ingressive air stream mechanism
c. Glottalic egressive air stream mechanism
d. Velaric ingressive air stream mechanism
- 3. Which speech organ is used in the production of speech sounds in Velaric Air-Stream Mechanism?**
a. lungs b. glottis c. lips d. tongue
- 4. Which speech organ is used in the production of speech sounds in Pulmonic Air- Stream Mechanism?**
a. lungs b. glottis c. lips d. tongue

4.2.2 : Section 2: b. Systems of Organs:

We have already discussed above that for the production of speech sound air-stream mechanism is needed. Most of the speech sounds in most languages are produced through pulmonic egressive air stream mechanism. The air being released out of the lungs at the time of breathing out comes in contact with various organs in the body and it voluntarily produces various speech sounds. The organs in a body which help in the production of speech sounds are called as speech organs. In the production of speech sounds different systems work together. This system is called the system of organs. It includes proper air stream, production of speech sounds, articulation, etc. The following diagram (Fig. 1) is a vertical cross- section of human speech organs.



(Sources : <https://www.google.com/imgres>)

The systems of speech are divided into three types considering their role and functions.

i. The Respiratory System:

It helps to provide the required air-stream for the production of speech sounds. It includes various speech organs like lungs, muscles of chest and windpipe (trachea). The lungs are the basic and primary source of air required for production of speech sounds. The air that is breathed in during inspiration enters in the small sacs which are called as alveoli. Air enters into alveoli through small tubes known as bronchioles. The bronchioles come together into two large tubes which are called as bronchi. The bronchi join the windpipe (trachea). Trachea is a tube that connects lungs to the larynx. It is through trachea the air is carried to and from the lungs. The muscles of the chest helps to expand and lower (contract) the chest cavity at the time of breathing.

The respiratory system is an important system of organs in speech production. It provides the air-stream required for the production of speech.

ii. The Phonatory System:

This system consists of speech organs like larynx, vocal cords and glottis. It helps to produce vibrated or non -vibrated sounds. The speech organs like larynx, vocal cords and glottis are involved in it.

a. Larynx: It is located in the throat. The air released by the lungs comes to the larynx through the wind-pipe.

b. Vocal Cords: The larynx contains two small bands of elastic tissue lying opposite to each other and placed horizontally from front to back. They are attached in front and can be separated at the back. These are called as vocal cords. They are flexible. they can be moved closer to each other or held apart.

c. Glottis: The space between the vocal cords when they are drawn apart is called 'glottis', through which the air passes freely. This is the usual position when we breathe in and out'. When the vocal cords come very close to each other, the glottis is shut completely. It forms a kind of complete closure. At the time of breathing in and out the vocal cords are separated from each other and thus the glottis is open. The air enters in and goes out of the lungs through the wide-open glottis.

In the production of some speech sounds, the vocal cords are held wide apart and the air from the lungs passes through them easily without vibration. Such 'non-vibrated' sounds are called 'voiceless' sounds. (See figure 2 (a)). When we produce some speech sounds the vocal cords are loosely held together and the air from the lungs passes with pressure to make them open and close rapidly. and vibrated speech sounds are produced. Such sounds are called 'voiced sounds'. (See figure 2 (b)). In this way, the vocal cords play a very important role in the production of speech sounds.

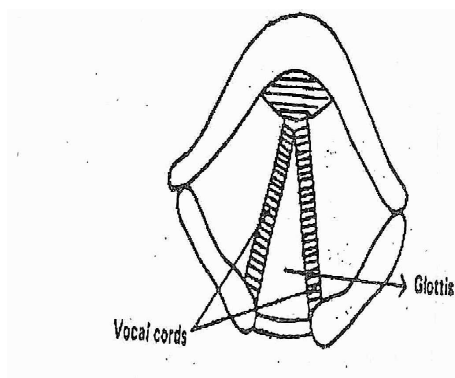


figure 2 (a)

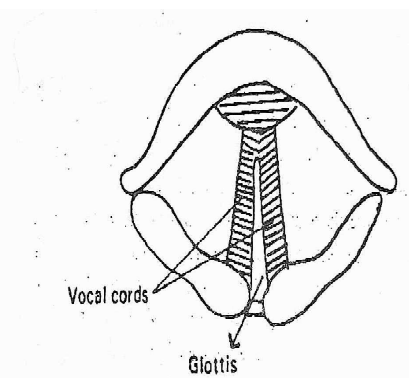


figure 2 (b)

Thus, the phonatory system is important in the production of speech as it produces sounds through vibration of the vocal cords. This system helps to determine pitch, loudness and voice quality.

iii. Articulatory System:

It plays a key role in the production of speech sounds. It shapes distinct speech sounds. The articulatory system consists of tongue, nose, teeth, palate and lips. Let us study these organs and their role in the production of speech sounds.

a. The palate:

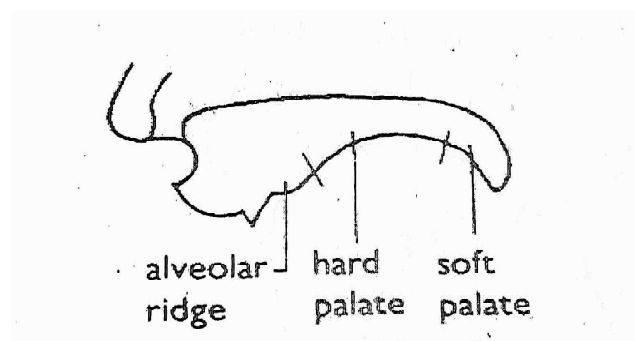


Fig. 3: The Parts of Palate

The palate, as shown in the above figure, forms the roof of the mouth. It separates the mouth cavity from the nasal cavity. (See Fig. 3). It can be divided into three parts. The hard, convex bony part or raised part adjacent to the upper front teeth is called 'teeth ridge' or 'alveolar ridge'. The hard and bony concave area behind the teeth-ridge is called the 'hard palate'. There is a soft portion behind the hard palate, it is the 'soft palate'. The soft palate is movable as it can be raised or lowered. Apart from this raising or lowering of the soft palate the whole of the palate (including alveolar ridge, hard palate and soft palate) is used to produce certain sounds. The fleshy finger like structure at the end of the soft palate is called the 'Uvula'.

b. The Tongue:

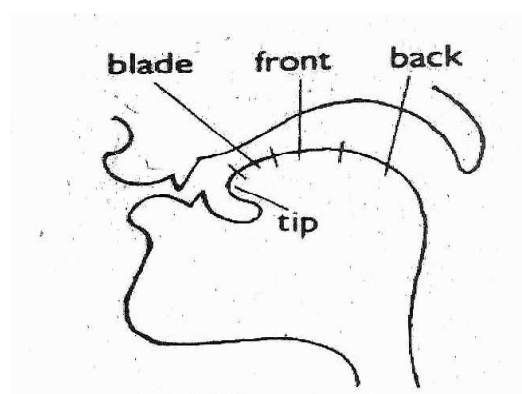


Fig. 4: The Parts of the Tongue

The tongue is a very important speech organ as it has greater variety of movement. It has a number of different positions during the production of various sounds. The tongue can be divided into four parts- the tip, the blade, the front and the back. The extreme edge of the tongue is called the 'tip'. The part immediately after the tip is called 'blade'. Both the 'tip' and 'the blade' lie under the alveolar ridge during resting position. Both these parts of the tongue are particularly movable and can touch lips, the teeth, the alveolar ridge and the hard palate. The 'front' of the tongue lies under the hard palate. Beyond the front is the 'back' of the tongue, which lies opposite the soft palate when the speech organs are at rest. These various parts of the tongue are used to produce different speech sounds.

c. The Teeth:

The teeth are the passive articulators. The upper front teeth and the lower front teeth are useful in the production of speech sounds. The lower front teeth are important in speech except that if they are missing certain sounds will be difficult to produce. But the two upper front teeth are used in English to produce certain speech sounds.

d. The Lips:

The lips can take various different positions. Both the lower and upper lips play their part to produce certain consonant and vowel sounds. The two lips are brought together so that they completely block or obstruct the mouth and then suddenly released and certain sounds like /p/ in 'put', /b/ in 'bill' or /m/ in 'meet' are produced. The lower lip is drawn inward and slightly upward to touch the upper front teeth in the production of sounds like /f/ in 'fan' or /v/ in 'van'. The lips play an important part in the production of some vowel sounds.

Check your progress- II

Q.1.A. Fill in the blanks in the following sentences by choosing the correct alternative:

- 1. The lungs are spongy bodies which are made up of small sacs called as**
a. Uvula b) vocal cords c) palate d) alveoli.
- 2. A pair of lip-like small bands of elastic tissue lying opposite to each other in the larynx are called**
a) vocal cords b) palate c) Uvula d) lungs
- 3. Vibrated speech sounds are produced when vocal cords are**
a) loosely held together b) held wide apart c) rounded d) unrounded
- 4. The phonatory system consists of speech organs like.....**
a. larynx b.vocal cords c. glottis d. all of the these

5. The fleshy finger like structure at the end of the soft palate is called.....
a. 'Uvula' b.vocal cords c. larynx d. tongue
6. The hard, convex bony part or raised part adjacent to the upper front teeth is called.....
a .hard palate b. soft palate c. uvula d. 'teeth ridge' or 'alveolar ridge'.

Q.1.B. Choose the correct answer for the questions below from the given alternatives:

1. Which of the following is not a system of organs?
a.The respiratory system b. The phonatory system
c.The articulatory system d. vibration system
2. What does the respiratory system provide for the production of speech?
a. the air-stream b. vibration c. food d. blood
3. What is known for the space between the vocal cords when they are drawn apart?
a. larynx b. alveoli c. glottis d. uvula
4. What does the articulatory system consist of ?
a.tongue b. teeth c.palate and lips d. all of these
5. What among the following is not the part of palate?
a. teeth ridge b. vocal cords c. hard palate d. soft palate
6. What is the most important speech organ in the production of speech?
a. teeth b. upper lip c. uvula d. tongue

Q. 2. Write short notes on the following:

1. The glottis
2. The tongue
3. The palate
4. The articulatory system
5. The respiratory system

4.2.3 : Section 3: c. The Active and Passive Articulators:

Articulators are the speech organs which helps to modify the air stream released from the lungs to produce different speech sounds. The articulators are divided into two types taking into consideration their movement at the time of production of speech sounds. These are active articulators and passive articulators.

1.Active Articulators:

During the production of speech sounds some articulators move from their original place. Such articulators are called as active articulators. The active articulators are very crucial in the production of speech sounds. Tongue, lips, soft palate and glottis are active articulators. The articulatory system consists of tongue, nose, teeth, palate and lips.

a. The Togue: We have already discussed above about the tongue as a speech organ and its role in the production of speech sounds. Tongue is the most important active articulator. The different parts of tongue like tip, blade, front and back move from their fixed place to modify airstream into speech sounds. For example, the tip of the raises towards alveolar ridge in the production of some sounds like /t/ in ‘tree’.

b. Lips: The lips control the shape of air-stream for various sounds like /p/ in ‘put’, /b/ in ‘basket’ , /m/ in ‘mouse’, etc.

c. Soft Palate: Soft palate helps to control and divide air-stream between mouth and nose. When the soft palate is raised, some oral sounds like /p/ as in ‘place’, /t/ as in ‘task’, etc. are produced and when it is lowered the nasal sounds, where the air stream released by nose in the production of speech sounds, like /m/ as in ‘man’, /n/ as in ‘night’, etc. are produced.

d. The Glottis: This active articular helps to produce vibrated (voiced) or non- vibrated (voiceless)sounds.

2. Passive Articulators:

Teeth, alveolar ridge, hard palate, etc. are the passive articulators. The passive articulators are fixed and do not move during the production of speech sounds. However, the passive articulators provide a surface for active articulators for the production of speech sounds. For example, the hard palate is used in the production of some speech sounds like /j/ in ‘yes’.

Difference between active and passive articulators

Sr. No.	Active Articulators	Passive Articulators
1	Movable (move to produce speech sounds)	Stay fixed (do not move)
2	Active in producing speech sounds	Provide a surface and assist in shaping speech sounds
3	e.g. tongue, lips, glottis	e.g. teeth, hard palate

Check Your Progress – III

Q.1.A. Fill in the blanks in the following sentences by choosing the correct alternative:

- 1. The articulators which move from their fixed place at the time of production of speech sounds are called as..... articulators.**
a. active b. passive c. neutral d. flat
- 2. The articulators remain fixed but provide a surface for production of speech sounds.**
a. active b. passive c. neutral d. flat
- 3. is not an active articulator.**
a. tongue b. soft palate c. lips d. teeth

Q.1. B. Choose the correct answer for the questions below from the given alternatives:

- 1. What are the two types of articulators?**
a. active and passive b. vibrated and non vibrated
c. voiced and voiceless d. direct and indirect
- 2. Which among the following is a passive articulator?**
a. hard palate b. tongue c. lips d. soft palate
- 3. Which sounds are produced when the soft palate is lowered?**
a. oral b. nasal c. neutral d. none of these

4.3 : Summary

The air-stream mechanism is a process of production of speech sounds with the help of various organs (speech organs) in a body for meaningful communication. The air that is released at the time of breathing out is the basis for producing speech sounds. The air released out from the lungs at the time of breathing out is modified into speech sounds with the help of various speech organs in the body like the lungs, larynx, vocal cords, windpipe, mouth cavity, etc. The air-stream is divided into three main types. These are Pulmonic Air-Stream Mechanism, Glottalic Air-Stream Mechanism and Velaric Air-Stream Mechanism. Most speech sounds including all English sounds use pulmonic egressive air-stream mechanism.

The air being released out of the lungs at the time of breathing out comes in contact with various organs in the body and it voluntarily produces various speech sounds. The organs in a body which help in the production of speech sounds are called speech organs. In the production of speech sounds different systems work together. This system is

called as systems of organs which includes proper air-stream, production of speech sounds, articulation, etc. The systems of speech are divided into three types considering their role and functions . These are the respiratory system, phonatory system and articulatory system. The respiratory system includes various speech organs like the lungs, muscles of the chest and windpipe (trachea). The speech organs like larynx, vocal cords and glottis are involved in the phonatory system.

Articulators are the speech organs which helps to modify the air stream released from the lungs to produce different speech sounds. The articulators are divided into two types. These are active articulators and passive articulators. During the production of speech sounds some articulators move from their original place. Such articulators are called as active articulators. Tongue, lips, glottis, etc. are active articulators. The passive articulators are fixed and do not move during the production of speech sounds. However, the passive articulators provide a surface for active articulators for the production of speech sounds. Teeth, alveolar ridge, hard palate, etc. are the passive articulators.

4.4 : Terms to Remember:

1. **An air-stream mechanism-** It is a process of production of speech sounds with the help of various organs (speech organs) in a body for meaningful communication.
2. **Egressive:** when the air is pushed out from the lungs at the time of breathing out, it is called egressive.
3. **Ingressive:** When the air is pushed in the lungs at the time of breathing in it is called ingressive.

4.5 : Answers to Check Your Progress:

Answers to check your progress-I

- ♦ Q.1A:1.- a. breathing out, 2.- b. alveoli,3. - a. Pulmonic, 4.- d. oral Air-Stream Mechanism
- ♦ Q.1B:1- d. Nasal, 2- a. pulmonic egressive air stream mechanism, 3- d. tongue, 4.- a. lungs

Answers to check your progress-II :

- ♦ Q.1.A: 1- d) alveoli, 2- a) vocal cords, 3- a) loosely held together , 4- d. all of the these, 5- a. 'Uvula', 6- d. 'teeth ridge' or 'alveolar ridge'.
- ♦ Q.1 B: 1- d. vibration system,2- a. the air-stream ,3- c. glottis, 4- d. all of these, 5- b. vocal cords , 6- d. tongue

Answers to check your progress-III

- ♦ Q.1A:1- a. active ,2- b. passive , 3- d. teeth
- ♦ Q.1.B: 1- a. active and passive ,2- a. hard palate 3- b. nasal

4.6: Exercises:

Q.1. Write short notes on the following:

- a. Glottalic Air-Stream Mechanism
- b. Velaric Air-Stream Mechanism
- c. The respiratory system
- d. The phonatory system
- e. The articulatory system
- f. The Tongue
- g. The Palate
- h. Vocal cords
- i. Active and passive articulators

4.7: References for further study:

- 1) Balasubramanian T. *A textbook of English phonetics for Indian students*. Macmillan India Limited 1981.
- 2) Bansal R.K. and Harrisan J.B. *Spoken English for India*, Orient Longman.
- 3) O Connor, J.D. *Better English Pronunciation*. Universal Book Stall. New Delhi.
- 4) Velayudhan S. and Mohanan K.P. *An Introduction to the phonetics and structure of English*. New Delhi: Samaiya pub Pvt. Ltd.
- 5) Jones, Daniel. *English Pronouncing Dictionary* (18th edition). Cambridge University Press, 2011.

□ □ □

Sem. IV

Introduction to English Literature: Novel and Language: Phonology

Module I: Introduction to English Novel

- 1.0 Objectives
- 1.1 Introduction
- 1.2 Definition/s of novel
- 1.3 Elements of Novel
 - 1.3.1 Plot
 - 1.3.2 Characters
 - 1.3.3 Setting
 - 1.3.4 Theme
 - 1.3.5 Narrative Technique
 - 1.3.6 Mood
 - 1.3.7 Style
 - 1.3.8 Conflict
 - 1.3.9 Tone
- 1.4 Rise and Development of English Novel
- 1.5 Types of Novels
- 1.6 Exercises
 - 1.6.1 Multiple Choice Questions
 - 1.6.2 Practice Questions
 - A) Short Notes
 - B) Answer the following questions
- 1.7 Further Reading

1.0 object

After studying this module students will be able to:

1. learn various definitions of the form novel.
2. comprehend various elements of novel.
3. study the origin and development of English novel.
4. understand various types of novel.

1.1 Introduction:

Last year, in B.A. – I, you were introduced to a literary form of literature, namely the short story, in the DSC course. You also studied some aspects of the English language, particularly word classes.

This year, you will be studying a major form of literature called the novel, and you will also be introduced to English phonology — that is, the sound system of the English language. Until last year, you primarily studied English through short stories. Now, for the first time in the syllabus, you are going to read an English novel — *The Alchemist* by Paulo Coelho.

As the title of the course suggests, students will be introduced to an important form of literature this year. Additionally, since you have opted for English as a ‘major’ course for your degree program, it is important that you also understand the system and structure of the English language. Therefore, the phonology component has been included in the syllabus to help students become acquainted with the sound system of English.

In this unit, we will mainly focus on the novel (also called as ‘fiction’) as a form of literature. We will study the definition(s) of a novel, the elements of a novel, the rise and development of the English novel, and the different types of novels. Thus, this unit primarily deals with the theory of the novel.

1.2 Definitions of novel:

Literature is broadly divided into prose and poetry. In prose literature, the short story and the novel are important genres. In a short story, the narrative is brief, the number of characters is limited, and the plot is relatively simple. A novel, on the other hand, is longer, features many characters, and has a more complex plot.

Before we study the definition or definitions of novel, let us briefly look at the history of the novel. The novel as we know it today — a long fictional prose narrative with realistic characters and situations — evolved mainly in 18th-century England, with its roots tracing back to earlier storytelling traditions.

Long prose narratives existed in ancient times — for example, works like *The Golden Ass* by Apuleius (2nd century AD) and *The Tale of Genji* by Murasaki Shikibu (11th century, Japan), which are sometimes regarded as precursors to the modern novel. Medieval romances and allegorical tales (such as *Le Morte d'Arthur* by Thomas Malory, 1485) also contributed to the development of narrative traditions.

In the 17th century, prose fiction began to gain popularity in Europe, though it often mixed fact and fiction, as seen in travelogues, diaries, and personal histories. The 18th century witnessed the emergence of the modern novel — featuring realistic characters, a structured plot, and everyday settings. Daniel Defoe’s *Robinson Crusoe*

(1719) is often considered one of the first English novels. Other significant early novelists of the 18th century include Samuel Richardson, Henry Fielding, and Laurence Sterne.

The term ‘novel’ refers to a long fictional prose narrative that portrays characters and events in a realistic manner. It is one of the most popular and widely read forms of literature today. A novel usually deals with human experiences and emotions, presenting stories about people and society through carefully constructed plots, characters, and settings.

A simple way to understand a novel is to compare it with a short story. While a short story is brief, with limited characters and a simple plot, a novel is much longer, often featuring multiple characters, subplots, and a more detailed exploration of themes and ideas.

It is easier to describe what a novel is than to define it. However, some critics and dictionaries have tried to define the novel or to explain briefly what a novel is. Here are some definitions of the novel:

General Definition: A novel is a long fictional prose narrative that presents characters, events, and situations in a realistic manner. It typically deals with human experiences and emotions through an organized plot and setting.

Dr. Samuel Johnson, an 18th-century English writer, defined the novel as: “A novel is a small tale, generally of love.” This is a limited and early definition focusing on romantic themes, though novels today cover a much broader range of subjects.

An important 20th-century English novelist and critic, E.M. Forster, in his book *Aspects of the Novel* (1927), defines a novel as: “A fiction in prose of a certain extent.” He emphasizes two essential elements of the novel: story and characters. Forster explains that while a story keeps the reader curious about what happens next, characters make the reader emotionally involved in the narrative.

Terry Eagleton: According to the 20th-century modern critic Terry Eagleton, “The novel is a prose narrative of some considerable length that deals imaginatively with human experience through a connected sequence of events involving a group of persons in a specific setting.” Eagleton highlights the prominent aspects of the novel: its length, plot, and characters.

The Oxford English Dictionary (OED) defines a novel as: “A long prose narrative, typically representing character and action with some degree of realism.” Whereas the Cambridge Dictionary defines a novel as: “a long printed story about imaginary characters and events.” These definitions highlight that the story of a novel is rather long. However, some novels are based on real persons or incidents; hence, a novel is not always about imaginary people or events.

In short, a novel is a long, imaginative prose narrative that presents realistic characters, settings, and situations, offering insight into human nature and society through engaging and structured storytelling.

1.3 Elements of Novel:

A novel narrates a story. As students of literature, while reading a novel, we naturally focus on understanding its story or plot. However, to appreciate and interpret a novel more fully, it is equally important to be familiar with its various elements, such as theme, characterisation, setting, narrative techniques, mood, and point of view etc. These elements work together to give depth and meaning to the narrative.

A novelist consciously employs different literary techniques while composing a novel, and it is essential for students of literature to be aware of these techniques in order to analyse and appreciate the work effectively. In this part of the unit, you will be introduced to the key elements of a novel.

While reading any novel, students should carefully observe and consider these elements; it will lead to a more comprehensive and insightful understanding of the text.

1.3.1 Plot: The plot is the arrangement or sequence of events that form the structure of a story in a novel. It is one of the most important elements of fiction, or novel as it shapes the narrative and connects the events through a relationship of cause and effect.

Many students often confuse the terms ‘story’ and ‘plot’. It is important to understand the difference between the two:

- ♦ A story is simply a series of events told in the order in which they happen.
- ♦ A plot shows not only what happens but also *why* it happens — how one event leads to another.

E. M. Forster, in his famous work *Aspects of the Novel* (1927), explains this difference with a simple example:

- ♦ “*The king died and then the queen died*” is a story.
- ♦ “*The king died, and then the queen died of grief*” is a plot.

In the second example, the queen’s death is a result of the king’s death. This relationship of cause and effect is what makes it a plot. In a good novel, the plot carefully links events in a meaningful sequence, keeping the reader interested and emotionally involved.

Key Features of a Plot:

- ♦ A logical and connected sequence of events
- ♦ Cause-and-effect relationship between incidents
- ♦ Builds tension, conflict, and resolution
- ♦ Often includes a beginning (exposition), middle (climax), and end (resolution)

Thus, a plot is more than just a list of happenings — it is the careful organisation of events that gives a novel its shape and meaning.

1.3.2 Characters: The (imaginary) people represented in a novel are called characters. We understand these characters through what the narrator tells us about them and through their actions, words, and interactions with others.

In any novel, some characters play a more central role, while others appear less frequently. The character around whom the story mainly revolves is known as the main character, protagonist, or hero/heroine. Other characters are classified as either major or minor characters:

- ♦ Major characters are important for the development of the plot.
- ♦ Minor characters play supporting roles and have less influence on the story's main events.

E. M. Forster, in his work *Aspects of the Novel*, categorises characters into two types:

- ♦ **Flat Characters:** These characters remain unchanged throughout the story. They are built around a single idea or quality and do not experience personal growth or transformation.
- ♦ **Round Characters:** These characters are more complex and undergo changes in their personality, thoughts, and attitudes as the story progresses.
- ♦ **Example:** In Jane Austen's famous novel *Pride and Prejudice* (1813):
- ♦ Elizabeth Bennet is the central character (protagonist). The plot revolves around her, and she is a round character, as her opinions and feelings, especially about Mr. Darcy, change significantly over the course of the novel.
- ♦ Mrs. Bennet, on the other hand, is a classic example of a flat character. She remains consistent in her single, unwavering goal: to marry off her daughters to wealthy husbands.

In short, characters are essential to a novel, as they bring the story to life and engage the reader by reflecting different aspects of human nature and society.

1.3.3 Setting: The setting of a novel refers to the time and place in which the story takes place. It creates the background against which the characters live and the events of the novel unfold. The setting can have a significant influence on the mood of the story, the characters' behaviour, and the development of the plot.

A novel's setting includes:

- ♦ **Time:** This refers to the period or era in which the story is set — for example, the medieval period, Victorian England, or the 21st century.
- ♦ **Place:** This indicates the geographical location or environment in which the events occur — such as a village, city, forest, or battlefield.
- ♦ **Social and Cultural Context:** This involves the customs, traditions, values, and social conditions prevailing during the time of the story.

The setting can be realistic or imaginary, depending on the nature of the novel. Some novels are set in actual historical periods and real locations, while others create fictional worlds.

Importance of Setting:

- ♦ It provides a sense of time and place.
- ♦ It helps to establish the atmosphere or mood of the novel.
- ♦ It influences the actions, values, and beliefs of the characters.
- ♦ It can act as a symbol or reflect the themes of the novel.

Example: In Thomas Hardy's novel *Tess of the D'Urbervilles* (1891), the rural English countryside forms a vital part of the setting. The novel's natural surroundings, changing seasons, and village life influence Tess's experiences and shape the tone of the story.

In Jane Austen's *Pride and Prejudice* (1813), the story is set in 18th-century England, and the setting reflects the social structure, customs, and expectations of that period. Similarly, in George Orwell's *1984* (1949), the dystopian setting of a totalitarian future society contributes to the novel's oppressive and disturbing atmosphere.

In short, the setting is not just a background but an active element that enhances the novel's meaning and emotional impact.

1.2.4 Theme: The theme of a novel is its central idea or underlying message. It is the main thought, issue, or question that the novel explores through its characters, events, and situations. While the plot tells us *what happens*, the theme tells us *what the story means* or *what it is about at a deeper level*.

A novel may have one major theme or several minor themes running alongside it. Themes can deal with universal human experiences such as love, jealousy, ambition, power, social class, morality, freedom, injustice, or the conflict between good and evil.

Importance of Theme:

- ♦ It gives a novel purpose and depth.
- ♦ It helps readers understand the author's viewpoint or message.
- ♦ It connects the reader emotionally and intellectually to the story.
- ♦ It often reflects the social, political, or cultural issues of the time.

Example: In Jane Austen's *Pride and Prejudice*, one of the main themes is the social importance of marriage in 18th-century England, especially for women. The novel also explores themes such as pride, prejudice, class distinctions, and personal growth.

Similarly, in George Orwell's *1984*, the central theme is the dangers of totalitarianism and loss of individual freedom in a repressive, controlled society.

Common Themes in Novels:

- ♦ Love and relationships
- ♦ Struggle for freedom
- ♦ Conflict between good and evil
- ♦ Social class and inequality
- ♦ Personal growth and self-discovery
- ♦ Justice and injustice

The theme of a novel is the core idea that ties together its plot, characters, and setting, offering readers an insight into life, society, and human nature.

1.3.5 Narrative Techniques

Narrative techniques are the methods and strategies a writer uses to tell the story in a novel. These techniques involve the way the story is presented to the reader, including how events are arranged, how characters are introduced, and how the plot is revealed. These techniques help to make the story engaging, meaningful, and effective.

Types of Narrative Techniques:

1. **Point of View (Narrative Perspective):** This refers to who is telling the story and from what position.
 - ♦ **First-person narrator:** The story is told by one of the characters using pronouns 'I' or 'we'. *Example: Charlotte Brontë's Jane Eyre.*
 - ♦ The story is told by an outside narrator using 'he,' 'she,' or 'they'.
 - ♦ **Omniscient narrator:** It is the narrator who knows everything about all characters and events.
 - ♦ **Limited omniscient narrator:** It focuses on the thoughts and feelings of one character. *Example: Jane Austen's Pride and Prejudice.*
 - ♦ **Unintrusive:** Where the narrator presents events without much personal comment (as in E. M. Forster's novels).
 - ♦ **Intrusive:** Where the narrator comments on characters and events, offering opinions or moral lessons (as in Jane Austen and George Eliot's works).
2. **Flashback:** A technique where the narrative moves back in time to present past events that are important for understanding the present situation or character behaviour.
3. **Foreshadowing:** Hints or clues about events that will happen later in the story, building suspense and interest.
4. **Stream of Consciousness:** A method of presenting a character's continuous flow of thoughts, feelings, and reactions, often without clear structure. *Example: James Joyce's Ulysses.*

5. **Dialogue:** Conversations between characters that reveal their personalities, relationships, and advance the plot.
6. **Symbolism:** The use of symbols — objects, characters, or events — to represent larger ideas or themes.

Narrative techniques are essential tools used by novelists to structure their stories, develop characters, and convey themes effectively. Understanding these techniques helps readers to appreciate how a story is crafted and enhances their overall reading experience.

1.3.6 Mood: Mood is the overall feeling or atmosphere created by a novel. It is how the story makes the reader feel while reading. The mood can be happy, sad, romantic, mysterious, tense, or frightening, depending on the events, setting, and the way the writer describes things.

Writers create mood through:

- ♦ Descriptions of places, people, and events
- ♦ Choice of words and imagery
- ♦ The actions and emotions of characters
- ♦ The time and place (setting)

For example:

- ♦ In a horror story, the mood might be dark, scary, and tense.
- ♦ In a love story, it might be warm and hopeful.
- ♦ In a tragedy, it might be gloomy and sorrowful.

Why is Mood important?

- ♦ It helps readers connect emotionally with the story.
- ♦ It makes the experience of reading more vivid and memorable.
- ♦ It supports the themes and message of the novel.

Example: In *Wuthering Heights* (1847) by Emily Brontë, the mood is often dark, wild, and mysterious, matching the untamed moors and the intense emotions of the characters. In short, mood is the emotional effect a novel creates in the reader's mind through its storytelling, characters, and setting.

1.3.7 Style: Style is the way a writer uses language to tell a story. It includes the writer's choice of words, sentence structure, expressions, imagery, and tone. Style gives a novel its unique voice and helps to create mood and meaning.

Key features of Style:

- ♦ **Language:** Simple, complex, formal, informal, poetic, or descriptive.

- ♦ **Sentence structure:** Short and direct or long and detailed.
- ♦ **Imagery and symbolism:** Use of pictures in words, comparisons, and symbols to express ideas.
- ♦ **Tone:** The writer's attitude towards the characters and events (serious, humorous, critical, sympathetic, etc.).

Why is Style important?

- ♦ It shapes how readers feel while reading.
- ♦ It affects how the story is understood and remembered.
- ♦ It reflects the writer's personality and purpose.

Examples:

- ♦ Jane Austen's style is witty, clear, and balanced, often commenting on society with humour.
- ♦ Charles Dickens uses vivid descriptions, humour and social criticism.
- ♦ Ernest Hemingway is known for his simple, direct and unadorned style.

Style is the writer's unique way of using language to express ideas and tell the story.

1.3.8 Conflict: Conflict is the struggle or problem faced by the characters in a novel. It is an important element because it creates interest and drives the story forward. Without conflict, there would be no story to tell.

Types of Conflict:

1. **Internal Conflict:** A struggle within a character's own mind or heart — like making a difficult decision or dealing with emotions. *Example:* A character feels torn between duty and love.
2. **External Conflict:** A struggle between a character and an outside force. This could be:
 - ♦ Character vs. Character (hero vs. villain)
 - ♦ Character vs. Society (a person against social rules)
 - ♦ Character vs. Nature (fighting natural disasters, illness, etc.)
 - ♦ Character vs. Fate (dealing with destiny or unavoidable situations)

Why is Conflict important?

- ♦ It creates excitement and tension.
- ♦ It makes readers care about what happens to the characters.
- ♦ It helps characters grow, change, and reveal their true nature.

Example: In *Pride and Prejudice*, Elizabeth faces both internal conflict (her feelings about Darcy) and external conflict (society's expectations about marriage).

Thus, conflict is the central struggle in a novel that shapes the story and its characters.

1.3.9 Tone: Tone is the attitude or feeling the writer shows towards the characters, events and subject of the story. It is expressed through the writer's choice of words, style and descriptions. Tone helps readers understand how the story should be felt — whether it is serious, joyful, sad, hopeful, humorous, or critical.

Types of Tone:

- ♦ Serious
- ♦ Humorous
- ♦ Hopeful
- ♦ Mysterious
- ♦ Sad
- ♦ Cheerful
- ♦ Inspiring

Example: The tone of Paulo Coelho's novel *The Alchemist* (1988) is hopeful, inspirational, and philosophical.

- ♦ Throughout the novel, Paulo Coelho encourages readers to follow their dreams and listen to their hearts.
- ♦ The language is simple and clear, filled with wisdom and life lessons.
- ♦ Coelho uses a positive and optimistic tone when describing Santiago's journey, even when he faces difficulties like being robbed or travelling through the dangerous desert.

For example: When Santiago feels hopeless in Tangier after being robbed, the tone remains hopeful. The story reminds readers that setbacks are part of the journey and that every event has a purpose.

"When you want something, all the universe conspires in helping you to achieve it." This famous line sets an encouraging and motivating tone for the entire novel.

In short, the tone in *The Alchemist* makes the story uplifting and inspiring, teaching readers about hope, destiny, and the courage to follow one's dreams.

1.4 Rise and Development of the English Novel: A Brief History of Origin of the English Novel

- ♦ The novel, as a distinct literary form, emerged during the early 18th century in England. Before this time, longer fictional prose narratives were rare, and storytelling was often dominated by poetry, drama, or short tales.

- ♦ The novel evolved as a response to the changing social, cultural, and intellectual conditions in England. The rise of the middle class, increasing literacy rates, the growth of the printing press, and an expanding reading public created fertile ground for the development of this new genre.
- ♦ The term “novel” itself comes from the Italian *novella*, meaning a short story or a piece of new information.

The English novel has a long and interesting history. In the Elizabethan period (1558-1603), several writers created prose stories similar to novels. Important early examples include John Lyly’s *Euphues: The Anatomy of Wit*, Robert Greene’s *Pandosto* (which inspired Shakespeare’s *The Winter’s Tale*), Thomas Lodge’s *Rosalynde* (the basis for *As You Like It*), and Sir Philip Sidney’s *Arcadia*. These were romances, but some writers started adding realistic elements, like Thomas Nashe’s *The Unfortunate Traveller* and Thomas Deloney’s *Thomas of Reading* and *Jack of Newbury*. Later, in 1678, John Bunyan’s *Pilgrim’s Progress* was published — a book that many consider an early novel. Then came Daniel Defoe’s *Robinson Crusoe* (1719), called by George Sampson “the first English novel of genius.” Defoe also wrote adventure stories like *Captain Singleton* and *Moll Flanders*. Another important work was Jonathan Swift’s *Gulliver’s Travels* (1726), though it was more of a satire than a novel.

Early English Novelists

- ♦ Daniel Defoe (1660–1731) is often credited as one of the pioneers of the English novel. His work *Robinson Crusoe* (1719) is considered one of the first English novels. It combined adventure and realism and focused on an individual’s experience, which was a new approach to narrative at the time.
- ♦ Samuel Richardson (1689–1761) contributed significantly with his epistolary novels, such as *Pamela* (1740) and *Clarissa* (1748). Richardson’s novels focused on character psychology and moral development, using letters to reveal intimate thoughts and emotions.
- ♦ Henry Fielding (1707–1754), another early novelist, introduced humor and satire into the novel. His *Tom Jones* (1749) is notable for its complex plot and vivid characterization, blending comedy with social critique.

Development Through the 18th and 19th Centuries

- ♦ The 18th century saw the novel gain popularity and variety. Different subgenres such as the picaresque, the sentimental, the gothic, and the historical novel emerged.
- ♦ By the 19th century, the novel became the dominant literary form in English literature. The Victorian era especially was a golden age for the novel, with writers like Charles Dickens, George Eliot, Thomas Hardy, and the Brontë sisters producing works that combined social realism with rich storytelling.

- ♦ The novel also expanded in theme and style, reflecting changes in society such as industrialization, urbanization, and class struggle. Realism and naturalism became important literary movements influencing novel writing.

In the eighteenth century, the novel developed into its modern form. Samuel Richardson is often credited with starting this with his *Pamela, or Virtue Rewarded* (1740), a long story told through letters. It explored human emotions and motives in a new way. Richardson continued this in *Clarissa* and *Sir Charles Grandison*. While *Clarissa* is still praised, the latter is seen as too moralistic. After Richardson, the form was shaped by Henry Fielding, Tobias Smollett, and Laurence Sterne. Fielding's novels — *Joseph Andrews*, *Jonathan Wild*, *Tom Jones*, and *Amelia* — combined humour, social criticism, and lively stories. Smollett's five novels, including *Roderick Random* and *Humphry Clinker*, were picaresque tales about wandering heroes. Sterne's *Tristram Shandy* broke all rules by focusing on the author's personal thoughts and opinions instead of a plot. Later, Oliver Goldsmith made his mark with *The Vicar of Wakefield*, admired for its character studies and warm, domestic style. Other writers like Dr. Johnson (with *Rasselas*) and Fanny Burney (*Evelina*) added to the genre's popularity.

In the nineteenth century, the novel became more refined. Jane Austen changed the novel's direction by rejecting the sensational Gothic novels of the late 18th century, like Horace Walpole's *The Castle of Otranto* and Ann Radcliffe's *The Mysteries of Udolpho*. Austen's works, such as *Pride and Prejudice*, *Emma*, and *Sense and Sensibility*, offered realistic, witty portrayals of English country society and its strict conventions. Later, Charlotte Brontë's *Jane Eyre* and Emily Brontë's *Wuthering Heights* showed how intense human emotions could be used without the absurd Gothic elements.

Another major figure in the nineteenth century was Sir Walter Scott, who created the historical novel. He brought to life the romantic past in books like *Waverley*, *Ivanhoe*, and *Kenilworth*. Though he claimed he couldn't capture everyday life as well as Jane Austen, his humble characters are lovingly portrayed. Scott's fame was once enormous, but his novels were later overshadowed by his imitators. Among them, William Harrison Ainsworth, R.D. Blackmore (*Lorna Doone*), and Charles Reade (*The Cloister and the Hearth*) are worth noting.

With Charles Dickens, the novel entered a new phase. Dickens created complex plots, as in *David Copperfield*, *Nicholas Nickleby*, and *Great Expectations*. His stories, filled with colourful characters, reflect his own harsh experiences in 19th-century London. His writing mixes humour, sadness, and social reform, but always within an engaging story. At the same time, William Makepeace Thackeray, often seen as Dickens' rival, excelled in the novel of ideas. His *Vanity Fair* is a satirical look at society's follies, and *Henry Esmond* added new depth and realism to historical fiction.

George Eliot (pen name of Mary Ann Evans) expanded the novel's scope by adding philosophical ideas about religion, politics, and society. Her well-known works include

Adam Bede, *The Mill on the Floss*, *Silas Marner*, and *Middlemarch*. She is seen as a link between older styles and modern psychological novels.

Later in the century, Thomas Hardy and George Meredith stood out. Meredith was a satirist focused on human growth through courage and self-control. His novels, such as *The Egoist*, often explore his characters' inner thoughts and conflicts, anticipating modern psychology. Hardy, in contrast, painted a bleak picture of human life. His stories, often set in rural Wessex, are tragic dramas about ordinary people. His best works include *The Return of the Native*, *Tess of the D'Urbervilles*, and *Jude the Obscure*.

The century also saw many specialised novelists. Charles Kingsley, Benjamin Disraeli, and Mrs. Gaskell wrote about social and political issues. Anthony Trollope is remembered for his clerical novels like *Barchester Towers*, while Wilkie Collins pioneered the modern detective novel with *The Woman in White* and *The Moonstone*. Adventure novels by H. Rider Haggard (*King Solomon's Mines*) and Robert Louis Stevenson (*Treasure Island*) were hugely popular. Science fiction and utopian fantasies came from Edward Bulwer-Lytton, William Morris, and Samuel Butler.

Perhaps the most important late Victorian novelist was Henry James. An American living in Europe, he closely observed the manners and conventions of upper-class society. His major novels — *The Portrait of a Lady*, *The Golden Bowl*, and *The Wings of the Dove* — explore the complex relationships between individuals and society. His famous ghost story, *The Turn of the Screw*, hints at the arrival of the modern psychological novel.

In the 20th century, two World Wars and rapid social changes transformed the novel again. The Edwardians — H.G. Wells, John Galsworthy, Arnold Bennett, and Joseph Conrad — used traditional storytelling but tackled new themes like science and social progress. Then came the Georgians — Aldous Huxley, D.H. Lawrence, Virginia Woolf, and James Joyce — who made conscious, experimental innovations. They turned inward, exploring the subconscious mind, using techniques like stream of consciousness instead of traditional plots. The influence of Freud's psychology and the openness of writers like Lawrence and Joyce challenged old taboos and redefined what novels could discuss.

In short, over the past fifty years, the scope of the novel has grown to cover every subject imaginable. It has become a global influence through films and translations. Although some critics claim there are fewer great novelists today, there are many more good writers. Names like E.M. Forster, W. Somerset Maugham, J.B. Priestley, Sir Hugh Walpole, Charles Morgan, Graham Greene, and Elizabeth Bowen prove that the novel remains a powerful form for exploring moral and psychological problems — far beyond the polite, drawing-room stories it once was.

To summarize

The rise and development of the English novel reflect a dynamic evolution from early experimental narratives to complex and varied works addressing human experience in rich detail. Rooted in the social and cultural changes of England, the novel has grown to become one of the most influential and enduring forms of literature worldwide.

1.5 Types of Novels:

Novels can be classified based on their writing styles, themes, or plots. Here, we will study various types of novels in brief. The novel is a remarkably flexible literary form, capable of addressing a wide range of themes, subjects, and human experiences. Over time, writers have explored different styles and purposes through their novels, leading to the development of various types or genres. Each type is marked by distinctive features in terms of plot, character, setting, and theme. Below is a classification of some of the major types of novels:

1. **Picaresque Novel:** The picaresque novel originated in 16th-century Spain and typically narrates the adventures of a roguish protagonist, often of low social class, who lives by their wits in a corrupt society. These novels are usually structured as a series of loosely connected episodes rather than a tightly organized plot.
 - ♦ **Example:** *The Adventures of Roderick Random* by Tobias Smollett
The Adventures of Tom Jones by Henry Fielding
2. **Gothic Novel:** The Gothic novel flourished in the late 18th and early 19th centuries, combining romance, horror, and mystery. These novels often feature medieval settings, haunted castles, supernatural elements, and heightened emotions.
 - ♦ **Example:** *The Castle of Otranto* by Horace Walpole
Frankenstein by Mary Shelley
3. **Historical Novel:** A historical novel recreates a past age, often blending real historical figures and events with fictional characters and stories. It aims to offer both entertainment and insight into a specific period's manners, customs, and beliefs.
 - ♦ **Example:** *Waverley* by Sir Walter Scott *A Tale of Two Cities* by Charles Dickens
4. **Epistolary Novel:** The epistolary novel tells its story through a series of letters, diary entries, or documents. This form allows readers to gain an intimate understanding of characters' thoughts and emotions.
 - ♦ **Example:** *Pamela* by Samuel Richardson
Dracula by Bram Stoker
5. **Social Novel (Condition-of-England Novel):** This type addresses social issues like poverty, class struggle, industrialization, and women's rights. It reflects the moral and social conditions of a particular society and often advocates for reform.

- ♦ **Example:** *Hard Times* by Charles Dickens
North and South by Elizabeth Gaskell
- 6. **Psychological Novel:** A psychological novel delves deep into the inner lives, motives, and emotions of its characters. It focuses more on character development and mental states than on external events.
 - ♦ **Example:** *Crime and Punishment* by Fyodor Dostoevsky
To the Lighthouse by Virginia Woolf
- 7. **Science Fiction Novel:** A science fiction novel explores imaginative concepts based on scientific possibilities, such as space travel, futuristic societies, and advanced technology. It often questions humanity's relationship with science and ethics.
 - ♦ **Example:** *The Time Machine* by H.G. Wells
Brave New World by Aldous Huxley
- 8. **Detective and Mystery Novel:** This type involves a crime or puzzle to be solved, typically featuring a detective as the protagonist. It maintains reader interest through suspense, clues, and unexpected twists.
 - ♦ **Example:** *The Moonstone* by Wilkie Collins
The Hound of the Baskervilles by Arthur Conan Doyle
- 9. **Bildungsroman (Novel of Formation):** A Bildungsroman traces the moral, psychological, and social growth of a protagonist from youth to maturity. It highlights the character's struggles, mistakes, and eventual self-discovery.
 - ♦ **Example:** *David Copperfield* by Charles Dickens
Jane Eyre by Charlotte Brontë
- 10. **Utopian and Dystopian Novel:** A utopian novel describes an ideal society, while a dystopian novel portrays a flawed or oppressive future world. These novels often serve as social or political critiques.
 - ♦ **Example:** *Utopia* by Thomas More (Utopian)
1984 by George Orwell (Dystopian)

The novel, in its many forms, continues to evolve as a literary genre. From the picaresque adventures of wandering rogues to the psychological insights of modern fiction, the variety of novel types reflects the richness and complexity of human experience. Writers often blend these types, creating hybrid forms that challenge strict classifications and demonstrate the novel's flexibility and enduring appeal.

1.6 Exercises:

1.6.1 Multiple Choice Questions

- 1. What is the main difference between a novel and a short story?**
 - A) A novel is always based on true events, while a short story is fictional.
 - B) A novel is longer with many characters and a complex plot, whereas a short story is brief with limited characters and a simple plot.
 - C) A novel is written only in prose, and a short story is written in poetry.
 - D) A novel focuses only on romantic themes, and a short story covers all themes.

- 2. Who is often considered one of the first English novelists?**
 - A) Jane Austen
 - B) Samuel Richardson
 - C) Daniel Defoe
 - D) Henry Fielding

- 3. According to E. M. Forster, what are the two essential elements of a novel?**
 - A) Plot and Setting
 - B) Story and Characters
 - C) Theme and Tone
 - D) Style and Mood

- 4. Which of the following is NOT an element of a novel?**
 - A) Plot
 - B) Characters
 - C) Rhyme
 - D) Setting

- 5. What is the main purpose of the 'setting' in a novel?**
 - A) To tell the reader about the author's life
 - B) To provide time, place, and social context for the story
 - C) To summarize the plot
 - D) To introduce all characters

- 6. In terms of character types, what is a ‘flat character’?**
- A) A character that undergoes significant change
 - B) A character that remains unchanged and is built around a single quality
 - C) The protagonist of the story
 - D) A character who is the narrator
- 7. Which narrative technique involves presenting a character’s continuous thoughts and feelings?**
- A) Flashback
 - B) Stream of Consciousness
 - C) Foreshadowing
 - D) Dialogue
- 8. What type of conflict is described as a struggle within a character’s mind or heart?**
- A) External conflict
 - B) Social conflict
 - C) Internal conflict
 - D) Nature conflict
- 9. What does ‘plot’ primarily show in a novel?**
- A) The sequence of events in the order they happen
 - B) The emotional state of the characters
 - C) How and why events happen, showing cause and effect
 - D) The detailed description of the setting
- 10. Which of the following factors contributed to the rise of the English novel in the early 18th century?**
- A) Decline of poetry and drama
 - B) Rise of the middle class and increased literacy rates
 - C) The Industrial Revolution
 - D) Growth of medieval romances
- 11. Who is credited with writing what George Sampson called “the first English novel of genius”?**
- A) Samuel Richardson
 - B) Daniel Defoe
 - C) Jonathan Swift
 - D) John Bunyan

12. What literary technique did Samuel Richardson popularize in his novels like *Pamela* and *Clarissa*?

- A) Stream of consciousness
- B) Epistolary narrative (novels told through letters)
- C) Historical romance
- D) Gothic horror

13. Which 19th-century novelist is famous for rejecting Gothic sensationalism in favour of realistic, witty portrayals of English country society?

- A) Charlotte Brontë
- B) Sir Walter Scott
- C) Jane Austen
- D) Charles Dickens

14. The technique of *stream of consciousness* and exploration of the subconscious mind became prominent in the novels of which group of 20th-century writers?

- A) The Edwardians
- B) The Victorians
- C) The Georgians
- D) The Romantics

1.6.2 Practice Questions

A) Write short notes in about 200-250 words on the following topics

1. Definition / s of short story
2. Elements of short story
3. Rise and development of novel

B) Answer the following questions

1. Trace the historical development of the novel as a literary form, mentioning key early works and significant 18th-century English novelists.
2. Define the novel. Discuss at least four different definitions of a novel given by notable writers and critics like Dr. Samuel Johnson, E.M. Forster, Terry Eagleton, and the Oxford English Dictionary.
3. Differentiate between a 'story' and a 'plot' in a novel with suitable examples. Why is plot considered one of the most important elements of fiction?

4. What is the role of characters in a novel? Explain E.M. Forster's classification of flat and round characters with appropriate examples from literary works.
5. Discuss the significance of setting in a novel. How does it contribute to the mood, character development, and overall theme of a story? Illustrate with examples.
6. Explain any five narrative techniques used in novels, giving appropriate definitions and examples of each. How do these techniques enhance storytelling?
7. What is 'theme' in a novel? Why is it important? Identify some common themes found in novels and illustrate your answer with examples from well-known works.
8. Define 'tone' and 'mood' in a novel. How are they created by a novelist? Give examples to show how tone and mood affect the reader's experience of a story.

Answers:

1.6.1

1. B) A novel is longer with many characters and a complex plot, whereas a short story is brief with limited characters and a simple plot.
2. C) Daniel Defoe
3. B) Story and Characters
4. C) Rhyme
5. B) To provide time, place, and social context for the story
6. B) A character that remains unchanged and is built around a single quality
7. B) Stream of Consciousness
8. C) Internal conflict
9. C) How and why events happen, showing cause and effect
10. B) Rise of the middle class and increased literacy rates
11. B) Daniel Defoe
12. B) Epistolary narrative (novels told through letters)
13. C) Jane Austen

14. C) The Georgians

1.7 Further reading:

1. Allen, Walter. *The English Novel: A Short Critical History*. Dutton, 1954.
2. Forster, E.M. *Aspects of the Novel*. Harcourt, 1927.
3. Watt, Ian. *The Rise of the Novel: Studies in Defoe, Richardson, and Fielding*. University of California Press, 1957.
4. Eagleton, Terry. *The English Novel: An Introduction*. Blackwell Publishing, 2005.
5. Cuddon, J.A. *A Dictionary of Literary Terms and Literary Theory*. 5th ed., Wiley-Blackwell, 2013.
6. Doody, Margaret Anne. *The True Story of the Novel*. Rutgers University Press, 1996.
7. Lodge, David. *The Art of Fiction*. Penguin Books, 1992.
8. Mullan, John. *How Novels Work*. Oxford University Press, 2006.
9. Moretti, Franco. *The Novel*. Vol. 1-2, Princeton University Press, 2006.
10. McKeon, Michael. *The Origins of the English Novel, 1600–1740*. Johns Hopkins University Press, 2002.

□ □ □

Module 2.

The Alchemist: Paulo Coelho

Content

2.0. Objectives

2.1. Introduction

2.1.1. Biographical sketch of Paulo Coelho

2.1.2. Literary Works of Paulo Coelho

2.1.3 Check Your Progress

2.2. Characters in the novel "The Alchemist"

2.3. Important places in the novel "The Alchemist"

2.4. Full Book Summary

2.5. Important Terms

2.5.1. Check Your Progress

2.6. Detailed Summary

2.6.1. Check Your Progress

2.7. Answers to Check Your Progress

2.8. Exercises

2.9. References

2.0 Objectives:

After studying the module students will be able to:

- 1 know about the life and work of Paulo Coelho.
2. learn major and minor characters in the novel *The Alchemist*.
3. understand Paulo Coelho's masterpiece *The Alchemist*.
4. answer the questions on the novel *The Alchemist*.

2.1. Introduction

Students! In the last module you have studied the rise and developments of the novel as well as you have gone through the novel as genre. The present module focuses on the world famous novel *The Alchemist*. It is the well known novel of Paulo Coelho. The book has two parts but for the better understanding, we are going to read it section wise. Before entering into the text it is necessary to know about the author.

2.1.1 Biographical sketch of Paulo Coelho :

Paulo Coelho is a very famous Brazilian author. He is best known for his internationally best seller book *The Alchemist*. He is born on August 24, 1947 in Rio de Janeiro, Brazil. From the childhood he is having rebellious nature. He rebelled against the conventions of his Roman Catholic upbringing. The result of this is that his parents admitted him in psychiatric hospital. He dropped out of law school in 1970. Then he travelled through South America, Mexico, North Africa and Europe. Before becoming a full-time author, he tried various careers. He wrote pop and rock music lyrics. In 1974 Paulo Coelho was imprisoned for alleged subversive against the Brazilian government. After his release he worked for Polygram and CBS Records until 1980.

2.1.2. Literary Works of Paulo Coelho:

Paulo travelled a lot in his life. His spiritual journey and experiences with mysticism deeply influenced his writing.

1. *The Pilgrimage*: During the trip that he walked the Camino de Santiago inspired his first Major book *The Pilgrimage* which is published in 1987. This journey created a new interest in Catholicism for him. It highlights the spiritual transformation and self discovery he experienced. Initially the name of the said novel was *The Diary of a Magus*.

2. *The Alchemist* (1988) : This book becomes exceptionally famous but at the initial stage it was commercial failure. After its success, it is translated into more than 80 languages. Originally it is written in Portuguese language. It is a story of an Andalusian shepherd boy and his journey across North Africa. It's a philosophical tale about following one's dreams and listening to one's heart.

3. *Brida* (1990): It is about an Irish girl and her quest for wisdom. Love, magic and the spiritual path are the themes of the novel.

4. *By the River Piedra I Sat Down and Wept* (1994): It is a romantic and reflective tale. It is about love, faith and the reconciliation between spiritual and emotional fulfillment.

5. *Veronika Decides to Die* (1998): It is the story of a young woman named as Veronika. She survives after a suicide attempt. She discovers a new outlook on life. The novel challenges conventional ideas about sanity, freedom and the meaning of life.

6. *The Devil and Miss Prym* (2000): The story is based upon a parable, the conflict between good and evil.

7. *Eleven Minutes* (2003): It is about Brazilian woman. Love, sexuality and the search for meaning are the themes of the story.

8. *The Zahir* (2005): In the story the narrator searches for his missing wife and through the journey he discovers deeper truths about himself.

9. *The Witch of Portobello* (2006): The story moves around a lady, Athena. She is a mysterious woman. She challenges religious and social conventions.

10. *Aleph* (2010): The novel is based on the real story of Paulo Coelho. It is about his journey across Russia on the Trans-Siberian Railway.

11. *Manuscript Found in Accra (2012)*: It is a philosophical work which sets in 11th century Jerusalem that explores universal questions.

12. *Adultery (2014)*: It is a modern novel moving round a woman who experiences dissatisfaction despite having a seemingly perfect life.

2.1.3 Check Your Progress:

1. Where was Paulo Coelho born?

- a. India b. Australia
- c. Brazil d. America

2. Before becoming full-time writer, Paulo worked as a:

- a. teacher b. doctor
- c. lawyer d. musician and lyricist

3. Which theme is generally observed in the work of Paulo?

- a. Financial loss b. historical story
- c. personal destiny and spiritual growth d. crime

4. In which year *The Alchemist* was published?

- a. 1988 b. 1989
- c. 1990 d. 1901

5. Which pilgrimage inspired Paulo to write *The Pilgrimage*?

- a. Mount Abu b. Camino de Santiago
- c. Mecca pilgrimage d. Mount Sinai

6. What is the original language of *The Alchemist*?

- a. English b. Spanish
- c. Portuguese d. Latin

2.2 Characters in the novel "The Alchemist"

1. Santiago: He is the protagonist, the adventurous young Andalusian shepherd. He decides to fulfill his Personal Legend. To achieve this, he travels to Egypt. His journey symbolizes self-discovery and the pursuit of once Personal Legend.

2. The Alchemist: A wise and mysterious 200 year old man. He is powerful alchemist who lives in the Al-Fayoum Oasis. He dresses in black and rides a white horse. He helps Santiago to understand spiritual truth.

3. The Crystal Merchant: He is struggling merchant. He has his crystal shop on the top of a desolated hill. He hires Santiago. Through him, Santiago learns about fear and also about unfulfilled dreams.

4. The Englishman: He is a well educated science student. He determines to learn the secret of Alchemy. He introduces Santiago to Alchemy and the idea of learning through both reading and experience.

5. Melchizedek: The king of Salem as well as a mystical figure of the novel. He has magical power and helps those who try to pursue their Personal Legend.

6. Fatima: A beautiful and young ‘desert woman’. She lives at the Al- Fayoum. Santiago falls in love with Fatima.

7. Gypsy: An old woman living in Tarifa. She reads palms. Being fortune teller, she interprets Santiago’s dream and tells him to pursue it.

2.3. Important Places in the Novel:

It is seen that each place in *The Alchemist* is deeply symbolic and represents something. It reflects Santiago’s physical, emotional, and spiritual evolution. So it is very important to know the places where story moves.

1. Andalusian Countryside (Spain): where Santiago begins his journey as a shepherd. The place is symbol of comfort, familiarity, and the starting point of self-discovery.

2. Tarifa (Spain): It is the town where Santiago meets the king Melchizedek, who tells him about Personal Legends and gives him Urim and Thummim (fortune-telling stones). The place is symbol of awakening and guidance.

3. Tangier (Morocco): Santiago is robbed here soon after arriving in Africa. It represents loss, disillusionment, and the beginning of transformation.

4. Crystal Merchant’s Shop (Tangier): Santiago works here to earn money. It is a place of growth, patience, and learning about dreams and fear.

5. The Caravan Across the Sahara Desert: Santiago joins a caravan to reach Egypt. It is symbol of the journey through the desert reflects inner transformation and resilience.

6. The Oasis of Al-Fayoum: Santiago meets Fatima (his love) and the Alchemist here. It represents love, destiny, and spiritual training.

7. The Coptic Monastery: Santiago and the Alchemist stop here, and the Alchemist demonstrate the Master Work by turning lead into gold. It is the symbol of mastery, wisdom, and nearing the goal.

8. The Egyptian Pyramids: Santiago believes his treasure is buried here. It is about the physical goal of his journey, representing dreams and revelations.

9. The Abandoned Church in Spain: Santiago discovers the treasure is buried where his journey began — at the sycamore tree in the church ruins. It represents the idea that true treasure is often found at home, after a journey of transformation.

2.4. Summary of 'The Alchemist'

The Alchemist tells the story of a young Andalusian shepherd named Santiago. He is a humble shepherd. He wants to be free to roam with his sheep. A recurring dream troubles Santiago. He has the dream every time he sleeps under a sycamore tree that grows out of the ruins of a church. In the dream, a child tells him to seek treasure at the foot of the Egyptian pyramids. Santiago consults a gypsy woman to interpret the dream, and to his surprise she tells him to go to Egypt. When Santiago meets Melchizedek a strange wise man who claims he is a king from a far-off land, repeats the gypsy's advice and tells Santiago that it is his Personal Legend to journey to the pyramids. Melchizedek convinces Santiago to sell his flock and set off to Tangier. The first day Santiago is in Tangiers, he is robbed and left completely alone, unable to speak a single word Arabic. Santiago becomes nervous and tries to give up his mission but he remembers the words of the wise man, though, and decides to carry on—getting a job at a local crystal shop. He continues his job with a local crystal merchant. The conservative and kindly merchant teaches Santiago several lessons, and Santiago encourages the merchant to take risks with his business. Santiago becomes a rich man in just a year.

Santiago decides to cash in his earnings and continue pursuing his Personal Legend: to find treasure at the pyramids. He joins a caravan crossing the Sahara desert toward Egypt and meets an Englishman who is studying to become an alchemist. He learns a lot from the Englishman during the journey. For one, he learns that the secret of alchemy is written on a stone called the Emerald Tablet. The ultimate creation of alchemy is the Master Work, which consists of a solid called the Philosophers' Stone that can turn lead to gold, and a liquid called the Elixir of Life that can cure all ills. Santiago learns the Englishman is traveling with the caravan to the Saharan oasis of Al-Fayoum, where a powerful, 200-year-old alchemist resides. The Englishman plans to ask the alchemist the secret of his ideas. Santiago finds the Englishman's ideas to be very similar to Melchizedek's. They both speak of a Soul of the World and of the necessity of following our heart's true desires or our Personal Legend. But their learning style is totally different. The English man learns through the books whereas Santiago likes to prefer his own experience.

As it turns out, the caravan must make an extended stop in Al-Fayoum in order to avoid increasingly violent tribal wars taking place in the desert. There, Santiago falls in love with Fatima, who lives at the oasis. During a walk in the desert, Santiago witnesses an omen that predicts an attack on the historically neutral oasis. He warns the tribal chieftains of the attack, and as a result, Al-Fayoum successfully defends itself against the assault. The alchemist gets word of Santiago's vision and invites Santiago on a trip into the desert, during which he teaches Santiago about the importance of listening to his heart and pursuing his Personal Legend. He convinces Santiago to leave Fatima and the caravan for the time to finish his journey to the pyramids, and he offers to accompany Santiago on the next leg of his trip.

While the alchemist and Santiago continue through the desert, the alchemist shares much of his wisdom about the Soul of the World. They are mere days away from the pyramids when a tribe of Arab soldiers attacks them. In exchange for his life and the life of Santiago, the alchemist hands over to the tribe all of Santiago's money and tells the soldiers that Santiago is a powerful magician who will turn himself into wind within three days. Santiago feels scared because he has no idea how to turn into the wind, and over the next three days he contemplates the desert. First he asks the desert, then he asks the wind, then he asks the sun and, finally, he asks the Soul of the World and requests them to help him to create a tremendous sandstorm. He prays to the Hand That Wrote All, and at the height of the storm he disappears. He reappears on the other side of the camp, and the tribesmen were surprised by Santiago's ability; let him and the alchemist go free.

The alchemist continues to travel with Santiago. He demonstrates Santiago his ability to turn lead into gold using the Philosopher's Stone. He gives Santiago gold and sends him off. Santiago begins digging for the treasure at the foot of the pyramids. Suddenly two men attack him and beat him. When Santiago speaks to them about his dream vision, they decide he must have no money and let him live. Before leaving, one of the men tries to explain him the hopelessness of dreams. He tells Santiago about his own dream. It is about a treasure buried in an abandoned church in Spain where a sycamore tree grows. The church is the same one in which Santiago had his original dream, and he finally understands where his treasure is. He returns to Spain to find a chest of jewels and gold buried under the tree, and plans to return with it to Al-Fayoum, where he will reunite with Fatima, who awaits him.

The story jumps much forward and finds that Santiago gets a treasure, a trunk full of gold—enough for him and Fatima to live happily for a long time.

2.5. Important Terms:

1. **Personal Legend:** One's destiny or life's purpose
2. **The Soul of the World:** A Spiritual force that binds all of nature together
3. **The Language of the World:** A Universal language understood through emotions and signs
4. **Omens:** Signs or symbols sent by the universe
5. **Alchemy:** The science which tells the secret of transforming base metal into gold
6. **The Philosopher's Stone:** turning any metal into the gold
7. **Elixir of Life:** A potion/liquid that grants immortality

2.5.1. Check Your Progress:

A. Answer the questions in one word/sentence/phrase.

1. What is the name of the protagonist of the novel?
2. What does Santiago dream about repeatedly?
3. Where does Santiago meet Melchizedek?
4. Which thing does Melchizedek give to Santiago?
5. Name the desert oasis where Santiago meets Fatima?
6. What is the Soul of the World in the novel?
7. Where does Santiago finally find his treasure?

B. True or False

1. Santiago's personal Legend is to become a shepherd.
2. The concept of 'Maktub' means 'it is written'.
3. Santiago realizes that the real treasure is the journey itself.
4. Fatima supports Santiago to continue his journey.
5. Santiago stops his journey after being robbed in Tangier.

2.6. Summary of 'The Alchemist'

The Prologue:

The novel begins with the prologue. The Alchemist finds a book. He reads a short story in a book while traveling with a caravan. It is about the myth of Narcissus. The myth of Narcissus traditionally tells about a youth, whose name was Narcissus. He loved his own image so much that he spent days looking at his own reflection in a lake. One day, he was so infatuated with himself that he lost his concentration, slipped and drowned in the lake. A flower grew by where he fell and this plant came to be called the narcissus.

The author of the book the Alchemist finds it different, though. It continues by telling how the goddess of the forest went to the lake after Narcissus had died and found it converted into a lake of tears; the lake was *weeping* for Narcissus. The lake missed Narcissus because, in the reflection of his eyes, the lake could contemplate itself. This version of the myth makes the Alchemist very happy.

Part One, Section one

The story opens with the main character, the shepherd Santiago. He arrives at an abandoned church with a sycamore growing in it in the Spanish region of Andalusia. He decides to stay the night at the church and gathers his herd into the church grounds. He falls asleep using the book that he keeps with him at all times as his pillow. During the night, he has a dream that he has had several times before, a dream he has never been able to fully understand. While waking his herd, he realizes that he is very close to

the animals; they operate on the same schedule and he calls them all by name, convinced that they understand his conversation with them. They are very simple creatures, though, wanting only food and water. Recently all of these thoughts and conversations with the sheep have been about a girl he met a year ago, at the town that is his next destination. She is the daughter of a merchant and he has been thinking about her ever since he left.

Remembering their first meeting, Santiago remembers about how he went to the shop of the girl's father to sell him some wool. While waiting for the shopkeeper to see him, the boy sat down to read a book. A voice from behind him said, "I didn't know shepherds knew how to read." The voice was that of the shopkeeper's daughter, a beautiful Andalusia girl whose features recalled the Moorish influence of the region. The girl and Santiago waited for two hours, during that time they told each other about their experiences, she in the town and he in the fields. The girl asked him why he was a shepherd if he had been to school and knew how to read. Santiago changed the subject and continued the conversation. He felt something which he had never felt before: the desire to stay in one place forever. Unfortunately, at that moment, the shopkeeper appeared, bought four sheep worth of wool and told the boy to come back in a year.

The story jumps forward in time almost a year, to four days before Santiago's next visit to the village. He stays in the abandoned church and daydreams about the merchant's daughter. As he urges his sheep along, he admires their loyalty. Santiago imagines he could kill his sheep one by one, and each one would be none the wiser until he killed it. He feels troubled by his thought, and that night has the same troubling dream he had the year before.

Leaving the church in the morning, Santiago is both excited and apprehensive about seeing the girl. She could have forgotten him. As they set out, he begins to think about the lives of the sheep, and how sheep don't make any decisions. They want only food and water and rely on Santiago for that. Surprised at his feelings of mild resentment toward the animals, Santiago decides his recurring dream has made him uneasy. When he gets to the town, he resolves, he will tell the girl why he knows how to read, how he went to seminary and was originally set to be a priest, and one day got the courage to tell his family that he would rather travel the world as a shepherd. As we learn from Santiago's memories, his father at first tried to convince him to stay; pointing out that plenty of travelers had passed through their lands and said that they would like to live there. In the end, however, he capitulated and gave Santiago his blessing and three old gold coins to buy his flock. Santiago could thus see that his father himself had once had dreams of traveling the world.

Santiago's lifestyle as a shepherd has provided him with a lot of freedom. All he has to do is allow his sheep to lead the way for a while and he will always find a new path. The difference between him and the sheep, though, is that the sheep never know they are on a new path. Once again, all they think about is food and water. Santiago realizes that dreaming about what you don't have is what makes life interesting. Suddenly, Santiago remembers that an old woman in the nearby village of Tarifa interprets dreams. He decides to visit her.

Section Two

Once Santiago gets to Tarifa, he goes to see an old gypsy woman who interprets dreams. He hopes that she will help him to understand his own recurring dream. While conversing, the dream interpreter takes his hands and begins chanting a Gypsy prayer. When he was a boy, Santiago feared being captured by gypsies, and he worries the fear will return. He feels peace in an image of Jesus in the room, but his hands still tremble. When Santiago realizes that the dream interpreter detects his nervousness, he pulls his hands away and says he doesn't want a palm reading. The dream interpreter replies that she can help him, and that she will still charge him if he leaves early. Santiago decides to go ahead and explain his dream. In his dream, Santiago is in a field with his sheep when a child starts to play with them. The child grabs Santiago's hands, transports him to the pyramids in Egypt, and tells him that he will find a treasure near them. As the child begins to say the location of the treasure, Santiago wakes up. The Gypsy woman tells him that this treasure is real and that he must go to the Pyramids. For her interpretation, she charges him one-tenth of this future treasure. Being suspicious about this, Santiago leaves disappointed but relieved he didn't have to pay anything.

Upon leaving the Gypsy's house, Santiago sits in the Plaza to read a book, where he meets an old man who wants to converse. It turns out that the old man not only knows how to read but has read the book that Santiago is struggling through. The man reveals himself to be Melchizedek, the King of Salem, and he introduces Santiago to what he calls "the world's greatest lie." The World's Greatest Lie states that fate prevents one from achieving his/her Personal Legend.

Section Three

The king tries to explain what Personal Legend is. He says that everyone has a Personal Legend, or something which he/she has wanted to achieve his/her entire life. Personal Legends come from the Soul of the World and this Soul of the World conspires to help everyone achieve them. Unfortunately, fear and routine get in the way. Melchizedek explains Santiago that he appears to those who truly want to realize their Personal Legends: sometimes he appears as a stone; sometime he appears as a king. Melchizedek seems to be able to read Santiago's mind and promises to tell him about the treasure in his dream if he gives him one-tenth of his sheep.

After much deliberation, Santiago decides that his sheep, the merchant's daughter and the fields of Andalusia were just steps on his way to his Personal Legend, and so he decides to sell his flock and gives six to Melchizedek right away. Melchizedek says Santiago can find his treasure in Egypt by the pyramids. Initially, Santiago feels annoyed that Melchizedek does not give a more exact location, but then a butterfly appears. Melchizedek explains the butterfly is Santiago's first omen. Melchizedek takes the sheep and advises Santiago to always follow the omens, for they are the language of the universe. Melchizedek also gives Santiago two stones, a black stone called Urim (meaning "yes") and a white stone called Thummim (meaning "no"). Santiago is to

consult these if he cannot understand the omens. Santiago buys a ticket from Tarifa to Africa and sets sail to find his treasure and his Personal Legend.

Before Melchizedek leaves, he tells Santiago the story of a shopkeeper. The shopkeeper sends his son to learn the secret of happiness from the wisest man in the world. The boy finds the man in a beautiful castle in the desert. The wise man tells the boy to spend time looking around while balancing a spoonful of oil. When the boy returns, he says he didn't pay attention to any of the castle's splendor because he concentrated on the oil. The wise man sends him out again to see the castle, and the boy returns having seen the castle but having also spilled the oil. The wise man tells him he must admire the castle without forgetting the oil. The story reminds Santiago of a shepherd always needing to remember his flock.

Section Four

Upon arriving in Tangiers, Santiago realizes that his journey will be a lot more difficult than he expected. The first problem is related to language as he doesn't know Arabic language. Sitting in a bar alone, he is approached by Spanish man. Santiago tells his wish to go to Pyramids and shows his willing to pay him if he does so. The man tells him that the route goes through the desert and it is very dangerous. So he advises Santiago to buy a camel. They go through the crowded market place. Santiago is attracted by the market especially by the sword. He tells the man that he wants to buy that sword and looks at the man but he is nowhere. Santiago waits at the marketplace until nightfall for the young man to return. He realizes that he has been robbed. Santiago weeps with despair. Now he has his book, jacket and the two stones. He considers selling the stones to pay for a trip back home. He asks the stones if he will find his treasure, but when he puts his hand in his pocket he realizes the stones have slipped through a hole and fallen on the ground. As he collects them, he remembers his promise to make his own decisions, and he resolves to continue his mission. He asks the stones Urim and Thummim if the Melchizedek's blessing is still with him. They answer 'Yes', and Santiago resolves to continue his journey.

Wandering the streets of Tangiers, Santiago comes across a crystal shop that has fallen on hard times. Santiago cleans the glasses and at the same time two customers enter into the shop. The crystal merchant says it was a good omen that customers entered while Santiago cleaned and offers Santiago a job. Santiago says he will clean the entire merchant's crystal overnight in exchange for money to get to Egypt. The merchant replies that the trip to Egypt is so long and expensive that Santiago couldn't earn enough for the trip in a year. Santiago feels disappointed but agrees to take the job.

Part Two Section One

After working at the crystal shop for a month, Santiago suggests that the shop owner should build a display case for the crystal to attract new customers. The owner is not willing to change, as if he is afraid of success. The owner then tells Santiago that,

although he has always dreamed of making the pilgrimage to Mecca, he knows he will never do it. He tells Santiago that he is afraid that, once he achieves his dream, he will have no need to go on living. Santiago stops to convince him on certain issues, and, within the year, the owner makes several changes that improve business. After hearing a customer's complaint about the lack of places to drink on the hill, Santiago suggests that the crystal merchant also to sell tea in crystal glasses. The crystal merchant hesitates to enter into a new business, but he invites Santiago to smoke a pipe with him to discuss the idea. He tells Santiago he has become aware of the danger of ignoring blessings, and agrees to sell tea. The tea becomes popular, and the crystal merchant hires more employees as his business increases.

At the end of the year Santiago resolves to take the money he has saved, buy a flock of sheep and return to Spain. As he takes his leave, he asks the shopkeeper for his blessing; the shopkeeper gives it, but tells Santiago that he knows he will not return to Spain. The shopkeeper reiterates that he himself will likewise never go to Mecca. He claims that this is *maktub* - or written by God. Santiago realizes that while he is far from home, he is actually closer than ever to the Pyramids and the treasure. He resolves to take a chance and join a caravan across the desert in search of his treasure.

Section Two

When Santiago goes to the stable to take the caravan, he meets an Englishman, who is in search of a famous alchemist living in Al-Fayoum oasis. The Englishman is obsessed with finding the common language of the entire world and has spent the majority of his inheritance traveling and studying science, religion, and finally, alchemy.

While Santiago and the Englishman are waiting for the caravan to leave, Santiago takes out Urim and Thummim and the Englishman immediately recognizes them. He carries the same two stones in his own pocket. He goes on to tell Santiago that it is not accidental that the two of them met on the caravan. Coincidences and omens are the universal language that the whole world can understand. It is the task of alchemy to decipher this language. Santiago realizes that the series of events which led him to this point - meeting Melchizedek getting robbed and happening upon the shopkeeper and the crystal shop - were not accidental or random at all but were signs that he is nearing his Personal Legend.

The caravan begins to move across the desert, and Santiago learns many things from the English alchemist and the guides of the caravan. The desert is enormous and dangerous, and the guides teach Santiago about listening to its language of omens. The Englishman refers to the Soul of the Word and describes it as the principle that governs all things. When we have an intuition or truly want something, we are immersed in the Soul of the World. This is not a strictly human gift, though; everything on the face of the earth has a soul and a Personal Legend. Santiago is interested and asks to borrow the Englishman's books about alchemy.

Reading the Englishman's books, Santiago learns more about alchemy. He finds out that the goal of alchemy is the Master Work. The Master Work is part liquid and part solid; the liquid is called the Elixir of Life and the solid is called the Philosopher's Stone. The Englishman's books tell the stories of all the famous alchemists who dedicated their lives to realizing their Personal Legends. As Santiago reads on, he realizes that he and the English alchemist are pursuing the same thing, but Santiago prefers to read the omens of the world in his everyday life instead of in old musty books.

While the caravan moves across the desert, there is a war brewing amongst the tribes of the region. It is becoming more and more dangerous by the day, but the caravan has no choice but to carry on and hope for the best. From the stoic guides of the caravan, Santiago learns the value of concentrating on the present.

Section Three

Finally the caravan reaches the oasis, where the alchemist awaits its arrival. He has known from reading the various omens of the desert that there is someone in the caravan who is seeking him out. It makes the old alchemist happy to see the travelers arrive, to see them so elated at the sight of palm trees after so much sand.

The war amongst the tribes makes the desert so dangerous that it is quite difficult to pass it, so the caravan must stay at the oasis indefinitely. This gives the Englishman time to seek out the alchemist. With Santiago helping him, the Englishman begins to question people about the alchemist's whereabouts. In the process of asking, Santiago meets a beautiful girl at the well and falls immediately in love. He realizes that when you are in love you hear the language of the Soul of the World perfectly. Her name is Fatima and he begins to meet her at the well every day and tell her his story and of all the things that he has learned. Finally, he tells Fatima he wants to marry her. He even thinks about giving up his quest to the Pyramids to be with her. Fatima, however, tells Santiago that she understands his need to go and find the treasure, and that she in fact wants him to realize his goal. The women of the desert, she explains, are proud of their men's freedom. This confuses Santiago, who is unable to separate love and possession. While thinking about this alone on the outskirts of the oasis, Santiago has a vision of an invading army. After consulting one of the guides of the caravan, Santiago resolves to tell the chiefs of the oasis what the omens of the desert have shown him.

Section Four

Santiago watches a pair of hawks attacking each other and has a vision of armies riding through the oasis. Santiago remembers Melchizedek's advice to heed omens, so he tells the camel driver about his vision. The camel driver takes Santiago's warning seriously because he believes that all people can penetrate to the Soul of the World.

The camel driver considers how seers make their living by understanding the Soul of the World, and recalls a time when a seer asked him why he wanted to know the future. The camel driver had trouble coming up with a good answer, so the seer refused

to cast the twigs he used to make his predictions. Instead, he told the camel driver to forget about the future and pay attention to the present. The seer told him that God will occasionally reveal the future to someone, but only so it can be rewritten.

Because the camel driver believes that God showed Santiago the future through his vision, he tells Santiago to warn the local tribal chieftains of approaching armies. Santiago doubts the chieftains will take him seriously, but the camel driver explains that they deal often with omens.

The chieftains reside in a huge white tent in the middle of the oasis. Santiago visits and tells a guard that he saw an omen. The guard goes inside the tent and emerges with a young Arab dressed in white and gold. Santiago explains his vision to the Arab, and the Arab asks Santiago to wait as he goes back into the tent. Santiago waits outside until nightfall, when finally the guard invites Santiago inside. The chieftains sit at the back of the decorated tent on silk pillows, eating, smoking hookahs, and drinking tea. One of the chieftains asks Santiago why the desert would speak to him, a newcomer to the desert. Santiago replies that, because he is new, he can see things those accustomed to the desert may not. The chieftains argue in an Arabic dialect Santiago can't understand. The old man at the center of the chieftains, dressed in white and gold, does not speak until the conversation ends. Then he recounts the story of a man who believed in dreams and was sold as a slave. The tribe's merchants bought the man and delivered him to Egypt, because they thought that anyone who believed in dreams could also interpret them. The man was Joseph, and he saved Egypt from famine by interpreting the Pharaoh's dreams. The old man says that the tribe believes in this tradition, which means they must take messages from the desert seriously.

After his speech, the old man says he will lift the ban on carrying weapons in the oasis for one day, and that everyone should be on the lookout for enemies. He says he will reward each man in the oasis for every ten enemies he kills, and if Santiago turns out to be wrong, they will kill him.

Walking home from his meeting with the chieftains Santiago is pensive but sure that he has made the right decision. Suddenly, he is assailed by a man with a falcon on his shoulder, dressed all in black, riding a white horse. The man holds a sword to Santiago's head and demands to know how he knew of the coming of the army. Santiago, frightened, explains to the man about the omens of the desert and his Personal Legend, concluding that he had no choice. The man understands completely, to Santiago's surprise, and takes his leave, telling Santiago to come see him if he survives the coming days. As the horseman rides away, Santiago realizes that he has just met the alchemist.

Section Five

After reaffirming his love to Fatima, Santiago sets across the desert with the alchemist. They travel in silence, eating the game that the alchemist's falcon brings them. Santiago grows restless, is hungry for more of the alchemist's secrets. The alchemist

explains that Santiago has learned much, but the one thing that he has left to learn cannot be taught. He must learn it for himself. In the beginning, the alchemist explains, the secrets of the universe were known to all, but men have been complicating things because they seek the treasure of their Personal Legends, but do not wish to *live* their Personal Legends. The alchemist advises Santiago to listen to his heart.

While traveling, they are cautious, because they are nearing the area with the most warring tribes. Santiago listens to his heart and finds it agitated. It begins to tell him stories about the Soul of the World - about others who have failed to find their fortune. It is scared and wants to go back to Fatima. Santiago tells the alchemist that his heart is betraying him, that it does not want him to continue. "Treason is a blow that comes unexpectedly," is the reply. "If you know your heart well, it will never be able to do that to you." (129)

Section Six

Santiago leaves the chieftains. Outside, a horseman in black carrying a sword knocks Santiago to the ground. The horseman asks who dared read the flight of the hawks. Santiago says he did and that he was able to see into the Soul of the World. The horseman asks Santiago why he defies Allah's will, and Santiago replies that Allah willed his vision to occur. The horseman withdraws his sword and asks why Santiago is in the desert. When Santiago says he is following his Personal Legend, the horseman explains he needed to test Santiago's courage, and that Santiago must not give up on his goal. The horseman tells Santiago to find him the next day after sunset if he survives the ensuing battle. Santiago asks the horseman where he lives, and the horseman simply points south before riding away. We learn that the mysterious horseman is the alchemist.

The next morning, two thousand armed men guard Al-Fayoum. Five hundred mounted troops arrive in the city pretending to be on a peaceful expedition, but when they arrive at the tent in the center of Al-Fayoum they all draw hidden swords and attack. The tent, however, is empty, and because the tribe is ready, the tribesmen defeat the attackers, killing everyone but the battalion's commander. The chieftains question the commander about why he broke with tradition and attacked Al-Fayoum, and the commander replies that his men were starving and needed to take the oasis to continue with the war. The chieftains express pity but condemn the commander to death by hanging. The old man who leads the chieftains rewards Santiago with fifty gold pieces and asks him to become the tribal counselor.

That night, Santiago wanders to the south of Al-Fayoum. He sees a tent that a group of passing Arabs says genies inhabit. Santiago waits beside the tent, and at midnight the alchemist appears on his horse carrying two dead hawks on his shoulder. The alchemist says Santiago should not be there unless his Personal Legend directed him to. He signals for Santiago to enter the tent. Inside, Santiago sees no traditional alchemy tools. The alchemist tells Santiago that he asked him to come to his tent because the omens told him that Santiago would need help. Santiago tells the alchemist that the

Englishman needs his help, but the alchemist replies that the Englishman has other things to do first. The alchemist says he needs to help direct Santiago to the treasure he seeks.

Santiago argues that he already has his treasure with his camel, money, and Fatima. The alchemist replies that Santiago has nothing from the pyramids. He proceeds to pour Santiago some wine, even though the rules of Al-Fayoum prohibit drinking alcohol. He tells Santiago to sell his camel and buy a horse.

Section Seven

Santiago returns to the alchemist's tent the next night with a horse. The alchemist mounts his own horse and puts a falcon on his shoulder. He tells Santiago to lead him to where there is life in the desert. Santiago feels confused, but he understands what to do when the alchemist tells him that life attracts life. He gallops into the desert until his horse slows down. He tells the alchemist life exists where they have stopped, because his horse knows life. The pair looks around among the desert stones and the alchemist finds a cobra and grabs it by the tail. The cobra flails and hisses and Santiago jumps away. The alchemist draws a circle in the sand with his scimitar and places the cobra inside it. The cobra relaxes, and the alchemist says the cobra will not leave the circle.

The alchemist prepares to move on with Santiago to the pyramids, but Santiago complains that he doesn't want to leave Fatima. The alchemist says Fatima understands that Santiago needs to complete his Personal Legend. Santiago asks the alchemist what would happen if he stayed in Al-Fayoum. The alchemist explains that Santiago would have enough money to buy many sheep and camels, and that he would marry Fatima. Santiago and Fatima would be happy for one year, but that during the second year Santiago would start to think about the treasure again. He would not be able to ignore the omens. During the third year, Santiago would become increasingly obsessed with his Personal Legend, and Fatima would feel bad for interrupting Santiago's quest. Santiago and Fatima would still love each other, but by the fourth year, the omens of treasure would disappear. The tribal chieftains would dismiss Santiago as their counselor, and Santiago would live the rest of his life in regret. The alchemist's story convinces Santiago. The pair returns to Al-Fayoum for one night and Santiago tells Fatima he is leaving, but that he still loves her and he will return. The two embrace, touching for the first time. Santiago is conflicted because he wants to stay at the oasis with Fatima. Santiago decides to leave the next day with the alchemist.

The alchemist leads the boy through the desert with the falcon on his shoulder. During their stops, the falcon flies off and returns with rabbits or birds to eat. They travel for a week, speaking little. On the seventh day, the alchemist sets up camp early and tells Santiago his journey is almost finished. Santiago feels frustrated that the alchemist didn't teach him anything, but the alchemist says Santiago should have learned through actions. Santiago asks him why he is an alchemist, and the alchemist explains he learned the practice from his grandfather, when alchemy was simpler. He says men

complicated alchemy by writing books about it. Previously, alchemists only needed the Emerald Tablet. Santiago asks what the tablet says, and the alchemist replies that one can't understand it through reason since it provides a passage to the Soul of the World. The alchemist encourages Santiago to immerse himself in the desert and listen to his heart so he can also gain an understanding of the Soul of the World.

Section Seven

Santiago and the Alchemist travel cautiously over the next two days while they pass through the area where the tribal fighting is worst. Santiago tells the alchemist his heart doesn't want him to continue because it fears it will lose everything. The alchemist replies that no heart suffers while it pursues its dreams, because to pursue a dream is to encounter God. The next morning, Santiago's heart tells him that everyone who has God within him feels happy, and that everyone on earth has a treasure waiting for him. Santiago tells the alchemist that he has come to peace with his heart.

The next day, three tribesmen approach Santiago and the alchemist. They insist on searching the pair, and discover that the alchemist carries the Philosopher's Stone and the Elixir of Life. The tribesmen laugh when the alchemist tells them about the magical properties of his possessions, and they allow the two to continue on. Santiago asks the alchemist why he told the men about his possessions, and the alchemist replies that people seldom believe a person carrying treasures.

As the pair travel, Santiago's heart says it protected him throughout his life in ways he never noticed. They pass a tribal encampment and Santiago says he feels no danger. The alchemist gets angry, saying that Santiago should remember he travels through the desert. Two men suddenly appear behind Santiago and the alchemist and tell them they can travel no further. The alchemist stares into the eyes of the men and tells them they are not going far, and the men leave. The alchemist explains to Santiago that the eyes demonstrate the strength of one's soul.

As they travel, Santiago listens to his heart and eventually comes to be at peace with it. As the journey nears its end, Santiago tells the alchemist that he wants to know some secrets of alchemy. The alchemist tells Santiago that he already knows many important secrets; he knows that one must listen to the Soul of the World to find one's treasure. Everything on earth, even minerals, has a Personal Legend. This is why alchemists can change any metal into gold: they are simply helping the metal achieve its Personal Legend.

The war finally catches up with the travelers and they are taken captive by a warring tribe. The tribesmen think they are spies and threaten to kill them. To save his and Santiago's lives, the alchemist gives the tribesmen all of Santiago's money and tells the tribesman that Santiago is a powerful wizard who can turn himself into the wind and destroy them. The tribesmen don't believe him. Later they give Santiago three days to prove himself.

Section Eight

A battle takes place during Santiago's and the Alchemist's first day at the camp. Santiago finds the alchemist feeding his falcon and tells him he has no idea how to turn himself into the wind. He asks why the alchemist doesn't seem worried, since if Santiago doesn't turn into the wind, they will both die. The alchemist says he already knows how to turn himself into the wind.

Santiago panics because he has no idea how to turn himself into the wind. The alchemist seems unconcerned. For three days, Santiago goes up on a cliff and contemplates the desert, listening to his heart. Finally, on the third day, he goes to the very top of the cliff and uses his heart to talk to the Desert - since they both speak the Language of the World. He asks the Desert to help him turn himself into the Wind, because he is in love with a girl and wants desperately to go back to her, but the Desert does not know how. Next he asks the Wind, but the Wind does not know what love is. Finally he asks the Sun, who knows what love is, but cannot help Santiago. The Sun suggests that Santiago should ask the Hand that wrote all. Santiago then starts to pray - but that prayer emerges as not a request but an acknowledgement, as if called from some deeper knowledge, that his heart and the Soul of the World is the same thing.

Once Santiago comes to this realization, the wind begins to blow furiously and the tribesman finds that Santiago has disappeared. He reappears on the other side of the camp. The tribal chiefs are so impressed that they let the travelers go and give them a guide so that they can reach their destination safely.

Section Nine

The next day, the alchemist and Santiago arrive at a Coptic monastery. The alchemist uses his piece of the Philosopher's Stone to turn lead into a quantity of gold and gives some to Santiago and some to a monk. He also gives an extra piece for the monk to hold onto for Santiago in case something should happen. The alchemist speaks to one of the monks in a strange language, and the monk leads him and Santiago to the kitchen and brings them a block of lead. The alchemist heats it and shaves a sliver off the Philosopher's Stone. He adds the lead sliver to the pan, and the mixture becomes red. When it dries, it is gold. Santiago wants to try but the alchemist reminds Santiago that alchemy is not his Personal Legend. The alchemist gives gold to the monk, to Santiago, and keeps some himself. He also gives a fourth part to the monk to keep for Santiago. Before leaving, the alchemist tells Santiago a story about Emperor Tiberius of Rome. Tiberius had one son who was a soldier and one who was a poet. An angel tells him in a dream that generations of men will know the words of one of his sons. After Tiberius dies, he meets the angel from his dream and thanks the angel for saying his son's poetry would become immortal. The angel replies that people have forgotten his son's poem. Instead, the son who was a soldier met the Son of God while looking for a healer for his servant. The soldier said that he was not worthy, and that the Son of God needed only to speak one word and his servant would be healed. These words became immortal.

The alchemist takes his leave of Santiago. Santiago rides off alone who travels farther. As a full moon rises, Santiago sees the pyramids from a top a dune. He falls to his knees and sees a scarab in the sand. Finally he comes to the Pyramids. There he is overwhelmed with joy; he realizes all at once that he can turn back now, that the real treasure is not gold or jewels but the wisdom he has gained and his love for Fatima.

The alchemist told him, however, to listen to his heart. His heart tells him to start digging in the spot where he sees a scarab beetle. As he starts digging, a group of men approach him and beat him savagely, taking all of his money. When Santiago tries to explain what he is doing, one of the men tells him that he is a fool. Santiago gasps that he saw the treasure in a dream, which makes the attackers, think Santiago is crazy. One tells Santiago he had a dream of a treasure buried in Spain, and describes the church and sycamore tree. The attacker says he isn't stupid enough to pursue it. Santiago smiles because now he knows where to find his treasure.

Epilogue

Santiago travels all the way back to Spain. He returns to the abandoned church where his journey began. At this time he is without his flock. He shouts at the sky to the alchemist, knowing that the old sorcerer knew all along what would happen. The alchemist had even planted extra gold with the Coptic monk so that Santiago may have some money while returning home. Santiago asks why the alchemist couldn't have spared him from that. He hears a voice on the wind telling him that if the alchemist had told him where the treasure was, he never would have traveled and seen the Pyramids. Santiago smiles and begins to dig. An hour later he hits a chest of Spanish gold coins. He places Urim and Thummim in the chest as well, since those stones are also precious to him.

Santiago realizes that life truly is generous to those who follow their Personal Legends. He remembers the gypsy woman in Tarifa and plans to return to the village to pay the woman the one-tenth of his treasure that she is owed. The wind begins to blow again—wind from Africa. It brings the scent of a familiar perfume and the touch of a kiss. Santiago smiles and whispers to Fatima that he is coming for her.

2.6.1. Check Your Progress:

1. Why does Santiago decide to become a shepherd?

- a. to go away from home b. to live separately
- c. to earn more money d. to travel and learn about the world.

2. Who interprets Santiago's dream in Tarifa?

- a. Santiago himself b. a gypsy woman
- c. Melchizedek d. the alchemist

3. Where is Santiago robbed for the first time?

- a. Tarifa
- b. Tangier
- c. Al-Fayoum
- d. Cairo

4. What is the dream of Cystal merchant?

- a. to travel to Mecca
- b. to become the most wealthy person
- c. to become doctor
- d. to become alchemist

5. What is the language of the world?

- a. Arabic
- b. English
- c. universal love and understanding
- d. omens

6. What lesson does the alchemist teach Santiago?

- a. that true wisdom comes from listening to the heart
- b. that all people can turn lead into gold
- c. how to use sword
- d. none of these

7. What does Santiago learn from turning into the wind?

- a. He is now alchemist
- b. how to control elements
- c. nature is powerful
- d. unity of all things and the strength of faith

8. Which theme is dominant in the novel?

- a. war
- b. Personal Legend and destiny
- c. revenge
- d. Betrayal

9. What natural element does Santiago use to turn into the wind?

- a. sand
- b. fire
- c. the soul of the world
- d. the desert Sun

10. What is the Fatima's reaction regarding Santiago's journey?

- a. she starts to weep
- b. she follows him
- c. she encourages him to fulfill his destiny
- d. she asks him to discontinue his journey

B. Answer the following questions by selecting the proper option given below.

1. Who tells Santiago to follow his Personal Legend?

- a. Melchizedek
- b. Englishman
- c. Fatima
- d. his father

2. In which country does Santiago begin his journey?

- a. England b. Spain
- c. France d. India

3. What does Fatima represent in Santiago's journey?

- a. True love that supports one's destiny b. obstacle
- c. omen d. nothing

4. What does Santiago learn to read in desert?

- a. English language b. newspaper
- c. omens d. palm

5. What is Santiago's Personal Legend?

- a. to become a shepherd b. to become a good lover
- c. to find treasure and fulfill his destiny d. to return home safely.

6. Who robs Santiago in Tangier?

- a. A boy who pretends to help him b. the alchemist
- c. a Gypsy woman d. crystal merchant

7. Why does crystal merchant refuse to go to Mecca?

- a. he has no money b. he has physical problem
- c. he fears losing his dreams d. he has no company

8. What does the alchemist carry with him?

- a. the Philosopher's Stone and the Elixir of Life b. money
- c. clothes d. pearl

9. What does the novel suggest about fear?

- a. it is a bigger obstacle than failure b. it is useful
- c. both a and b. d. none of these

10. What does the journey symbolize in the novel?

- a. self-discovery and spiritual awakening b. sleep
- c. dream d. all of these

11. How many sheep Santiago give to Melchizedek?

- a.4 b.5 c.6 d.7

2.7. Answers to Check Your Progress:

2.1.3 Check Your Progress

1. c. Brazil.
2. d. musician and lyricist
3. c. personal destiny
4. a. 1988
5. b. Camino de Santiago
6. c. Portuguese

2.5.1. Check Your Progress

1. Santiago
2. A hidden treasure
3. Tarifa
4. 2 stones
5. Al-Fayoum
6. A spiritual force that connects all things
7. At the ruin church in Spain

B. 1 False 2 True 3 True 4 True 5 False

2.6.1. Check Your Progress

1. d. to travel and learn about the world.
2. b. a gypsy woman
3. b. Tangier
4. a. to travel to Mecca
5. c. universal love and understanding
6. a. that true wisdom comes from listening to the heart
7. d. unity of all things and the strength of faith
8. b. Personal Legend and destiny
9. c. the soul of the world
10. c. she encourages him to fulfill his destiny

B.

1. a. Melchizedek
2. b. Spain
3. a. True love that supports one's destiny
4. c. omens
5. c. to find treasure and fulfill his destiny
6. a. A boy who pretends to help him
7. c. he fears losing his dreams
8. a. the Philosopher's Stone and the Elixir of Life
9. a. it is a bigger obstacle than failure
10. a. self-discovery and spiritual awakening
11. c. 6

2.8. Exercise:

A. Answer the following questions in about 250-300 words.

1. What is Personal Legend? How does Santiago's Personal Legend evolve throughout the novel?
2. What role does nature play in Santiago's journey and in self-discovery?
3. How does fear influence the decisions of Santiago and other characters in the novel?
4. Write about a dream or goal Santiago has.
5. Write about the theme of love and self-discovery.
6. How does *The Alchemist* show that following your dreams can be difficult but meaningful?
7. In what way does fear stop people from living their true purpose in life?
8. How does the idea that 'the universe helps you' shape the meaning of the story?

B. Write short notes on the following:

1. Fatima
2. Santiago
3. Omens and signs
4. Spirituality and the Soul of the world
5. Ending of the novel
6. Important lessons Santiago learns
7. Desert

2.9. References:

1. Gale, Cengage Learning. A Study Guide for Paulo Coelho's *The Alchemist*, Gale, 2016.
2. Janes, Regina M. *Reading Paulo Coelho: Ideology and the Power of Story*. Palgrave Macmillan, 2017
3. <https://www.sparknotes.com>
4. <https://study.com>
5. <https://gradesaver.com>

□ □ □

Module III

The Alchemist

Index:

3.0: Objectives

3.1; Introduction

3.2: Presentation of Subject Matter

3.2.1: Section 1: Characters in *The Alchemist*

Check Your Progress – I

3.2.2 :Section 2: Plot Construction and various aspects in *The Alchemist*

Check Your Progress – II

3.3 : Summary

3.4 : Terms to Remember

3.5 : Answers to Check Your Progress

3.6: Exercises

3.7: References for further study

3.0: Objectives:

After studying this module students will be able to:

1. study the various characters in the novel.
2. comprehend the plot construction of the novel *The Alchemist*
3. understand the various themes and aspects reflected in the novel.

3.1: Introduction:

The novel *The Alchemist* written by Paulo Coelho is one of the best-selling novels. Originally written in Portuguese language, it is about a shepherd boy from Andalusia who sets out to travel worldwide as his purpose of life is to travel. He had a recurring dream about the hidden treasure near Egyptian pyramids. He sets out to pursue his dream. While narrating the journey of Santiago the novel explores various aspects of the life and the world also. Dear students, in the previous module you have studied the novel *The Alchemist* in a detailed way. This module will help you to study various major and minor characters in the novel. Also, you will study here the plot construction, structure and various themes and aspects reflected in the novel.

3.2: Presentation of Subject Matter

3.2.1: Section 1: Characters in the novel *The Alchemist*

1. Character of Santiago:

Santiago is the central character and the protagonist in the novel *The Alchemist*. The novel itself revolves round the character of Santiago. The novel begins with the exposition of the character of Santiago. “The boy’s name was Santiago” (P. 3, *The Alchemist*). Santiago belongs to a simple farm family who worked hard just to have food and water. His parents wanted him to become a priest which was considered as a source of pride. He had known and studied three languages- Latin, Spanish and Theology. Since childhood he wanted to know the world. One day he told his decision to his parents that he wanted to travel all over the world. When his father told him that only shepherds are fortunate one to travel worldwide. So, the boy declared that – “well. Then I’ll be a shepherd”. (P. 3, *The Alchemist*). Next day his father gave him three ancient Spanish gold coins and he left the home. He purchased a flock of sheep. When the novel begins, we see Santiago arrived at an abandoned church where large sycamore had grown on the spot where the sacristy had once stood.

Santiago’s recurrent dream and personal journey to reach his destination:

Santiago has visualized a dream repeatedly. It was the dream of the hidden treasure near Egyptian Pyramids. He dreamed that he was in a field with his sheep. A child appeared there and started playing with the sheep for some time. Then suddenly the child took him and transported him to Egyptian Pyramids. The child said, “If you come here, you will find a hidden treasure.” (P. 13, *The Alchemist*).

In the beginning Santiago neglects his dream and hesitates to pursue it until he meets an old gypsy woman and a mysterious old man - Melchizedek who claims himself to be the King of Salem. Santiago sets off in search of the hidden treasure. For that he sells his sheep. Meanwhile he faces an obstacle of robbery. Penniless Santiago forgets his dream and starts working with a crystal merchant at a crystal shop in Tangier. His innovative business ideas like building display case or to sell tea in crystal glasses, etc. helped in improving the business. There he stays nearly a year.

As the story proceeds further, we see Santiago going closer to his dream. During the journey through the desert, he learns the language of nature and other creatures. His journey in the company of the Alchemist, his mentor turns spiritual. His journey towards hidden treasure explores his nature to be adventurous, curious and self -confident. At last, when he reaches at his destination, he was robbed by the thieves. As the chief thief remarks Santiago understands the truth that the real treasure is not in Egyptian Pyramids, but in his hometown in Spain. At the end he returns to the same abandoned church where he started his journey. He decides to return to Fatima where he received his true and selfless love.

Curious and Adventurous:

Though Santiago was leading a simple peaceful life, he was very curious and adventurous enough to take risks and face challenges. He decides to be shepherd only because he wanted to travel and know the world. During his journey to pursue his dream, he faces many obstacles. But he overcomes all of them adventurously. He courageously conveys his message and warns the chieftains against possible attack. He curiously listens and observes about the Englishman's experiments. He adventurously transforms himself into the wind.

Hesitant but determined:

Santiago to some extent appears to be hesitant also at certain points. In the beginning he hesitates to pursue his dream. When he was robbed, he gives up his thought to pursue dream and starts working with the crystal merchant. But his hesitations were short-lived as he adventurously follows the path of success.

Santiago's love for Fatima:

Santiago falls in love with Fatima, the desert girl he meets at the Al-Fayoum oasis. Their love also plays crucial role in his personal development. His love for Fatima was deep, spiritual, true and selfless. That is why at the end he decides to return to Fatima fulfilling both his personal legend and true love.

Faithful and trusting:

Santiago always trusted himself as well as others. He trusted his dreams and omens, that he found in nature. At the same time, he was faithful to men he meets like the crystal merchant, the Englishman, the Alchemist, etc. His love for Fatima is faithful and ardent.

Santiago's spiritual transformation:

Santiago's journey from Spain to Egyptian Pyramids to know the world and to pursue his recurring dream did not remain physical only. In fact, it is the journey towards spiritual knowledge, self-discovery and awakening. He always reminds of Melchizedek's remark, "When you really want something, the universe always conspires in your favor". (P. 34, *The Alchemist*). When Santiago succeeds in transforming himself into the wind, he thinks, "I have inside me the winds." (P. 140, *The Alchemist*). Every time Santiago listened to his mind. It is the spiritual enlightenment when he communicates with nature, the desert, the wind, the sun and the soul of the world.

2. The Alchemist:

The Alchemist is the character which refers back the title of the novel. It is one of the most important characters in the novel. The character of the Alchemist has been introduced much later in the novel. The name of the Alchemist is first referred by the Englishman during Santiago's caravan ride from Tangier East. The Englishman was also accompanying the group. He had read about a famous Arabian alchemist who

visited Europe once. It is said that he was more than two hundred years old and had discovered the Philosopher's Stone and the Elixir of Life. The Englishman's friend told him that the alchemist lives at Al-Fayoum oasis and is able to transform metal into gold. The Englishman was very impressed to listen to it and sets out to meet the alchemist.

The character of the Alchemist is actually introduced when Santiago encounters him first. He rides on a white horse, dressed completely in black with a falcon perched on his left shoulder. He wore a turban and his entire face, except for his eyes were covered with a black kerchief.

Mysterious and powerful:

The character of the Alchemist is mysterious as he appears and leaves suddenly. Also, his presence and behaviour is always mysterious. For instance, his action of grasping snake from the hole by putting his hand into the hole; declaring that Santiago can transform himself into wind, etc. The Alchemist demonstrates his ability to perform alchemy and turns lead into gold.

Wise and knowledgeable:

The Alchemist has the deep knowledge of the universe. He had learnt many more things from the nature. He could judge people easily. for example when the armed tribesmen approached and asked about the belongings they were carrying . The Alchemist told the truth. With his answer he taught the simple lesson of life – “When you possess great treasures within you, and try to tell others of them, seldom are you believed.” (P. 128, *The Alchemist*). Similarly, he gave Santiago's bag of gold coins to the chief of the military camp. He did so to save their life.

Mentor and Spiritual guide to Santiago:

The Alchemist serves as the mentor and spiritual guide to Santiago. He accompanies Santiago in his final journey towards the hidden treasure near Egyptian Pyramids. He helps Santiago to pursue his dream. He teaches life lessons to Santiago through his actions and behaviour. When Santiago was hesitant to continue his journey towards hidden treasure, he encouraged him to listen to his own heart. He provided knowledge, guidance and encouragement to Santiago which helped him to overcome self-doubt and fear. He proved to be spiritual guide to Santiago as he taught Santiago to interpret omens and trust the signs of the universe. He encourages Santiago to transform one element into another. His spiritual guidance helps Santiago to understand the soul of the world as Santiago learns to read and communicate with the world around him.

To conclude, the Alchemist helps Santiago with his wisdom, powerful knowledge to realize his spiritual and individual transformation like a significant figure in classical literature.

3. The Crystal Merchant:

The crystal merchant is one of the significant characters in the novel *The Alchemist*. He is middle aged man and the owner of crystal glassware shop at the top of a hilly street in Tangier. He has been living there since thirty years of his life buying and selling crystal pieces. Once his shop was famous but as time passed Tangier changed as the nearby city of Ceuta had grown faster. There remained few small shops.

Santiago meets the crystal merchant after being robbed and penniless. Santiago offers him his help to clean up glasses and in exchange asks for something to eat. The crystal merchant gives the job to Santiago at his crystal shop. Santiago's arrival proves turning point for the crystal merchant's shop.

Kind-hearted and Helpful:

The crystal merchant behaves with Santiago with kindness and helpful nature. He offers Santiago a job to work in his shop.

Afraid to change outlook and unmotivated:

The crystal merchant hardly changed his way of life. He remained at the same place and did not move his shop to nearby city of Ceuta like most of the others. When Santiago suggested to build a display case for the crystal and place it outside to attract customers, in the beginning he hesitated to accept it. Secondly, Santiago suggested an idea to sell tea in crystal glasses to the people who climb up the hill, the crystal merchant did not agree immediately. Instead, he raised doubts. This is the major difference in the nature of Santiago who is fearless and comes with innovative ideas while the crystal merchant hardly ready to change and unmotivational and unwilling to take risks.

Religious and humanitarian nature:

The crystal merchant was religious in nature. He prays regularly and speaks reverently about his faith. When Santiago met him for the first time he fed him due to his religious outlook to feed the hungry person. One of his dreams in life is to make pilgrimage to Mecca. However, he postpones it indefinitely. When Santiago leaves him, he gives blessings.

4. The English man:

The English man is well educated scholar and studying an alchemy. He had spent 10 years at the university. We meet him for the first time when he was in a corral to travel to Egypt in search of the real alchemist. All his life he studied an alchemy and his studies aimed at finding the one true language of the universe. He had studied all major religions.

His search of Philosopher's Stone:

The Englishman had spent much of his time in seeking Philosopher's Stone – the secret of the Master work. He was profoundly impressed by a famous Arabian

alchemist who was more than two hundred years old and had discovered the Philosopher's Stone and the Elixir of Life. When he was introduced for the first time, we see him at his expedition to meet the real alchemist.

The Englishman unlike Santiago do not mix up with other people. To some extent, he remains reserved and aloof engrossing in his books. He has theoretical knowledge and he keeps on reading. He tells Santiago the truth about the two stones and the real alchemist. He develops a friendship with Santiago during their journey through desert and also when they are at the oasis- Al Fayoum, the Englishman meets the real alchemist and with his advice he started his old experiment again and at last he overcomes the fear of failure. The alchemist asked him to concentrate for his personal growth and understand himself before he can understand the principle of alchemy.

5.Fatima:

Fatima is the significant female character in the novel. We meet Fatima when Santiago and others arrive at oasis – Al-Fayoum. She had dark eyes and covers her head with a black veil. As soon as Santiago saw her, he falls in love with her at first sight. He seemed that time stood still and the soul of the world surged within him. Santiago loves her deeply and proposed her to be his wife.

Fatima's love for Santiago is an ideal one as it is free from any selfishness and possessiveness. She loves Santiago deeply. That is why she lets him to leave her and the desert to pursue his goal. She considered herself to become a part of Santiago. She finds her true love in Santiago. She says, "And I am a part of your dream, a part of your destiny, as you call it." (P. 93, *The Alchemist*). Santiago promised her to come back one day. Fatima realized the practice at the oasis that men must leave women one day. We see Fatima with her patience and faith in love. She stands as a symbol of love.

At the end when Santiago returns to the old church after completing his journey, he decides to return to Fatima. The novel ends with Santiago's decision, "I'm coming, Fatima". (P. 161, *The Alchemist*).

6. The old woman:

The old woman lives in Tarifa and is a fortune-teller. she interprets dreams. She has a separate room at the back of her house where she interprets dreams. She observes palms and tells fortune. At the same time, she uses her mystical magic to interpret dreams. She considers any dream as the language of God.

Santiago meets the old woman to know about his recurring dream of hidden treasure. In his dream he had seen a child playing with his sheep and suddenly the child took him by both hands and transported him to Egyptian pyramids and told him that Santiago will find a hidden treasure. When the old woman listened to the dream, she asked him for one tenth of the treasure to interpret the dream if Santiago will find a hidden treasure. The old woman asked Santiago to swear twice. She told Santiago to pursue his dream.

But she also told him about limitations that she does not know how to change the dream into reality. That is why, she has to depend on her daughters for livelihood.

7. Melchizedek or the king of Salem:

When Santiago was in Tarifa, one night when he was sitting on a bench in a plaza, an old man sat down at his side and tried to speak with Santiago. He said that he was tired and thirsty and asked for wine. He also enquired about the book that he was reading and commented that the book is important but really irritating. This reveals that Melchizedek was a scholarly man and well read.

The character of the old man appears in the first part of the novel. He claims himself to be the king of Salem and tells his name as Melchizedek. The character is introduced in brief. Santiago noticed his strange and unusual clothing which looks like an Arab. He told Santiago that he had come from many places and born in Salem.

The character of Melchizedek appears very strange. He asked for one tenth of Santiago's sheep to tell him how to find the hidden treasure. He meets Santiago at the crucial time. He tells the truth that "And, when you want something, all the universe conspires in helping you to achieve it." (P. 21, *The Alchemist*). He also explained Santiago about the principle of favorability. He also advised Santiago to read the omens. He gave Santiago two precious stones-Urim and Thummim. He encouraged Santiago not to forget to follow his destiny till the end,

Thus, the character of Melchizedek is mysterious and symbolical with inner wisdom and divine guidance. He helps Santiago to understand the power of fate.

8. Merchant's Daughter:

The merchant's daughter was a typical figure in the region of Andalusia. She has a flowing black hair and Moorish eyes. The merchant's daughter is a minor character. The girl was surprised to see Santiago- a shepherd- knows reading. She told Santiago about her village. She listened Santiago's stories about other towns, travels with fear and surprise.

Though the merchant's daughter represents initial love of Santiago he forgets her while pursuing his goal.

9. The camel driver:

The camel driver used to live near ElCairum. Once he had his own orchard and leading peaceful life with his children. But one day due to earthquake river Nile overflowed its banks and it ruined everything. So, the camel driver had to find some other way to earn his living. He accepted the job as a camel driver. He accepted it as it is his fate.

The camel driver was well versed and familiarized with the life in desert; knows about windstorms. In oasis also the camel driver helped Santiago and escorts him to chieftains to convey the message of falcon's strange behaviour. Thus, the character of the camel driver symbolizes to live in present accepting the fate.

Check Your Progress – I

Q.1. A. Fill in the blanks in the following sentences by choosing the correct alternative:

1..... is the central character in the novel *The alchemist*.

A.Santiago B. The Alchemist C. Melchizedek D.The crystal merchant

2.Santiago sees in his dream.

A. shop B. an Egyptian king C. a hidden treasure D. Elixir of Life

3. serves as the mentor and spiritual guide to Santiago.

A. Fatima B. The Alchemist C. The crystal merchant D. The Englishman

4..... is a desert girl whom Santiago falls deeply in love with.

A.Gypsy woman B. Fatima C.Princess of oasis D.Sama

5. asked him for one tenth of the treasure if Santiago will find a hidden treasure.

A.the old gypsy woman B. Fatima C. crystal merchant D.The caravan driver

Q.1. B. Choose the correct answer for the questions below from the given alternatives:

1. Who does motivate Santiago to go to Egyptian pyramids to pursue his dream?

A. Melchizedek B. His father C. the chieftains D. The Englishman

2. Who is Melchizedek?

A. King of Salem B. An old man C.a man born in Salem D. All of these

3.What does Melchizedek ask for Santiago in return for telling him about treasure?

A. One tenth of his treasure B. one tenth of his Sheep
C. Gold coins D. plate of gold

4.Where does the Englishman meet Santiago?

A. Near Egyptian pyramids B. in Tangier
C. at crystal merchant's shop D. at the caravan to Al-Fayoum

5.Where does Santiago meet Fatima?

A. Near Egyptian pyramids B. in Tangier
C. at crystal merchant's shop D. in an oasis at Al-Fayoum

Q.2: Write short notes on the following .

1. Santiago's recurring dream
2. The Alchemist
3. Fatima

3.2.2 :Section 2: Plot Construction and various aspects in *The Alchemist*

1. Plot construction of *The Alchemist*:

‘The Alchemist’ is a masterpiece novel by the Brazilian writer Paulo Coelho. It is a story about the young boy who turns shepherd to travel all over the world. The novel explores his efforts to pursue his dream and destiny in spite of number of obstacles. At the same time, the novel interconnects various things like listening to one’s own heart, optimistic view, love, gratitude, etc.

Structurally the novel is divided into prologue, part one, part two and epilogue. The prologue speaks about the theme of the novel and talks about Narcissus.

Part one introduces the protagonist of the novel -Santiago. The writer uses omniscient narrative technique to narrate the story. In the beginning, the novel is set in the Andalusian region in Spain. It was dusk when Santiago arrives with his herd of sheep at an abandoned church. The readers are told about his past, his decision to be a shepherd and the recurring dream. Slowly the novel proceeds to the rising action where the writer narrates Santiago’s dream, his consultation and meeting with an old woman- a fortune teller and the Melchizedek- the king of Salem who advises him to pursue his dream. Santiago’s journey in search of hidden treasure near Egyptian pyramids begins. He travels to Tangier in North Africa. There he was robbed by a man who pretends to be his friend. After that he works at crystal merchant for nearly a year. His innovative ideas and risks to accept change, help to improve crystal merchant’s business. Part two begins with Santiago’s interaction with the crystal merchant. After leaving crystal merchant with enough money, he decides to return to Andalusian region - his home country and buy his sheep. But instead, he pursues his dream and Santiago’s journey to Egyptian pyramids through desert begins. During his caravan journey he meets various people from whom he learns life lessons. His encounter with the Alchemist motivated him to follow his dream. During their stay at the Al-Fayoum a neutral Oasis he falls in love with Fatima- desert woman. In her he finds true, selfless love which makes him to return back. He also meets his mentor, philosopher and guide in the form of the alchemist. The Alchemist encourages Santiago to pursue his dream of hidden treasure near Egyptian pyramids. The alchemist becomes his spiritual guide as with his guidance he learns to read the soul of the world. “Love is the force that transforms and improves the soul of the world” (P. 143, *The Alchemist*). Santiago could turn himself into wind. Thus, Santiago understands the glory of Nature. Santiago rides for several hours through the desert when he reached near the Pyramid he started digging. But there he was robbed by the attackers. The leader of the attackers told him the truth the recurrent dream that he too had dreamed once. With this Santiago realizes the truth and where his treasure actually was. Part two ends with the realization of the truth. In epilogue, we see the protagonist Santiago at the same abandoned church. There, he started digging at the bottom of the sycamore and finds a chest of Spanish gold coins, some precious stones, gold masks and stone statues embedded with jewels. He learns the lesson, “Life really is generous to those who pursue their destiny.” (P. 160, *The Alchemist*).

Thus, the novel tells the philosophy and morality in a simple language. Since beginning till the end the novel succeeds in keeping the curiosity. There are various themes in the novel like philosophy of life, symbolism, personal journey, spiritual transformation, etc. The narrative technique is powerful enough to visualize pen picture. At the same time, the use of dream symbols, signs sometimes remind us of medieval mysticism. The novel is for everyone and this is the success of the novel.

2. Major themes in *The Alchemist*:

Though the novel centers round the protagonist of the novel-Santiago, it deals with some major themes. Let us discuss some of these themes.

1. To pursue one's personal destiny /legend:

The novel is written in a fable manner. It narrates the story of Santiago, a shepherd boy who pursues his personal legend in search of his dream. This is the central theme of the novel. The novel encourages to pursue one's own destiny, listen to your own heart, take risks and be ready to face challenges. It is narrated through the story of Santiago. When the novel begins, we see Santiago leading peaceful life. His parents want him to be a priest. But Santiago wanted to travel all over the world. When his father said that only shepherds can travel and visit various places, he decides to be a shepherd. When he was at Andalusian region, he consults with the old fortune teller woman and Melchizedek about his recurring dream. Melchizedek, the king of Salem advised Santiago, "When you want something, all the universe conspires in helping you to achieve it". (P. 34, *The Alchemist*). This is true for Santiago's life. When he pursues his dream, he is supported by various people as well as forces in nature. He is helped by Melchizedek, the crystal merchant, the Alchemist and Fatima to achieve his destiny. Santiago encounters with helpers and omens. Negative events also help him in pursuing his dream. Santiago faces many obstacles like loss of gold coins, money and everything but nothing distracts him from his quest. In pursuing the hidden treasure, he found his inner transformation and spiritual realization. It is the self-discovery. He could overcome fear. He realizes that the true treasure is the wisdom and true love.

2. The journey for self-discovery:

The novel portrays Santiago's journey in search of a hidden treasure near Egyptian pyramids. His journey in the beginning is physical but as the novel proceeds further, it becomes both physical as well as spiritual.

The novel begins with Santiago's journey with his flock of sheep. Since the childhood, he wanted to know the world. This was much more important for him than knowing God and learning about man's sins. His desire was to travel the world.

Santiago begins the journey as a shepherd, visiting many castles. He sought out new roads to travel and arrives at Tarifa at a ruined church. Thus, Santiago was leading his peaceful life as a shepherd travelling from place to place and searching for new

roads. When he consults with an old gypsy woman- a fortune teller and Melchizedek, the king of Salem. Melchizedek advised Santiago, "In order to find the treasure, you will have to follow the omens. God has prepared a path for everyone to follow". (P. 28, *The Alchemist*). Then Santiago decides to follow his dream. During his journey he was helped by many people as well as the omens and nature. He was helped by the king of Salem, the crystal merchant, the caravan driver and the alchemist. The obstacles that he faces also proved beneficial for him.

When he was crossing desert, Santiago's journey does not remain physical only but it transforms into spiritual journey. It leads towards his self-discovery. When he meets the real alchemist, Santiago's highest transformation takes place. He understands the language of nature as he could turn himself into the wind. At the end, when he returns to the same place at an abandoned church, he realizes the spiritual power and interconnectedness of the nature and other things. He finds the treasure included of gold masks, precious stones and stone statutes embedded with jewels. At the same time, he understood the true treasure of love and faith in the form of Fatima. Thus, the journey totally changes Santiago. He ends his journey where he has begun which suggests the complete cycle where human beings are within themselves.

3. *The Alchemist* as a philosophical novel:

Paulo Coelho is known for his best selling novels like *The Alchemist* and *Eleven Minutes*. His literary work has been influenced by the themes like exploring spirituality, purpose of life and philosophy.

The novel *The Alchemist* reflects multiple layers of philosophy ranging from simplicity to spiritual mysticism. In fact, it does not speak or comment on the philosophy directly but illustrates with the help of the life of Santiago.

Life, Fate and Destination:

Melchizedek who advises Santiago to follow his dream to search for hidden treasure, tells the simple philosophy of life. While answering to Santiago's question, 'what's the world's greatest lie?'-Melchizedek answers, "... At a certain point in our lives we lose control of what's happening to us and our lives become controlled by fate." (P. 17, *The Alchemist*). He also explained about the 'principle of favorability' which meant 'Beginner's luck'. The old man also expressed the importance of omen. "God has prepared a path for everyone to follow." (P. 28, *The Alchemist*). Melchizedek encourages Santiago to pursue his dream. - "When you really want something, the universe always conspires in your favor." (P. 34, *The Alchemist*). This is completely true when we see Santiago's efforts to follow his dream. Various people helped him to follow his dream. Not only that the other forces in nature and even the negative things also proved helpful for Santiago to achieve his destination.

The crystal merchant who proves to be a stepping stone for Santiago to pursue his dream teaches the simple philosophy of life through his life style. He tells Santiago

that he fed not because of his work, but his religion teaches him to feed a hungry person. He also speaks about the necessity to give up negative thoughts from our mind.

The novel also discusses about the fear and courage. Fear to change and fear to be afraid of losing are also considered obstacles in our life journey. Santiago was courageous enough to face challenges and take risks that is why he could reach to his destination.

The alchemist from Al- Fayoum desert who turned to be mentor guide and philosopher for Santiago occasionally explains philosophy of life. During their journey through desert Santiago and the alchemist were surrounded and asked for the belongings, the alchemist tells the truth. He told the simple life lesson, "When you possess great treasures within you, and try to tell others of them seldom are you believed." (P. 128, *The Alchemist*). Secondly, the alchemist gave all the gold coins that was Santiago's only property to the chief of Arab, he consoled Santiago in the words that it would have been useless when you die. He also taught Santiago to understand the nature. Thus, the alchemist represents the transformation of self and awareness of inner strength of mind. The novel ends with the philosophy of life that the real treasure is true love.

4. Symbolism in *The Alchemist*:

Symbolism is a term applied to the idea with multi-level meanings and suggests something else. The novel is symbolical as it uses various symbols. The various characters portrayed in the novel appears to be symbolical. In the 'Prologue' itself the reference to Narcissus is symbolical as it stands for spiritual beauty and self - love. The character of the alchemist is also symbolical. It is portrayed to symbolize transformation. The alchemist symbolizes wisdom for transformation. He helps Santiago for his spiritual transformation. The Englishman stands for bookish knowledge in the beginning. The desert where Santiago travels through suggests risks and obstacles. The Philosopher's Stone and the Elixir of Life stands for mastery and immortality of wisdom. The two precious stones- Urim and Thummim suggests divine guidance in decision making. Santiago's dream stands for fate while his sheep stands for comfort and content. The oasis Al-Fayoum used for temporary peace and fulfilment. The pyramids in Egypt suggest ultimate goal for interconnectedness of life and nature. Thus, the symbolical use of various things and persons make the novel philosophical and symbolical.

5. Significance of the title *The Alchemist*:

The title of any piece of literature is considered as a key term to navigate the content inside. The title of the novel *The Alchemist* is very significant as it refers to various key aspects of the novel. Lexically the word alchemist stands for a person who practices alchemy. It stands for the person who has the ability to transform metal into gold. The title of the novel *The Alchemist* refers to the character of the alchemist who proved to be mentor, guide and philosopher to Santiago. He helps Santiago to follow his dream and accompanies him through desert towards the hidden treasure near Egyptian pyramids. He proves helpful to Santiago for his spiritual transformation.

Metaphorically the title alchemist stands for Santiago who develops his ability to transform himself into other forces of nature like wind. It is a transformation of his mind and life through the understanding and faith. Santiago's journey proves to be a journey towards self-discovery and self-realization. It shows that the real treasure is within us.

Check Your Progress – II

Q.1. A. Fill in the blanks in the following sentences by choosing the correct alternative:

1. Structurally the novel is divided into

- A. prologue, part one, part two and epilogue.
- B. Prologue, Part one and Epilogue
- C. prologue, and epilogue.
- D. prologue, part one, part two, part three and epilogue.

2. The writer usestechnique to narrate the story.

- A. First person narrative B. Second person narrative
- C. omniscient narrative D. Dramatic presentation

3. Melchizedek, the king of Salem advised Santiago, “When you want something, conspires in helping you to achieve it”.

- A. all the friends B. all the universe C. all the cities D. family

4. In pursuing the hidden treasure, Santiago achieves

- A. his friendship B. Sheep C. spiritual realization. D. Books

5. Santiago's recurring dream of hidden treasure symbolizes..... .

- A. fate and destiny B. love C. herd of sheep D. loss

Q.1. B. Choose the correct answer for the questions below from the given alternatives:

1. Arrange the following incidents in the novel *The Alchemist* chronologically.

- a. Santiago finds the treasure.
- b. Santiago meets the alchemist.
- c. Santiago decides to return to Fatima.
- d. Santiago sells his sheep and starts his journey in search of his destiny.

- A. abcd B. badc C. badc D. dbac

2. What does Melchizedek give to Santiago?

- A. the Elixir of Life B. the Philosopher's Stone
- C. The two precious stones- Urim and Thummim D. gold coins

3.What does motivate Santiago to start his journey toward hidden treasure near Egyptian pyramids?

- A. His father's will B. His recurring dream of hidden treasure
C.To meet the alchemist D. His will to meet Fatima

4. Where did Santiago find the treasure?

- A. near Egyptian pyramids B. at the abandoned church
C. at his home D. in the market

5. What does Santiago decide at the end?

- A. To return to Fatima B. To return to his father
C. To visit crystal merchant D. To start journey towards hidden treasure

Q. 2. Write short notes on the following.

- 1.Santiago's journey for self-discovery
2. The significance of the title *The Alchemist*
- 3.The epilogue of the novel *The Alchemist*
4. Symbolism in the novel *The Alchemist*

Q. 3. Answer the following questions in about 250-300 words:

- 1.Discuss the plot construction of the novel *The Alchemist*.
2. Comment on the various themes reflected in the novel *The Alchemist*

3.3 : Summary:

The novel *The Alchemist* written by Paulo Coelho is one of the very favourite and most popular novels. It is about a shepherd boy from Andalusian region who sets out to travel worldwide as his purpose of life is to travel. Santiago is the central character and the protagonist in the novel. The other characters like Melchizedek, crystal merchant, the Englishman, the alchemist, Fatima, etc. are also significant.

Structurally the novel is divided into prologue, part one, part two and epilogue. Part one and two are further subdivided into various sections. The prologue speaks about the theme of the novel and talks about Narcissus. The core part of the novel is divided into part one and part two. It revolves round Santiago's journey to pursue his dream. With this major theme the novel also deals with other themes like personal legend, journey towards self- realization, spiritual journey, love, philosophy of life, etc. The writer uses omniscient narrative technique to narrate the story. The novel uses various symbols. The title of the novel is significant. Thematically it symbolizes the character of the alchemist who proved to be Santiago's mentor in his spiritual journey. Metaphorically and symbolically the title suggests Santiago who turns to be real alchemist transforming himself into the other forces of nature.

3.4: Terms to Remember

1. Urim and Thummim: black and white stones given by Melchizedek, used to interpret omens.
2. The alchemist: a person who has ability to transform any metal into gold. Here the alchemist who turns to be Santiago's mentor and guide in his spiritual transformation.
3. Oasis: a temporary shelter and place of safety in the desert.
4. Caravan: A group of travelers specially across the desert
5. Sycamore tree: a type of tree that Santiago found in an abandoned church
6. Maktub: An Arabic word meaning "It is written or predetermined and symbolizes fate.

3.5 Answers to Check Your Progress:

Check Your Progress – I

Q.1. A. Fill in the blanks in the following sentences by choosing the correct alternative:

1. A. Santiago
2. C. a hidden treasure
3. B. The Alchemist
4. B. Fatima
5. A. the old gypsy woman

Q.1. B. Choose the correct answer for the questions below from the given alternatives:

1. A. Melchizedek
2. A. King of Salem
3. B. one tenth of his Sheep
4. D. at the caravan to Al-Fayoum
5. D. in an oasis at Al-Fayoum

Check Your Progress – II

Q.1. A. Fill in the blanks in the following sentences by choosing the correct alternative:

1. A. prologue, part one, part two and epilogue.
2. C. omniscient narrative
3. B. all the universe
4. C. spiritual realization
5. A. fate and destiny

Q.1. B. Choose the correct answer for the questions below from the given alternatives:

1. D.dbac
2. C. The two precious stones- Urim and Thummim
3. B. His recurring dream of hidden treasure
4. B. at the abandoned church
5. A. To return to Fatima

3.6: Exercises:

Q. 2. Write short notes on the following.

- 1.The Englishman
2. The crystal merchant
- 3.The caravan driver
4. The prologue of the novel *The Alchemist*
- 5.The setting of the novel *The Alchemist*

Q. 3. Answer the following questions in about 250-300 words:

1. “When you really want something, the universe always conspires in your favor.” Discuss the character of Santiago in view of this statement.
2. Discuss *The Alchemist* as a philosophical novel.
3. Comment on the themes of fate and destination in *The Alchemist* .
4. Comment on the role of dreams and omens in Santiago’s journey.
5. Explain Santiago’s stay at the oasis – AL-Fayoum.
6. Compare and contrast the characters of Santiago and the crystal merchant.

3.7: References for further study

1. Coelho, Paulo. *The Alchemist*. HarperCollins Publishers (85th impression),2024.
2. <https://www.jstor.org>
3. www.ijrar.org
4. <https://www.researchgate>
<https://www.jlls.org>

□ □ □

MODULE- 4

PHONOLOGY

Contents:

4.0 Objectives

4.1 Introduction

4.2 Subject Matter - I- Introduction to Speech Sounds in English

4.2.1 Linguistics and Phonetics

4.2.2 Phonetics and Phonology

4.2.3 The Phoneme

4.2.4 Minimal Pairs

4.2.5 Allophones

4.2.6 Check Your Progress-I

4.3 Subject Matter – II- Description of Sounds with three-term labels

4...1 Description of Vowels

4.3.2 Description of Consonants

4.3.3 Three-term Labels

4.3.4 Check Your Progress-II

4.4 Subject Matter-III- Word transcription

4.4.1 The Syllable

4.4.2 Word Stress (Primary Stress)

4.4.3 Check Your Progress-III

4.5 Summing Up

4.6 Glossary and Notes

4.7 Exercises

4.8 Reference Books

4.9 Answers to Check Your Progress I, II and III

4.0 Objectives:

After studying this unit, you will be able to understand:

- i) speech sounds in English.
- ii) organs of speech and speech mechanism.
- iii) Three-term labels
- iv) Transcription of words with primary stress

4.1 Introduction:

In the previous semesters, we have studied Speech Mechanism Now you are going to study phonology, a study of sounds. One of the chief characteristics of human being is his ability to use language for communication. Language is a system of conventional signals used for communication. We use number of different speech sounds when we speak English. It is essential for Indians to systematic study of English sound system- the phonetics of English. The speech sounds are called phonemes. So we will study these speech sounds in British Received Pronunciation:

4.2 Subject Matter- I – Introduction to Speech Sound in English

List of Phonetic Symbols and Signs:

Pure Vowels

1	/i:/	see /si:/	heel, machine
2	/ɪ/	list /lɪst/	hill , minute
3	/e/	best /best/	dress, sentiment
4	/æ/	bat /bæt/,	fact , action
5	/ɑ:/	dark /dɑ:k/	father ,fast
6	/ɒ/	lock /lɒk/	cot , wash
7	/ɔ:/	fall /fɔ:l/	cord, all
8	/ʊ/	look /lʊk/	should ,pull
9	/u:/	Fool /fu:l/	wound, group
10	/ʌ/	luck /kʌt/	cut, couple
11	/ə/	attend /attend/	pilot ,colour
12	/ɜ:/	purse /pɜ:s/	girl , third

Diphthongs

13	/eɪ/	say /seɪ/	fail, paper, sail
14	/aɪ/	rice /raɪs/	like ,white
15	/ɔɪ/	toy /tɔɪ/	oil, hoist
16	/əʊ/	snow /snəʊ/	close, low
17	/aʊ/	loud /laʊd/	doubt, town
18	/ɪə/	year /ɪə/	fear, fierce
19	/eə/	hair /heə/	stare ,bare
20	/ʊə/	poor /pʊə/	cure, pure

Consonants

No.	Symbol	Examples
21	/p/	pact /pækt/ pump, principle
22	/b/	busy /bɪ zɪ/ berth , debate
23	/t/	table /teɪbl/ cat , detective
24	/d/	old /əʊld/ dead, dog
25	/k/	key /ki:/ skill , monkey
26	/g/	gate /geɪt/ august , geography
27	/tʃ/	rich /rɪtʃ/ beach, chalk
28	/dʒ/	jam /dʒæm/ suggest, judge,
29	/f/	family /fæmɪli/ fresh, faithful
30	/v/	van /væn/ save, move
31	/θ/	think /θɪnk/ third, path
32	/ð/	then /ðen/ mother , smooth
33	/s/	sight /saɪt/ sister , master
34	/z/	zoo /zu:/ ozone , size
35	/ʃ/	shade /ʃeɪd/ ambition ,fresh
36	/ʒ/	vision /vɪʒn/ garage ,pleasure
37	/h/	hat /hæt/ behind , behavior
38	/m/	mark /mɑ:k/ member, mat
39	/n/	now /naʊ/ annoy ,unknown
40	/ŋ/	long /lɔ:ŋ/ song , ring

41	/l/	last /la:st/, light, might
42	/r/	rat /ræt/ wrong, pray
43	/j/	yes /jes/ beauty ,few
44	/w/	wet /wet/ swim ,away

4.2.1: Linguistics and Phonetics

Linguistics is a systematic study of language. Phonetics is a branch of linguistics which deals with the medium of speech. It is the study of the articulation, transmission and reception of speech sounds. In English, we use 26 letters or alphabets from A to Z. It is the written form of English. However, we do not use the similar speech sounds for the particular letter or alphabet. So it is difficult to talk about speech sounds using the letters of the alphabet. Moreover, sometimes the same letter is pronounced differently in different words. For instance, the letter ‘a’ is pronounced in a different way in different words like- ‘father’, ‘mate’, ‘cat’, ‘about’, ‘talk’ etc. There is a set of symbols to refer to the speech sounds of English language. These symbols are called as phonetic symbols in English. There are 44 phonetic symbols in English. These 44 sounds are divided into three terms- vowels, diphthongs and consonants.

4.2.2 Phonetics and Phonology:

Linguistics is a systematic study of language. Phonetics is a branch of linguistics which deals with the medium of speech. It deals with the production, transmission and reception of the sounds of human speech. On the other hand, phonology is a branch of linguistics which deals with the sound system of a particular language. The selection and organization of the speech sounds in that particular language constitutes the phonology of that language. It also studies how the phonemes are combined into syllables and how the prosodic features of length, stress and pitch are organized into certain patterns. It is notable that phonology of one language can be different from the phonology of other languages.

4.2.3 The Phoneme:

Every language has certain number of distinctive sound units which are called ‘phonemes’. Thus, a phoneme is a minimal distinctive sound unit of language. For example, the word ‘bat’ can be divided into the smallest linguistic units such as /b/, /æ/ and /t/. These are the smallest linguistic units which cannot be divided further. They are distinctive because they are the smallest units in the sound system of a

language which can be used to differentiate meanings from one another. This means that when one phoneme is substituted by another, it produces change in meaning. Thus, /b/ and /k/ are distinctive sound units because if /b/ is substituted by /k/ in the word bat /bæt/, it produces a change of meaning; it becomes a different word cat /kæt/. In this way, /p/, /b/, /t/, /d/, /n/..... etc. are distinctive sound units and hence they are different phonemes.

4.2.4 Minimal Pairs:

A ‘minimal pair’ is a pair of words which differ only in one sound segment. The difference in the sound can be at the initial position, in the medial or in the end of the pair. For example:

- | | | | |
|----------------|-------------|---|----------|
| 1) beat /bi:t/ | meat /mi:t/ | - | /b/, /m/ |
| 2) bat /bæt/ | bet /bet/ | - | /æ/, /e/ |
| 3) cut /kʌt/ | cup /kʌp/ | - | /t/, /p/ |

In the same way a series of words like pet, bet, get, set, met, net, wet supply us with sounds which are distinctive simply by a change in the first element of the sound sequence. It gives us a list of English phonemes like /p/, /b/, /g/, /s/, /m/, /n/, /w/ which are different phonemes.

4.2.5 Allophones:

Allophones are positional variants of phonemes. For example- the phoneme /k/ in word ‘key’ and ‘car’ at the initial position are phonetically different. The phoneme /k/ in ‘key’ can be fit to be a forward articulation as it is pronounced near the hard palate; whereas the phoneme /k/ in ‘car’ is pronounced at the back of tongue. This difference or variation in the pronunciation of the same phoneme is called ‘allophone’. In the same way, the pronunciation of the phoneme ‘k’ in ‘kill’ is with a strong puff of air or aspiration which is represented by the symbol /h/ on the top of /k/. Thus ‘kill’ is written as /k^hɪl. On the other hand, the phoneme /k/ in the word ‘skill’ is unseparated. Thus, /k^h/ in ‘kill’ and /k/ in ‘skill’ are the variants. Phonemes are enclosed in slant lines (/.../) while allophones are enclosed in square brackets. For Example, [p^h], [k^h] and [t^h] are allophones of the phonemes /p/, /k/ and /t/ respectively. Allophones do not bring change in meaning.

Phoneme	Allophone
/p/	[p ^h] [p]
/t/	[t ^h] [t]
/k/	[k ^h] [k]

4.2.6- Check your progress- I

Q.1. Complete the following sentences by choosing the correct alternatives:

1. There are Phonetic symbols in English.

- a) 26 b) 28 c) 44 d) 24

2. is the smallest linguistic unit of a word.

- a) Phoneme b) Morpheme c) Antonym d) synonym

3..... deals with the production, transmission and reception of the sounds of human speech.

- a) Aesthetics b) Phonetics c) Mathematics d) Phonics

4. A minimal pair is a pair of words which differs from each other only in ----- sound segment.

- a) one b) two c) three d) four

5. ----- are variants of phonemes.

- a) Sounds b) Symbols c) Words d) Allophones

4.3: Subject Matter-II – Description of sounds with three term labels

There are 44 speech sounds in English RP. Out of these sounds, 24 sounds are the consonants and 20 the vowel sounds. The 20 vowel sounds are further divided into pure vowels and diphthongs. There are 12 pure vowels and 8 diphthongs. A diphthong means union of two vowel sounds within a syllable. The twenty-four consonants in English RP are:

/p/, /b/, /t/, /d/, /k/, /g/, /tʃ/, /dʒ/, /s/, /z/, /ʃ/, /ʒ/, /f/, /v/, /θ/, /ð/,
/h/, /m/, /n/, /ŋ/, /r/, /l/, /j/, /w/

The twelve pure vowel sounds in English are:

/i:/, /ɪ/, /e/, /æ/, /ɑ:/, /ɒ/, /ɔ:/, /ʊ/, /u:/, /ʌ/, /ə/, /ɜ:/

The eight diphthongs in English RP are - /eɪ/ ,/aɪ/ ,/ɔɪ/ ,/əʊ/, /aʊ/, /ɪə/, /eə/, /ʊə/

4.4.1 Description of Vowels

A vowel sound is defined as a voiced sound in the production of which the air passes over the tongue without audible friction in the mouth. The air is not disturbed or cut off at any point. The vocal cords vibrate to produce 'voice'. We classify the English vowels using the following points -

The 12 pure vowels in English are- /i:/, /ɪ/, /e/, /æ/, /ɑ:/, /ɒ/, /ɔ:/, /ʊ/, /u:/, /ʌ/, /ə/, /ɜ:/

We describe the English vowels with the help of three points:

- a) Part of the tongue that is raised (front/central/back)
- b) Height of the tongue
- c) Position of the lips (rounded/unrounded/neutral)

a) Part of the tongue that is raised:

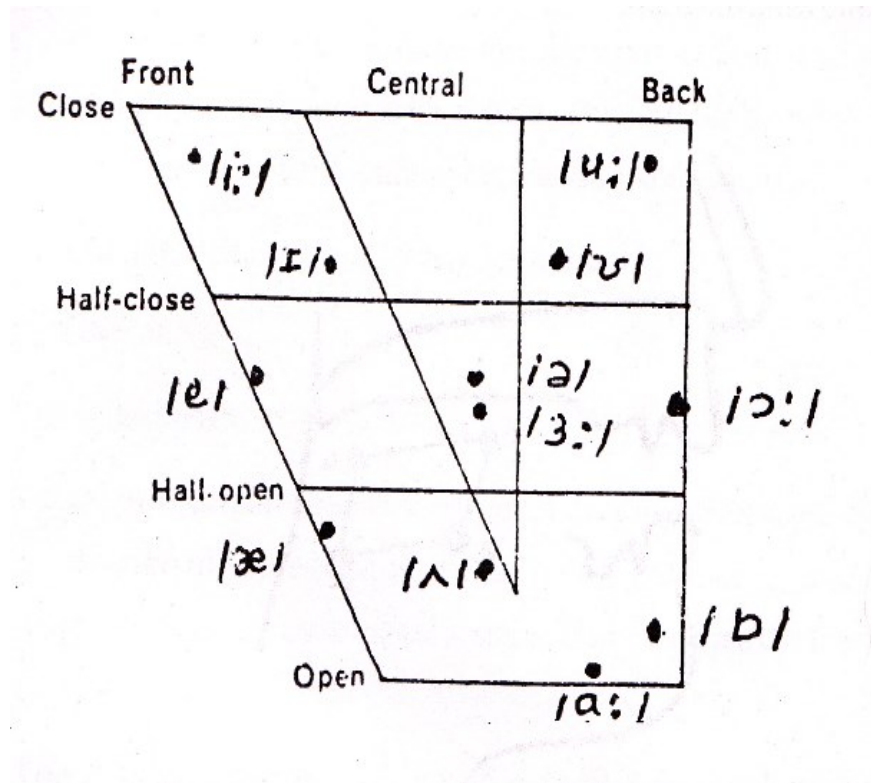
The part of the tongue can be raised towards the palate of the mouth. Thus, there can be different degrees of raising of the tongue- front/central/back. In the production of certain vowels, the front of the tongue is raised. Such vowels are called 'front' vowels. Four of the 12 vowels of English are front vowels. e.g. /i:/, /ɪ/, /e/ and /æ/. In the production of some vowels the back of the tongue is raised hence they are called 'back' vowels. Five back vowels are e.g. /u:/, /ʊ/, /ɒ/, /ɔ:/ and /ɑ:/. In the production of some vowel sounds, the central part of the tongue is raised. These vowels are called as 'central' vowels. They are /ʌ/, /ə/ and /ɜ:/.

b) Height of the tongue:-

According to the degree of raising of the tongue, vowel sounds are divided into four categories- close, half-close, half-open and open.

In the production of some vowel sounds, the tongue remains at the lowest position. When the tongue is at the lowest position, the mouth cavity remains open. This position is called as 'open' position. Here, the tongue is far away from the hard palate. In the production of some vowel sounds, the tongue is raised towards the palate. The front of the tongue is raised very close to the hard palate. Therefore, this position is called as 'close' position. When the tongue is between the close and open position, it is called 'half-close' position. When the tongue is between the close and open position, but closer to open position is called 'half-open' position.

Thus all the 12 vowels can be marked on the cardinal vowel scale as shown in the following diagram:



c) Position of the lips (rounded/unrounded/neutral):-

You have already studied above that the lips can take different positions. The lips play an important part in the production of some vowel sounds. In the production of some vowel sounds like /ʊ, ʊ/ etc. the lips are in round shape. This is called 'rounded' position. The lips are said to be rounded otherwise they are said to be unrounded as in the production of vowel sounds like /æ/, /e/, /ɪ/ etc. The lips with regular position at the time of rest are called 'neutral'.

Now we can describe the English vowels with the help of three terms:

- Part of the tongue that is raised (front/central/back)
- Height of the tongue (close, half-close, half-open, open)
- Position of lips (rounded/unrounded/neutral)

I. Description of the English vowels:

- 1) /i: / :- This is front vowel. During the articulation of this vowel the front of the tongue is raised towards hard palate to a position almost near close. The lips are unrounded. It can be described as a front close unrounded vowel.

e.g. beat /bi:t/ dream/dri:m/
 free /fri:/ green/gri:n/

- 2) /ɪ/ :- During the production of this vowel the rear part of the front of the tongue is raised towards the hard palate, just above the half- closed position. The lips are loosely spread. It can be described as front unrounded vowel just above the half close position.

e.g. city /sɪti:/ effect /ɪfekt/
 stick /stɪk/ build /bɪld/

- 3) /e / :- This is front vowel. During the articulation of the vowel the front part of the tongue is raised to a position between half close and half open. The lips are loosely spread. The vowel can be described as front between half close and half open position unrounded vowel.

e.g. dead /ded/ pen/pen/
 sell /sel/ fresh/freʃ/

- 4) /æ /:- The front of the tongue is raised slightly below the half-open position. The lips are naturally open. It can be described as front just below the half open position unrounded vowel.

e.g. back /bæk/ action /ækʃn/
 mat /mæt/ tank /tæŋk /

- 5) /ɑ: /:- This is back vowel. During the production of this vowel the back of the tongue is in fully open position. The lips are neutrally open. It can be described as back open, unrounded vowel.

e.g. card /kɑ:d/, dance /dɑ:ns/,
 laugh /lɑ:f/, past /pɑ:st/

- 6) /ɒ/: - During the articulation of this vowel the back of the tongue is raised just above the open position. The lips are slightly rounded. The vowel is described as a back rounded vowel just above the open.

e.g. cost /kɒst/ sorry /sɒri/
frost /frɒst/ lock /lɒk/

- 7) /ɔ:/: - This is back vowel. The back of the tongue is raised to a position between half-open and half-close. The lips are rounded. The vowel can be described as back between half open and half-close rounded vowel.

e.g. ward /wɔ:d/ audible /ɔ:dəbl/
August /ɔ:gəst/ board /bɔ:d/

- 8) /ʊ /: - During the articulation of this sound the front part of the back of the tongue is raised towards just above half close position. The lips are rounded. The vowel can be described as back just above half close rounded vowel.

e.g. book /bʊk/, push /pʊʃ/,
full /fʊl/, cushion /kʊʃən/.

- 9) /u: /: - During its articulation of this vowel the back of the tongue is raised very near the close position. The lips are rounded. The vowel can be described as *back* close rounded vowel.

e.g. super /su:pə/ root /ru:t/
group /gru:p/ proof /pru:f/

- 10) /ʌ /: - This is central vowel. During the articulation of this vowel the centre of the tongue is raised to a height just above the open position. The lips are neutrally open. The vowel can be described as *central* just above open unrounded vowel.

e.g. cut /kʌt/ duck /dʌk/
uncle /ʌŋkl/. shut /ʃʌt/

- 11) /ɜ:/: - This is central vowel. The centre of the tongue is raised to a height between half close and half open position. The lips are spread. The vowel can be described as central between half close and half-open unrounded vowel.

e.g. curd /kɜ:d/ girl /gɜ:l/
person /pɜ:sən / surface /sɜ:fes/

- 12) /ə/: - This is central vowel. The central part of the tongue is raised just below half-open position. The vowel can be described as central just below half-open unrounded vowel.

e.g. about /əbaʊt/ father /fɑ:ðə/
ignorant /ignərənt/ human /hju:mən/.

II. Three Term Labels of Vowels:

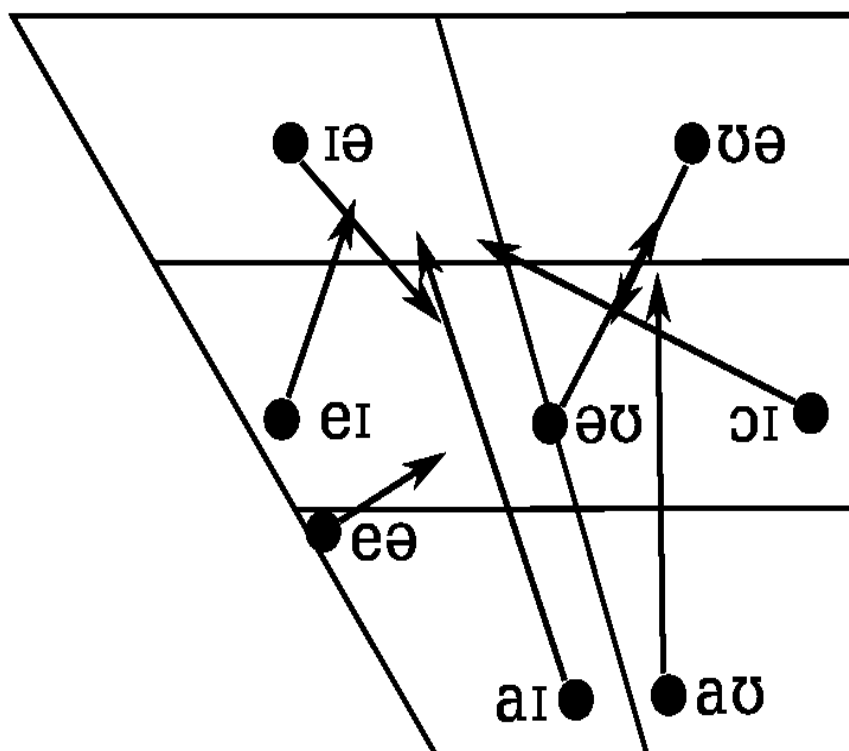
The following are the three term labels of English pure vowels:

- 1) /i:/ :- front close unrounded vowel
- 2) /ɪ/ :- centralised front just above the half-close unrounded vowel
- 3) /e/ :- front between half close and half open unrounded vowel
- 4) /æ/ :- front just below the half-open unrounded vowel
- 5) /ɑ:/ :- back open unrounded vowel
- 6) /ɒ/ :- back just above open rounded vowel
- 7) /ɔ:/ :- back between half-open and half close rounded vowel
- 8) /ʊ/ :- back just above half close rounded vowel
- 9) /u:/ :- back close rounded vowel
- 10) /ʌ/ :- central just above open unrounded vowel
- 11) /ɜ:/ :- central between half-close and half open unrounded vowel
- 12) /ə/ :- central just below half-open unrounded vowel

III) Description of Diphthongs:

Diphthongs are vowel glides within a syllable. In the production of the diphthong sound, the tongue begins from a position required for the production of one vowel and moves towards another vowel within a single syllable. In diphthongs most of the length and stress is given to the first element (vowel). Thus, diphthong sounds are made up of the combination of two pure vowels where the glide begins at one element and moves towards another. Eight diphthongs in English are: /eɪ/, /aɪ/, /ɔɪ/, /əʊ/, /aʊ/, /ɪə/, /eə/, /ʊə/

The following diagram represents the diphthongs in English



Now, let us describe the diphthongs in English:

1. **/eɪ/** :- The glide begins from the position just below the front half-close and moves towards RP /I/. The lips are unrounded. e.g. play/pleɪ/ table/teɪbl/
great /greɪt/ waist /weɪst/
2. **/aɪ/**:- The glide begins from the front open position and moves towards RP /I/. The lips are unrounded. e.g. bright /braɪt/ white /waɪt/ silence
/saɪləns/ like /laɪk/
3. **/ɔɪ/** :- The glide begins near the back half-open position and moves towards RP /I/. The lips are rounded in the beginning and unrounded at the end. e.g. boil
/bɔɪl/ point /pɔɪnt/
moist /mɔɪst/ voice /vɔɪs/
4. **/əʊ/**:- The glide begins at a central position just below the half-close and moves towards RP /U/. The lips are neutral in the beginning and rounded at the end.
e.g. note /nəʊt/ home /həʊm/
snow /snəʊ/ close /kləʊz/

5. /aʊ/:- The glide begins from the back open position and moves towards RP /ʊ/. The lips are unrounded in the beginning and rounded at the end. e.g. house /haʊs/ found /faʊnd/ about /əbaʊt/ mouth /maʊθ/
6. /ɪə/:- The glide begins from just above the front half-close position and moves towards RP /ə/. The lips are unrounded in the beginning and neutral at the end. e.g. cheer /tʃɪə(r)/ period /pɪərɪəd/ ear /ɪə/ clear /klɪə/
7. /eə/:- The glide begins between the front half-close and half-open position and moves towards RP /ə/. The lips are unrounded in the beginning and neutral at the end. e.g. aeroplane /eərəpleɪn/ chair /tʃeə(r)/ dairy /deəri:/ share /ʃeə(r)/
8. /ʊə/:- The glide begins just above the back half-close position and moves towards RP /ə/. The lips are rounded in the beginning and neutral at the end. e.g. pure /pjʊə/ insurance /ɪnʃʊərəns/ tour /tʊə(r)/ furious /fjʊəri;əs/

4.3.2 Description of Consonant Sounds

Consonants are those sounds in the production of which the obstruction is created to the air-stream. We describe them with the help of the following points:

- a) Whether the sound is voiced or voiceless
- b) Place of articulation
- c) Manner of articulation

a) Voiced/Voiceless Consonant Sounds

In the production of some consonant sounds, the vocal cords are held closer to each other and therefore they vibrate. Such sounds are called 'voiced' sounds. In the production of other consonant sounds, the vocal cords are held apart and therefore they do not vibrate. Such sounds are 'voiceless' sounds. The examples of voiced and voiceless sounds are as follows:

Voiceless Consonants: /p/, /t/, /k/, /f/, /θ/, /s/, /ʃ/, /tʃ/, /h/,

Voiced Consonants: /b/, /d/, /g/, /v/, /ð/, /z/, /ʒ/, /dʒ/, /r/, /l/, /m/, /n/, /ŋ/, /j/, /w/

b) Place of articulation:

Here, we study where the sound is produced. That means which organ of speech is used for the production of the consonant sound. According to the place of articulation, we can classify the consonants as follows:

- i) Bilabial – articulated by the two lips, e.g. English /p, b, m, w/
- ii) Labio-dental - The lower lip and the upper front teeth come in contact with each other. e. g. /f, v/
- iii) Dental - The tip of the tongue and the upper front teeth are used for the production of the sounds. e.g. /θ, ð/
- iv) Alveolar - The blade of the tongue and the alveolar ridge (teeth ridge) are used. e.g./t, d, n, l, s, z/
- v) Post-alveolar - The tip of the tongue is articulated against the back of the alveolar ridge. e.g. /r/
- vi) Palato-alveolar - articulated by The blade of the tongue against the teeth ridge with the front of the tongue raised towards the hard palate e. g. /tʃ, dʒ, ʃ, ʒ /
- vii) Palatal - The front of the tongue is raised towards the hard palate, e.g. /j/
- viii) Velar - The back of the tongue comes in contact with the soft palate for the articulation of English e.g./k, g, ŋ/
- ix) Glottal - produced by an obstruction or narrowing between the vocal cords, e.g./h/

c) Manner of articulation

Here, we study how the sound is produced. The way in which the sound is articulated is called the manner of articulation. According to the manner of articulation, the consonants are classified as follows:

- i) Plosive - The two organs come together in the mouth cavity to form complete closure between them. The air from the lungs is blocked at this closure and then the air is released with explosion, e.g. English /p, b, t, d, k, g/
- ii) Affricate-The organs in the mouth cavity come together to form complete closure. The air pressure builds up at this closure. Then the organs are slowly separated. The air goes out with audible friction, e.g./ tʃ, dʒ /
- iii) Fricative - The organs come close to each other but there is a narrow passage between them. The air goes out through the passage with friction, e.g. English /f, v, θ, ð, s, z, ʃ, ʒ, h /

iv) Nasal - The two organs come together in the mouth to form a complete closure. But the soft palate is lowered and the air escapes through the nose cavity, e.g. English /m, n, ŋ /

v) Lateral-At some point in the mouth there is a closure or contact in the middle but the air goes out through the sides of the contact, e.g. / l /

vi) Frictionless continuant - There is no closure or no friction but the sound has a consonantal function, e.g. English /r/

vii) Semi vowel- a vowel glide with consonantal function, e.g. English /j, w/

Consonant chart

Place →	Bilabial		Labio-dental		Dental		Alveolar		Post – Alveolar	Palato– Alveolar		Palatal	Velar		Glottal
Manner ↓	Vl	Vd	Vl	Vd	Vl	Vd	Vl	Vd	Vd	Vl	Vd	Vd	Vl	Vd	Vl
Plosive	p	b					t	d					k	g	
Affricate										tʃ	dʒ				
Fricative			f	v	θ	ð	s	z		ʃ	ʒ				h
Nasal		m						n						ŋ	
Lateral								l							
Frictionless continuant									r						
Semi-vowel		w										j			

Vl – Voiceless

Vd – Voiced

4.3.3 Three Term Labels-Consonants:

Consonants are described using three term labels. The three terms refer to the state of glottis (voiced or voiceless sounds), the place of articulation and the manner of articulation which you have studied above. The three term labels of consonants are as follow:

/p/ - voiceless, bilabial, plosive

/b/ - voiced, bilabial, plosive

/t/ - voiceless, alveolar, plosive

/d/ - voiced, alveolar, plosive

/k/ - voiceless, velar, plosive

/g/ - voiced, velar, plosive

/f/ - voiceless, labio – dental, fricative
 /v/ - voiced, labio – dental, fricative
 /θ/ - voiceless, dental, fricative
 /ð/ - voiced, dental, fricative
 /s/ - voiceless, alveolar, fricative
 /z/ - voiced, alveolar, fricative
 /ʃ/ - voiceless, palato – alveolar, fricative
 /ʒ/ - voiced, palato – alveolar, fricative
 /h/ - voiceless, glottal, fricative
 /tʃ/ - voiceless, palato – alveolar, affricate
 /dʒ/ - voiced, palato – alveolar, affricate
 /m/ - voiced, bilabial, nasal
 /n/ - voiced, alveolar, nasal
 /ŋ/ - voiced, velar, nasal
 /l/ - voiced, alveolar, lateral
 /r/ - voiced, post – alveolar, frictionless continuant/rolled
 /j/ - voiced, palatal, semi – vowel
 /w/ - voiced, bilabial, semi – vowel

4.3.4 Check your progress-II

1. Complete the following choosing the correct alternative:

- a. is a vowel glide within a syllable.
 1. consonant 2. diphthong 3. allophone 4. allomorph
- b. In the production of nasal sounds air passes through....
 1. mouth 2. nose 3. ear 4. eye
- c. In the production of voiced sounds vocal cords.....
 1. don't vibrate 2. vibrate 3. neutral 4. inactive

2. Give three term labels of the following sounds:

/b/, /k/, /a/, /ea/, /u:/, /e/, /ɔɪ/, /aʊ/

Subject Matter-III

4.4. Transcription of words

Transcription is a way of writing words using the phonetic script. e.g. The word 'bull' is transcribed as /bʌl/. Some other examples are work /wɜ:k/, stamp /stæmp/, calm /ka:m/. In transcription, we write the standard pronunciation of the word called as 'Received Pronunciation' (RP). The transcription is written between two slant lines using the phonetic script. Good dictionaries such as "An Oxford Advanced Learners' Dictionary of Current English" by A. S. Hornby and "English Pronouncing Dictionary" by Daniel Jones give standard pronunciation of words with stress. Let us study some more examples of transcription of words -

laugh	/la:f/	colour	/kʌlə(r)/
city	/siti/	rain	/rein/
blood	/blʌd/	open	/əʊpən/

4.4.1 The Syllable

We have studied that phoneme is the smallest distinctive unit of language. We shall now take a look at the way vowels and consonants are organized into syllables. A 'syllable' is a natural division of a word. Given a word like 'admission' we can have the following pauses within the word: ad-mi-s-sion. Therefore, we say that the word 'admission' consists of three syllables. Similarly, the word 'population' consists of four syllables: -'po-pu-la-tion'. The most important segment in these cases is the vowel. If vowels are removed from a word 'solid', we will get /sld/ which does not form a syllable. Hence, the vowel is called the nucleus of a syllable.

The words containing only one syllable are called 'monosyllabic' words. For example, gun /gʌn/, lamp /læmp/, root /ru:t/, etc. are monosyllabic words. The words containing two syllables are called 'disyllabic' words. For example, words like: solid /sɒlɪd/, father /fɑ:də(r)/, alone /ələʊn/. are disyllabic words. The words containing more than two syllables are called 'polysyllabic' words. For example, examination /ɪgzæmɪneɪʃn/, population /pɒpjʊleɪʃn/.

4.4.2 Word Stress (Primary Stress)

When we speak, we do not pronounce all the syllables in the same way. Some syllables are said with greater force than the others. Thus, in the word 'academy' the second syllable is said with greater energy. The syllables which are articulated with greater breath force or muscular force are called as stress or accent. In the word

'population', the third syllable is stressed. We mark the stress or accent with a short vertical stroke on top at the beginning of the syllable. e.g. design /di'zain/, imagine /I'mæ dʒɪn/.

There are no specific rules about the accent. Every time you are in doubt, look up a good dictionary. However, we can give some general hints about certain cases.

1. Words with the suffix '-ee, -eer, -aire', etc. take the stress on the suffix. e.g.

em'ploy emplo'yee
'engine engineer
'million millionaire

2. Words with the suffixes '-ion, -ity, -ic, -ical, -ically, -ial, -ian, -ious' etc. take the stress on the syllable preceding the suffix: e.g.

e'xamine examination
'patriot patriotic
'active activity
'memory me'morial
'labour laborious
a'cademy academic
political politician

3. There are a number of words of two syllables in which the stress pattern depends on whether the word is used as a noun, an adjective or a verb. The stress is on the first syllable when the word is a noun or an adjective and on the second syllable when the word is a verb. e.g.

	ob'ject (n)	ob'ject (v)	'perfect (adj)	per'fect (v)
	'produce (n)	pro'duce (v)	progress (n)	pro'gress
(v)	'record (n)	re'cord (v)	'increase (n)	in'crease
(v)				

There are a number of words of two syllables in which the stress pattern depends on the class of word. When the word is a noun or an adjective the stress is on the first syllable and when the word is a verb, the stress is on the second syllable

e.g.	Word	noun or adjective	verb
	absent	/ˈæbsənt/	/əb'sənt/
	object	/ˈɒbdʒɪkt/	/əb'dʒəkt/

perfect	/ˈpɜːfɪkt/	/pəˈfækt/
produce	/ˈprɒdjuːs/	/prəˈdjuːs/

- 1) Words with weak prefixes are stressed on the root and not on the prefixes.

e.g. aˈlone, aˈcross, beˈcause,

- 2) The inflexional suffixes – *-ed*, *-s/es*, *-en* and *-ing* do not affect the stress or accent.

e.g.	-s/es	'match	'matches
	-ed	sub'mit	sub'mited
	-ing	'reason	'reasoning

- 3) The derivational suffixes – *-age*, *-ance*, *-en*, *-er*, *-ess*, *-ful*, *-hood*, *-ice*, *-ish*, *-ive*, *-less*, *-ly*, *-ment*, *-ness*, *-or*, *-ship*, *-ter*, *-zen* do not affect the accent. Such words do not change stress in spite of addition of these suffixes:

-age	'drain	drainage
	'cover	'coverage
	'foot	'footage
-ance	a'ppear	ap'pearance
	per'form	per'formance
	'clear	'clearance
-en	'dark	'darken
	'bright	'brighten
	'fright	'frighten
-er	'read	'reader
	'fight	'fighter
-ess	'actor	'actress
	'waiter	'waitress
	'tiger	'tigress
-ful	'beauty	beautiful
	'faith	'faithful
	'truth	'truthful
-hood	'brother	'brotherhood
	'child	'childhood
	'widow	'widowhood
-ice	'coward	'cowardice
-ish	'fool	'foolish
	'green	'greenish
	'child	'childish
-ive	at'tract	at'tractive

	'act	'active
-less	'aim	'aimless
	'care	'careless
	'colour	'colourless
-ly	'certain	'certainly
	'day	'daily
	'true	'truly
-ment	'manage	'management
	'arrange	'arrangement
-ness	'bitter	'bitterness
	'good	'goodness
-or	col'lect	col'lector
	'act	'actor
	'fact	'factor
-ship	'author	'authorship
	'friend	'friendship
	'scholar	'scholarship
-ter	'laugh	'laughter
-zen	'city	'citizen

- 4) Words ending with the suffixes – -ion, -ity, -ic, -ical, -ically, -ial, -ian, -ious take the stress on the syllable preceding the suffix

-ion	'prepare	prepa'ration
	'destiny	desti'nation
	e'xtend	ex'tension
-ic	'hero	he'roic
	'patriot	patrio'tic
	'sympathy	sympa'thetic
-ical	bi'ology	bio'logical
	psy'chology	psycho'logical
	e'lectric	e'lectrical
-ous	'labour	la'borious
	'courage	cou'rageous

- 5) Words with the suffix – ee, eer, aire etc. take the stress on the suffix.

em'ploy emplo'yee
 'engine engi'neer
 'million millio'nair

- 6) Polysyllabic words ending with suffix 'ity' take the stress/accent on the third syllable from the end.

e.g. mo'rality, ca'pacity, oppor'tunity, elec'tricity.

- 7) Words ending with the suffixes -al, -ally, effect on the stress pattern.

e.g. 'origin - o'riginal

'autumn - au'tumnal

Let us see some more words and their transcription with stress.

entry	/ˈentri/	emotion	/iˈməʊʃn/
destroy	/dɪˈstrɔɪ/	debate	/dɪˈbeɪt/
decision	/dɪˈsɪʒn/	develop	/dɪˈveləp/
couple	/'kʌpl/	invite	/ɪnˈvaɪt/
justice	/'dʒʌstɪs/	migrate	/maɪgreɪt/
'lean	/lin/	advice	/ədˈvaɪs/
advise	/ədˈvaɪz/	fortune	/'fɜːtʃuːn/
culture	/'kʌl tʃə(r)/	forward	/'fɔːwəd/
estate	/iˈsteɪt/	conduct (n)	/'kɒndʌkt/
conduct (v)	/'kɒnˈdʌkt/	absent (adj)	//əbˈsent/
object (v)	/əbˈdʒekt/	cottage	/'kɒtɪdʒ/
faithful	/'feɪθfl/	feather	/'feðə/
interest	/'ɪntrəst/	breakfast	/'brekfəst/
amazing	/əˈmeɪzɪŋ/	attract	/ʌndrəʊn/
commerce	/'kɒmɜːs/	duty	/djuːti/
apology	/əˈpɒlədʒiː/	international	/ɪntəˈnæʃnəl/
backlog	/'bækləg/	present (n)	/'prezənt/
object (v)	/əbˈdʒekt/	contact (v)	/'kɒntækt/
beaker	/'biːkə/	beautiful	/'bjʊːtəfəl/
bouquet	/buˈkeɪ/	alone	/əˈləʊn/
cement	/sɪˈment/	chalkboard	/'tʃɔːkbɔːd
prevention	/'prɪˈvenʃn/	application	/æplɪˈkeɪʃn/
estate	/'ɪsteɪt/	private	/'praɪvɪt/
breakfast	/'brekfəst/	effort	/ɛfət/
circular	/sɜːkjələ/	advice	/ədˈvaɪs/
contradiction	/'kɒntrəˈdɪkʃn/	rude	/ruːd/
interest	/'ɪntərəst/	measure	/'meɜːə/
commerce	/'kɒmɜːs/	everywhere	/'evriːhweə/
finger	/'fɪŋgə/	ground	/'grəʊnd/
journey	/'dʒɜːniː/	satisfaction	/sætɪsˈfækʃn/
book	/bʊk/	food	/fuːd/
group	/gruːp/	about	/əˈbaʊt/
father	/fɑːdə/	problem	/'prɒbləm/

4.4.3- Check your progress- III

1. Transcribe the following words showing primary stress:
image, cup, table, pleasure, mouse, cheer, look, judge, sonnet, bag
2. Write conventional spellings of the words given below:
/ˈbrekfəst/, /laɪk/, /tʃeə/, /dɪə/, /kʌlɪdʒ/, /faʊtaʊ/, /tænk/, /θ ænk/, /pɑ:tɪ/

4.5 Summing up

We use a number of different speech sounds while speaking English. These speech sounds are called phonemes and the study of these speech sounds is called as phonetics. A phoneme is a minimal distinctive sound unit of language. ‘Minimal pair’ is a pair of words which differs only in one sound segment. The variants in a phoneme are allophones. We have also studied the concepts of phonetics and phonology. Phonetics deals with the production, transmission and reception of the sounds of human speech while phonology deals with the sound system, as well as different patterns of sounds in a particular language.

You have also studied how speech mechanism works. The organs which are used for the production of speech sounds are called organs of speech. The speech organs like vocal cords, palate, the tongue, the teeth, the lips are active to articulate speech sounds. You have studied in a detailed way the description of speech sounds with three term labels as well as phonetic transcription of words. A word is made up of one or many syllables. A ‘syllable’ is a natural division of a word. A syllable is formed by the natural change in glide within the word. The syllables which are articulated with greater breath force or muscular force is called as stress or accent. This unit will help you to pronounce the English words properly.

4.6 Glossary and Notes

1. Phonetics-study of all human speech sounds.
2. Phoneme - minimal distinctive speech unit of the system of a language
3. Phonetic-concerned with the sounds of human speech
4. Syllable - minimum rhythmic unit of spoken language consisting of a vowel often preceded or followed by consonant(s).
5. Diphthong- union of two vowel sounds

6. Accent-prominence given to a syllable

7. R.P. - Received Pronunciation

4.7 Exercises

Q. 1 Describe the following sounds giving three term labels:

/f/, /m/, /n/, /l/, /i:/, /p/, /u/, /e/, /d/, /DI/

Q. 2 Transcribe the following words showing primary stress:

accident, morning, naughty, canal, account, fraction, neighbor, mother, copy

Q. 3 Write short notes on:

- 1) Phoneme 2) The tongue
- 3) Minimal pairs 4) Allophones
- 5) Front Vowels

4.8 Reference Books:

- 1) O'connor, J. D., *Better English Pronunciation* Universal Book Stall, New Delhi.
- 2) Gimson, A. C., *An Introduction to the Pronunciation of English*
- 3) Velayudhan S. and Mohanan K. P. *An Introduction to the Phonetics and Structure of English* Somaiya Publications Pvt. Ltd. Mumbai and New Delhi.
- 4) Bansal R. K. and Harrison J.B. *Spoken English for India*, Orient Longman.
- 5) Hornby, A. S., *Oxford Advanced Learners Dictionary of Current English*.
- 6) Jones, Daniel, *English Pronouncing Dictionary*
- 7) Jones, Daniel, *An Outline of English Phonetics* Kalyani Publishers Ludhiana, New Delhi.

4.9 Answers to Check Your Progress:

- 1. a. 44 b. phoneme c. Phonetics d. one e. Allophones
- 2. a. diphthong b . nose c. vibrate
- 2. a. /b/- voiced bilabial plosive
- b. /k/- voiceless velar plosive
- c. /a/- central just below half-open unrounded vowel

d. /ea/ - The glide begins between the front half-close and half-open position and moves towards RP /ə/. The lips are unrounded in the beginning and neutral at the end.

e. /u:/- back close rounded

f. /e/- front between half-close and half-open unrounded vowel

g. /ɔɪ/- The glide begins near the back half-open position and moves towards RP /I/. The lips are rounded in the beginning and unrounded at the end.

h. /aʊ/- The glide begins from the back open position and moves towards RP /ʊ/. The lips are unrounded in the beginning and rounded at the end.

i. /aʊ/- The glide begins from the back open position and moves towards RP /ʊ/. The lips are unrounded in the beginning and rounded at the end.

□ □ □