

# Noam Chomsky

Noam Chomsky (born December 7, 1928) is an American linguist, philosopher, cognitive scientist, historian, social critic and political activist. Chomsky is credited as the creator or co-creator of the universal grammar theory, the generative grammar theory, the Chomsky hierarchy, and the minimalist program.

He developed the theory of transformational grammar; for this, he was awarded his doctorate in 1955. Sometimes he is described as "the father of modern linguistics", and one of the founders of the field of cognitive science.

- *Chomskyan linguistics* is a broad term for the principles of language and the methods of language study introduced and/or popularized by American linguist Noam Chomsky in such groundbreaking works as *Syntactic Structures* (1957) and *Aspects of the Theory of Syntax* (1965). Also spelled *Chomskian linguistics* and sometimes treated as a synonym for *formal linguistics*.

- **Universal grammar theory**
- The basic postulate of UG is that a certain set of structural rules are innate to humans, independent of sensory experience.
- With more linguistic stimuli received in the course of psychological development, children then adopt specific syntactic rules that conform to UG.
- It is sometimes known as "mental grammar", and stands contrasted with other "grammars", e.g. prescriptive, descriptive and pedagogical.

- Chomsky defines UG as a system of principles, conditions and rules that are elements or properties of all human languages (Chomsky, 1976). In other words, it comprises a set of linguistic universals. Subsequently, Chomsky characterizes these universals as consisting of principles and parameters.
- The term 'principles' stands for highly abstract properties of grammar underlying the grammatical rules of all specific languages. Although the far range of principles will not be evident in all languages, there will be no language that contravenes any principle.

- The term 'parameter' refers to principles that vary in certain restricted ways from one language to another.
- The goal of generative grammar is to identify the principles and parameters that comprise UG and to specify which principles and which parameters are operative in specific languages.

- Universal Grammar and Language Acquisition
- Chomsky stresses that language makes use of structure dependent operations. What he means is that the compositional production of utterances is not a question of stringing together sequence of words.
- Every sentence has an inaudible internal structure which must be understood by the hearer. Amazingly, all children learning language seem to know automatically that language involves structure dependent operations.
- Chomsky suggests that humans may have an innate knowledge of this phenomenon.

- Creativity is the fundamental aspect of language, which is stressed repeatedly by Chomsky.
- By this, he means two things: **Firstly** and primarily he means the fact that **humans have the ability to understand and produce novel utterances.**
- Even quite strange sentences which are unlikely to have been uttered before cause no problems for speakers and hearers(Aitchinson, 1989).
- The utterances are not controlled by external happenings. The creative aspect of language is sometimes referred to as "**rule-bound creativity**".

- Chomsky has consistently argued that UG principles are inherently impossible to learn and that therefore, they must be innate.
- They make up the "initial state" and as such provide the basis that enables the child to acquire a language.
- A child has access to a Language Acquisition Device (LAD) that maps experience into the steady "steady state"

- **Generative grammar theory**
- Generative grammar is a theory of grammar, first developed by Noam Chomsky in the 1950s, that is based on the idea that all humans have an innate language capacity.
- Linguists who study generative grammar are not interested in prescriptive rules; rather, they are interested in uncovering the foundational principals that guide all language production

- . Generative grammar accepts as a basic premise that native speakers of a language will find certain sentences grammatical or ungrammatical and that these judgments give insight into the rules governing the use of that language.
- Generative grammar is a theory of grammar that holds that human language is shaped by a set of basic principles that are part of the human brain (and even present in the brains of small children).
- This "universal grammar," according to linguists like Chomsky, comes from our innate language faculty.

## • **Principles of Generative Grammar**

- The main principle of generative grammar is that all humans are born with an innate capacity for language and that this capacity shapes the rules for what is considered "correct" grammar in a language.
- The idea of an innate language capacity—or a "universal grammar"—is not accepted by all linguists.
- Some believe, to the contrary, that all languages are learned and, therefore, based on certain constraints.

- Proponents of the universal grammar argument believe that children, when they are very young, are not exposed to enough linguistic information to learn the rules of grammar.
- That children do in fact learn the rules of grammar is proof, according to some linguists, that there is an innate language capacity that allows them to overcome the "poverty of the stimulus."

# The innateness theory

- The Innateness theory by Noam Chomsky shows the innatist limitations of behaviourist view of language acquisition in 1960"s to the alternative „generative“ account of language. The main Argument in this theory is that **children are born with an innate knowledge which guides them in the language acquisition task.**

- The children's ability makes the task of learning a first language easier than it would otherwise be claims that **“the universality of complex language is a discovery that fills linguists with awe, and is the first reason to suspect that language is not just any cultural invention but the product of a special human instinct”**.

- It is an innate biological function of human beings just like learning to walk.
- It is believed that children have the innate ability to learn language as Chomsky believes, but this needs to be learned and developed by social interacting with environments such as adults and in cognitive development.

- Chomsky argues that Language learning is not really something that the child does; it is something that happens to the child placed in an appropriate environment much as the child's body grows and matures in a predetermined way when provided with appropriate nutrition and environmental stimulation.

- Chomsky theorized that children were born with a hard-wired language acquisition device in their brains. LAD is a set of language learning tools, intuitive at birth in all children.
- The language acquisition Device (LAD) is a postulated organ of the brain that is supposed to function as a congenital device for learning symbolic language.
- To Chomsky all children share the same innateness, all children share the same internal constraints which characterize narrowly the grammar they are going to construct”.

- Therefore, LAD explains human acquisition of the syntactic structure of language; it encodes the major principles of a language and its grammatical structures into the child's brain and enables the children to analyze language and extract the basic rules of universal grammar or generative grammar because it is a system of rules that generate or produce sentences of the language.

- We are born with set of rules about language in our brains and children are equipped with an innate template or blueprint for language and this blueprint aid the child in the task of constructing a grammar for their language.

- **The universal grammar** according to Chomsky does not have the actual rules of each language but it has principles & parameters in which the rules of language are derived from the principles & parameters.
- In other words, the principles are the universal basic features of grammar such as nouns and verbs and the parameters are the variation across language that determines one or more aspects of grammar .

# Leonard Bloomfield

- Leonard Bloomfield (1887 – 1949) was an American linguist, whose influence dominated the development of structural linguistics in America between the 1930s and the 1950s. He is especially known for his book *Language* (1933), describing the state of the art of linguistics at its time. Bloomfield was the main founder of the Linguistic Society of America.

- Bloomfield's thought was mainly characterized by its behavioristic principles for the study of meaning, its insistence on formal procedures for the analysis of language data, as well as a general concern to provide linguistics with rigorous scientific methodology.

- Its pre-eminence decreased in the late 1950s and 1960s, after the emergence of Generative Grammar.

- For Bloomfield, the structure of language was the central object of linguistic study, and hence of cognitive science, had that term been popular in his day.
- Bloomfield maintained that all linguistic structure could be determined by the application of analytic procedures starting with the smallest units which combine sound (or ‘vocal features’) and meaning (or ‘stimulus-reaction features’), called morphemes (Bloomfield, 1926: 130).

- Bloomfield went on to show how to identify both smaller units (i.e., phonemes, defined as minimum units of 'distinctive' vocal features) and larger ones (words, phrases, and sentences)
- Bloomfield developed rich theories of both MORPHOLOGY and SYNTAX, much of which was carried over more or less intact into generative grammar.
- In morphology, Bloomfield paid careful attention to phonological alternations of various sorts, which led to the development of the modern theory of morphophonemics
- Bloomfield generated so much enthusiasm for syntactic analysis that his students felt that they were doing syntax for the first time in the history of linguistics.

- **Bloomfield's theory of structural linguistics provided the basic fundament for later theories. His theory was extremely influential in the community of linguists in that time.**
- After the publication of his first book *An introduction to the study of language* in 1914, Bloomfield dedicated his work to the study of the Algonquian languages, especially to Menomini, as his influential work *Menomini Morphophonemics* shows.

- This is especially the case for his theory of meaning, which changed from a mentalist position in 1914, to a radical behaviorist one in 1933.
- Due to the whole of Bloomfield's work and the great influence it had, the so-called school of American Structuralist Linguistics arose.
- Until the upcoming of Chomsky's highly influential early work in the late fifties, structural linguistics was seen as the standard approach in linguistics.

- Bloomfield introduces the notion of utterance as one central element of his theory. Utterances are produced by acts of speech.
- The following quotes illustrate Bloomfield's position:
- An act of speech is an utterance : “A speech-utterance is what mathematicians call a continuum; it can be viewed as consisting of any desired number of successive parts” (1933).
- Example: We imagine a speaker. By making an act of speech, she makes an utterance. So, any kind of act of speech brings out an utterance.

- “A speech community is a group of people who interact by means of speech and The totality of utterances that can be made in a speech community is the language of that speech-community”.
- This is necessary if we want to distinguish one language from another.
- As simple examples, we can think of the group of speakers of English and the group of speakers of German.

- Bloomfield's fundamental assumption of linguistics: In order to make sense of Bloomfield's fundamental thesis of alikeness of utterances, which he needs to distinguish groups of speakers (or speech communities), the following quote will be helpful:
  - To recognize the distinctive features of a language, we must leave the ground of pure phonetics and act as though science had progressed far enough to identify all the situations and responses that make up the meaning of speech-forms.



**Introduction to Developmental  
linguistics, Sociolinguistics,  
Psycholinguistics and Neuro-  
linguistics**

# Sociolinguistics

- Sociolinguistics can be defined as the descriptive study of the effects of different aspects of society, including cultural norms, expectations, and context, on the way language is used, and society's effect on language.
- Sociolinguistics overlaps considerably with pragmatics. It is historically closely related to linguistic anthropology, and the distinction between the two fields has been questioned.

- **Varieties of Language**
- A standard language is a variety of language that is used by governments, in the media, in schools and for international communication. There are different standard varieties of English in the world:
  - British English
  - North American English,
  - Australian English
  - Indian English, etc.

- **Standard Variety**
- It is an idealized variety, because it has no specific region. It is associated with administrative, commercial and educational centers, printed in newspapers and books, and used in the mass media regardless of region.
- It is more easily described in terms of the written language (i.e., vocabulary, spelling, grammar) than the spoken language.
- **Vernacular Language**
- A vernacular language is the native language or native dialect (usually colloquial or informal) of a specific population.
- It is distinguished from a literary, national or standard variety of the language, or a lingua franca.
- It is used in the region or state inhabited by that population, and is spoken by the ordinary people of a country or region.

- **Regional Dialects**
- The study of regional dialects is called dialectology.
- **A dialect is a variety which is associated with a particular geographic area and differs from other varieties mostly because of its phonological and lexical features.**
- Dialect atlases (maps displaying dialect information within a certain geographical area) are used to describe geographical dialects. The boundaries between dialects are represented by lines called isoglosses. They are drawn with respect to one linguistic feature. When a number of isoglosses more or less overlap, a dialect boundary is drawn.
- However, it is sometimes difficult to distinguish dialects because one dialect merges into another. The result is dialect continuum, which means that dialect boundaries are not marked sharply.
- The information about the usage of particular linguistic units in a geographical area is gathered using questionnaires.
- Informants are asked to indicate which word or type of pronunciation they use. There are regional dialects both in the United Kingdom and the United States.

- **Slang, jargon and argot**
- Slang is informal, nonstandard vocabulary used by a particular group of people to establish contact, to mark their identity as a group, to create an effect, etc. Slang usage is typical of teenage speech or other speech communities that share interests and activities (e.g. music style, sports, etc.). Here are some examples slang words:
- Expressions for money: bucks, dough, bread, beans, brass, cabbage.
- Expressions for a stupid person: nerd, jerk, loony, boob, nincompoop,
- jackass.
- Expressions for drinking alcohol: to be on the booze, to hit the bottle, to bend the elbow.

- **Jargon;** refers to words and technical terms used by specialists of a profession or a group of people sharing a certain activity, hobby or occupation. These terms are usually not understood by the non-members. Practically every field of activity has its jargon. The excessive use of jargon may cause irritation of the outsiders if they feel that they have a right to understand the speech of the professionals (e.g. in law or medicine).
- **Argot** ; is a special vocabulary used by a secretive social group with the aim to protect its members from outsiders. Argot may be a vocabulary of criminals, terrorists or street gangs.

- **Register**
- Register is a variety of language defined according to its use in social situations and different contexts.
- A person's choice of vocabulary also reveals something about the relationship he or she has with the person who is listening (or reading).
- The two sentences **Stop talking, please.** and **Shut up, will you?** Have the same meaning.
- The first sentence belongs to formal register – it is appropriate in formal or neutral situations. The second sentence is impolite. It could be used in a highly informal situation or, maybe, jokingly, talking with a friend.

- **Pidgin and Creole**
- A simplified speech used for communication between people with different languages.
- In some areas, the standard chosen may be a variety that originally had no native speakers in the country.
- For example, Tok Pisin, an English-based creole, used as a commercial and administrative language by over 2 million people in Papua New Guinea which began many years earlier as a kind of “contact”.
- A pidgin is a variety of a language that developed for some practical purpose, such as trading among people not knowing each other’s languages.
- It will be described as an ‘English pidgin’ if English is the lexifier language, that is, the main source of words in the pidgin.
- No same pronunciation or meaning as in the source is used. The word gras has its origins in the English word ‘grass’, in Tok Pisin for ‘hair’. It is part of mausgras (‘moustache’) and gras bilong fes (‘beard’)

# Creole

- When a pidgin develops beyond its role as a trade or contact language and becomes the first language of a social community, it is described as a creole.
- Tok Pisin is now a creole. Although still locally referred to as 'Pidgin', the language spoken by a large number of people in Hawai'i is also a creole, technically known as Hawai'i Creole English.
- A creole initially develops as the first language of children growing up in a pidgin-using community and becomes more complex as it serves more communicative purposes.

# Psycholinguistics and Neuro-linguistics

- Psycholinguistics or psychology of language is the study of the psychological and neurobiological factors that enable humans to acquire, use, comprehend and produce language. The discipline is mainly concerned with the mechanisms in which languages are processed and represented in the brain.
- Psycholinguistics has roots in education and philosophy, and covers the 'cognitive processes' that make it possible to generate a grammatical and meaningful sentence out of vocabulary and grammatical structures

- **Neurolinguistics**
- The study of the relationship between language and the brain is called 'Neurolinguistics'.
- The field of study dates back to the nineteenth century when the location of language in the brain was an early challenge.

## ■ **Broca's Area and Wernicke's Area**

- Broca's area or the Broca area is a region in the frontal lobe of the dominant hemisphere of the hominid brain with functions linked to speech production. Language processing has been linked to Broca's area.
- Since Pierre Paul Broca reported impairments in two patients. The part shown as in the illustration is technically described as the "anterior speech cortex" or, more usually, as Broca's area.
- Paul Broca, a French surgeon, reported in the 1860s that damage to this specific part of the brain was related to extreme difficulty in producing speech.
- It was noted that damage to the corresponding area on the right hemisphere had no such effect. This finding was first used to argue that language ability must be located in the left hemisphere and since then has been treated as an indication that Broca's area is crucially involved in the production of speech.

## **Wernicke's Area**

- A region of the brain concerned with the comprehension of language, located in the cortex of the dominant temporal lobe.
- Damage in this area causes Wernicke's aphasia, characterized by superficially fluent, grammatical speech but an inability to use or understand more than the most basic nouns and verbs.
- This finding confirmed the left hemisphere location of language ability and led to the view that Wernicke's area is part of the brain crucially involved in the understanding of speech

# Important Schools and Theorists: Prague, Copenhagen, London

- **The Prague School**
- The Prague school comprised a fairly large group of scholars, mainly European, who, though they may not themselves have been members of the Linguistic Circle of Prague, derived their inspiration from the work of Vilém Mathesius, Nikolay Trubetskoy, Roman Jakobson and other scholars based in Prague in the decade preceding World War II.
- The most characteristic feature of the Prague school approach is its combination of structuralism with functionalism. The term 'functionalism' has been used in a variety of senses in linguistics.
- Here it is to be understood as implying an appreciation of the diversity of functions fulfilled by language and a theoretical recognition that the structure of languages is in large part determined by their characteristic functions.
- Functionalism, taken in this sense, manifests itself in many of the more particular tenets of Prague school doctrine.

# The Prague school

- The Prague school was best known for its work on phonology. Unlike the American phonologists, Trubetskoy and his followers did not take the phoneme to be the minimal unit of analysis.
- Instead, they defined phonemes as sets of distinctive features. For example, in English, /b/ differs from /p/ in the same way that /d/ differs from /t/ and /g/ from /k/. Just how they differ in terms of their articulation is a complex question.
- Each phoneme, then, is composed of a number of articulatory features and is distinguished by the presence or absence of at least one feature from every other phoneme in the language. The distinctive function of phonemes, can be related to the cognitive function of language.
- This distinctive feature analysis of Prague school phonology as developed by Jakobson became part of the generally accepted framework for generative phonology.

- Two other kinds of phonologically relevant function were also recognized by linguists of the Prague school: **expressive and demarcative.**
- The term demarcative is applied to those elements that in particular languages serve to indicate the occurrence of the boundaries of words and phrases and, presumably, make it easier to identify such grammatical units in the stream of speech.

- The notion of markedness was first developed in Prague school phonology but was subsequently extended to morphology and syntax.
- When two phonemes are distinguished by the presence or absence of a single distinctive feature, one of them is said to be marked and the other unmarked for the feature in question. For example, /b/ is marked and /p/ unmarked with respect to voicing.
- Similarly, in morphology, the regular English verb can be said to be marked for past tense (by the suffixation of *-ed*) but to be unmarked in the present (*compare* “jumped” versus “jump”).
- It is often the case that a morphologically unmarked form has a wider range of occurrences and a less definite meaning than a morphologically marked form.

# Copenhagen

- The Danish linguist and semiotician, Louis Hjelmslev, who founded the Copenhagen Linguistic Circle, attempted to render more rigorous and clear Saussure's general theory of language and semiotics. In particular, Hjelmslev is remembered as the inventor of *Glossematik* (glossematics), and for having given a new rigour to the notion of connotation.

- Hjelmslev also considers language to be a system of signs, and so it is important to be clear about the nature of the sign. First of all, we note that no sign exists by itself in isolation; rather, signs are always in a context in relation to other signs.
- To mark this fact, Hjelmslev speaks not about a sign as such, but about a sign function. A function he defines as 'a dependence that fulfils the conditions for an analysis'

- Just as there is a function between a class and its components, so there is a function between a sign and its components, 'expression' and 'content'.
- A sign, in short, is not some mark, or gesture with intrinsic qualities (an arrow might not always be a sign), but is what functions as a sign in a given context.
- For a sign function to exist, then, there must be – again, in Hjelmslev's terminology – an 'expression' and a 'content'

- **Glossematics**

- The reason for this elaboration of the sign-function, says our author, is to demonstrate that the sign is not simply a label for a pre-existing thing.
- It also means avoiding the artificial divisions in linguistics between 'phonetics, morphology, syntax, lexicography and semantics'.
- Indeed, so concerned is Hjelmslev to get the study of language on to a new footing that he invoked the name of 'glossematics' (from the Greek glossa, meaning 'language') to signal the innovative nature of his approach.

# London

- The London school of linguistics is involved with the study of language on the descriptive plane (synchrony), the distinguishing of structural (syntagmatics) and systemic (paradigmatics) concepts, and the social aspects of language. In the forefront is semantics.
- The school's primary contribution to linguistics has been
  - i) **the situational theory of meaning in semantics** (the dependence of the meaning of a linguistic unit on its use in a standard context by a definite person; functional variations in speech are distinguished on the basis of typical contexts)
  - ii) **the prosodic analysis in phonology** (the consideration of the phenomena accruing to a sound: the number and nature of syllables, the character of sound sequences, morpheme boundaries, stress, and so on).The distinctive function is considered to be the primary function of a phoneme.

- The London school rejects the concepts of the speech collective and social experience and studies the speech of the individual person; it is subject to terminological and methodological inaccuracy and proves in many aspects to be linguistics of speech and not language.



# American Structuralism—Saussure, Firth, Halliday, Sapir, Bloomfield and Chomsky

- Saussure
- Ferdinand de Saussure, born on 26 November 1857, was a Swiss linguist. His ideas laid a foundation for many significant developments in both linguistics and semiology in the 20th century. He is widely considered one of the founders of 20th-century linguistics and one of two major founders (together with Charles Sanders Peirce) of semiotics/semiology.
- Saussure had a major impact on the development of linguistic theory in the first half of the 20th century.
- His two currents of thought emerged independently of each other, one in Europe, the other in America. The results of each incorporated the basic notions of Saussure's thought in forming the central tenets of structural linguistics.
- According to him, linguistic entities are parts of a system and are defined by their relations to one another within said system

- Saussure defines linguistics as the study of language, and as the study of the manifestations of human speech.
- He says that linguistics is also concerned with the history of languages, and with the social or cultural influences that shape the development of language.
- Saussure draws a distinction between language (*langue*) and the activity of speaking (*parole*). **Speaking is an activity of the individual;** language is the social manifestation of speech. Language is a system of signs that evolves from the activity of speech.

- Language is a link between thought and sound, and is a means for thought to be expressed as sound.
- Thoughts have to become ordered, and sounds have to be articulated, for language to occur.
- Saussure says that language is really a borderland between thought and sound, where thought and sound combine to provide communication

- Spoken language includes the communication of concepts by means of sound-images from the speaker to the listener.
- Language is a product of the speaker's communication of signs to the listener. Saussure says that a linguistic sign is a combination of a concept and a sound-image.
- The concept is what is signified, and the sound-image is the signifier.
- The combination of the signifier and the signified is arbitrary; i.e., any sound-image can conceivably be used to signify a particular concept.

- A sign can be altered by a change in the relationship between the signifier and the signified.
- According to Saussure, changes in linguistic signs originate in changes in the social activity of speech.
- Saussure says that linguistic signs are by nature linear, because they represent a span in a single dimension. Auditory signifiers are linear, because they succeed each other or form a chain. Visual signifiers, in contrast, may be grouped simultaneously in several dimensions.

- Saussure defines semiology as the study of signs, and says that linguistics is a part of semiology.
- He maintains that written language exists for the purpose of representing spoken language. A written word is an image of a vocal sign.
- Saussure argues that language is a structured system of arbitrary signs. On the other hand, symbols are not arbitrary.
- A symbol may be a signifier, but in contrast to a sign, a symbol is never completely arbitrary. A symbol has a rational relationship with what is signified.

- Linguistic signs may, to a varying extent, be changeable or unchangeable. Deterrents to linguistic change include: the arbitrary nature of signs, the multiplicity of signs necessary to form a language, and the complexity of the structure of language.
- Factors that promote change in language include: individual variation in the use of language, and the extent to which language can be influenced by social forces.

- Saussure distinguishes between *synchronic* (static) linguistics and *diachronic* (evolutionary) linguistics. Synchronic linguistics is the study of language at a particular point in time.
- Diachronic linguistics is the study of the history or evolution of language.
- According to Saussure, diachronic change originates in the social activity of speech. Changes occur in individual patterns of speaking before becoming more widely accepted as a part of language.
- Speaking is an activity which involves oral and auditory communication between individuals. Language is the set of rules by which individuals are able to understand each other

- Saussure says that nothing enters written language without having been tested in spoken language.<sup>2</sup> Language is changed by the rearranging and reinterpreting of its units. A unit is a segment of the spoken chain that corresponds to a particular concept.
- Saussure explains that the units of language can have a synchronic or diachronic arrangement.
- Saussure's investigation of structural linguistics gives us a clear and concise presentation of the view that language can be described in terms of structural units.
- He explains that this structural aspect means that language also represents a system of values. Linguistic value can be viewed as a quality of the signified, the signifier, or the complete sign.

- The linguistic value of a word (a signifier) comes from its property of standing for a concept (the signified).
- The value of the signified comes from its relation to other concepts. The value of the complete sign comes from the way in which it unites the signifier and the signified.

- Thus, Saussure shows that the meaning or signification of signs is established by their relation to each other. The relation of signs to each other forms the structure of language. Synchronic reality is found in the structure of language at a given point in time.
- Diachronic reality is found in changes of language over a period of time.
- Saussure views language as having an inner duality, which is manifested by the interaction of the synchronic and diachronic, the syntagmatic and associative, the signifier and signified

# phonology





- Phonology is the study of the sound system of languages. It is the mental representation of sounds as part of a symbolic cognitive system; it studies how abstract sound categories are manipulated in the processing of language.
- Phonology is concerned with the range and function of sounds in a specific language and with rules, which can be written to show the types of phonetic relationship that relates and contrasts words and other linguistic units.





- Phonology deals with the speakers' knowledge of the sound system of a language. It is therefore exclusively concerned with language or competence. Phonology can be divided into two branches:
- **Segmental phonology**
- **Supra-segmental phonology**



- Segmental phonology is based on the segmentation of language into individual speech sounds provided by phonetics.
- Unlike phonetics, however, segmental phonology is not interested in the production, the physical properties, or the perception of these sounds, but in the function and possible combinations of sounds within the sound system.



- Supra-segmental phonology, also called prosody, is concerned with those features of pronunciation that cannot be segmented because they extend over more than one segment, or sound. Such features include stress, rhythm, and intonation

# Difference between Phonetics and Phonology



- Phonology is the study of how sounds are organized in individual languages. On the other hand, phonetics is the study of the actual process of sound making.
- Both are important areas of the study of linguistics.
- Phonetics and phonology are two subfields of linguistics dealing with speech sounds.
- Both of them seem to be overlapping in recent years, and therefore create some confusion regarding their meanings



- Phonetics has been derived from the Greek word phone meaning sound/voice. It is one of the important branches of linguistics, which deals with the study of speech sounds.
- It covers the domain of speech production and its transmission. It also covers the reception aspect of speech.



- The sounds made by us when we talk are studied through different branches of phonetics like acoustic phonetics, auditory phonetics, and articulatory phonetics.
- On the other hand, phonology focuses on the organization of sounds by studying speech patterns.



- The key words for describing phonology are distribution and patterning related to speech. It is aimed to determine the sound patterns of all the languages.
- Phonologists may look into questions like – why there is a difference in the plurals of cat and dog; the former ends with the /s/ sound, whereas the latter ends with the /z/ sound.



- Some differences between the two have been mentioned below:
- **Phonetics**
- Definition
- Phonetics can be considered a branch of linguistics as it deals with the study of the sounds of human speech. It also considers the function production and auditory qualities of human speeches.
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- **Phonology**
- Definition
- Phonology is another branch of linguistics, which focuses on the organization of sounds by studying speech patterns. The key words for describing phonology are distribution and patterning related to speech.
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- **Phonetics**
- Described as physics of sound
- Focuses on theories of speech production and perception
  
- **Phonology**
- Psychology of sound
- Rules or constraints to find out about the combinations of sounds of a language.



- Phonology Branches

Acoustic phonetics is related to the study of physical attributes of sound produced by the vocal tract.

- Auditory phonetics deals with understanding that how the ear perceives sound and how the brain recognizes different speech units.

- Articulatory phonetics deals with studying the making of single sounds by the vocal tract.



- Phonetics Branches
- Segmental Phonology is based on the segmentation of language into individual speech sounds derived from phonetics.
- Supra-segmental phonology deals with attributes (like rhythm, stress, etc.) of pronunciation which cannot be segmented

# Phoneme: the Basic Unit of Phonology



- Phoneme is the basic unit of phonology, the smallest unit of sound that may cause a change of meaning within a language. It has no meaning by itself.
- For example, in the words 'bake' and 'bade,' only one phoneme brings change in the meaning of the two. Phonemes correspond to the sounds of the alphabet.
- However, there is not always a one-to-one relationship between a letter and a phoneme



- The words dog and shape have different spellings but the same three sounds. Meaning-distinguishing sounds in a language is described as a phoneme.
- An essential property of a phoneme is that it functions contrastively. We know there are two phonemes /f/ and /v/ in English because they are the only basis of the contrast in meaning between the words fat and vat, or fine and vine.
- This contrastive property is the basic operational test for determining the phonemes that exist in a language.



- If we substitute one sound for another in a word and there is a change of meaning, then the two sounds represent different phonemes.
- Phonemes are the basic unit of sound and are sensed in your mind rather than spoken or heard.
- Symbols of phonemes are enclosed within slant brackets //.

# minimal pairs.



- An important concept associated with the phonemes is of Minimal Pairs. Pairs of words that differ in only a single sound in the same position within the word are called **minimal pairs**.



- . In the /pet/ and /bet/, and /set/ and /met/ form two minimal pairs as the change in phonemes /p/ and /b/, and /s/ and /m/ respectively bring about the change in meaning of the words.
- Similarly, /fit/ and /fæt/ form two minimal pairs as the change in phonemes /ɪ/ and /æ/ respectively would usher a change in meaning of the words.
- To put it simply, all the sounds of English, θ vowels (monophthongs, diphthongs and triphthongs) and consonants are phonemes.



# Allophones

- Allophones are the different concrete phonetic variation of the same phoneme.
- In other words, allophones are the variants of the same phoneme.
- Let us examine the pronunciation of /k/ in the words 'kill' and 'skill'. The symbol /k/ is used for both the sounds. But the /k/ in kill is accompanied by a strong puff of air called aspiration.
- The /k/ in 'king' is aspirated; the aspiration can be represented by the symbol 'h' on top of the aspirated sound.
- The /k/ in 'kill' is aspirated whereas the /k/ in 'skill' is unaspirated. The aspirated and the unaspirated forms of /k/ are the allophones of the same phoneme.



- Similarly, the lateral /l/ has two variants. They are the **clear** /l/ and the **dark** /l/.
- The former is palatalized and the latter is velarized. The clear /l/ and the dark /l/ may be considered to be the allophonic variation of the same phoneme.
- During the production of the clear /l/, the front of the tongue is raised in the direction of hard palate. So it is called palatalized.



The clear /l/ occurs in words like the following:

- Leave, lull, lead (in these words, /l/ is followed by a vowel)
- Million, allure (in these words, the /l/ is followed by /j/)

The dark /l/ occurs in words like the following:

- Tell, call. Pull (in these words, the /l/ is in the final position)
- Fold, pilled, milk (in these words, the /l/ is followed by a consonant)
- Thus if /l/ is followed by a vowel or /j/ the clear /l/ occurs whereas the l/l occurs in the final position or is followed by a consonant, the dark /l/ is uttered.





- In phonetics and linguistics, a **phone** is any distinct speech sound or gesture, regardless of whether the exact sound is critical to the meanings of words.
- the term phone is used when a speech sound is considered separate from language. Phones are absolute and are not specific to any language.
- A phone is a speech segment that possesses distinct physical or perceptual properties and serves as the basic unit of phonetic speech analysis. Phones are generally either vowels or consonants.



- A phonetic transcription (based on phones) is enclosed within square brackets ([ ]) rather than the slashes (/ /) of a phonemic transcription (based on phonemes). Phones (and often phonemes also) are commonly represented by using symbols of the International Phonetic Alphabet (IPA).



- For example, the English word *spin* consists of four phones, [s], [p], [ɪ] and [n], and the word thus has the phonetic representation [spɪn].
- The word *pin* has three phones; in that word, the initial sound is aspirated and so can be represented as [p<sup>h</sup>]; the word's phonetic representation would then be [p<sup>h</sup>ɪn].

# Speech Mechanisms; Classification of speech sounds: Vowels and Consonants



- Speech sounds may be classified into two groups.
- i. Vowels
- ii. Consonants
- **VOWELS**
- Vowels are voiced sounds during the production of which the air escapes through the freely and continuously without any audible frictional voice.
- All other articulated mouth sounds are consonants.
- Vowels are thus articulated with a stricture of open approximation, i.e. the active articulator, the tongue raised towards the passive articulator, the roof of the mouth in such away that there is sufficient space between them for the air to escape freely and continuously.



- **Classification of Vowels:**
- Vowels can be classified along the following dimensions:
  - i. The position of the lips.
  - ii. The part of the tongue that is raised.
  - iii. The height to which the tongue is raised.
- *According to the position of lips vowels can be divided into two categories:*
  - i. Round Vowels.
  - ii. unrounded Vowels



- Rounded vowels are those vowels during the production of which the lips are rounded.
  - E.g. /U: / as in cool; and / ɔ: / as in short.
- There are two main types of rounding called close lip rounding and open lip rounding.
- Unrounded vowels are those during the production of which the lips are opened or neutral.
- E.g. Vowels like /i: / as in ‘sea’ and /e/ as in ‘get’



- *categories:*
- i. Front Vowels
- ii. Back Vowels
- iii. Centre Vowels
- Front vowels are those vowels during the production of which the front of the tongue is raised towards the hard palate.
- There will be sufficient space between the front of the tongue and the hard palate for the air to escape without any friction.
- e.g. /i:/ as in 'beat'; /e/ as in 'bet'



- Back Vowels are those vowels during the production of which the back of the tongue is raised towards the soft palate.  
e.g. /ɑ: / as in 'calm'. /u: / as in 'cool'
- Centre Vowels are those vowels during the production of which the Centre of the tongue is raised towards that part of the roof of the mouth where the hard palate and soft palate meet.  
e.g. /ʌ / as in 'but' and /ɜ: / as in 'bird'



- *According to the height to which the tongue is raised, vowels can be classified into*
- *four categories:*
  - i. High/close
  - ii. Low/ open
  - iii. Half high/Half close
  - iv. Half low/ half open.



- **i. High/close vowels:**
- These are those vowels during the production of which the tongue is raised close to the roof of the mouth.
- e.g. /i: / as in ‘beat’; /u: / as in ‘fool’.
- **ii. Low/open vowels:**
- These are those vowels during the production of which the tongue is kept low in the oral cavity. E.g. / $\alpha$ : / as in ‘calm’; / $\text{æ}$  / as in ‘cat’.



- **iii. Half high/half close**
- For half high/ half close, the tongue occupies the position one third of the distance from close to open
- **iv. Half low/ half open**
- For half open, the tongue occupies a position two third of the distance from close to open.



- **CARDINAL VOWELS**

- The term cardinal vowel was introduced by A.M Bell but later on the concept of Cardinal vowels came to be associated with Daniel Jones. Cardinal vowels are specially selected vowels which can be used as points of reference from which other vowels can be measured. They are not vowels of any particular language.
- The system of eight cardinal vowels formulated by Daniel Jones has been accepted the world over. The vowels of particular languages can be compared to the point of cardinals.
- They serve as a yardstick.
- For example, if one knows the position of cardinal vowels no. 1 and no.2, he can easily identify another sound whose position falls somewhere between 1 and 2.
- For example, The English vowel /i/ as in 'sit' is very close to the cardinal vowel no. 1; but it is a little more open and slightly more towards the back.



- **The following are the eight cardinal vowels.**
  - Cardinal vowel no. 1. /i/ front close unrounded vowel
  - **Cardinal vowel no. 2. /e/ front half-close unrounded vowel**
  - Cardinal vowel no. 3. /ɜ/ front half open unrounded vowel
  - Cardinal vowel no. 4. /a/ front open unrounded vowel.
  - Cardinal vowel no. 5. /ɑ / back open unrounded vowel
  - Cardinal vowel no. 6. /ɔ / back half open rounded vowel
  - **Cardinal vowel no. 7. /o/ back half-close rounded vowel**
  - Cardinal vowel no. 8. /u/ back close vowel rounded



- English R.P (Received Pronunciation), there are twenty distinct vowel sounds.
- Of these twelve are monophthongs or pure vowels and the remaining eight are diphthongs.
- The twelve pure vowels are given below with their three term labels:



- 1. /i:/ as in beat /bi:t/ - **long unrounded, front, close.**
- 2. /i/ as in bit /bit/ - **short unrounded, front (slightly retracted), half close (slightly raised)**
- 3. /e/ as in bet /bet/ - **unrounded, front, open (closer to half open)**
- 4. /æ/ as in bat /bæt/ - **unrounded, front open (closer to half open)**
- 5. /ʌ/ as in but /bʌt/ - **unrounded, central, half open**
- 6. /ɑ:/ as in bard /ba:d/ - **unrounded, back, open**



- 7. /ɒ/ as in God /gɒd/ - **rounded, back, open**
- 8. /ɔː/ as in caught /kɔːt/ - **rounded, back half open**
- 9. /ʊ/ as in put /put/ - **rounded back, slightly fronted, half close**  
(slightly raised)
- 10. /uː/ as in boot /bʊt/ - **rounded, back open**
- 11. /ɜː/ as in bird /bɜːd/ - **unrounded central, between half-close and half open**
- 12. /ə/ as in ago /əgəʊ / - **unrounded central, between half close and half open**

# DIPHTHONGS



- Diphthongs are sounds during the articulation of which the tongue starts in the position of a particular vowel and move in the direction of the position of Diphthongs in which the glide is from one vowel position to that of a close or high vowel may be called closing diphthongs.
- The closing diphthongs of English R.P are:
  - 1. /ei/ as in make /meik/
  - 2. /ɔi/ as in boy /bɔi/
  - 3. /ai/ as in high /hai/
  - 4. /əu/ as in go /gəu/
  - 5. /au/ as in how /hau/



The closing diphthongs may be classified as follows:

- i. Fronting diphthongs
- ii. Retracting diphthongs
- **FRONTING DIPHTHONGS:**
- The diphthongs which glide in the direction of the front vowel /i/ are called
- fronting diphthongs.
- e.g. /ei/, /ɔi/, /ai/
- **RETRACTING DIPHTHONGS:**
- The diphthongs which glide in the direction of the back vowel /u/ are called retracting diphthongs.
- e.g. /au/, /əu/



- **Centring Diphthongs:**
- The diphthongs which glide in the direction of the Central vowel / ə / are called centring diphthongs. There are three centring diphthongs in English R.P. They are:
- /i ə/ as in ear, /e ə / as in air, /uə/ as in poor.



- Diphthongs may also be classified as follows:
- 1. Falling Diphthongs.
- 2. Rising Diphthongs.
- **Falling Diphthongs**
- Diphthongs in which the first element has greater prominence than the second element are called falling diphthongs; the prominence of the sound undergoes a diminution as it passes on to the second sound.
- All the closing diphthongs and the centring diphthong /eə/ in English are falling diphthongs. In all these diphthongs, the second element is less prominent than the first.



- **Rising Diphthongs**
- The diphthongs with a stronger second element are called rising diphthongs.
- For example, in the second syllable of the word ‘period; /pi əri əd/, the first element of the diphthong may be the weaker of the two elements.
- The prominence increases as the articulation proceeds as in the case of the word ‘experience’.
- The first /i ə/ in /ikspiəriəns/ is falling whereas the second one is rising.

# CONSONANTS



- Consonants are sounds in the production of which there is an obstruction of the air passage narrowing the oral cavity. As a result, an audible frictional noise accompanies during articulation.
- The obstruction can be of various kinds and at different points in the oral cavity causing different sounds to be produced.
- Consonants are classified on the basis of **the place of articulation and the manner of articulation.**
- Consonants are either voiced or voiceless sounds.



- **Classification of consonants on the basis of place of articulation.**
- According to the point of articulation, consonants are classified as follows:
- 1. **Bilabial:-** The bilabial sounds are articulated by the two lips resulting in the consonants /p/. /b/, /m/, /w/. The lower lip is the active articulator and the upper lip is the passive articulator.
- 2. **Labio-dental.** They are articulated by the lower lip against the upper teeth resulting in /f/. and /v/.
- 3. **Dental:-** They are articulated by the tip of the tongue against the upper teeth as /θ / in 'thin' and /ð / in 'this'



- **4. Alveolar:** - They are articulated by the tip of the tongue or the blade of the tongue against the teeth ridge as in /t/. /d/. /n/. /l/. /s/. /z/
- **5. Post-Alveolar:-** They are produced involving the tip of the tongue and the back part of the teeth ridge as /r/ in 'right'
- **6. Palato-Alveolar:-** They are articulated by the tip and the blade of the tongue against the teeth ridge with raising of the front of the tongue towards the palate i.e. along with the alveolar articulation, the tongue is raised towards the hard palate, e.g. /ʃ/ as in ship, /ʒ/ as in pleasure, /tʃ/ as in church and /dʒ/ as in judge.
- **7. Palatal:-** They are articulated by raising the front of the tongue towards the hard palate. /j/ as in 'young' /j ʌ ŋ/ is the only palatal sound in English



- **8. Velar:-** They are articulated by raising the back of the tongue towards the soft palate(velum). /k/, /g/ and /ŋ / are examples.
- **9. Glottal or Laryngeal:** - They are articulated in the glottis. Both vocal cords are active articulators. E.g. /h/ as in the word 'he'. In the production of /h/, the glottis is completely closed and air is compressed by pressure from lungs. Then the glottis is opened by separating the vocal cords and the air escapes suddenly. It is neither breathed nor voiced.

# MANNER OF ARTICULATION



- On the basis of manner of articulation, consonants may be classified as follows;
- **1. Plosives or stop consonants : - Plosive sounds are produced by total closure of the air passage at some point with the articulators coming into firm contact with each other and the nasal cavity being blocked by the velum so that the air cannot escape through the nose.**
- On the release of the closure, the air escapes with a rapid small explosive noise as in the utterance of sounds /p/, /b/, /t/, /d/, /k/, /g/.



- There are three pairs of plosives in English:
- i. Bilabial plosive /p/, /b/
- ii. Alveolar plosive /t/, /d/.
- iii. Velar plosive /k/, /g/.
- In each of the above pair, the first one is voiceless and the second one is voiced.



- **Affricates:- In the production of Affricates, there is a complete closure of air stream.**
- But the oral closure is very slow and the release of closure is also slow and audible friction is heard as /tʃ/ in 'chair' and /dʒ/ in 'jam'. These are palato-alveolar fricatives.
- During the articulation of these sounds, the air passage in the mouth is completely closed by the tip and the blade of the tongue coming into contact with the tongue with the alveolar ridge and the rims of the tongue with the upper set of teeth.
- The front of the tongue is also raised towards the hard palate. The soft palate is raised to shut off the nasal cavity.
- When the tip and the blade of the tongue are released from the teeth ridge, the air escapes through the mouth slowly. /tʃ/ is voiceless and /dʒ/ is voiced.



- **Fricatives:- In the production of fricatives, the articulators are brought so close** together and the air escapes through the narrow passage between them producing an audible friction or hissing sound
- e.g. /s/, /z/, /θ/, /ð/, /f/, /v/, /h/, /ʃ/, /ʒ/.
- Fricatives may be classified as:
  - i. Labio-dental fricatives: /f/, /v/.
  - ii. Dental Fricatives; /θ/, /ð/.
  - iii. Alveolar Fricatives: /s/, /z/;
  - iv. Palato-Alveolar Fricatives: /ʃ/, /ʒ/.
  - v. Glottal Fricative: /h/.



- **4. Trill or Roll:** - During the production of a **trill or roll**, the articulators come into contact with each other a number of times, producing a series of intermittent taps.
- E.g. /r/ -rrrrr. During the utterance of /r/ as in 'ring'.
- The tip of the tongue is tapping against the teeth ridge. The sound thus produced is called a trill. Instead of a series of taps, if a single tap is made by the articulators quickly coming into contact and getting separated instantly, we have a tap or a flap.



- **5. Lateral:- A lateral consonant is produced with the oral passage blocked at the Centre but open at the sides.. English has one lateral consonant /l/ as in 'lake'.**
- For its production, the tip of the tongue is raised to the alveolar ridge, blocking the oral passage at the Centre, the sides of the tongue are lowered allowing the air to escape through the sides freely



- **6. Nasal:- In the production of nasal sounds, the soft palate is kept lowered so that the nasal passage of air is open while the oral passage is completely blocked at some point.**
- The lung air escapes through the nose. The nasals are articulated with a complete oral closure.
- English has three nasal consonants: /m/, /n/ and /ŋ/
- Nasals may be classified as follows:



- i. Bi-labial Nasal; /m/
- ii. Alveolar Nasal: /n/
- iii. Velar Nasal / ŋ /.



- **7. Frictionless Continuants:** - **During the articulation of the consonant /r/, which can be** prolonged for a long time without any audible friction, the soft palate is raised closing the nasal passage and the tip of the tongue is brought near the rear part of the teeth ridge in such a way that there is sufficient gap between the two for the air to escape freely without audible friction.
- The /r/ in ‘red’ and ‘right’ is articulated as a frictionless continuant.



- **8. Semi Vowels:- Semi vowels are gliding sounds during the articulation of which, the** speech organs glide from one vowel position to another.
- /w/as in ‘west ‘and /j/ as in‘yard’ are the semi vowels in English.
- In the production of /w/, the glide is from the tongue position of approximately /u: / and for /j/, the glide is from the position of /i:/ to some other position.
- They function like consonants in the structure of a syllable in spite of their vocalic quality. The frictionless continuants and semi vowels together may be called **approximants. Such sounds are articulated with a stricture of open** approximation. I.e. the gap between them is wide enough for the air to escape without any friction.

# THE CONSONANTS OF ENGLISH RP



- /p/ as in pin
- /b/ as in big
- /t/ as in tin
- /d/ as in din
- /k/ as in kit
- /g/ as in give
- /f/ as in fan
- /v/ as in van
- /θ/ as in thin
- /ð/ as in that



- /s/ as in sin
- /z/ as in zip
- /ʃ/ as in ship
- /ʒ/ as in pleasure
- /h/ as in hat
- /tʃ/ as in chat



- / dʒ/ as in jug
- /m/ as in man
- /n/ as in name
- / ŋ / as in ink
- /j/ as in you
- /w/ as in what
- /r/ as in rat
- /l/ as in lip

## Supra segmental features: Stress, Pitch, Intonation



- Vowels and consonants can be considered to be the segments of which speech is composed. Together they form syllables, which in turn make up utterances.
- There are other features that are known as suprasegmentals. These include variations in stress (accent) and pitch (tone and intonation).
- Variations in length are also usually considered to be suprasegmental features, although they can affect single segments as well as whole syllables



- All of the suprasegmental features are characterized by the fact that they must be described in relation to other items in the same utterance.
- It is the relative values of the pitch, length, or degree of stress of an item that are significant.

# STRESS



- In words of more than one syllable, all the syllables are not articulated with the same force. Some are uttered with more prominence than others.
- Those that are uttered with greater force or breath effort & muscular energy are said to be the stressed or accented syllable.
- Stress is the degree of force with which a sound of syllable is uttered. Stress is the prominence or relative loudness given to a syllable.



- There are different degrees of prominence: extra loud, loud, medium & weak etc...
- The extra loud is used for the sake of emphasis.
- Generally two stresses are marked: loud or primary & medium or secondary syllables which receive the primary stress are marked with a vertical bar [ ] above and before the syllable that is stressed.



- Syllables which receive the secondary stress are marked with a vertical bar [ ] below & before the syllable that is stressed  
e.g.: examination / ɪgzæmi'neiʃən /, resignation / resɪg'neɪʃən /
- If prominence is given to the syllables in isolated words it is called word stress, prominence given to syllables in sentences it is called sentence stress.



- There are no rules for determining which syllable in a word is to be stressed.
- Native speakers of a language know intuitively which syllable receives primary stress & which syllable receive the secondary stress & which are not stressed at all. But it is difficult for a non-native speaker to determine the accent on the correct syllable.

# PITCH AND INTONATION



- In connected speech, the pitch of the voice is continuously rising and falling. The pitch of the voice is determined by the rate at which the vocal cords vibrate the more rapidly the vocal cords vibrate, the higher will be the pitch.
- The voice -pitch keeps on varying in connected speech.





- **INTONATION**

- The term intonation is used to cover both the pattern of changes in pitch and the terminal contour. Intonation refers to significant changes of pitch and stress pertaining to sentences. Falling and rising are the two basic intonation patterns.
- e.g. “sa-ri-ga-ma-pa dha-ni-sa
- The pitch movement is from low to high [pitch rises]
- “sa-ni dha-pa-ma-ga-risa”
- The pitch moves from high to low [pitch falls]
- The pitch movement from a low to a high pitch taking place within a single syllable is referred to as a rising intonation.



- **FUNCTIONS OF INTONATION**
- **1. The falling tone:** the falling tone is used in the following contexts
- Decorative sentences uttered as ordinary statements without any emotional implication and when the tone group is fixed as in;
- I went to the  party
- I have a lot of  friends
- It is  raining



- a) W.H questions take a falling tone when uttered in the normal way i.e. expecting some information in the reply and sometimes in a cold unfriendly way:-
  - Why are you  late? Where
  - do you  live? How did you
  - do  it?
- b) Commands take a falling tone
  - e.g. ‘open your  books
  - ‘Do as I say



- c) Exclamations also take the falling tone
- ‘What a lovely  sight!
- ‘What a fine  day!
- d) In tag questions which imply that the speaker is certain about what he/she and just expects the listener to confirm what is said.
- e.g. He is well // isn't he //
- We don't want to go // do we? //
- On the other hand, if we want the listener to answer the questions, then a rising tone will be used.



- 2. Rising tone
- The rising tone is generally used in the following contexts
- a) In complete utterance, often the first of the two clauses in a complex sentence, which indicates something more to follow, i.e. (when the tone group is non-final)
  - He is late // because he missed the bus //
- b) In listing the items, we use, a rise for each expect the last one as in :-
  - One // two // three // four //
- The fall on “four” indicate that the counting is complete
- Similarly
  - “I bought, book, pencils, papers and a pen”



- c) In declaration sentences used as questions
  - “We will go for a walk?”
  - You are ready for the test?
- d) In “yes/no” questions as in
  - Are you dreaming?
  - Has your friend come?
  - Have you read the book?
- e) In polite requests as in :-
  - Please pass the salt
  - Please open the door
  - Will you help me?



- f) In W.H questions asked in a warm and friendly way indicating extra politeness an interest as in
  - Why are you late?
  - Where did you go?
- g) In tag questions where the speaker wants the listener to answer the question and give information.
  - She has done the work // hasn't she?
  - You are coming //aren't you?



- 3. Fall rise tone
- The use of the fall rise tone indicates that the speaker implies things which are not explicitly expressed.
- A fall rise tone gives the impression that the listener should understand more than a literal interpretation of the words or more than what is said.
- For example the sentence “the girl is pretty” is uttered with a fall rise tone as in “the ‘girl is pretty”, it implies that she is pretty but she is stupid or there is something morally wrong about her.
  - The houses are nice (but not the people there)
  - I saw you at the cinema (you went out after getting Permission to go to temple)





# William Wordsworth

April 7, 1770 – April 23, 1850

- Major figure in the first generation of English Romantic poets.
- 1770 - born in Cockermouth in the Lake District;
- most of his life was spent in the Lake District;
- 1850 - died in Ambleside in the same region;
- 1791 – visited France;
- initially attracted by the revolutionary movement.
- deeply disappointed by the revolution became more and more conservative.

- 1797 - beginning of a literary friendship with Coleridge which leads to ...
- the planning of the “Lyrical Ballads” published anonymously in 1798.
- This work, considered one of the most famous documents of literary criticism in English literature, was so successful that...
- a second edition appeared in 1800 with a preface by Wordsworth, where he explained his poetical theory.

# Subject matter of poetry

- In his preface to the second edition of the “Lyrical Ballads” Wordsworth said that :
  1. *Poetry should deal with:*
    - a. everyday situations and incidents;
    - b. ordinary people, especially humble rural people;
    - c. homely (=simple) objects called by their ordinary names;
- The reason for this choice is in the fact that **men are better when closer to nature** and far from the artificialities of civilization.

# The poet's imagination

- Everyday life should be transfigured by the poet's imagination, whose function is that of ...
- conferring a new splendour on external, ordinary things so as to make them more attractive and interesting.
- In particular, Wordsworth said that the aim of poetry was *“to throw over the incidents and situations of common life a certain colouring of imagination whereby (= by means of which) *ordinary things should be presented to the mind in an unusual way*”*.

# The language of poetry

- The language should be:

- ✓ familiar;

- ✓ simple;

- ✓ that of ordinary people;

because humble, country people ....

- ... live in communion with the objects from which language originates;
- .... express their feelings in a more immediate, forceful and effective way.

# The poet's identity

- The poet is ....
- ... not a man in an ivory tower, isolated and separated from other men;
- ... a man among other men who writes about things which interest mankind;
- .... but also a man gifted with special powers:
  - a greater sensibility which enables him to see the beauty of nature and respond to it more deeply;
  - the ability to express his thoughts and feelings more clearly and effectively;
  - the capacity to penetrate the heart, the essence of things.

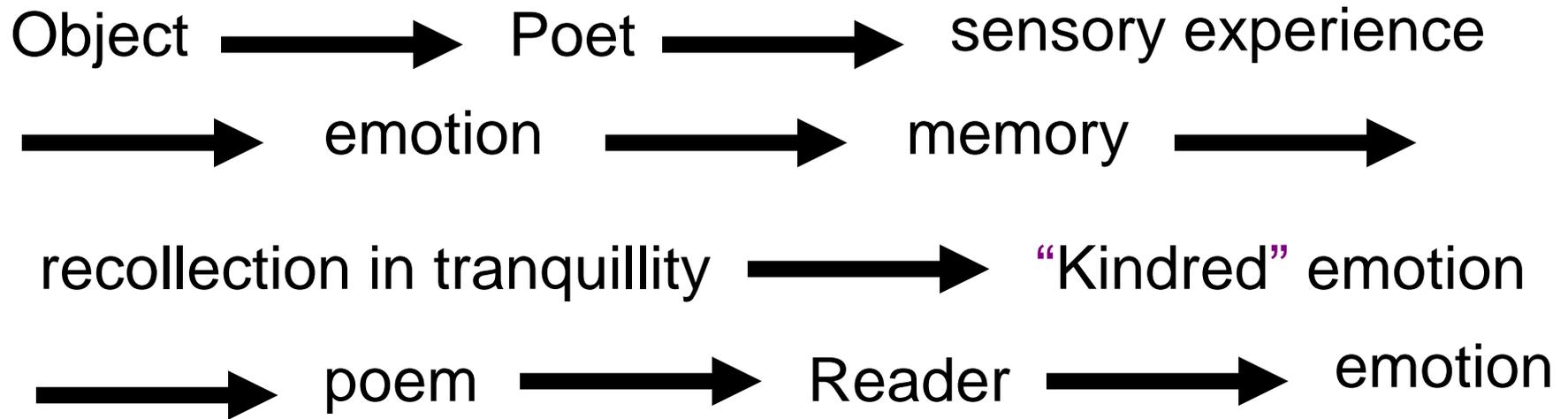
# The Poet' task

- His task is ...
- ... to reveal the beauty of familiar sights;
- ... to teach men how to enter in communion with Nature;
- ... to show them how to understand their feelings and how to improve their moral being.

# The Creative act of Poetry

- According to Wordsworth, poetry is .....
- a natural expression of feelings and originates from emotions recollected in tranquillity;
- this means that the poet produces poetry on recollecting certain emotions previously experienced;
- A good example of such a process is the poem “Daffodils”.
- In this poem, in fact, we find the poet lying in tranquillity on his couch at home and recollecting the emotions of joy and happiness he felt at the sight of a host of golden daffodils in the Lake District.
- This process could be described as follows:
  1. the poet recollects in tranquillity an emotion he felt during a past experience;
  2. the act of recollecting arouses a new emotion in the poet, “kindred” (= similar) to the first one;
  3. this new emotion urges the poet to write a poem which will be read by someone thus producing a third emotion in them.

# The Creative act of Poetry



# Wordsworth's main themes

- **Children and childhood**
- During the Enlightenment children were **not valued** for what they were – irrational and spontaneous beings – but for what they might become as adults – i.e. human beings characterized by rationality and willing to accept all social conventions and rules.
- This was the consequence of the great emphasis the society of that time placed on **Reason**.
- **Jan Jacques Rousseau (1712-1778)**, a French philosopher and writer, instead, developed a **completely reversed vision of childhood**.
- He believed that **man is good by nature but corrupted by society** and, accordingly, **childhood is the most important period of man's life** because this phase of human life is **closer to “the ideal state of nature”** and therefore **the least corrupt**.
- Wordsworth, like all Romantic poets, knew Rousseau's ideas and was influenced by his theories.
- Wordsworth, in fact, thought that :
- **Childhood is when man is closest to God and can perceive God in the natural beauty of the world** around him.

# Wordsworth's main themes

- **Nature** is seen by Wordsworth as:
- **the countryside as opposed to the town.**
- In fact the landscape the poet describes in his poems is mainly rural and solitary, and even when he describes urban settings like in the poem "*Composed upon Westminster Bridge*", the words the poet uses are those typically used to refer to a natural setting. In other words, London in this poem becomes part of nature itself and is even more beautiful than "valley, rock and hill".
- **Source of feelings.**
- His poems are full of words that emphasize the joy aroused at the sight of particular scenes such as a host of golden daffodils or a solitary girl working and singing alone in the Highlands.
- **Active Force**
- A goddess which manifests herself in the wild isolated countryside.
- the expression of God who is everywhere and, therefore, can be found everywhere.
- the evidence of a wonderful mysterious power which permeates universe and deserves religious reverence and love.

# Race and Representation

# Identification of Problem

- Politics of Representation:
  - When minorities struggle for recognition/rights/sharing of power in political, cultural and media institutions
- Presupposes a level of political organization: mobilization around a social problem
- Discloses fundamental human need: drive for identity: to escape the “psychic prison” of a world view that excludes or denies( Fleras:307)
- Presupposes media form an important function in:
  - Framing
  - Recognizing
  - Representing Cultural/ethnic groups

# Proof of Problems

- In media:
  - Analysis of ownership & control
  - Analysis of workers/work routines in news manufacture
  - Analysis media contents/reception ( latter scarce)
- In society
  - Socio economic studies
  - Social dysfunctions ( conflict, threats to social cohesion)
  - Anti social behaviors: stereotyping/hate/social exclusiveness

# Allegations Against Media

- Aboriginals, people of colour, immigrants and refugees tend to be *underrepresented*
  - Invisible
  - Irrelevant
  - Victimized
  - Trivialized
- Or *misrepresented*
  - Race-Role Stereotyped ( Fleras: 286)
  - Demonized
  - Scapegoated
  - Whitewashed/Tokenized

# What Social Responsibility?

- Charter of Rights and Freedoms
  - S. 15 (1)
    - No one is to be discriminated against, regardless of race or ethnicity
    - In Broadcasting Act (1991):
      - Serve the needs and interests and reflect the circumstances and aspirations of Canadian men, women and children, including equal rights, ... and the multicultural and multiracial nature of Canadian society and the special place of aboriginal people in that society
    - In 1985 CRTC introduces Ethnic Broadcasting Policy: allows entry of private sector stations catering to other language groups( but access to fewer public subsidies )

# Some Basic Terms

- Race
- Ethnicity
- Identity
- Stereotype

# Race

- A socially constructed category
- Classifies by human ancestry, relies on differentiation by physical characteristics
  - Colour of skin
  - Hair texture or colour
  - Stature
  - Facial characteristics

# Ethnicity

- Cultural identification with an ethnic group
- Shared heritage, language, culture or religion

# Identity

- A subjective sense of belonging
- Continuity between sense of self, social group attachment, and larger political context

# Layers of Identity

- Self Identity
- Social Identity
- Political Identity

# Self Identity

- Your life history
- Explains why you do something, who you want to be, and what to do about advancing your interests
- May be personal style, personal peer and family identity ( notion of primary group)

# Social Identity Theory

- Importance of a person's social identity in forming self-concept
- Group based aspects of an individual's self-definition, derived from membership in and identification with social groups
- ( black pride movement: hip hop subculture etc)

# Social Identity

- Associated with the rights, obligations and sanctions you enjoy in your social roles
- Usual markers are age, sex, race ( immutable social markers)
- Primordial realms: immediate community of work or living
- Increasingly involving social causes/missions
- Media are resources in finding social identities: role assimilation

# New Ideas about Identity

- *Refute notion of identity as fixed, universal or essential*
- *Sees TV as a major resource for the construction of cultural identities within the lived experience of everyday life*
- *Accessible to virtually everybody*  
*Site of popular knowledge*
- *Identity in continual contest and construction*

# Stereotype

- From the Greek: *stereos* (solid) and *typos* (mark)
- What Walter Lipmann calls fixed pictures in the head
- A form of mental shorthand of associations with social beings/ as sorted into social categories/ by traits real or imagined
- Minority critics often argue they are false or generalised, without regard for individual differences
- Generally carry embedded grains of social truth

# Questions about the Global Village

- *Never more of a crisis than today*
- *Liberals fear September 11 2001 has set back international understanding: led to a new 'cold war' among muslim and other countries*
- *McLuhan's thinking about the Global Village now challenged— Jihad or McWorld*
- *Are we growing together or apart? Do we respect other cultures or fear them?*
- *Is cultural identity nostalgic— to be kept 'pure'-- or adaptive: enlarged and enriched through intermixture?*

# New Theories of Identity

- Multiple ( as citizen, buyer, as Chinese, as Canadian, as university student, as worker)
- Hybrid ( fusion of generational identity of immigrants) ( not simple assimilation)
- Rationalised in a coherent whole

# Dimensions of Cohesive Identity

- Sense of belongingness-isolation
- Inclusiveness-exclusiveness
- Participation-non-participation
- Recognition-rejection
- Legitimacy-illegitimacy

# Media and Racism

- Framing of race
- Stereotyping of race
- Exclusion of race in board rooms and senior management
- Ghettoization of race: ethnic broadcasting ( third language TV for a fee and pay per service basis unlike aboriginal TV etc)

# Stereotyping

- Having no individuality: as though cast from a mold
- Literally: in printing, the development of a type metal cast for multiple reproduction
- Socially: a mental pattern or 'image label' which simplifies and generalises about a people or minority or trait
- Short hand: a way of simplifying complexity

# Stereotyping 2

- Categorical: ignores differences among individuals of the ‘out group’
- Found to be more prevalent among those or with:
  - No interpersonal relationships to refute stereotypes
  - Those with less formal education
  - Less travel, less gregarious “out group” experimentation ( some studies suggest related to low self esteem, conservative/authoritarian personalities)

# Types of Stereotyping

- **Overt:** few faces and characters on screen are visible minorities
- Of those represented, mostly in news, low budget genres
- **Where represented:** Kung Fu ( the Bruce Lee syndrome)– presented in narrow, cliché roles
- **Covert:** exclusion is interpreted to reflect lack of power: minority status
- “affirmative action” now 30 years behind feminist movement

# Silent on the Set

**Cultural Diversity and Race  
In English Canadian TV Drama**

A Study directed by  
Dr. Catherine Murray  
School of Communication  
Simon Fraser University

August 2002

SRA 587

Cmns 130

# Background

- Arose out of policy concern with developing indicators to measure cultural diversity, changing forms of cultural participation and civic engagement
- *Eurofiction 2000:*
  - Guest Canadian feature in Council of Europe annual monitoring
  - An analysis of supply and viewing of domestic drama:  
[www.sfu.ca/communication/ecf](http://www.sfu.ca/communication/ecf):  
*StarWars*

# Research Questions

- Are our Canadian TV casts from culturally diverse backgrounds?
- Are roles specific or non-specific in cultural background?
- Do English Canadian TV stories dramatize the creative tensions ( positive and negative) arising from cultural diversity?

# Method

- Content Analysis & In depths with key informants
- Sample: 69 hours of prime time english- language Canadian drama produced from 1999 or later (\*not all first run) which was exhibited between January to April 2002
- Licensed first for conventional networks☹
  - CBC 26%
  - CTV 42%
  - Global 6%
  - CHUM 6%
  - Showcase 20%

# Drama Episodes Sampled

- *The Associates*
- *Cold Squad*
- *Trailer Park Boys*
- *Traders*
- *Degrassi: Next Generation*
- *Nikita*
- *Blue Murder*
- *Emily of New Moon*
- *Random Passage*
- *Trudeau*
- *Joanne Kilbourne Mysteries*
- *Mysterious Ways*
- *Da Vinci's Inquest*
- *Tom Stone*
- *Power Play*
- *Drop the Beat*
- *PSI Factor*
- *Wind at My Back*
- *Jinnah On Crime: Pizza 911*
- *Tagged: Jonathan Wamback*

# Content Protocol

- Developed with a peer jury a plan for measurement
- Two goals:
  - **Ratio of visible minorities to white**
    - Traditional presence, role, share of depiction data
    - Innovation:
      - Time on screen
      - Context ( a proxy for the rounded development of a character)
      - Markers of cultural difference (accent, music, clothes, food)
  - **Quality of representation**
    - Centrality of character to narrative
    - Analysis of dramatic treatment
    - Inter-racial interaction ( like UK and Australia examples)

# Units of Analysis ( Multiple Bases)

- Episode( caution: what may be equally if not more important is character development in a series)
- Plot Lines
- All Characters
- All Visible Minority Characters

# Key Definitions

## ■ Visible Minorities:

- Visible minorities is a term used to describe people of colour or racial minorities. The term itself refers to an official government category of persons who are native or foreign-born, non-White or non-Caucasian, including Chinese, African and so on. In the 1996 Census ( the only available at time of writing) 11.2 percent of Canada's population identified themselves as visible minorities. Source: *Silent on the Set*, page 48.

# Validation

- Intersubjective
  - Use peer juries
  - Tested sub sample for reliability:
    - 82% ( fairly reliable for a pilot)
    - Discrepancies resolved by majority vote
  - Greatest variance found:
    - Non speaking parts
    - Speaking time
    - Age inferences

# Main Findings

## ■ A SHALLOW DRAMATIC PRESENCE

### Episode Profile

- 20% of all episodes had no visible minority present
- 80% had at least one BUT
- Only 20% of episodes present ethnicity or colour in a narrative context

### Plot Profile

- on average, there are three plot lines in the average hour
- 43% of all plot lines featured at least one visible minority
- Number of story lines featuring visible minorities? 1.3.

# Conclusion: Presence on Set

- These data suggest a “shallow level of inclusion- while visible minorities would appear to walk on the set in story lines in rough approximation to their incidence in the urban Canadian population, their contribution to the story line is minimal” : page 33

# Share of Character Depiction

- AN INCIDENCE ROUGHLY IN LINE WITH STATISTICS CANADA NATIONAL ESTIMATES (1996)
- Total: of 1200 characters ( or about 17 a show)
- 12% are visible minorities ( n=139)
- Half male and half female

# Problem with Measuring Roles

- Found Visible Minorities are only slightly more likely to be supporting (18% of all supporting) than principal (13% of all leads) BUT
- Average length of speaking part reveals Visible Minorities on screen only between 3 and 4 minutes
- or about 8% of speaking time if based on 48 minutes per scripted episode.

# Conclusion: Share of Depiction

- RELATIVELY SILENT ON THE SET
- “Visible minorities stay on the set only a very small proportion of the time” ( page 34)
- And speak little: ‘*second order invisibilization*’

# Ethnic Background

- DISPROPORTIONATELY BLACK
- Half of visible minorities are black ( 6%)
  - Reflecting the Toronto milieu of production
  - Desire for export?
- Balance (4%) is South or Pan Asian
- Latinos ( 1%)
- All others(1%)

# Aboriginal Background

## -ABORIGINAL CHARACTERS ABSENT

Conclusion: Aboriginal characters were virtually non-existent in mainstream TV drama

Loss of the public broadcasters' role in North of 60 has devastating consequences for excluding any aboriginal role in this drama sample

# Ethno Cultural Characteristics

## PORTRAYED WITHOUT CULTURAL CONTEXT

Most: 70% spoke with no distinguishable accent

90% spoke only English

Latinos and South Asians more likely to speak with an accent

## Cultural markers avoided:

Clothing or music distinctions present in just 12 % of all visible minority representation. Least often present: religious custom (7%), food 3%

But where present, strongly linked to stereotypical or negative treatment\*

# Setting

## LIMITED SPHERES OF INTERACTION

- Mostly Urban
- In the Workplace
- Rarely social (27%) or
- At Home ( 15%)
- ( page 36)
- Professionals, students, upper class, blue collar and some criminals( 4%)

# Dramatic Role

- Of all visible minority characters ( n=139):
  - 34% protagonist/heroes
  - 9% villains/antagonists
  - 9% victims---either of their own racial group or of whites
  - Witnesses, walkons or sidekicks ( 14%)
  - A significant plurality ( 34%) just ancillary

# Quality of Narrative Interaction

## FEW DRAMAS INVOLVE VISIBLE MINORITIES IN PLOT

- 12 of 69 episodes feature visible minorities with a direct influence on plot
- 9 of those actually dramatize conflict

# Quality con'td

- 8 feature Visible Minorities in constructive roles resolving the conflict
- Do these characters share responsibility for resolving conflict?
  - Half the time
- No simple assimilationist framework (where VMs must assume full responsibility: i.e. consonant with the injunction 'just fit in')
- Infrequent portrayal of identity struggle. Date or cultural circumstance for immigration to this country are not often a dramatic story context or plot line

# Quality of Narrative Portrayal

- 50:50 hung jury on character evaluation
- As equally negative as positive(1 in 5 each):
  - 21% negative
  - 23% stereotypical
  - 29% neutral
  - 21% positive
  - 6 % other
- Student coders found judgement on the character base as too difficult, and elected to move to either the story line or episode as the correct unit of analysis

# Summary of Episodes

## n=18 or 27%

- **Progressive depiction of racial diversity(2):**
  - *Drop the Beat*
  - *Jinnah on Crime: Pizza 911*
  - Both feature diverse representations, minority leads, multiple complex motivation and social settings
- **Provocative depiction(2)**
  - *Random Passage as Scarlet Letter* ( apologies to Hawthorne)
  - May challenge through negative depiction (taboo of interracial sex)
- **“Designer” depiction(8)**
  - 8 episodes
  - Rainbow walk-on: no context to race or ethnicity

# Summary Cont'd

- **Negative depiction (5)**
  - 5 episodes ( 8% of total)
  - **Problematic: *Mysterious Ways CTV***
  - **Suppressed: *Tagged: Jonathan Wamback Story***

# Comparative Benchmarks

- **Representative Studies:**
- **Children Now: Fall Colours 2001-2002**
- **Harvey May (2000) Cultural Diversity and Australian Commercial Television Drama**
- **G. Cumberbatch et al (2001) Top Ten TV: Report for the UK Commission on Racial Equality**
- **Tuning into Diversity: April 2002.**
- **Feature significantly different measures**
  - **Survey of the creators behind the scenes**
  - **Multiple genres**
  - **Different definitions of roles: major, minor, incidental (Cumberbatch)**
  - **Different definitions of backgrounds ( eg. Non english speaking: May)**

# Policy Implications

- **Foster creative control by minorities:**
- **Revise point system and shift focus to marketing and promotion of creative opportunities: awards**
- **Debate Normalization as a strategy**
- **Debate Standards of fair portrayal**
- **Sponsor Training Seminars: scripts with creative risks**
- **Monitor the portrayal of racial diversity regularly by an arms-length consortium of CSOs**
- **Pioneer 'measures' which blend quantitative and narrative/discourse analysis**

# Research Questions & Answers

- Are our Canadian TV casts from culturally diverse backgrounds?
  - Findings: Yes, but their role is relatively silent
- Are roles specific or non-specific in cultural background?
  - Findings: Non-specific
- Do English Canadian TV stories dramatize the creative tensions ( positive and negative) arising from cultural diversity?
  - Findings: in general, No, although a few exemplars exist

# Recommended Sources

- Frances Henry and Carol Tator, *What Colour is Democracy?*
- Stuart Hall: Film on Race and Representation in the library
- Simon Cottle, *Ethnic Minorities and the Media*

*The Wretched of the Earth* –  
**Frantz Fanon**

**“Reciprocal Bases of National Culture and  
the Fight for Freedom”**

Ajomy Maria Joseph

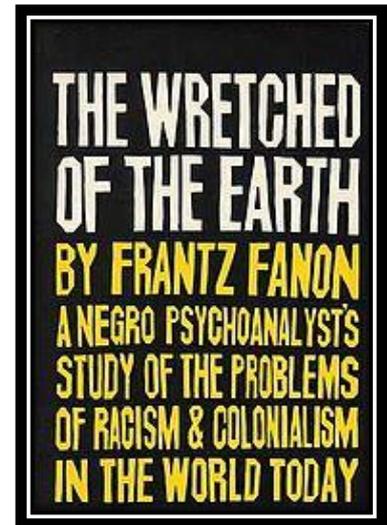


## Frantz Fanon (1925 – 1961)

- ▶ Martinique born French Psychiatrist, Philosopher, revolutionary and writer
- ▶ Known as a radical existentialist Humanist
- ▶ Spoke on the issue of Decolonization
- ▶ Psychological analysis of colonial experience
- ▶ Member of Algerian National Liberation Front
- ▶ Died of Leukemia
- ▶ Major Works – *Black Skin, White Masks, The Wretched of the Earth*

# *The Wretched of the Earth*

- ▶ Fanon's last work
- ▶ Published by Françoise Maspero
- ▶ Written during the Algerian struggle for independence
- ▶ Known as the classic of decolonization
- ▶ Discusses violence as a means of liberation
- ▶ Preface by Jean Paul Sartre



## **“On National Culture” – “Reciprocal Bases of Nationalism and the Fight for Freedom”**

- ▶ “On National Culture” is the fourth chapter of *The Wretched of the Earth*.
- ▶ The section deals with the legitimacy of the claims of Nation.
- ▶ “Reciprocal Bases of Nationalism and the Fight for Freedom,” a part of “On National Culture” is originally a speech made at the *Second Congress of Black artists and Writers* at Rome in 1959.
- ▶ In the speech he draws a link between nationalism and culture.

# Reciprocal Bases of Nationalism and the Fight for Freedom

- ▶ Colonial domination – disrupts cultural life
- ▶ Made possible by
  - The negation of national reality
  - Introduction of new legal relations
  - Banishment of the native customs
  - Expropriation
  - Systematic enslavement

- ▶ Reactions from the natives – Contradictory
  - Masses of people – maintain traditions which are entirely different from those of colonial situation
  - Intellectual – shows solidarity to the culture of the occupying power and criticizes his own culture

# The Colonial Situation And National Culture

- ▶ Colonial Situation – halts the national culture
- ▶ National culture under colonial situation is a **contested culture**
- ▶ Occupying power interprets attachment to traditions as refusal to submit
- ▶ By one or two centuries of exploitation – national culture becomes merely a set of:
  - Habits
  - Some traditions of dress
  - Broken down institutions
- ▶ There is no life

What we find are the dregs of culture.

*“The poverty, national oppression, inhibition of culture  
are one and the same”*

# Reactions of the Native

- ▶ Aggressive patterns of behaviour in natives
- ▶ Colonial Exploitation, Poverty, endemic famine - drive natives to organized revolt
- ▶ Open breach of colonizer's rule
- ▶ Such actions are stirred by:
  - International events
  - The collapse of whole sections of colonial empire
  - Contradictions inherent in the colonial system

# The Newfound Tensions and Their Repercussions on the Cultural Plane

## LITERATURE

- ▶ Relative over production
- ▶ Reply to the dominating power
- ▶ Intelligentsia who, once were consumers become producers
- ▶ **Forms:** novels, short stories, essays
- ▶ **Themes:** less of hopeless recrimination, violent, resounding, florid writing, precision to literary utterances of the native intellectual, addresses his own people

## ▶ Features:

- Takes up and clarifies themes which are typically nationalist
- It is a literature of combat because,
  - a) it moulds the national consciousness
  - b) calls on people to fight
  - c) it assumes responsibility
  - d) it is the will to liberty expressed in terms of time and space.

## ▶ Stories:

- Storytellers begin to be innovative
- Lively episodes in place of inert ones
- Modernize the old stories of struggle
- Instead of “this all happened long ago,” we have “what we are going to speak of happened somewhere else, but it might well have happened here today and it may happen tomorrow”
- Characters like highway robbers and anti social vagabonds are remodelled.

- ▶ **Epic**: becomes an authentic form and takes on a cultural value
  - ▶ **Comedy** and **Farce** disappeared
  - ▶ **Drama** becomes part of the common lot of the people
- 

# The Newfound Tensions and Their Repercussions on the Cultural Plane

## HANDICRAFTS

- ▶ A new vigour is seen
- ▶ Eg: arms tend to be raised from the body
- ▶ By carving figures and faces which are full of life and by taking a group fixed on the same pedestal the artist invites participation in an organized movement.

# The Newfound Tensions and Their Repercussions on the Cultural Plane

## CERAMICS AND POTTERY-MAKING

- ▶ Formalism is abandoned.
- ▶ Jugs, jars and trays are first modified imperceptibly, then most savagely.
- ▶ Used colours that symbolized harmony.

# The Newfound Tensions and Their Repercussions on the Cultural Plane

## JAZZ AND BLUES

- ▶ Jazz is a kind of music that originated at the beginning of the 20<sup>th</sup> century, within the African American communities of the Southern United States
- ▶ Blues is a form of folk music which arose in part from the work songs of the African-American workers on plantations.
- ▶ Certain forbidden genres and blues now assert themselves
- ▶ New styles like bebop appeared which was opposed by the white jazz specialists.
- ▶ Bebop, developed in the 1940s is characterized by fast tempo, instrumental virtuosity and improvisation based on the combination of harmonic structural melody.



- ▶ To the whites, Jazz should only be the despairing, broken down nostalgia of an old negro.
  - ▶ In all these cultural forms we find themes that are capable of assembling of people for a precise purpose.
  - ▶ National consciousness brings out changes in cultural forms which in turn helps build up national feelings.
- 

# Colonial Situation, National Liberation and Culture

- ▶ In colonial situation, culture deprived of support of nation and state falls and dies
- ▶ National liberation is the solution for the existence of culture
- ▶ Nation ensures the conditions for culture.
- ▶ The national character of the culture makes such a culture open to other cultures.
- ▶ The nation gives life to national culture

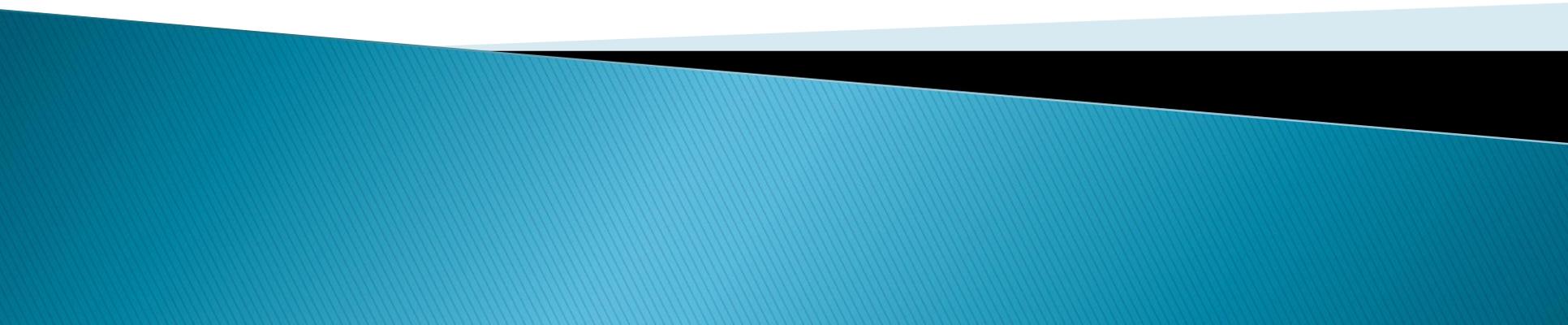
# Struggle and Culture

- ▶ Fanon asks a series of questions
  - What are the relations between struggle and culture?
  - Is there a suspension of the culture during the conflict?
  - Is the national struggle an expression of culture?
  - Is the battle for freedom itself a negation of culture?
  - In short
    - “Is the struggle for freedom a cultural phenomenon or not?”
- ▶ He provides answers by drawing on the impact of struggle on national culture.
- ▶ The struggle for freedom will mobilize all classes of people, but does not give back the culture its former value.

# Nationalism and Internationalism

- ▶ It is at the heart of national consciousness that international consciousness lives and grows.
- ▶ Only an international dimension will enable the culture to influence and permeate other cultures which makes the existence of this culture possible.
- ▶ Thus this two fold emerging, that is national and international consciousness is ultimately the source of culture.

**THANK YOU**

A decorative graphic at the bottom of the slide consisting of a dark blue wavy shape on the left, a black horizontal bar, and a light blue wavy shape on the right.



# Death And The King's Horseman

WOLE SOYINKA

# Author

- ▶ Akinwande Oluwole Soyinka was born in Ijebu Isara, near Akeokuta in western Nigeria, on July 13, 1934. His parents, who were from different Yoruba-speaking ethnic groups, were Christians, but other relatives observed African beliefs and deities.
- ▶ Nigeria was at the time a colony of [Great Britain](#). Soyinka grew up, therefore, with exposure to both Yoruban and Western culture. At twenty he left Nigeria to attend the University of Leeds in England, a university with a strong drama program.
- ▶ After graduation he joined London's Royal Court Theatre as a script-reader and then as a writer, and produced his first play, *The Swamp Dwellers*, there in 1959.

# HISTORICAL CONTEXT

## ► A Nation in Turmoil

- When Soyinka wrote *Death and the King's Horseman* in 1974 he was living in exile from Nigeria, lecturing at Churchill College of Cambridge University in England. The preceding years had been difficult for Nigeria, and for Soyinka personally. In 1967, the southeastern area of Nigeria declared itself the independent [Republic of Biafra](#), and a civil war erupted.
- Soyinka believed that the government policies toward Biafra were unjust, and he said as much in letters to the editors of national publications. Soyinka was arrested in 1967 and held without charges for two years and two months. For fifteen of those months, he was in solitary confinement.

- 
- ▶ According to many critics, his attention shifted after his imprisonment. Whereas previously he had written about the negative effects of the colonial powers on the colonized, he now addressed weakness and corruption wherever he found it.
  - ▶ In particular, he was concerned with exploring the ways in which Africans treated each other unjustly, and the ways in which his own community had betrayed itself.
  - ▶ *Death and the King's Horseman* is a play that reflects this later vision, as Soyinka himself insists in his Author's Note.

# CHARACTERS

## ► Amusa

- Amusa is a sergeant in the native administration police, a black African working for the white British colonialists.
- His position is a difficult one: he is not trusted by Simon Pilkings, his superior, because Simon cannot conceive of an African as being intelligent or honest, and he is no longer trusted by the villagers because he works with the whites to enforce “the laws of strangers.”
- Amusa was converted to Christianity two years before the play begins, but he still feels profound respect for native beliefs.
- He will not speak with Simon so long as Simon is wearing the *egungun* garments, but Amusa does not hesitate to follow Simon’s orders and arrest Elesin to prevent his suicide.



► **Bride**

- The Bride does not speak at all during the play. Already engaged to Iyaloja's son, the Bride is seen by Elesin and taken to bed by him; no one asks for her consent. When Elesin is arrested she sits silently beside him, and upon his death she closes his eyes in fulfillment of her wifely duty.



## ► Iyaloja

- Iyaloja is the Mother of the market, the spokesperson and leader of the women of the village. She is the voice of wisdom in the play, the one who can see beyond Elesin's charms to the danger he represents when he swerves from his responsibility.
- When Elesin asks for the young woman as his Bride, Iyaloja has no choice but to hand her over, even though the young woman is engaged to Iyaloja's own son.
- Iyaloja knows the power of the forces of the universe, and she understands that refusing the request of a man who is "already touched by the waiting fingers of our departed" will "set this world adrift." But she warns Elesin not to leave a cursed seed behind him, and she reminds him of her warning when she brings Olunde's body to Elesin's cell.

►



## ► **Elesin Oba**

- Elesin Oba, a man of “enormous vitality,” was the chief horseman of the dead king. As the king’s companion, Elesin enjoyed a luxurious life of rich food and fine clothing, the rewards of a man of his position.
- He enjoyed that life, and now that the king has been dead for a month and is ready for burial Elesin is expected to complete the horseman’s duty and commit ritual suicide.
- The play opens on the evening of Elesin’s last day of life; at midnight he will die. He says repeatedly that he is ready to give his life, and he knows the importance of fulfilling his responsibility.



## ► **Jane Pilkings**

- Jane is the wife of Simon Pilkings, the British district officer. Although she shares most of Simon's superior attitudes, she is, in Oluide's words, "somewhat more understanding" than her husband.
- Unlike Simon, she can sense that Simon has offended Amusa and Joseph (the house servant), although she agrees with Simon that the native customs and beliefs are "horrible."
- She has no active role in the main events of the play, but serves as a sounding board for Simon as he thinks things through.
-



## ► **Simon Pilkings**

- Simon is the district officer, charged with maintaining order in the one district of the British colony of Nigeria. He has no interest in learning about the Africans and their culture.
- He and his wife Jane socialize only with other Europeans, who have tried to transplant as much of their own food, clothing, and manners as they can to maintain their own style of life in a foreign country.



## ► Praise-Singer

- The Praise-Singer (also known as Olohun-iyo) accompanies Elesin on his last journey, singing and chanting. He is devoted to Elesin, and sees into the darkest corners of his heart. Almost like a conscience, he voices Elesin's hesitations and questions about his passage into the next world.
- As Elesin enters his trance to begin the transition, the Praise-Singer monitors his progress. He can sense Elesin moving away from him, and calls him back in a ritual, repetitive chant. Once Elesin is arrested and brought to his cell, the Praise-Singer is not seen nor heard again.



# Death and the King's Horseman Summary of Act I

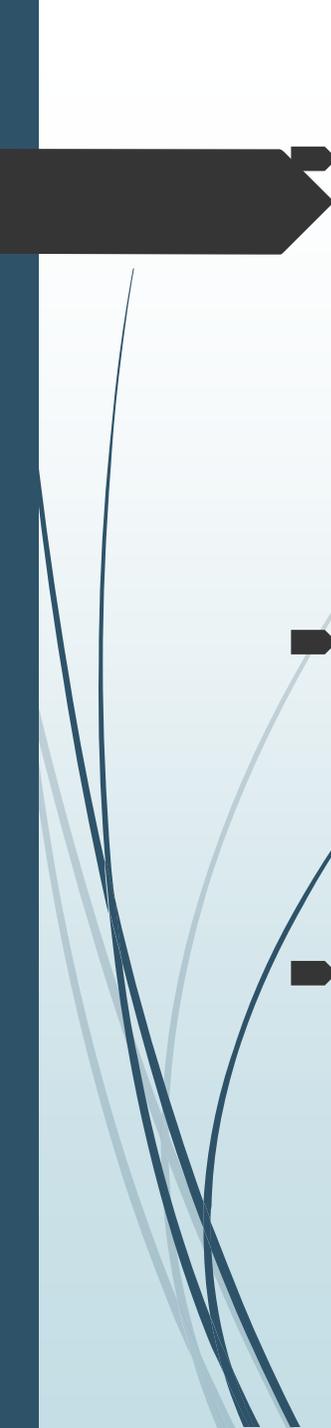
- ▶ [Elesin](#) and his drummers and praise-singers enter the market. The vendors are packing up their stalls and getting ready to go home.
- ▶ The praise-singer asks Elesin why he moves with such haste, and asks him if since he is going to meet his bride, if he has forgotten the mother of his children. Elesin laughs and says he must see his women because he has neglected them. The praise-singer wonders if there will be anyone like himself on the other side. Elesin urges him to remain at his side while they are in this world.

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- The praise-singer calls out that Elesin's name will "be like the sweet berry" and the "world will never spit it out" (10).
  - Elesin tells him to come along to visit his women, and that he looks forward to smelling them and feeling them. The praise-singer sings of the time when white slavers came and took the best of their race –the "mind and muscle of our race" (10).
  - Despite this, he sings, "our world was never wrenched from its true course" (10). Elesin says the world will not leave its course during his time.

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- ➔ Elesin begins to speak of the "Not-I bird". First, he starts to dance, and the drummer plays along. He chants the story in an easy, amiable manner. While he speaks the women, including [lyaloja](#), arrive.
  - ➔ In Elesin's story death comes calling, and the farmer, the hunter, the courtesan, and others say "Not I" when death seeks them. The refrain is even heard among the beasts of the forest, and among the gods themselves.
  - ➔ But when that same Not-I bird comes to Elesin, he is not afraid and rolls out his welcome mat. The bird flies away and will not be heard in his lifetime. Elesin concludes, "My rein is loosened. I am master of my Fate" (14). He will not turn aside or delay.

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- The women ask if anything will hold him back and he says no, that he goes to keep his friend and master company. They did great things together, but now, as Elesin explains, "Life has an end. A life that will outlive fame and friendship begs another name" (15). Because life is honor, it ends when honor does.
  - When the women say they know him for a man of honor, Elesin suddenly gets angry. The women whisper and ask why he is offended. Iyaloja, the mother of the marketplace, asks what they did wrong.
  - Elesin asks them if his body looks like a vagrant's. Iyaloja replies that she is confused. The praise-singer steps in and warns him gently that when the child is remorseful, the strictest father relents.

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- ▶ Elesin points to his ungainly clothes and laughs, and the women realize he was joking and needs his rich attire. Iyaloja dances around him, pleased that he forgave them. He is attired in elegant clothing while the women sing about meeting him in the great market.
  - ▶ Elesin, dressed in finery, states that the world is good and the women tell him they know he will leave it as such. He knows he will follow the umbilical cord of the world to its origin, and will find his roots.



He glimpses a beautiful girl, and stops to ask if he is still in the market he knows and loves. Confused, the praise-singer tells him of course he is, and that it is still his voice, not that of some acolyte in heaven. Elesin continues to muse, saying his whole life he has always had whatever he wanted, especially with women. The praise-singer replies that no one doubts his reputation.

➤ Elesin turns to Iyaloja and asks about the woman he saw, waxing poetic on her beauty. Iyaloja replies that she is betrothed. Elesin is annoyed and wonders why she said that. Quickly, the woman says she did not mean to offend him.

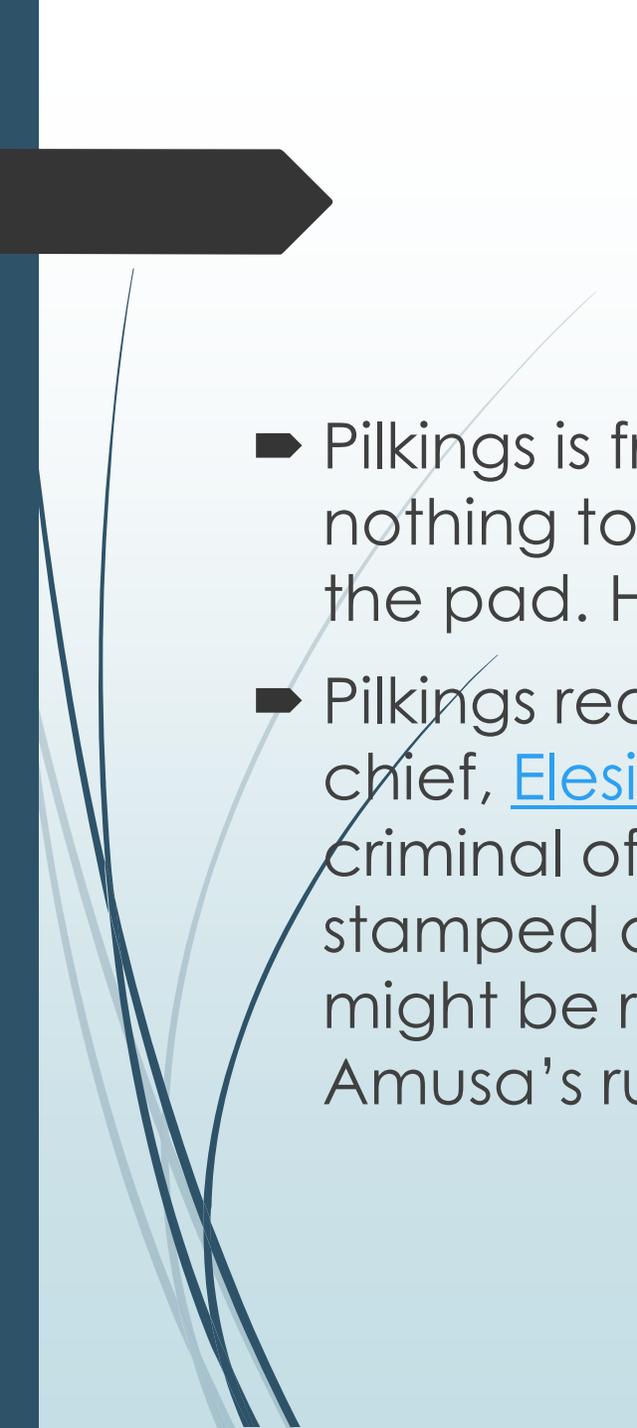
➤ She just does not see the need to ruin another's happiness. The women ask what is going on and realize that the man the girl is betrothed to is her own son. She decides not to make things difficult for Elesin as he travels to the next world, however, and turns back to him to tell him he will not be burdened as he journeys on.

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- She tells him it is good that "your last strength be ploughed back into the womb that gave you being" (22). Elesin is pleased, chiding her that her eyes were clouded at first. She agrees but says the fruit of this union will be of both worlds. She then warns him to make sure he goes through with his sacrifice, and he is a bit piqued.
  - She prepares to leave to get his bridal chamber ready, and adds that "these same hands will lay your shrouds" (23), to which Elesin asks, annoyed, if she has to be so blunt.
  - The bride is led in and kneels before Elesin.

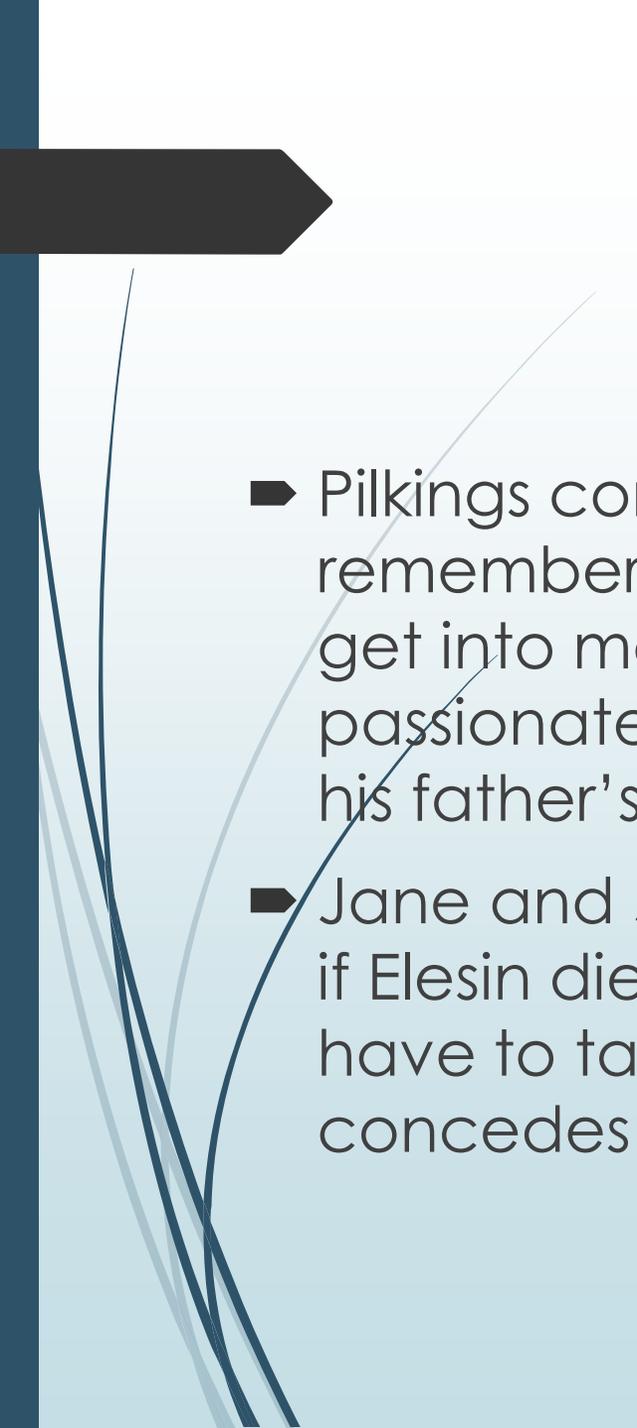
## Summary of Act II

- ▶ The District Officer, Simon [Pilkings](#), and his wife, [Jane Pilkings](#), are dancing together on the verandah of their bungalow. They are wearing *egungun* costumes. One of the Native Administration policemen, [Amusa](#), comes up, sees what they are wearing, and accidentally turns over a flowerpot in his distress.
- ▶ Pilkings asks what the matter is, and Jane tells him it is their dress. Pilkings takes off his mask and chides Amusa, asking if he really believes that nonsense. Scared, Amusa replies that the outfit belongs to the cult of the dead. He begs them to take the costumes off, but they refuse, as they are going to a ball soon.

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- ▶ Jane tells her husband it does not look like Amusa can talk to them like this, but Pilkings, annoyed, says Amusa needs to remember he is a policeman in His Majesty's Government, and he orders Amusa to report his business.
  - ▶ Amusa stammers, "How can man talk against death to person in uniform of death?" (25). Jane tries to reason with him, asking how he can be scared of the costume, especially as he saw it confiscated from the *egungun* men who were causing trouble in town. Amusa, quietly, says he will arrest the men but not touch the costumes at all.

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- Pilkings is frustrated; he says that when they get like this there is nothing to be done. They leave the room so Amusa can write on the pad. He then leaves.
  - Pilkings reads what he wrote and tells Jane. It seems a prominent chief, [Elesin](#) Oba, is going to commit ritual suicide, which is a criminal offense. Pilkings muses that he thought all this was stamped out, but it is always there under the surface. He says it might be rumors, to which Jane replies that she thought he felt Amusa's rumors were unreliable.

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- ▶ Jane asks if he ought to talk to Elesin before arresting him, especially as this evidence seems uncorroborated. Pilkings calls in [Joseph](#), his houseboy. He asks Jane about the drums in the distance, if they sound different. He knows the natives always want to make a racket, but it seems unsettling.
  - ▶ Joseph comes in and Pilkings asks if he is Christian and if this outfit bothers him. Joseph replies that he is and it does not. Pilkings asks about the chief, and Joseph says the man will not kill himself but will simply die because it is the custom.

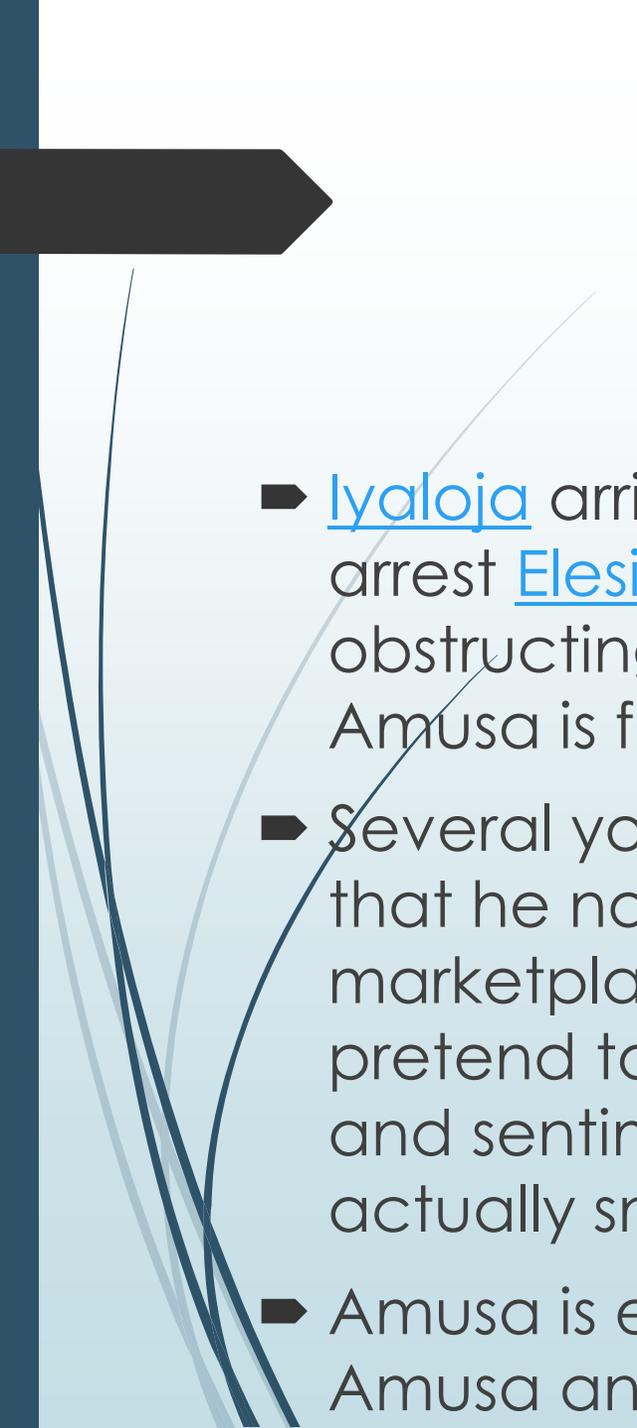
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- ▶ Pilkings comments that he often has to clash with that chief, and remembers having an issue before. He was helping the chief's son get into medical school in England, which the chief fought passionately. He ended up having to help the boy escape without his father's knowledge.
  - ▶ Jane and Joseph tell Pilkings that there is perhaps more going on – if Elesin dies before he can join the King, [Olunde](#), the son, would have to take his place. Pilkings says it is no wonder the son left, but concedes he does not know if Olunde knew that.

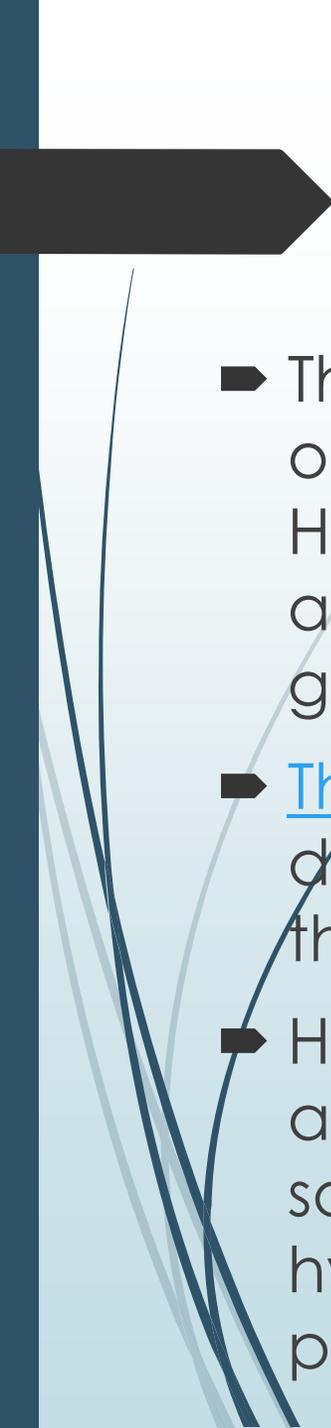
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- ▶ Jane responds that the natives are very private, but Pilkings snaps that they are always willing to blurt out their secrets. Jane muses, “do they really give anything away? I mean, anything that really counts” (29). Pilkings mutters, “sly, devious bastards” (29) and Joseph asks if he can go. Pilkings says he can, and he forgot he was there.
  - ▶ Pilkings and Jane argue about using swear words. It grows quiet but the drumming is heard. Joseph comes back and his master asks him about the sound. Joseph says he is confused because it sounds like the death *and* the marriage of a great chief. Pilkings offends him by making a joke about holy water, and Jane rebukes him after the boy leaves, saying the new African converts take religion very seriously.

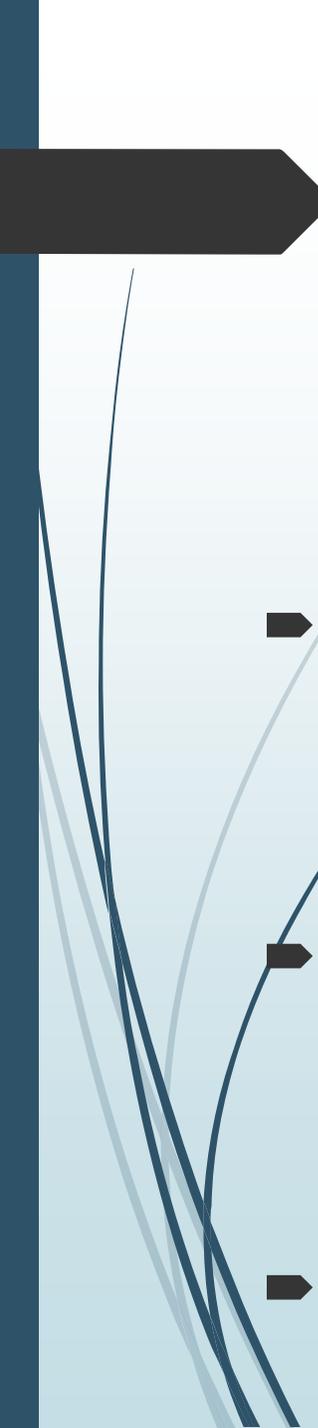
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- Pilkings scoffs that she is ridiculous. The conversation turns back to the chief. Jane says he must stop it, but he blusters that he does not care about their barbaric customs and he would be embarrassed if it really was a wedding and he broke it up.
  - Finally, he calls Joseph back, who takes a while to return, claiming he did not hear. Pilkings orders Joseph to take Amusa a note. He grudgingly apologizes about the holy water comment.
  - Joseph leaves, and Pilkings tells his wife to get her costume ready because they are going to the ball. He adds that his note said to arrest Elesin. As they prepare to leave Pilkings shares that the Prince is touring the colonies and will be at the ball later.
  - Jane replies that she now knows why he was so edgy earlier. Pilkings tells her to shut up and come along. She jokes back and they depart.

## Summary of Act III

- ▶ The front of a stall in the marketplace is covered with rich cloths. The women are agitated. [Amusa](#) and his two constables have their batons out and try to use them to push past the women, who hold firm. The women begin to tease Amusa, calling him a eunuch and telling him to go back to the white man who sent him
- ▶ Amusa protests that he will come back with weapons, and tries to talk over their jeers. The women say their husband and father will prove himself stronger than the white man's government tonight.

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- ▶ [Iyaloja](#) arrives and Amusa appeals to her. He says he is going to arrest [Elesin](#) for criminal intent, and that the women need to stop obstructing him. Iyaloja replies that this is merely a wedding. Amusa is frustrated with the insults lobbed at him.
  - ▶ Several younger girls break through and start threatening Amusa that he no longer knows his mother or the ways of the marketplace. They knock off the men's hats, and then begin to pretend to be Englishmen, mimicking their accents, affectations, and sentiments. At the end, one calls out "Sergeant!" and Amusa actually snaps to attention. The girls collapse in hysterics.
  - ▶ Amusa is enraged and Iyaloja gently cautions the girls. Finally, Amusa and his men leave, promising to come back.

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- ▶ The women and girls begin dancing and singing. Elesin, wearing only a white wrapper, emerges, holding a white folded velvet cloth. He hands it slowly to Iyaloja and says it represents the “union of life and seeds of passage” (40). He listens and says it is nearly time to go.
  - ▶ [The Bride](#) also emerges, Elesin says their consummation is not quite done, and she must stay by him until he passes on. He then praises the marketplace.
  - ▶ He listens again, and hears that the King’s dog and the King’s horse are being killed before him. His eyes cloud and he smiles faintly. He says his spirit is eager and he is ready. He seems in a state of semi-hypnosis. He asks the mothers to let him dance into his next passage. His own dance now becomes solemn and slow.



The praise-singer joins him and asks if Elesin can hear his voice. Elesin replies, faintly, that he can. The praise-singer continues to speak to Elesin to make him ready. Elesin says, “I have freed myself of earth and now it’s getting dark. Strange voices guide my feet” (43). He appears in a deeper trance.

- ▶ Iyaloja speaks of death and its different types –Elesin “dies the unknowable death of death...” (43). The praise-singer tells Elesin he cannot sense his body anymore and that he has gone ahead of the world.
- ▶ Elesin is far into his trance. The praise-singer continues to speak to him of the sounds he might hear and the sight of light at the end of the passage. He asks if he sees the “dark groom and master of life” (45).
- ▶ The praise-singer is overcome with emotion. Elesin dances on, heavily.

## Summary of Act IV

- At the ball, everyone waits for the Prince, who finally enters with a companion. [The Resident](#) and his partner enter behind. A Viennese waltz is called for. Everyone hopes to be noticed, even though they are wearing costumes. [Pilkings](#) and Jane get their turn, and are admired.
- A footman brings a note to the Resident, who grabs Pilkings and takes him aside. He asks about the chief and the market women rioting; he criticizes Pilkings for not knowing about all this in advance.
- The native police officers approach, and the Resident is confused, as he thought the English gave them some colorful identifying pieces of clothing. Pilkings says their hats came off in the riot. When [Amusa](#) sees Pilkings, he averts his eyes and mumbles about the dead. Exasperated, Pilkings relieves him of his duties for the day. Pilkings prepares to leave.

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- ▶ The clock strikes midnight and Pilkings and Jane look at each other in horror; they wonder if the act was completed. Pilkings and the policemen leave in a hurry.
  - ▶ As Jane waits, the figure of [Olunde](#) emerges out of the darkness. He and Jane greet each other, Jane effusive and friendly. Olunde says he came to see her husband. He makes a light quip about her desecrating an ancestral mask, and she is disappointed he cares about that. Olunde says he is not mad, but has learned that the English do not respect the things they do not understand.

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- It is uncomfortably quiet for a moment. Jane says she is sorry he did not find his time in England edifying. He corrects her and says he did, and he admires the English for certain things, like their conduct in this war. Jane brings up a captain who sacrificed himself for hundreds of other people. She does not seem very condoning, but Olunde admires the man's self-sacrifice.
  - After a moment, Olunde urges her to tell him where he can find her husband; he must talk to him. Jane alludes to what her husband is doing for him, and for all black people. Olunde says he knows what is going on, that he prepared to come home as soon as he received a cable that the King was dead. He has come home to bury his father.

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- ▶ Jane is shocked. Olunde explains that there is no other protection needed for [Elesin](#) besides the honor and veneration of his own people. Jane criticizes him for his feudalistic and barbaric outlook and customs.
  - ▶ Olunde responds by gesturing to the ball, a party during wartime. Jane stiffly says it is for therapy. Olunde calls it decadence but says he admires the white man's ability to survive; by all accounts white men should have warred and wiped themselves out but they know how to survive.

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- ▶ They argue over suicide, with Olunde taking the side that this war contains mass suicide. He adds that at least Nigerians do not call something what it is not. Eventually, Jane asks him if he will promise to resume his training and become a doctor. Surprised, Olunde says of course he will.
  - ▶ Suddenly the drums change their tune and Olunde announces that his father is dead. Jane screams that he is callous and savage. The Resident's Aide-de-Camp rushes over, solicitous to Jane and cruel to Olunde. He threatens Olunde, but Jane calms down and tells him everything is alright. [The Aide-de-Camp](#) huffs that as soon as natives put a suit on they think they are high and mighty.

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- He leaves. Jane asks Olunde softly if he can explain how he has this acceptance and peace of his father's death. Olunde kindly replies that he started mourning for his father as soon as he heard the King died. He knew it was his duty and he did not want to dishonor his people.
  - Jane is confused, saying to Olunde that his father disowned him. Olunde says he was stubborn and did not mean it. Jane is calmer now and thanks him. At this moment, Pilkings returns. He urgently asks for Bob, the Aide-de-Camp.

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- ▶ Olunde thanks Pilkings for not interfering. Pilkings looks uncomfortable. He turns to the Aide-de-Camp when he arrives and starts discussing an old storeroom where slaves were kept before they were shipped away.
  - ▶ His manner and words are confusing to Jane and Olunde. Olunde wonders if all this fuss can be because his father killed himself. Suddenly they hear Elesin far off, bellowing like an animal and yelling for the white men not to touch him.

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- Jane tries to pull Olunde away. Elesin is brought in. He stops like a statue in front of his son.
  - Jane cries that they should not hold him like that, and he is released. Elesin collapses before his son.
  - Olunde says coldly, "I have no father, eater of left-overs" (61). He walks away and Elesin crumples.

## Summary of Act V

- ▶ [Elesin](#) is chained up in a prison cell. His bride sits mutely outside the cell. [Pilkings](#) come in and observes the prisoner. He muses that Elesin seems fascinated by the moon. Elesin replies to the "ghostly one" that he is indeed.
- ▶ Pilkings thinks the night is peaceful but Elesin counters that it is not: Pilkings shattered the peace forever and destroyed, not saved, Elesin's life.
- ▶ Pilkings retorts that he was doing his duty, but Elesin sees that they have a very different understanding of duty. Elesin ruminates that he is no longer mad at Pilkings and wonders if this is part of some larger plan.
- ▶ Perhaps Pilkings meant to push the world off course. What is most tragic is how the roles of father and son are reversed. For Elesin, though, he is proud that he truly has a son; he knows [Olunde](#) will avenge his shame.

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- Pilkings shrugs and relays Olunde's words that as he cannot judge his father, he cannot despise him. Pilkings also adds that he advised Olunde to return to England. Elesin sighs that this might be best because he lost his father's place of honor.
  - After a moment Pilkings asks Elesin about the contradictions of his own race, as with the send-off Elesin was receiving. Before the chief can answer, running feet are heard.
  - Pilkings leaves to join Jane. Elesin turns to his bride and speaks of blame. He says he blamed the white man, then his gods, and wants to blame her, but he knows that she was more than a desire of the flesh, and that she was "the final gift of the living to their emissary to the land of the ancestors" (65).

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- ▶ Jane and Pilkings return, arguing about her possible interference. It seems [lyaloja](#) is here, and Pilkings is reluctant to let her visit. As Pilkings goes to let her in, Elesin comments that his own wife is silent and Jane is too talkative.
  - ▶ Pilkings orders Elesin not to try anything funny, and the chief sighs that there is no point and that his honor is entirely gone.

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- Iyaloja begins to speak angrily to the chastened chief, becoming more incensed when she sees the Bride there.
  - Elesin tries to defend himself, saying she saw what happened when the shadow of the stranger fell upon him and how his power was gone when the iron touched his wrists.
  - Iyaloja speaks only of the betrayal, and how he led them on as a leader. She says several times that she came with a burden. She alludes to a reversal of the cycle of their being. Once, she steps beyond the line drawn by Pilkings and is accosted by a guard. Pilkings tells her she better leave.

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- Iyaloja speaks abstrusely, which annoys Pilkings. She tells him she is not there to help him understand, and speaks more of burdens and asks him to release the King so he can ride homeward by himself.
  - [The Aide-de-Camp](#) runs in and says a group of women and a few men are coming up the hill. Pilkings is worried and frustrated, especially as he thinks Olunde might be involved.
  - Jane says her husband should trust Olunde. He tells Bob to let them in and have Olunde be ready to leave for England. When he comments that he will shoot if they make trouble, Iyaloja sighs, "to prevent one death you will actually make other deaths? Ah, great is the wisdom of the white race" (73).

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- The women come in, carrying a longish object covered in cloth. They set it down. Elesin begs to be let out because he has a duty to fulfill but Pilkings refuses. Elesin says he must speak softly and secretly.
  - The Praise-singer, who is also there, intones words about the journey to come and tells Elesin to whisper to his shadow.
  - The object is revealed as the body of Olunde. Iyaloja says he intervened so honor would not fly away, and the son is now the father. [The Praise-Singer](#) criticizes Elesin for sitting on the side while the evil ones pushed the world off its course.

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- Elesin is fixated on his son. Suddenly he strangles himself with the chain before anyone can intervene. Iyaloja rebukes the white men for trying to stop him, commenting that he has finally gone on even though it is so late.
  - Pilkings asks if this is what she wanted and she says no, but he brought it to be. When Pilkings reaches to close Elesin's eyes she yells at him to stop treating him like "pauper's carrion" (76), and the Bride steps in to do it.
  - Iyaloja and the Bride leave. The women sway and the dirge is louder.





A House for Mr  
Biswas  
V. S. Naipaul

- 
- ▶ Mohun Biswas is an Indo-Trinidadian who begins his life inauspiciously when he is born under several unfavorable conditions.
  - ▶ A Hindu pundit is called in to name him and cast his horoscope; he predicts that this will be a child who brings bad luck to his family.
  - ▶ The prophecy seems to begin to fulfill itself when, as a child, Mr. Biswas is indirectly and unintentionally responsible for the death of his father, and his family is eventually broken apart as a result.
  - ▶ As the youngest child, he stays with his mother, but she lacks the capacity to nurture him and influence his upbringing

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- ▶ . He basically becomes a child of circumstance, and his life becomes more or less accidental. In his job as a sign painter for the Tulsi store, he is attracted to a young girl's smile.
  - ▶ It inspires him to write her a note which her family interprets as a love letter, and he suddenly finds himself engaged, with no way of extricating himself from the situation.
  - ▶ As a married man, Mr. Biswas and his wife Shama live in Hanuman House with Shama's mother and multitudes of her relatives.
  - ▶ He becomes a buffoon, a clown, a rebel, and is constantly in conflict with one member of the family or another. Eventually his offense is so great that he is sent from the house to run a store on one of the Tulsi properties.

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- ▶ The endeavor is successful until Shama wants to have the house blessed; after that, Mr. Biswas experiences financial difficulties and makes ill-advised decisions that result in getting him deeper into debt.
  - ▶ Seth, Mrs. Tulsi's brother-in-law and manager of Tulsi affairs, offers him a position as a driver on one of the Tulsi sugar estates, and he accepts, under Shama's coaxing.

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- ▶ On the sugar estate, the family lives in a barracks shared with eleven other families. Mr. Biswas is impatient to build a house, but he does not have very much money.
  - ▶ The house is built bit by bit, and the promise of a nice house diminishes as economic considerations necessitate the substitution of substandard supplies for quality materials.
  - ▶ Between his house, his growing family, and his job, Mr. Biswas begins to have worries, the worries become anxieties, and the anxieties become full-blown fears. One night during a storm, his house is almost blown away and he breaks down completely.
  - ▶ He is taken back to Hanuman House, where Shama is about to give birth to their fourth child, and he recuperates in the solid security and comfort of the house he has professed to hate.
  - ▶ When it is time for him to make a decision, he decides to leave Hanuman House and his family behind and make another attempt at setting out on a new life.

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- ▶ In the second part of the novel, Mr. Biswas goes to Port of Spain and finally begins to establish himself as an individual, settling into a satisfying, although low paying, job as a journalist.
  - ▶ He reconciles with his family, and Mrs. Tulsi invites them to live in her house in Port of Spain.
  - ▶ They enjoy their time there, and Mr. Biswas feels that he is becoming more detached from the hold of the Tulsis.
  - ▶ Nonetheless, Mrs. Tulsi continues to use her manipulative powers on Mr. Biswas, and he eventually finds himself a reluctant resident of the Tulsi estate in Shorthills.

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- ▶ Seth has had a falling out with the Tulsis, and life is very difficult as the house deteriorates from neglect and abuse.
  - ▶ The children especially face unpleasant challenges, and Mr. Biswas builds another house for his family. This house is also doomed, and more bad judgment on Mr. Biswas's part causes a fire that barely avoids destroying the house.
  - ▶ The family does not have to stay in the house long, however, since Mrs. Tulsi's house in Port of Spain becomes vacant again, and Mr. Biswas moves back, occupying two rooms, and sharing the rest of the house with other members of the Tulsi family.
  - ▶ Conditions at the house get out of control as more and more people move into the house and it becomes a den of noise and uncleanliness.

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- ▶ As Mr. Biswas's son Anand starts college, Mr. Biswas begins to sink again into despair. He is pulled out of it when he is offered a new job as a community Welfare Officer with better pay.
  - ▶ The job eventually also provides him with a car, and Mr. Biswas achieves new status in the house.
  - ▶ The status turns out to be temporary, as his family is obliged to move to a tenement in order to make improvements to the house in anticipation of the return of Owad, Mrs. Tulsi's son who has been studying medicine in England.
  - ▶ The family is allowed to move back into the house after three months, but their stay is brief because of conflict between Owad and Anand, then Owad and Mr. Biswas, and finally Mr. Biswas and Mrs. Tulsi.

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- ▶ As Mr. Biswas looks for a place to live, he is not holding out much hope, but he is approached by a man who wants to sell his house, and circumstances arrange themselves so that Mr. Biswas agrees to make the purchase.
  - ▶ Unfortunately, this turns out to be another incident of bad judgment, as the house has more problems than he realized, and the family is once again disheartened.
  - ▶ They work to get the house livable and are able to enjoy some time in it, making it their own, before Mr. Biswas loses his job because the Community Welfare Department is abolished.

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- ▶ He goes back to his job at The Sentinel, and now his money worries are magnified since he has acquired a great deal more debt but lost a great deal of his income.
  - ▶ He eventually has a series of heart attacks and ultimately dies, but he leaves behind a house that will shelter his family for as long as they live.

# Themes

## Family

- ▶ Family is a prominent theme in the novel. Mr. Biswas's family is broken up because of unfortunate circumstances, and he never really has a close relationship with his mother, his brothers, or his sister. His mother seems unable to deal with life around her, and especially not Mr. Biswas's needs.
- ▶ As Mr. Biswas is maneuvered into marrying Shama, he finds that he has taken on a very large family—fourteen daughters and two sons—to go along with her. It is Shama's family that creates most of the conflict that occurs between Shama and Mr. Biswas. Up against the Tulsi family, Mr. Biswas feels helpless.
- ▶ The theme of family continues in the birth of four children to Mr. Biswas. His attitude toward his own family is very complex: at times, he feels they are an alien interference in his life, and at other times, he struggles to establish a bond with them.

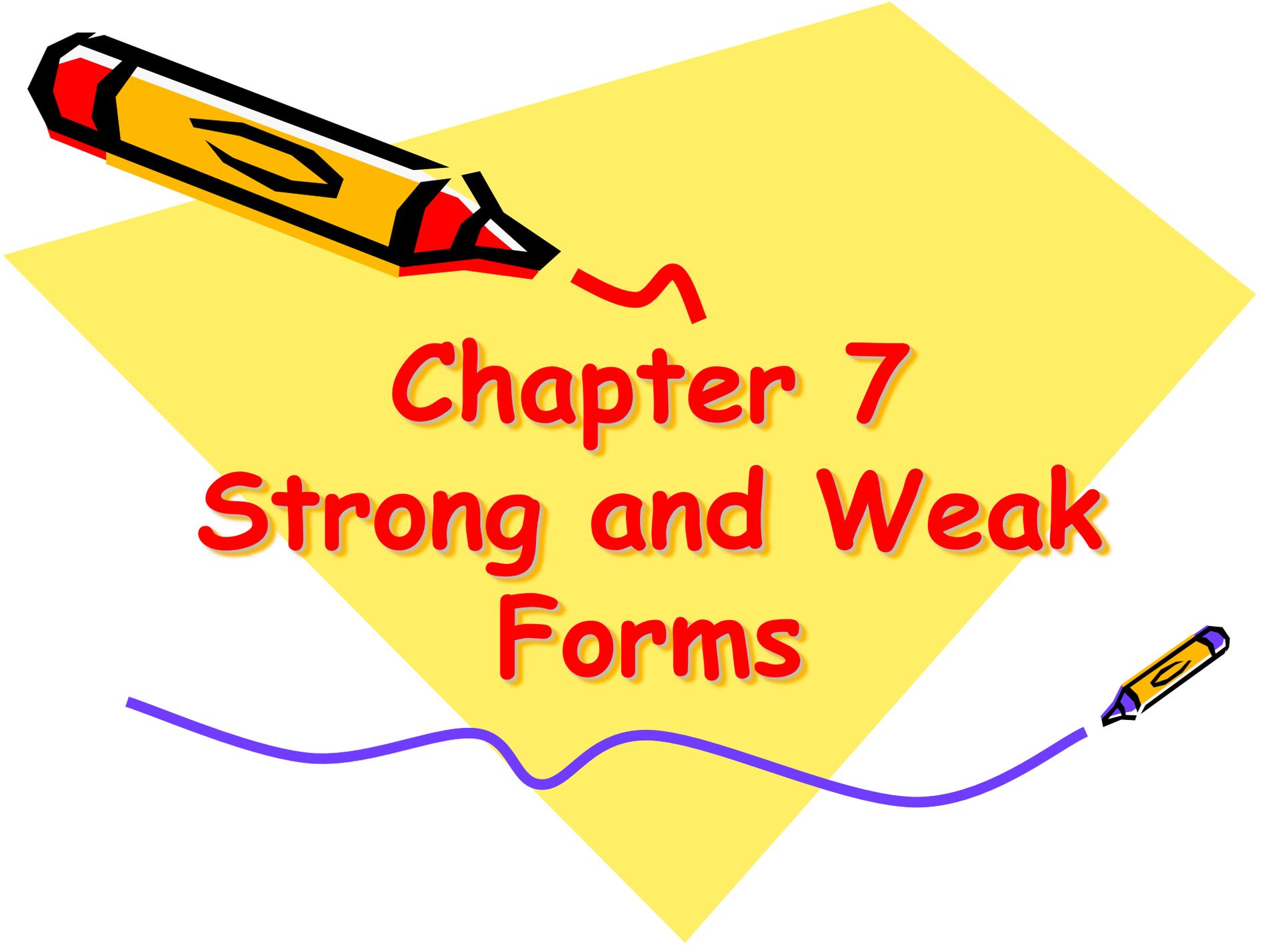
# Writing

- ▶ Writing plays an important role in the events of the novel. It is Mr. Biswas's talent for sign writing that brings him to the Tulsi store where he first sees Shama.
- ▶ Then it is the note he writes that leads to all the trouble with the Tulsis.
- ▶ As he learns to communicate in writing, he secures a position writing for a newspaper, and he is able to express his feelings and find some peace of mind in writing the letter to Dr. Rameshwar after his mother dies.
- ▶ Finally, writing keeps him connected to his children, particularly Anand, while they are studying abroad.

# Food

- ▶ Food is not just an ingredient in the novel it is a theme. Early in the novel, a punishment involving bananas causes stomach problems for Mr. Biswas, which will cause him difficulty for the rest of his life.
- ▶ When they are not fighting about the Tulsis, most of the conflict between Shama and Mr. Biswas is centered on food. Mr. Biswas does not like the quality of food he gets at the Tulsi house, and he does not like the way it is prepared.
- ▶ His sensitive stomach is always reacting to the bad food, and he constantly has to depend on Maclean's Brand Stomach Powder to get relief. However, food does not always play an antagonistic role in the novel.
- ▶ When there is cause for celebration, there is also cause for feasting, and the Tulsis' food improves greatly for special occasions.
- ▶ Finally, when the family is living at the estate at Shorthills, Mrs. Tulsi has her daughters experiment with bamboo and other strange materials in an effort to find new sources of food.





**Chapter 7**  
**Strong and Weak**  
**Forms**

# Warm-Up

## If You're Happy

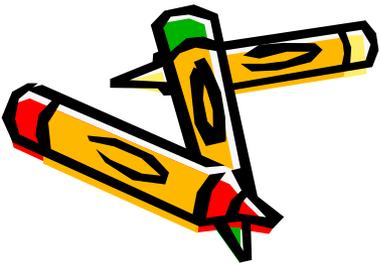
If you're happy and you know it **clap your hands**

If you're happy and you know it **clap your hands**

If you're happy and you know it  
never be afraid to show it

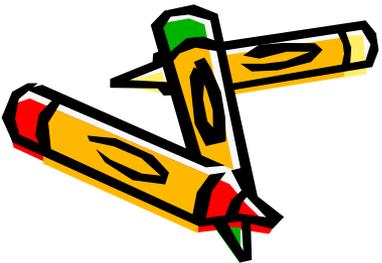
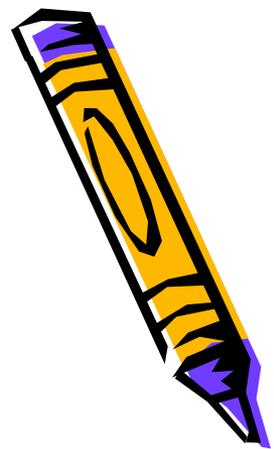
If you're happy and you know it **clap your hands**

**stomp your feet/wink your eye**

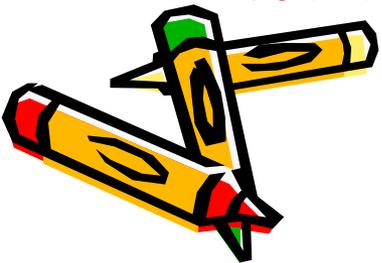


# Brief Introduction

In this session, we will learn **strong forms & weak forms** – two different ways of pronouncing a word.

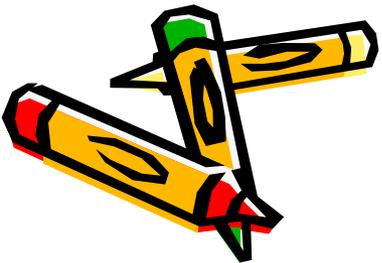


- Many common English words have two or more pronunciations in speech, depending on their **positions** in a sentence --- **a strong form** and **one or more weak forms**.  
These words include **form words** and the following pronouns: **personal, possessive, relative** and the indefinite pronoun “**some**”, denoting **indefinite quantity**.

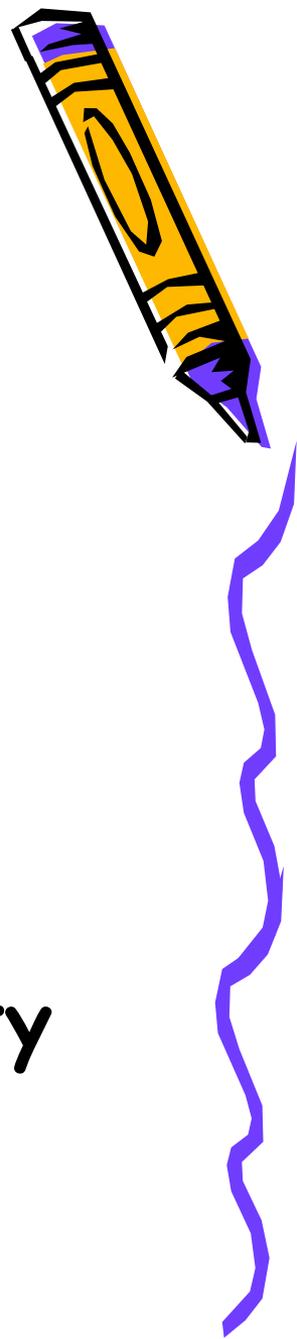




- **The strong form** of a word is used when the word is said **in isolation**, or in connected speech in which the word should be **stressed**; it is also used in certain cases where the word is in unstressed positions. **The weak form or forms of a word** are used only in **unstressed positions**. And the weak forms of the words are of much more frequent occurrence than their strong forms.



# The Importance of Learning Weak Forms

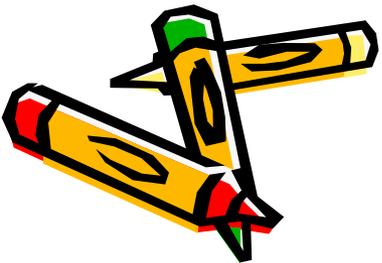


- Two reasons:
- Firstly, most native speakers of English find an “all-strong form” pronunciation very unpleasant.
- Secondly, learners who are not familiar with the use of weak forms are likely to have difficulty understanding native speakers.

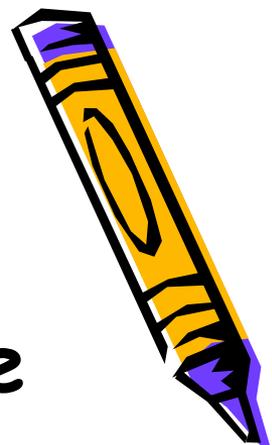




- The average foreigner uses far too many strong forms; it is impossible to speak English fluently unless the phenomenon of weak forms is properly understood and their use acquired, preferably from the earliest stage.



# Strong Forms



- The strong forms are used in the following cases:
- a) When the word is **stressed**, e.g.
- They don't believe, do they?  
/ðei 'dəunt bi'li:v 'du:ðei/
- You must choose *us* or *them*.  
/ju: məst 'tʃu:z 'ʌs ɔ: 'ðem/



- b) When the word is **at the end of a sense group or a sentence**, even when they are unstressed, e.g.

- Who is on duty today?

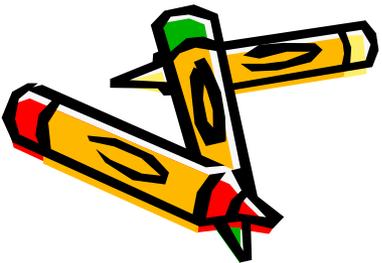
I am. /'ai æm/

- Who's got?

Jane has. /'dʒein hæz/

- Who is a teacher?

You are. /'ju: a: /



- What are you looking at?

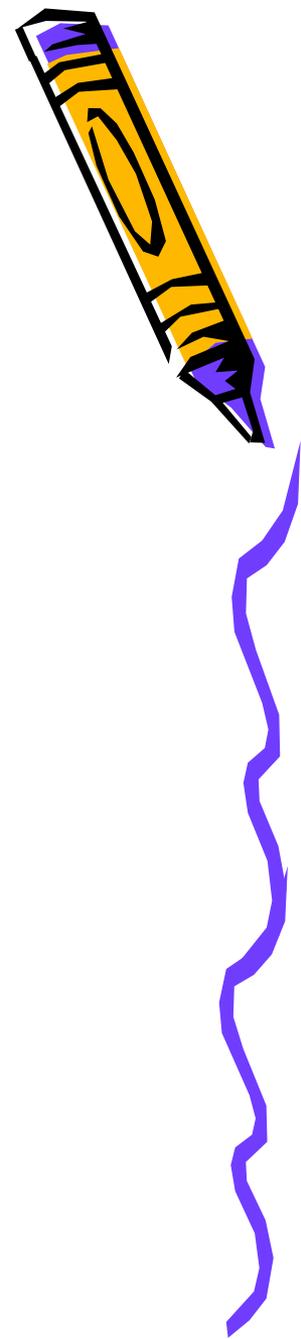
/'wɒt ə ju: 'lʊkɪŋ æt/

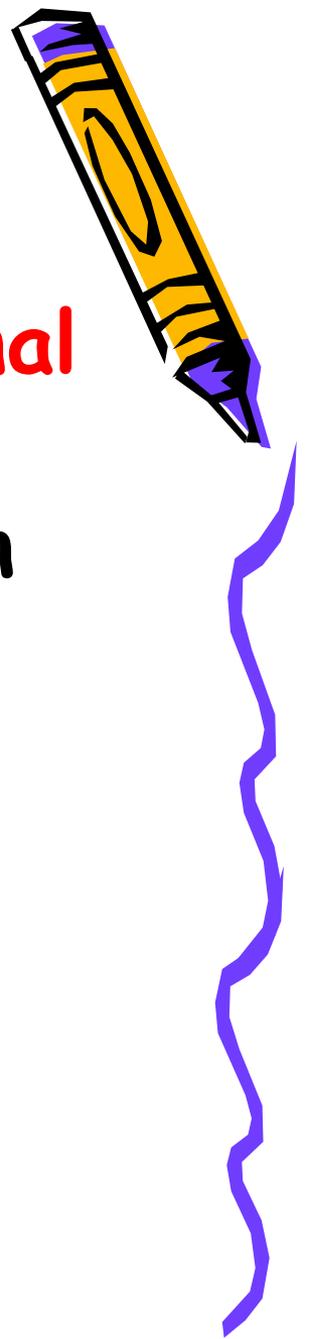
- What is he waiting for?

/'wɒts i: 'weɪtɪŋ fɔ:/

- Where did you get it from?

/'wɛə dɪd ju: 'ɡet ɪt frɒm/



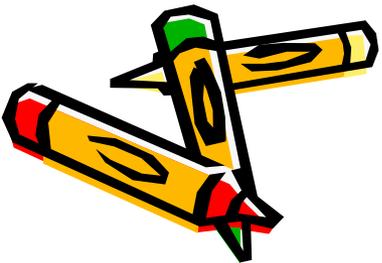


- c) **Prepositions** may have their strong forms when they are followed by an unstressed personal pronoun at the end of a sense group or a sentence. However, in this position the weak form may also be used. For example:

- I am waiting *for* you.

/aim 'weitiŋ **fɔ:** ju:/

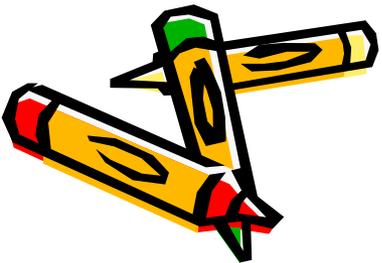
or /aim 'weitiŋ **fə** ju:/

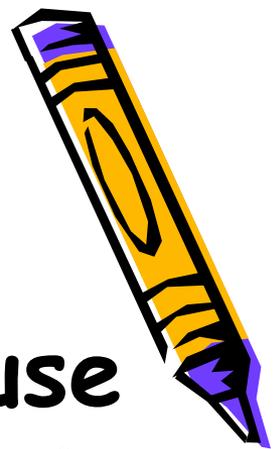




- d) The **indefinite pronoun** “some” in the meaning of “**a certain quantity**” is always stressed and therefore pronounced as **/sʌm/**. For example:

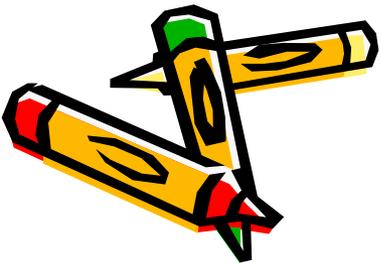
- **some of us** / ' **sʌm** əv əs/





- The **adjective** “some” in the meaning of “**certain**” always use its strong form, even when it is unstressed. For example:
- For **some** reason she is absent today.

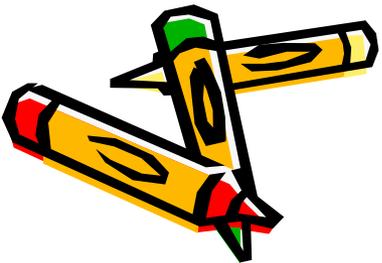
/ 'fɔ: **sʌm** 'ri:zn ʃiz 'æbsnət  
tə'dei/



- As an adjective in contrast to “others” it is always stressed and therefore pronounced as /sʌm/.  
For example:

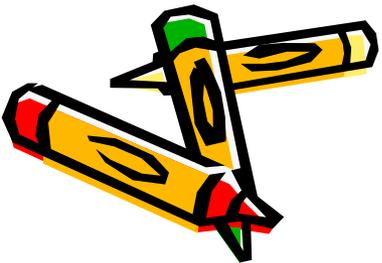
- Some people like it, but others don't.

/ 'sʌm pi:pl 'laik it bət 'ʌðəz  
'dəunt/



# Weak Forms

- *A weak form of a word is generally distinguished from a strong form*
- a) by the difference in vowel-sounds,
- b) by the absence of a sound (vowel or consonant),
- c) by the difference in the length of a vowel.



• For example:

• are /ɑ:/ /ə/

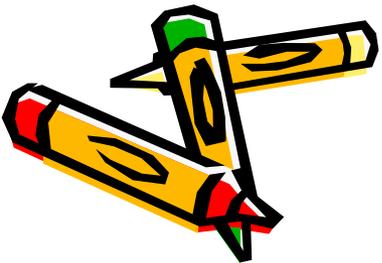
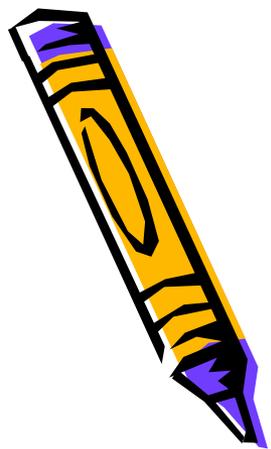
them /ðem/ /ðəm/

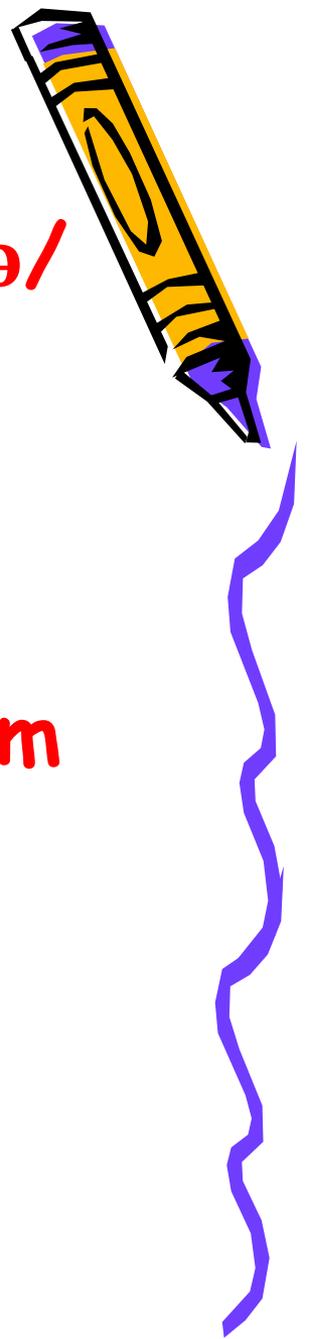
• and /ænd/ /ən/ & /n/

am /æm/ /m/

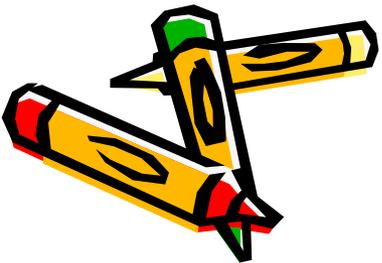
• been /bi:n/ /bin/

were /wə:/ /wə/

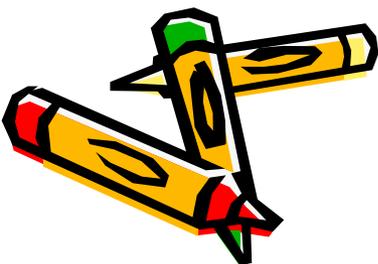
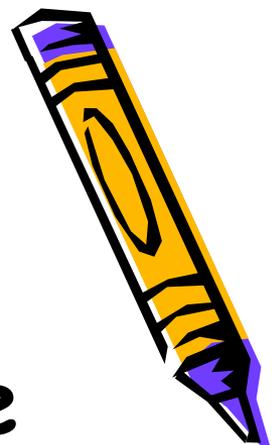




- Very often the weak form has /ə/ in it, whereas the strong form contains some other vowel, e.g. was /wɒz/, for /fɔː/, them /ðem/, to /tuː/,
- but “It **was** too difficult **for them to read.**”  
/it wəz 'tuː 'dɪfɪkəlt fə ðəm tə 'riːd/



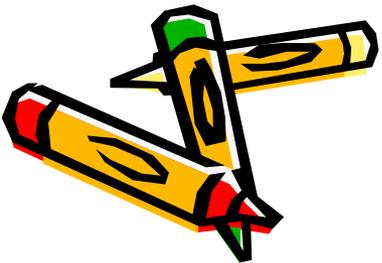
- A few words with /i:/ in the strong form have a weak form with /i/, e.g. the /ði:/, but “**the** other end” /ði 'ʌðər 'end/.

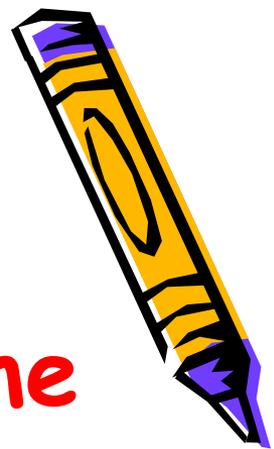


# Exercise

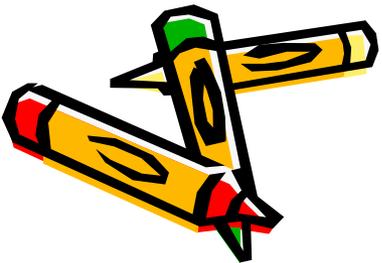


- Ladies and Gentlemen, I have some good news and some bad news. First, the good news. The dive that you just watched in Olympic Diving event was the winning dive. Now, the bad news. The swimming pool was empty.



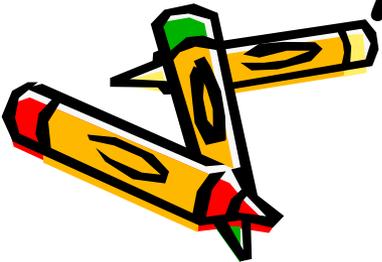


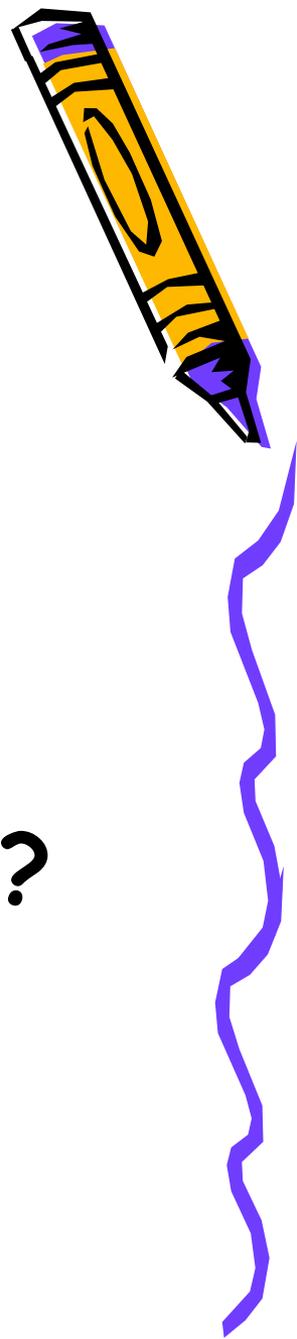
- Ladies and Gentlemen, I have some good news and some bad news. First, the good news. The dive that you just watched in Olympic Diving event was the winning dive. Now, the bad news. The swimming pool was empty.



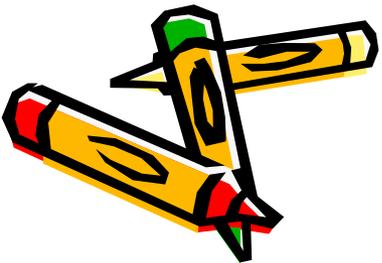
# Comparison

- I saw **them**, not you.  
I don't like **th(e)m**.
- Yes, I **can**.  
I **c(a)n** tell you an interesting story.
- I **have** obeyed you, I swear.  
Have you met my wife?  
They'**ve** left.





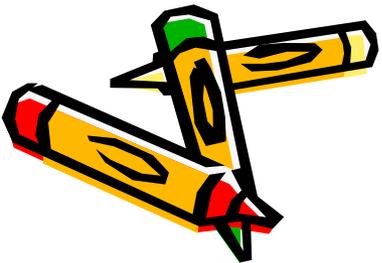
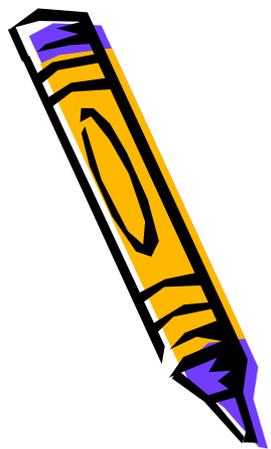
- Where are you going **to**?  
I'm going **to** London.
- Who are you waiting **for**?  
I'm waiting **for** John.
- **Are** you taking me for a fool?  
They'**re** trying to help.



# Joke

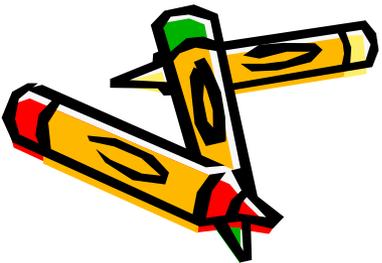
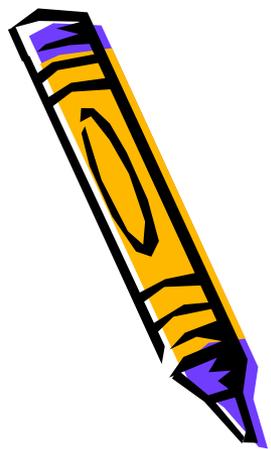
## Homework

- Teacher: I'm able to read one of the essays you did for homework, but the other is very poor.
- Student: Yes, my mother is a much better writer than my father.



# Dictation

- **Not for Jazz**
- clavichord n. 古钢琴
- string n. (乐器的) 弦



- We have an old musical instrument. It is called a clavichord. It was made in Germany in 1681. Our clavichord is kept in the living room. It has belonged to our family for a long time. The instrument was bought by my grandfather many years ago. Recently it was damaged by a visitor. She tried to play jazz on it! She struck the keys too hard and two of the strings were broken. My father was shocked. Now we are not allowed to touch it. It is being repaired by a friend of my father's.

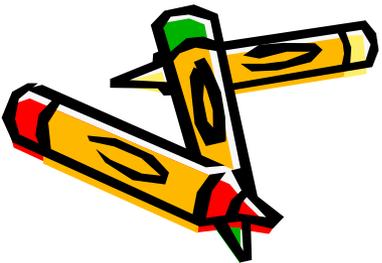


- We **have an** old musical instrument. It is called **a** clavichord. It **was** made in Germany in 1681. Our clavichord is kept in **the** living room. It **has** belonged **to** our family **for a** long time. **The** instrument **was** bought by my grandfather many years ago. Recently it **was** damaged by **a** visitor. She tried **to** play jazz on it! She struck **the** keys too hard **and** two of **the** strings **were** broken. My father **was** shocked. Now we **are** not allowed **to** touch it. It is being repaired by **a** friend **of** my father's.

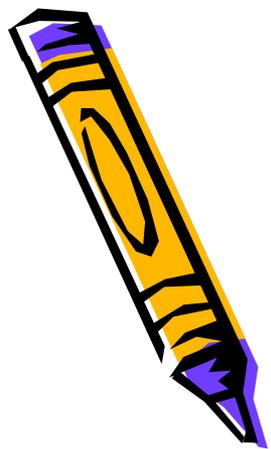


## The dean's words

- Student A: If the dean doesn't take back what he said to me this morning, I am going to leave college.
- Student B: what did he say?
- Student A: He told me to leave college.



Thank you!



# Connected speech

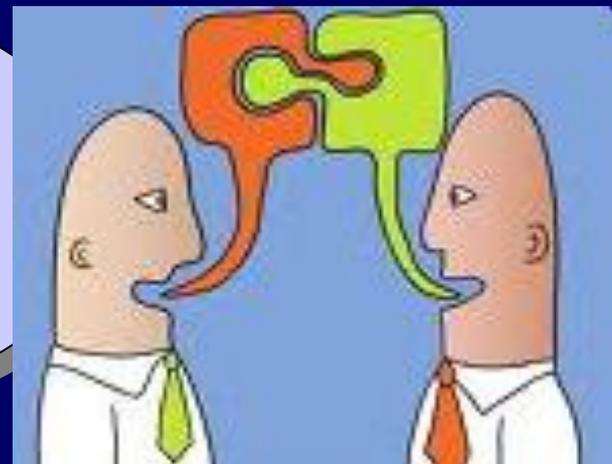


□ Communication....

□ Chat...talk...sing...



**let's string  
words  
together!**

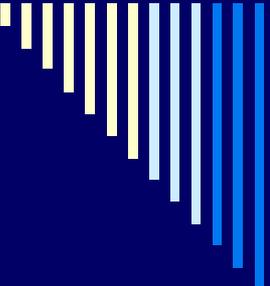


# What is connected speech?

- Fluent speech flows with a rhythm and the words bump into each other.
- To make speech flow smoothly the way we pronounce the end and beginning of some words can change depending on the sounds at the beginning and end of those words.



**FLOWING**



# Features of connected speech

## Linking sounds

- Consonant to vowel linking – when the first word ends with a consonant sound and the second word begins with a vowel sound. E.g. Fried egg / a box oveggs / cupov tea /doyer? We change the sounds to make it flow!
- Vowel to vowel linking –when the first word ends in a vowel and the next words begins with a vowel sound. We add a 'w' or 'y' sound.E.g. ' go in' / say it/do it/two eggs/ hiya! / cudyer?
- Consonant to consonant linking – when the first word ends in a consonant and the next one begins with a consonant sound. We don't hear both separately, we just hear one. E.g. We only hear one /t/ E.g. A bit tired /lot to do



**abitired**

# Features of connected speech

## Disappearing sounds

- In rapid speech the /t/ or the /g/ sound at the end of the word often disappears completely if there are consonant sounds either side. e.g. next week / can't swim/ going for .



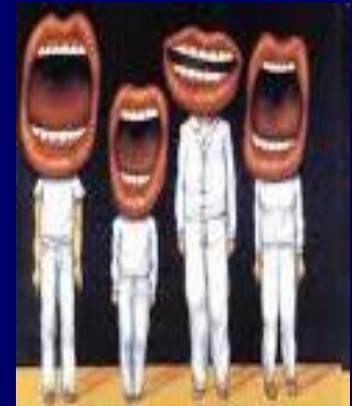
- This also happens with the /d/ sound. e.g. sandwich – san(d)wich. Fish and chips – fish an chips/bread an cheese.
- The /h/ sound is often deleted. E.g. You shouldn't (h)ave told (h)im/ We could (h)ave.
- The unstressed schwa(ə) is often lost. E.g. t(o)night/ got t(o)ave.

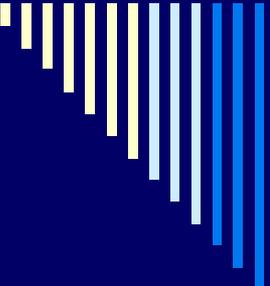


# Features of connected speech

## □ Weak sounds

- There are a large number of words in English which can have a 'full' form or a 'weak' form. This is because English is a stress timed language, and in trying to make the intervals between stressed syllables equal, to give us rhythm, we tend to swallow non-essential words. Thus, we lose pronouns, conjunctions, prepositions, auxiliaries and articles. E.g.
  - And – a table 'n chair
  - Can – She c/ə/n speak English
  - Of – A cup ov coffee
  - Have – Av you finished?
  - Should – You sh/ə/d av told me.
  - The verb 'to be' – I'm He's





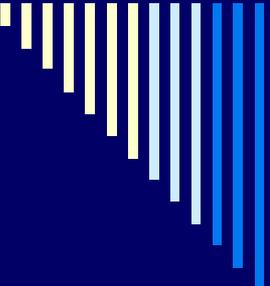
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# Features of connected speech

## □ Changing Sounds



- Listen to two words said individually, then listen to them in a sentence – Can you hear the difference?
  - Sometimes the sound at the end of the first word takes on the quality of the sound at the beginning of the second word. e.g. She's a good girl.
  - This is to do with the place in the mouth where we make the sounds. E.g. When we say /b/ or /p/ we can feel that both your lips are pressed together.
  - When we say /t/ or /d/ or /n/ we can feel that our tongue is touching above our top teeth.
  - When you say /k/ or /g/ or the –ng sound, we can feel the back of our tongue touching the roof of our mouth.
-



# Examples:

- Good girl – goog girl/goob boy
- Ten pounds – tem pounds
- Good mornin – goob mornin
- Not quite – nok quite
- So..



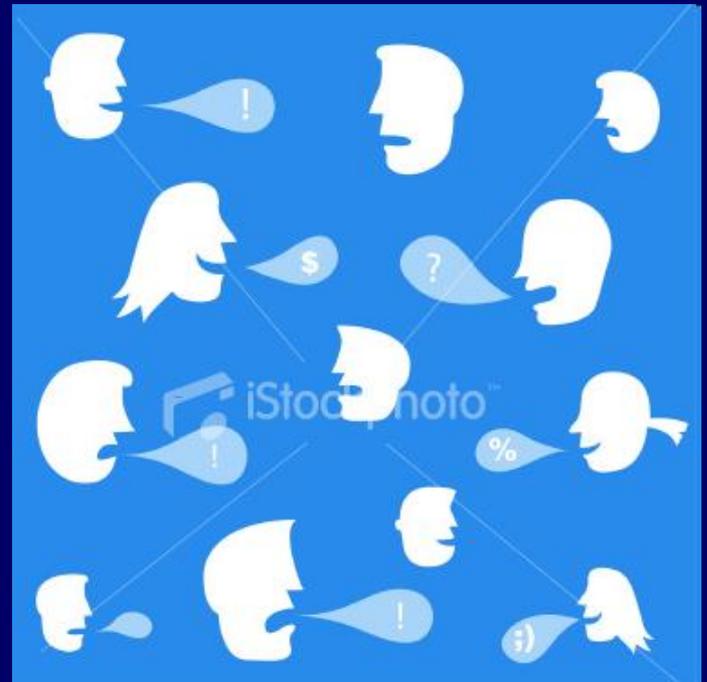
t ~ p d ~ b n ~ m

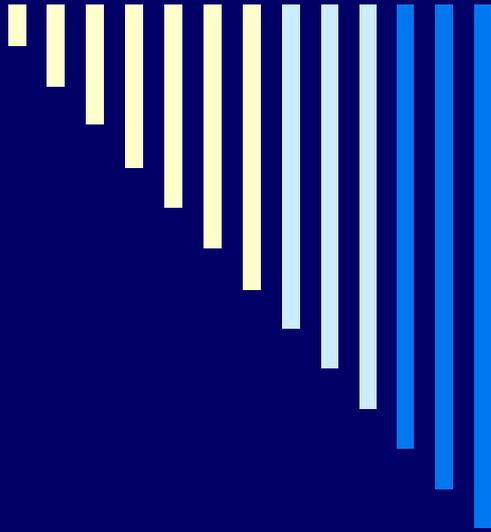
t ~ k d ~ g n ~ N

# To sum up....

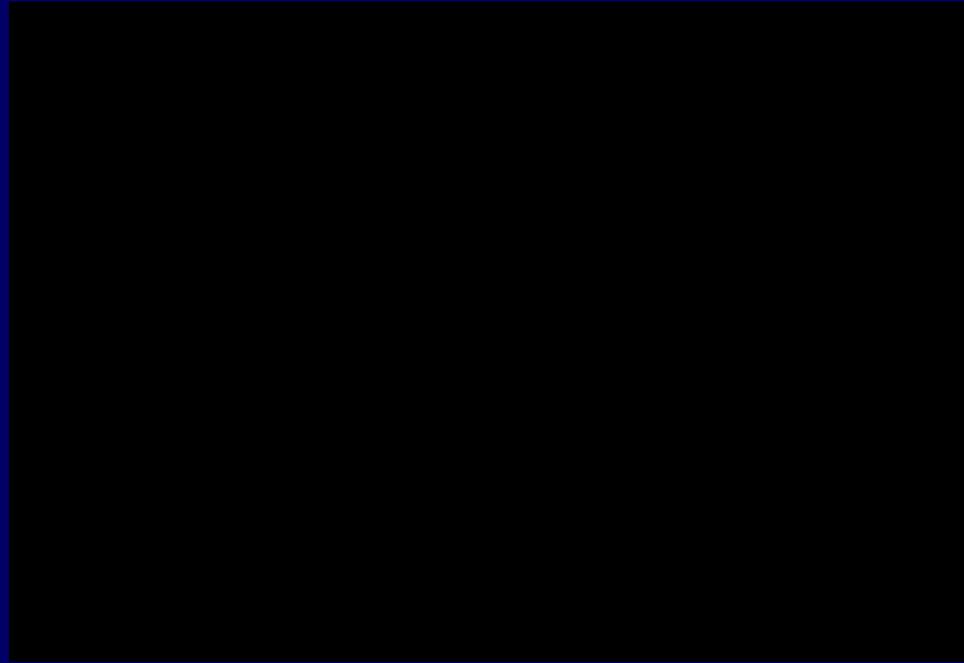
- Connected speech consists of:
- Linking sounds
- Disappearing sounds
- Weak sounds
- Changing sounds

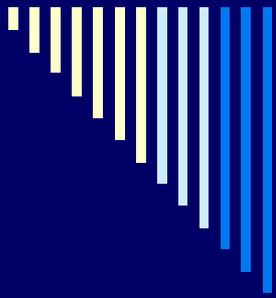
- So let's connect and chat!!!





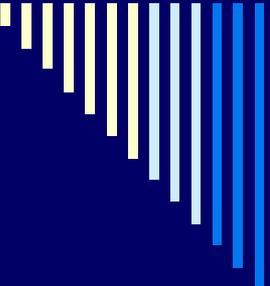
Practice and patience!





# Helpful websites to chat and practice!

- [www.bbclearningenglish.com](http://www.bbclearningenglish.com)
- [www.englishcentral.com](http://www.englishcentral.com)
- [www.ello.org/](http://www.ello.org/)
- [www.cambridgeenglishonline.com/Phonetics\\_Focus/](http://www.cambridgeenglishonline.com/Phonetics_Focus/)



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  - Learning English – I would like to buy a hamburger. Retrieved from [www.youtube.com](http://www.youtube.com)
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# Literary Criticism

Sandra Juliet Jose

# Classical and Romantic Criticism

- Classicism and Romanticism are artistic movements that have influenced the literature, visual art, music, and architecture of the Western world over many centuries. Classicism and Romanticism are artistic movements that have influenced the literature, visual art, music, and architecture of the Western world over many centuries.
- Classicism values traditional forms and structures.
- As an artistic movement Romanticism celebrates all strong emotions, not just feelings of love. In addition to emotion, Romantic artists valued the search for beauty and meaning in all aspects of life. **They saw imagination, rather than reason, as the route to truth.**

- The Romantics believed in the endless possibilities which man could change the world, and they embraced them.
- The Classicists, instead, held up the importance of adhering to what has already been said and done and mastering only those ideals

## CLASSICIST

- Reason, logic and analysis
- Seeks the universally true, good and beautiful
- Order (opp. to chaos) + formal rules of composition
- Looks to the past for models
- Simple structures
- Style- pastoral, tragedy, epic

## ROMANTICIST

- Emotion, intuition, imagination
- Seeks the exceptional, unconventional, original
- Full expression of emotions + free, spontaneous action
- Looks to the past for inspiration
- Simple language
- Style- sonnet, ode, folk

# Plato

- Wishes to banish all poets from his Republic- Book 10- metaphysical and ethical reasons
- Theory of Mimesis- Doctrine of Ideas or forms
- Narrative over imitative(dramatic)
- Spiritual growth- he supports art –Book 5.
- He is a seer, an inspired being who can see beyond the nature of things. (Quotes of Sir Philip Sidney, Shelley)

# Theory of Mimesis- of Plato

- In his theory of mimesis, Plato says that all art is mimetic by nature; art is an imitation of life.
- He believed that 'idea' is ultimate reality. Art imitates idea and so it is imitation of reality.
- If the ultimate reality consists of the "ideas" of things, of which individual objects are but reflections or imitations, then the painter or poet who imitates those individual objects is imitating an imitation, and so producing something which is still further removed from ultimate reality.

- For example, a chair exists firstly as idea, secondly the object of craftsmanship, and thirdly as object of representation in art. Thus **mimesis is thrice removed from reality** in Platonic conception of the world.

# Aristotle

- Peripatetic philosopher, first of the systematic theorists, an early exponent of the historical and psychological methods, and incidentally a pioneer in the business of sane literary judgement;
- so that alike in the theory and practice of criticism his works stand at the beginning of things, developing extending the findings of Plato. In the history of criticism the importance of his works are unquestionable and fundamental.

- Mimesis:
- Katharsis:
- Hamartia:
- Spoudaios:
- Six constituent elements of tragedy
- 3 unities

## PLATO

- Social reformer
- Idealist
- Art for moral purpose
- Emphasis on ultimate reality
- Mimesis as imitation

## ARISTOTLE

- Scientist
- Realist
- Art for aesthetic purpose
- Emphasis on empirical reality
- Mimesis as re-creation/  
representation

# Horace, Longinus & Dryden

## **HORACE (*Ars Poetica- Poesis, Poema, Poeta*)**

- Roman lyric poet during Augustus Caesar's reign
- Advocate of modernism & practical wisdom
- **Ars Poetica** (Art of Poetry; Letter to Piso)
  - **Poesis**- the subject matter of poetry
  - **Poema**- form of poetry
  - **Poeta**- the poet
- **“Purple Patch”**- a brilliant or ornate passage in a literary composition, usually in the midst of mediocrity

## LONGINUS (*On the Sublime, 5 Sources of Sublimity*)

- **5 sources of Sublimity:**

- **Innate Sources**

- **Grandeur of Thought:** this results from the faculty of conceiving great thoughts. Sublimity is the echo of a great soul.

- **Passion:** vehement and inspired passion- pathos

- **Rhetorical Features**

- **Schemata:** the proper use of figures of speech and thought. It is concealed by splendour of style

- **Phrasis:** noble language and diction. Language and diction must be appropriate to the grandeur of thought

- **Composition:** it is about the harmony in composition that gives definite shape to art

## **PHILIP SIDNEY (*Apologie for Poetrie/ The Defence of Poesie*)**

- Renaissance Criticism
- It is written in response to **Stephen Gosson's "School of Abuse"**- Puritan- challenged nature, value and function of poetry.

## JOHN DRYDEN (*Essay on Dramatic Poesie*)

- Neoclassical Criticism
- **Occasion: Sorbiere**, a Frenchman, visited England & wrote unfavourably on English science & stage
- **4 characters** (symbolic figures representing popular ideas of the day)
  - **Crites** (Richard Howard)- stands for Ancients, expounds the extreme classical view
  - **Eugenius** (Charles Sackville)- takes up the case for the moderns, moderns have the advantage of experience as well as the rules made by the ancients
  - **Lisideius** (Charles Sedley)- advocates the superiority of French plays, upheld 3 unities
  - **Neander** (Dryden)- advocates superiority of English over French and the Ancients, English plays display a richness of humour

# Wordsworth

- French Revolution
- Poetic Diction
- Subject Matter
- Poet

# Poetic Diction

- Poetic diction refers to the **style of writing used in poetry** (the linguistic style, vocabulary, and use of figurative language--normally metaphors). Up until Wordsworth's writing of the 1802 preface to *Lyrical Ballads*, the adherence to the poetic diction had yet to be seriously challenged.
- Wordsworth's issue, essentially, **with the use and adherence to poetic diction was the fact that it tended to alienate the common man**. Given that the common man did not speak using elevated vocabulary and figurative language, Wordsworth believed, given he wanted poetry to speak to all, that complete adherence to poetic diction needed to be dropped.

- he tried to write his poetry in the language really used by common men.
- He avoided various hackneyed devices of poetical diction used by contemporary poets.
- He has selected natural themes, and he has used a natural language. He has looked steadily at his subject, and so rendering of it is true to nature.
- He believes that the best of poems can be written in the normal language of a common man. He says, "Except for the difference of metre, the language of poetry would in no respect differ from that of good prose".

# The Poetic process-of Wordsworth

- 4 stages through which a poetic composition takes place:
  - Observation
  - Recollection
  - Contemplation
  - Imaginative excitement of the emotions which were experienced earlier.

# Criticisms against Wordsworth

- Coleridge- many apparently illogical, self-contradictory and irrational statements in the Preface.
- He also asserts that Wordsworth himself has violated in practice the principles of poetic composition that he advocates.
- T. S. Eliot- “it is neither emotion nor recollection nor tranquility” [ Tradition and Individual Talent].

# Coleridge

- Organic unity
- Fancy and Imagination
- Primary and Secondary Imagination
- Willing Suspension of Disbelief

- **Primary Imagination** is merely the power of receiving impressions of the external world through senses.
- It is an involuntary act of mind: the human mind receives impressions and sensations from the outside world, unconsciously and involuntarily.
- Living power and prime agent of all human perception
- **Universal** and possessed by all

- **Secondary imagination** is peculiar and distinctive attribute of the artist.
- It is making the artistic creation possible
- More active and conscious in its working
- Works upon what is perceived by the primary imagination, its raw material is the senses and impressions supplied to it by the primary imagination.
- By an effort of the will and the intellect, the secondary imagination selects and orders the raw material, and re-shapes and re-models it into objects of beauty.
- It is 'esemplastic', i.e. "a shaping and modifying power", which by its 'plastic stress' re-shapes objects of the external world and steepens them with a glory and dream that never was sea and land
- It is an active agent which dissolves, diffuses, dissipates, in order to create

- Fancy is not a creative power at all.
- It deals with fixities and definitives and only combines what it perceives into beautiful shapes, like imagination it does not fuse and unify.
- The difference between the two is same as the difference between a mechanical mixture and a chemical compound. In a mechanical mixture a number of ingredients are brought together, and mixed up, but they do not lose their individual properties. They still exist as separate identities. In a chemical compd, the different ingredients combine to form something new.
- Fancy is the drapery of poetic genius, but imagination is its very soul.

# Matthew Arnold

- Touchstone method
- Poet as a moral critic
- Literature is the criticism of life
- Disinterestedness in poetry

- Arnold took selected passages from the modern authors and compared them with selected passages from the ancient authors and thus decided their merits. This method was called Arnold's Touchstone Method

# T.S. Eliot

- “A classicist in literature, a royalist in politics and an Anglo catholic in religion”- from his Preface to ‘For Lancelot Andrews
- Famous works( criticism)
  - Sacred Word: Essays in Poetry and Criticism
  - Tradition and Individual Talent
  - The Metaphysical Poets
- Unification of Sensibility
- Dissociation of Sensibility
- Theory of Impersonality
- Objective Correlative

# I.A. Richards

- Referred to as “critical consciousness of the modern age”
- Poet, dramatist, speculative philosopher, critic
- Beginning of New Criticism
- Exponent of Practical Criticism
- Concepts:
  - Theory of value in the arts
  - Theory of communication
  - Poetic language
    - Scientific and emotive uses of language(two uses of language)
    - Four kinds of meaning- sense, feeling, tone and intention

# Formalism

- Russian Formalism/Prague Linguistic Circle/Linguistic Criticism/Dialogic Theory
- These linguistic movements began in the 1920s (in Moscow and St Petersburg), were suppressed by the Soviets in the 1930s, moved to Czechoslovakia and were continued by members of the **Prague Linguistic Circle** (including Roman Jakobson , Jan Mukarovsky, and René Wellek).
- The Prague Linguistic Circle viewed literature as a special class of language, and rested on the assumption that there is a **fundamental opposition between literary (or poetical) language and ordinary language.**

- The linguistics of literature differs from the linguistics of practical discourse, because its laws are oriented toward producing that distinctive features that formalists call **literariness**. (Jakobson, Mukarovsky).
- **Foregrounding**- Mukarovsky- ~ of the act of expression or the utterance itself.
- Primary aim of litt – foregrounding its linguistic medium
- **Estrange or defamiliarise**- Shklovsky- litt “makes strange” the world of everyday perception and renews the reader’s lost capacity for fresh sensation- through literary devices. (Art as a device)

# Russian Formalism- leading representatives

- Boris Eichenbaum
- Victor Shklovsky
- Roman Jakobson

- Literature is held to be subject to critical analysis by the sciences of linguistics but also by a type of linguistics different from that adapted to ordinary discourse, because its laws produce the distinctive features of **literariness**.
- **Dialogism** refers to a theory, initiated by Mikhail **Bakhtin**, arguing that in a dialogic work of literature--such as in the writings of Dostoevsky--there is a "**polyphonic interplay of various characters' voices ...** where no worldview is given superiority over others; neither is that voice which may be identified with the author's necessarily the most engaging or persuasive of all those in the text"

# Key terms of Russian Formalism

- **Carnival** - "For Bakhtin, carnival reflected the 'lived life' of medieval and early modern peoples. In carnival, official authority and high culture were jostled 'from below' by elements of satire, parody, irony, mimicry, bodily humor, and grotesque display. This jostling from below served to keep society open, to liberate it from deadening..." (Bressler 276 - see *General Resources* below).
- **Heteroglossia** - "refers, first, to the way in which every instance of language use - every utterance - is embedded in a specific set of social circumstances, and second, to the way the meaning of each particular utterance is shaped and influenced by the many-layered context in which it occurs" (Sarah Willen, "Dialogism and Heteroglossia")
- **Monologism** - "having one single voice, or representing one single ideological stance or perspective, often used in opposition to the Bakhtinian dialogical. In a monological form, all the characters' voices are subordinated to the voice of the author" (Malcolm Hayward).
- **Polyphony** - "a term used by Mikhail Bakhtin to describe a dialogical text which, unlike a monological text, does not depend on the centrality of a single authoritative voice. Such a text incorporates a rich plurality and multiplicity of voices, styles, and points of view. It comprises, in Bakhtin's phrase, "a plurality of independent and unmerged voices and consciousnesses, a genuine polyphony of fully valid voices" (Henderson and Brown - *Glossary of Literary Theory*).

# New Criticism

- A literary movement that started in the late 1920s and 1930s and originated in reaction to traditional criticism that new critics saw as largely concerned with matters extraneous to the text, e.g., with the biography or psychology of the author or the work's relationship to literary history.
- New Criticism proposed that a work of literary art should be regarded as autonomous, and so should not be judged by reference to considerations beyond itself.
- **Major figures** of New Criticism include I. A. Richards, T. S. Eliot (pioneers)
- **Cleanth Brooks**, David Daiches, William Empson, Murray Krieger, **John Crowe Ransom**, **Allen Tate**, F. R. Leavis, **Robert Penn Warren**, **W. K. Wimsatt**, **R. P. Blackmur**, Rene Wellek, Ausin Warren, and Ivor Winters.

- Publication of John Crowe Ransom's *The New Criticism* in 1941.
- Analysis of the literary work **as a self sufficient verbal entity**, constituted by the internal relations and independent of reference either to the state of mind of the author-psychological- or to the 'external' world.
- Explication or **close reading**- the detailed analysis of the complex interrelations and the ambiguities(multiple meanings)of the verbal and figurative components within a text.

**Close reading** - "a close and detailed analysis of the text itself to arrive at an interpretation without referring to historical, authorial, or cultural concerns" .

# Key terms of New Criticism

- **Intentional Fallacy** - equating the meaning of a poem with the author's intentions.
- **Affective Fallacy** - confusing the meaning of a text with how it makes the reader *feel*. A reader's emotional response to a text generally does not produce a reliable interpretation.
- **Heresy of Paraphrase** - assuming that an interpretation of a literary work could consist of a detailed summary or paraphrase.

# Structuralism/ Structuralist criticism

- Aristotle- emphasized on the importance of structure
- Ferdinand de Saussure- Course in General Linguistics(1915)
- Analysing a text on the basis of structural linguistics.
- Structuralism is a way of thinking about the world which is predominantly concerned with the perceptions and description of structures. **At its simplest, structuralism claims that the nature of every element in any given situation has no significance by itself, and in fact is determined by all the other elements involved in that situation.**
- **Major figures** include **Claude Lévi-Strauss** , **A. J. Greimas** , **Jonathan Culler**, **Roland Barthes** , **Ferdinand de Saussure** , **Roman Jakobson** , **Vladimir Propp**, and **Terence Hawkes**.

# Saussure

- Key concepts:
  - Sign- signified/ signifier
  - Langue/parole (collective language system and individual use of that system)
  - Synchronic/ diachronic (contemporary state/historic dimension)
  - Speech/ writing
- Meaning is arbitrary
- Meaning is relational, language constitutes our world.
- Literary work becomes texts –play of component elements according to codes.

# Roland Barthes

- Author is dead- *Death of an Author*
- Readerly text(specific meanings/ close meanings)
- Writerly texts( galaxy of signifiers- encourages reader to be producer of meanings)

- **Binary Opposition** - "pairs of mutually-exclusive signifiers in a paradigm set representing categories which are logically opposed and which together define a complete universe of discourse (relevant ontological domain), e.g. alive/not-alive. In such oppositions each term necessarily implies its opposite and there is no middle term"
- **Signifier/ signified**: According to Saussure, "words are not symbols which correspond to referents, but rather are 'signs' which are made up of two parts (like two sides of a sheet of paper): a mark, either written or spoken, called a 'signifier,' and a concept (what is 'thought' when the mark is made), called a 'signified'"

- A literary “work” becomes a “text”; that is a mode of writing constituted by a play of component elements- according to specifically literary conventions and codes.

# Post Structuralism

- is a reaction to structuralism and works against seeing language as a stable, closed system.
- In addition to **Jacques Derrida**, key poststructuralist and deconstructive figures include **Michel Foucault, Roland Barthes , Jean Baudrillard, Helene Cixous, Paul de Man, J. Hillis Miller, Jacques Lacan** and Barbara Johnson.

- 1970s
- 1966- Derrida's paper "Structure, Sign, and Play in the Discourse of the Human Sciences" delivered at Johns Hopkins University.
- Structuralism presupposes a "centre" – and that is questioned by PS.
- Derrida and others regard this incoherent unrealizable notion of an ever-active yet always absent centre (logo centric, absolute, essence)- and the move was in the line of antifoundationalism as we see in philosophy
- The workings of language inescapably undermine meanings in the very process of making such meanings possible
- Decentering of the subject- deleting the structural linguistic "centre"

- **Aporia** - a moment of undecidability; the inherent contradictions found in any text. Derrida, for example, cites the inherent contradictions at work in Jean-Jacques Rousseau's use of the words *culture* and *nature* by demonstrating that Rousseau's sense of the self's innocence (in nature) is already corrupted by the concept of culture (and existence) and vice-versa.
- **Différance** - a combination of the meanings in the word *différance*. The concept means 1) *différer* or to differ, 2) *différance* which means to delay or postpone (defer), and 3) the idea of difference itself. To oversimplify, words are always at a distance from what they signify and, to make matters worse, must be described by using other words.

## **Structuralism**

- Origins in linguistics( belief in objective knowledge)
- Tends towards abstractions and generalisations
- Reality constructed through language

## **Poststructuralism**

- Origins in Philosophy( skepticism about objectivity)
- Tends to be emotive, euphoric
- Construction of reality a continual yet postponed process

- The structuralist seeks

- Parallels/Echoes
- Balances

- Reflections/Repetitions
- Symmetry
- Contrasts
- Patterns
- Effect: To show textual unity and  
Coherence

- The post- structuralist seeks

- Contradictions/paradoxes
- Shifts/Breaks in: Tone  
Viewpoint  
Time  
Person  
attitude

- Conflicts
- Absences/Omissions
- Linguistic quirks
- Aporia
- Effect: To show textual disunity

## MODERNISM

- Fragmentation is tragic
- Laments on the loss of unity
- Art can provide unity

## POST MODERNISM

- Celebrates fragmentation
- Unity, coherence is not possible

- Baudrillard's Simulacrum- we have lost capacity to discriminate between real and artificial
- Torn between two wars

# Post Colonial Criticism

- Literally, postcolonialism refers to the period following the decline of colonialism, e.g., the end or lessening of domination by European empires. Although the term *postcolonialism* generally refers to the period after colonialism, the distinction is not always made. In its use as a **critical approach, postcolonialism refers to** "a collection of theoretical and critical strategies used to examine the culture (literature, politics, history, and so forth) of former colonies of the European empires, and their relation to the rest of the world"
- Among the many challenges facing postcolonial writers are the attempt both to resurrect their culture and to combat preconceptions about their culture.
- Edward Said, for example, uses the word Orientalism to describe the discourse about the East constructed by the West.
- **Major figures** include Edward Said, Homi Bhabha, Frantz Fanon, Gayatri Spivak, Chinua Achebe, Wole Soyinka, Salman Rushdie, Jamaica Kincaid, and Buchi Emecheta.

- **Eurocentrism** - "the practice, conscious or otherwise, of placing emphasis on European (and, generally, Western) concerns, culture and values at the expense of those of other cultures. It is an instance of ethnocentrism, perhaps especially relevant because of its alignment with current and past real power structures in the world"
- **Hybridity** - "an important concept in post-colonial theory, referring to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures ("integration" may be too orderly a word to represent the variety of stratagems, desperate or cunning or good-willed, by which people adapt themselves to the necessities and the opportunities of more or less oppressive or invasive cultural impositions, live into alien cultural patterns through their own structures of understanding, thus producing something familiar but new).
- **Adopt, Adapt, Adept** in postcolonial writings

- Orientalism- the European cultural tradition of defining and identifying the East as “Other” and inferior to the West.
  - The Orient becomes the projection of those aspects of the west which the westerners do not wish to acknowledge(cruelty, decadence, sensuality, laziness).
  - The East is seen as a fascinating realm of the exotic, the mystical and seductive
  - East is homogenous- anonymous mass
- Nation/Nationalism
- Diaspora
- Home/Borders
- Language is permanently tainted

# Reader Response Theory

- Against the traditional approach to text as a structure of meaning achieved prior to reading.
- At its most basic level, reader response criticism considers readers' reactions to literature as vital to interpreting the meaning of the text. However, reader-response criticism can take a number of different approaches.
- reader-response theorists share two beliefs: 1) that the role of the reader cannot be omitted from our understanding of literature and 2) that readers do not passively consume the meaning presented to them by an objective literary text; rather they actively make the meaning they find in literature"
- Reception theory
- Phenomenology
- Hermeneutics

- For **Stanley Fish** -the reader's ability to understand a text is also subject a reader's particular "interpretive community." To simplify, a reader brings certain assumptions to a text based on the interpretive strategies he/she has learned in a particular interpretive community.
- For Fish, the interpretive community serves somewhat to "police" readings and thus prohibit outlandish interpretations.
- In contrast **Wolfgang Iser** argued that the reading process is always subjective. In *The Implied Reader*, Iser sees reading as a dialectical process between the reader and text.
- For **Hans-Robert Jauss**, however (*Toward an Aesthetic of Reception*, and *Aesthetic Experience and Literary Hermeneutics*), a reader's aesthetic experience is always bound by time and historical determinants.

- ***Phenomenology***

Phenomenology is a philosophical method, first developed by **Edmund Husserl**, that proposed "phenomenological reduction" so that everything not "immanent" to consciousness must be excluded; all realities must be treated as pure "phenomena" and this is the only absolute data from which we can begin. Husserl viewed consciousness always as intentional and that the act of consciousness, the thinking subject and the object it "intends," are inseparable. Art is not a means of securing pleasure, but a revelation of being. The work is the phenomenon by which we come to know the world

- ***Hermeneutics***

Hermeneutics sees interpretation as a circular process whereby valid interpretation can be achieved by a sustained, mutually qualifying interplay between our progressive sense of the whole and our retrospective understanding of its component parts. Two dominant theories that emerged from Wilhelm **Dilthey**'s original premise were that of E. D. Hirsch who, in accord with Dilthey, felt a valid interpretation was possible by uncovering the work's authorial intent (though informed by historical and cultural determinants), and in contrast, that of **Martin Heidegger** who argued that a reader must experience the "inner life" of a text in order to understand it at all. The reader's "being-in-the-world" or *dasein* is fraught with difficulties since both the reader and the text exist in a temporal and fluid state. For Heidegger or Hans Georg **Gadamer**, then, a valid interpretation may become irrecoverable and will always be relative.

# Major critics

- Stanley Fish
- Norman Holland
- Louise Rosenblatt
- Wolfgang Iser - *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*, 1974
- Hans Rober Jauss

# New Historicism

- 1980's- mainly through the works of **Stephen Greenblatt**.
- Reaction against new criticism, structuralism, deconstruction
- Literature seen as an expression of the power structures of the surrounding society
- Thus lit. work should be considered a product of the historical and cultural conditions of its productions and interpretations, rather than as an isolated creation of genius.
- NHs aim simultaneously to understand the work through its historical context and to understand cultural and intellectual history through literature.
- Parallel reading of literary and non-literary texts.

# Cultural Materialism

- Term used by Raymond Williams
- Marxist orientation of NH
- Analysis of any Historical material (including Litt), within a political framework
- 4 characteristics-
  - historical context
  - Theoretical method
  - Political commitment
  - Textual analysis
- Focus on marginalised- than mere class conflicts.

# Marxist criticism

- Based on the theories of Karl Marx (and so influenced by philosopher Hegel), this school concerns itself with **class differences, economic and otherwise**, as well as the **implications and complications of the capitalist system**: "Marxism attempts to reveal the ways in which our socioeconomic system is the ultimate source of our experience"

- The Marxist school follows a process of thinking called the material dialectic. This belief system maintains that "...what drives historical change are the material realities of the economic base of society, rather than the ideological superstructure of politics, law, philosophy, religion, and art that is built upon that economic base"

- Marxist Criticism is the belief that literature reflects this class struggle and materialism.
- It looks at how literature functions in relation to other aspects of the superstructure, particularly other articulations of ideology.

The Frankfurt School is associated with Marxist criticism

- Like feminist critics, it investigates how literature can work as a force for social change, or as a reaffirmation of existing conditions. • Like New Historicism, it examines how history influences literature; the difference is that Marxism focuses on the lower classes.

# Major writers

- Karl Marx - (with Friedrich Engels) *The Communist Manifesto*, 1848; *Das Kapital*, 1867
- Georg Lukacs
- Walter Benjamin
- Theodor W. Adorno
- Louis Althusser
- Terry Eagleton
- Frederic Jameson
- **Jürgen** Habermas
- Raymond Williams
- Louis Althusser
- Walter Benjamin
- Antonio Gramsci
- Gilles Deleuze

# Feminist Criticism

- Feminist criticism is concerned with "**...the ways in which literature (and other cultural productions) reinforce or undermine the economic, political, social, and psychological oppression of women**".
- This school of theory looks at **how aspects of our culture are inherently patriarchal** (male dominated)
- and "**...this critique strives to expose the explicit and implicit misogyny** in male writing about women"
- Feminist criticism is also concerned with less obvious **forms of marginalization** such as the exclusion of women writers from the traditional literary canon

- To speak of "Feminism" as a theory is already a reduction. However, in terms of its theory (rather than as its reality as a historical movement in effect for some centuries) feminism might be categorized into three general groups:
  - theories having an essentialist focus (including psychoanalytic and French feminism);
  - theories aimed at defining or establishing a feminist literary canon or theories seeking to re-interpret and re-vision literature (and culture and history and so forth) from a less patriarchal slant (including gynocriticism, liberal feminism); and
  - theories focusing on sexual difference and sexual politics (including gender studies, lesbian studies, cultural feminism, radical feminism, and socialist/materialist feminism).

- Feminist criticism has, in many ways, followed what some theorists call the three waves of feminism:
- **First Wave Feminism** - late 1700s-early 1900's: writers like Mary Wollstonecraft (*A Vindication of the Rights of Women*, 1792) highlight the inequalities between the sexes. Activists like Susan B. Anthony and Victoria Woodhull contribute to the women's suffrage movement, which leads to National Universal Suffrage in 1920 with the passing of the Nineteenth Amendment
- **Second Wave Feminism** - early 1960s-late 1970s: building on more equal working conditions necessary in America during World War II, movements such as the National Organization for Women (NOW), formed in 1966, cohere feminist political activism. Writers like Simone de Beauvoir (*Le deuxième sexe*, 1972) and Elaine Showalter established the groundwork for the dissemination of feminist theories dove-tailed with the American Civil Rights movement
- **Third Wave Feminism** - early 1990s-present: resisting the perceived essentialist (over generalized, over simplified) ideologies and a white, heterosexual, middle class focus of second wave feminism, third wave feminism borrows from post-structural and contemporary gender and race theories (see below) to expand on marginalized populations' experiences. Writers like Alice Walker work to "...reconcile it [feminism] with the concerns of the black community...[and] the survival and wholeness of her people, men and women both, and for the promotion of dialog and community as well as for the valorization of women and of all the varieties of work women perform"

- Kate Millet- “the essence of politics is power” and pervasive concept of power in our society is male dominance
- Elaine Showalter’s Feminist Identifications
  - **Biological Model**- if the text somehow mirrors the body reducing women merely to bodies
  - **Linguistics Model**- language of sexism
  - **Psychoanalytic Model** identifies gender difference as the basis of the psyche, focusing on the relation of gender to the artistic process
  - **Cultural Model** places feminist concerns in social contexts, acknowledging class, racial, national, and historical differences and determinants among women, but offering a collective experience that unites women over time and space – a binding force.

- **Gynocentrism** - "a term coined by the feminist scholar-critic **Elaine Showalter** to define the process of constructing "a female framework for analysis of women's literature [in order] to develop new models [of interpretation] based on the study of female experience, rather than to adapt to male models and theories"

# Major critics

- Mary Wollstonecraft - *A Vindication of the Rights of Women*, 1792
- Simone de Beauvoir - *The Second Sex*
- Julia Kristeva
- Elaine Showalter
- Kate Millet
- Rebecca West
- Adrienne Rich
- Virginia Woolf
- Betty Friedan

# Myth Criticism/ Archetypal Criticism

- A form of criticism based largely on the works of **C. G. Jung** and **Joseph Campbell** (and myth itself).
- Some of the school's **major figures** include Robert Graves, Francis Fergusson, Philip Wheelwright, Leslie Fiedler, **Northrop Frye**, Maud Bodkin, and G. Wilson Knight.
- These critics view the genres and individual **plot patterns of literature, including highly sophisticated and realistic works, as recurrences of certain archetypes and essential mythic formulae.**
- Archetypes, according to **Jung**, are "primordial images"; the "psychic residue" of repeated types of experience in the lives of very ancient ancestors which are inherited in the "collective unconscious" of the human race and are expressed in myths, religion, dreams, and private fantasies, as well as in the works of literature (Abrams, p. 10, 112).
- Some common examples of archetypes include water, sun, moon, colors, circles, the Great Mother, Wise Old Man, etc. In terms of archetypal criticism, the color *white* might be associated with innocence or could signify death or the supernatural

- **Anima** - feminine aspect - the inner feminine part of the male personality or a man's image of a woman.
- **Animus** - male aspect - an inner masculine part of the female personality or a woman's image of a man.
- **Archetype** - (from Makaryk - see *General Resources* below) - "a typical or recurring image, character, narrative design, theme, or other literary phenomenon that has been in literature from the beginning and regularly reappears" .  
**Note - Frye sees archetypes as recurring patterns in literature; in contrast, Jung views archetypes as primal, ancient images/experience that we have inherited.**
- **Collective Unconscious** - "a set of primal memories common to the human race, existing below each person's conscious mind" (Jung)
- **Persona** - the image we present to the world
- **Shadow** - darker, sometimes hidden (deliberately or unconsciously), elements of a person's psyche

# Psychoanalytical Criticism

- The application of specific psychological principles (particularly those of **Sigmund Freud** and **Jacques Lacan** ) to the study of literature.
- Psychoanalytic criticism may focus on the writer's psyche, the study of the creative process, the study of psychological types and principles present within works of literature, or the effects of literature upon its readers (Wellek and Warren, p. 81).
- In addition to Freud and Lacan, **major figures** include Shoshona Felman, Jane Gallop, Norman Holland, George Klein, Elizabeth Wright, Frederick Hoffman, and, Simon Lesser.

## Freud's model of the psyche:

- **Id** - completely unconscious part of the psyche that serves as a storehouse of our desires, wishes, and fears. The id houses the libido, the source of psychosexual energy.
- **Ego** - mostly to partially (<--a point of debate) conscious part of the psyche that processes experiences and operates as a referee or mediator between the id and superego.
- **Superego** - often thought of as one's "conscience"; the superego operates "like an internal censor [encouraging] moral judgments in light of social pressures" (123, Bressler - see *General Resources* below).

## Lacan's model of the psyche:

- **Imaginary** - a preverbal/verbal stage in which a child (around 6-18 months of age) begins to develop a sense of separateness from her mother as well as other people and objects; however, the child's sense of sense is still incomplete.
- **Symbolic** - the stage marking a child's entrance into language (the ability to understand and generate symbols); in contrast to the imaginary stage, largely focused on the mother, the symbolic stage shifts attention to the father who, in Lacanian theory, represents cultural norms, laws, language, and power (the symbol of power is the **phallus**--an arguably "gender-neutral" term).
- **Real** - an unattainable stage representing all that a person is not and does not have. Both Lacan and his critics argue whether the real order represents the period before the imaginary order when a child is completely fulfilled--without need or lack, or if the real order follows the symbolic order and represents our "perennial lack" (because we cannot return to the state of wholeness that existed before language).

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# New Historicism & Cultural Materialism

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# Outline

- The Influence of Foucault 1. History; 2. Discourse
  - Other Influences
  - New Historicism examples
  - Cultural Materialism Examples (1); (2); (3)
  - Their Discontents and Your Views
  - References
-

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# Foucault: traditional historicism vs. Archaeology

- Traditional Historicism – the ‘past’ as a unified entity, with **coherent development** and organized by fixed categories such as ‘author,’ ‘spirit,’ ‘period’ and ‘nation.’
  - History as Archive: intersections of multiple discourses, with gaps and discontinuity, like book stacks in a library. → archeology: **a painstaking rediscovery of struggles**
-

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# Foucault: “historicize discourse”

- History—textualized; even every sentiment is in a certain discourse, and thus historically conditioned.
- effective history:
  1. knowledge as perspective, with slant and limitations; (e.g. Montrose)
  2. working ‘without constants’;
  3. “Historicity”: Working not to discover ‘ourselves,’ but to introduce **discontinuity in histories as well as in us.**

How does Foucault’s views of discourse influence literary studies?

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# Other Influences

- Clifford Geertz – Thick Description (e.g. cockfighting)
  - Althusser – ideology;
  - Raymond Williams
  - Derrida – Différance
  - Benjamin
-

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Paul Klee's  
"Angelus Novus"



Klee 1928 32

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# Benjamin on Paul Klee's "Angelus Novus"

- An angel looking as though he is about to move away from something he is fixedly contemplating. His eyes are staring, his mouth is open, his wings are spread. **This is how one pictures the angel of history.** His face is turned toward the past. Where we perceive a chain of events, he sees one single **catastrophe** which keeps piling wreckage upon wreckage and hurls it in front of his feet. The angel would like to stay, awaken the dead, and make whole what has been smashed. . . . But a storm is blowing from Paradise; . . . irresistibly propels him into the future to which his back is turned, **This storm is what we call progress.**” Walter Benjamin, “Theses on the Philosophy of History” (Ryan 35)
-

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# Benjamin Historical Materialism

- “A historical materialism cannot do without the notion of a present **which is not a transition, but in which time stands still and has come to a stop.** For this notion defines **the present** in which he himself is writing history. Historicism gives the eternal image of the past; historical materialism supplies **a unique experience with the past.** . . . He remains in control of his powers, man enough to blast open the continuum of history.” (Ryan 39)
-

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# New Criticism $\leftarrow \rightarrow$ New Historicism

- New Criticism: the text and text alone.
  - **History** is brought back to **literary studies** and literature de-centered. Both are in a network of text. (Historicity of text, and textuality of history.)
-

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# New Historicism: principles

- (Veeseer xi)
  - “Every expressive act (speech or text) is embedded **in a network of material practices**” (production of texts or other types of productions);
  - **Language as context/Historicity**: “Every act of unmasking, critiquing, and opposition uses the tools it condemns and risks falling prey to the practice it exposes”;
  - **Literature de-centered**: “That literary and non-literary texts circulate inseparably”;
  - **Truth is provisional; human nature, a myth**. “ No discourse, imaginative or archival, gives access to unchanging truths, nor expresses inalterable human nature”
  - “finally, . . . , that a critical method and a language adequate to describe culture under capitalism participate in the economy they describe.”
-

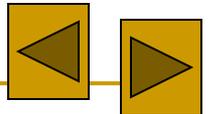
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# New Historicism: methods

- Investigates three areas of concern:
    1. the life of the author;
    2. the social rules found within a text;
    3. a reflection of a work's historical situation in the text.
  - Avoiding sweeping generalization of a text or a historical period, a new historicist pays close attention to the conflicts and the apparently insignificant details in history as well as the text.
-

# New Historicism: examples

- **An anecdote** is used to interpret *Twelfth Night*.
- The **prefaces** to Wordsworth's *Lyrical Ballads*, as well as contemporary literary reviews and capitalist system, are used to explain his views on poetry.
- **Different versions** of Sonnet 29 are studied to reveal the speaker's economic concerns.



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# Cultural Materialism

- a literary criticism that places texts in a material, that is socio-political or historical, context in order to show that canonical texts, Shakespeare supremely, are **bound up with a repressive, dominant ideology, yet also provide scope for dissidence**.
- examines ideas and categorize them as radical or non-radical according to whether they contribute to a historical vision of **where we are and where we want to be**. (Wilson 35-36).



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## Example (1): Paul Brown's reading of *The Tempest*

- Instead of aesthetic harmony, truth and coherence, he sees the text as
    - riven with contradictions which bear the traces of social conflicts.
    - an intervention in contemporary colonialist practices
    - Foregrounds what it seeks to cover (conflicts in colonialist ideologies).
-

## An example: Paul Brown's reading of *The Tempest* (2)

Kermode – Prospero a disciplined artist

Césaire – Caliban is the productive natural man, the slave that creates history.

Brown: does not do a humanist reading of the characters. Instead, he

-- sets *The Tempest* in the context of contemporary colonial discourses of sexuality, masterlessness and savagism.

-- Caliban unifies the heterogeneous discourses of masterlessness, savagism and sexuality.

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## Example (2) Barker, et al.

- To de-mystify contemporary Shakespeare --as shown in
    - midsummer tourism at Stratford-upon-Avon → construction of an English past which is picturesque, familiar and untroubled.
    - Arden series of Shakespeare (eternal values of the texts vs. their historical backgrounds)
-

## Example (2) Barker, et al. (2)

- ♦ through examining his intertextuality or thru' contextualization.
- 1. the inter-textual relations between Prospero's versions of history with that of Ariel's, Miranda's and Caliban's
- 2. The moment of disturbance – when Prospero calls a sudden halt to the celebratory mask. → the real dramatic moment because Prospero is anxious to keep the sub-plot of his play in its place.



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## Contemporary Shakespearean Discourses in UK – as a ground for discrimination

- GCE (General Certificate Exam) – “A” level at least one Shakespeare play
  - Those on GCE “O” level and CSE (Certificate of Secondary Education) should be steered away from Shakespeare (Sinfield 138) –
-

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# Contemporary Shakespearean Discourses in UK – exam questions

- Assumptions of unchanging or eternal values.
- “At the center of *King Lear* lies the question, “What is a man?” Discuss.”
- “The Winter’s Tale is much more concerned with the qualities of womanhood, its virtue, its insight, and its endurance”. Discuss.”
- “Compare Shakespeare’s treatment of the problem of evil in any *two* plays” (Sinfield 138-39).



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# Their Discontents and Your Views

- Greenblatt –1) ideology as strategies of containment—no way out.
  - 2) sloganistic: "I do not want history to enable me to escape the effect of the literary but to deepen it by making it touch the effect of the real, a touch that would reciprocally deepen and complicate history" (Learning 6). → n sacrifice the structural investments of marxist thought. (**James J. Paxson**)
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# Anne D. Hall

If the motivation for studying history is “passionate curiosity and poignancy” or a cheerfully tolerant “theoretical curiosity,” it can come as no surprise that the result is a rhetoric that moves toward a political argument but never quite gets there. For some readers this kind of poetic history has its special attractions. But while it may show a wide range of sympathy, it fails just where it claims to be strongest—in the implications of rhetoric for politics.

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Simone de Beauvoir:  
Introduction to the Second Sex

March 22, 2006

# S. de Beauvoir and J.P. Sartre



# The Second Sex

- Woman as the second sex
- The second sex derived from the first sex
- Women in the position of the “other”
- What does it mean to be an “other”?
- I and the other
- We and the other

# The Second Sex (1949)

- Beginning of second wave of feminism
- Main idea of the book
- Women as the second sex
- The second sex as derived from the first sex
- Women have been defined as secondary to men who have been seen as the primary sex

# Duality of the sexes

- Duality of sexes in the history of ideas
- The male and the female acc. to traditional understanding that goes back to ancient philosophy
- The male is the rational being, the female deviates from the male
- Thomas Aquinas: “The female is an imperfect male”

# Traditional understanding of duality of the sexes

- Male
- Rationality
- Culture
- Mind, soul
- The role of men is to be pater familias and govern society
- Female
- Body
- Nature
- Emotions
- The role of women is to bear and rear children

# Women according to traditional duality of the sexes

- Women are “dangerous” in the public sphere because they are “unpredictable” as they are determined by their emotions (Hegel)
- Women should not to be allowed to take part in politics
- Women should keep silent in the church (Apostle Paul)

# Traditional duality of the sexes and Essentialism

- According to traditional dualistic theories about sexual difference:
- Sexual difference is understood to be based on different anatomy of the sexes
- The anatomy of women predestines them to fulfill certain roles
- Women are thus “essentially” different from men
- Old believe that there is a women’s nature or essence
- This belief is the basis of traditional ideas about the division of sexual roles in society

# Essentialism about sexual difference

- Women's essence = women have certain attributes, all women and everywhere and at all times
- This is biological essentialism
- According to it women have biological basis that makes them cognitively and morally different from men (less rational and less morally accountable)

# Essentialism

- Essentialism about sexual difference is therefore a very much criticized doctrine
- Impossible doctrine: Essence means that all women have to be in a certain way
- If there is one exception to this it is impossible to talk about essence of all women
- Is it nevertheless possible to talk about sexual difference?

# Sexual difference

- Men and women are different, biologically
- Are they different psychologically, cognitively?
- Perhaps not much more than men are different from one another, just as women are different from one another
- But are there “tendencies” or “styles” that are common to women and common to men that could allow us to define sexual difference?
- Perhaps

# Essentialism

- Has there been an essentialism about men?
- According to Beauvoir not to the same degree as about women
- Men have been associated with being “human”. The human is man. Woman has thus been considered less than human in the history of our culture
- Men have been the measure according to which women have been defined.
- The woman is defined according to which she lacks being a man (Aristotle)

# Beauvoir

- Are there really women? asks Beauvoir
- She means, is there a woman's essence?
- She denies that
- Women and men are however different
- Their differences are determined by historical, social circumstances, and also different bodies
- That does not have to lead to biological essentialism

# Sex and gender

- To avoid essentialism about sexual difference anglo-american feminists make the distinction between
- Sex and Gender
- Sex is biological sex
- Gender has to do with the social, historical determinates of the difference of men and women

# Sex and Gender

- This distinction is based on the idea of social construction of the differences between men and women
- Beauvoir: “One is not born a woman, but becomes a woman”

# Sexual difference

- Sexual identity is nevertheless not only
- cultural (determined by culture)
- social (produced by society)
- discursive (produced by discourses)
- or
- volitional (free choice)
- it also has a basis in the body
- Beauvoirs thesis is thus that being a man or a woman determines the life of us all

# The Second sex

- It matters of what sex one is born
- Men have better chances, have a better position of power
- Women have less power in politics, in society
- Women are poorer (still women only one ca 3% - 5% of the wealth of the world)
- Women are not as free as men, acc. to Beauvoir
- It is because women have been defined as being “other”, as being different

# Why a book about the second sex?

- Women have to define their situation
- To be a woman is being in a certain position
- Men have not had to define their position in the same manner according to Beauvoir
- A male is “man”
- Woman is what deviates from being “man”
- Therefore women have to define their position anew

# First and second sex

- Being the second sex implies that woman is seen as “the sex”
- Therefore emphasis on women’s body, sexuality
- The male is seen as the one, as “man” and related to his cognitive capacities
- The female is the other, the lesser
- All that is different, negative

# The other

- Why did women become the second sex and land in the position of the other?
- Beauvoir's explanation
- The division of consciousness in "self" and "other"
- Self defines itself by demarcating itself against an other
- Self has more power and can "other" the other one, put him/her in the position of the other
- Individuals and society do this (I and other, We and others)

# I and other

- Hegelian dialectic of master and slave: the struggle for power and recognition between two individuals
- The stronger one becomes “master”, the one who loses the fight becomes the “other”
- Not only women are in the position of the other
- Other minorities (Blacks in US, Jews etc.)

# System of opposites

- Women are not a minority in the same manner as for example Blacks in the US
- Women have always been with men
- Women do not have a common history like Blacks and like Jews
- Women have not formed themselves (acc. to Beauvoir) as a group, like other minorities
- It is now beginning, she claims
- Women are beginning to refuse being the other

# The situation of women in France in the first half of the 20th century

- Acc. to Beauvoir women and blacks are seen as they are more bodies, more animalic
- The one who is insecure about his masculinity is more arrogant towards women
- The Second sex was published 1949
- Women in France had recently gained the right to vote
- Abortion was illegal and even punished with death in the first half of the 20th century
- Pre-pill times, less control over procreation than now

# Time for change

- Men do not recognize women as equals
- Attributes that have been associated with women are considered less and even “dirty”
- Time to change this
- Beauvoir calls for mutual recognition and respect

# Ethics of existentialism

- Beauvoir is an existentialist
- Main creed of existentialism: Man is freedom, man always has a choice
- Man has to decide about his/her life, take responsibility for it

# Ethics of existentialism

- Women have acc. to Beauvoir not been able to exercise this freedom
- Freedom = Transcendence, go beyond oneself
- vs.
- Immanence: To be stuck in a condition, not be able to go beyond it
- Women should get out of immanence, and use their transcendence

# Beauvoir's conclusion

- Men and women should work together
- Men and women should respect each other as equal, although there are differences

# Phonetics

October 8, 2010

# Housekeeping

- Morphology homeworks are due!
- Also: I will be gone next week...
  - Danica will be taking over the reins.

# Allomorphy

- What's going on here?

/in-/ + probable = **im**probable

/in-/ + mobile = **im**mobile

/in-/ + possible = **im**possible

- /in-/ changes to /im-/ before both /p/ and /m/.

- /p/ and /m/ are both produced with the lips.

→ To explain patterns like this, we're going to need to know something about how we actually produce the sounds of English.

→ We have to study **Phonetics!**

# What is phonetics?

Phonetics is the scientific study of speech sounds. It consists of three main sub-fields:

- Articulatory phonetics
  - = how speech sounds are produced
- Acoustic phonetics
  - = how speech sounds are transmitted from producer to perceiver
- Perceptual phonetics
  - = how speech sounds are perceived

# Phonetic Transcription

- The primary tool of phonetic science is **phonetic transcription**.
- The basic idea:
  - represent speech as a sequence of **segments**.
  - i.e., with an alphabet.
- Segments = individual consonants and vowels.
- Deep thought questions:
  - What kind of alphabet should we use?
  - How about the English alphabet?

# The Trouble with English

- Some letters represent more than one different sound

c: recall vs. receive      g: gear vs. siege

- Some letters represent no sounds at all

receie    usee    high    knee

- Sometimes two letters represent just one sound

recall    phonetics

- Some letters represent two or more sounds at once

tax    use

- The same sound can be represented by many different letters (or letter combinations).

sh: shy, mission, machine, speccial, cauttion

# Phonetic Alphabet

- Solution: use a phonetic alphabet
- In a phonetic alphabet, sounds and symbols have a **one-to-one** relationship to each other
  - Each symbol represents one sound
  - Each sound is represented by one symbol
- The use of a phonetic alphabet to represent speech is called **phonetic transcription**.
- Our phonetic alphabet of choice:
  - The **International Phonetic Alphabet (IPA)**.

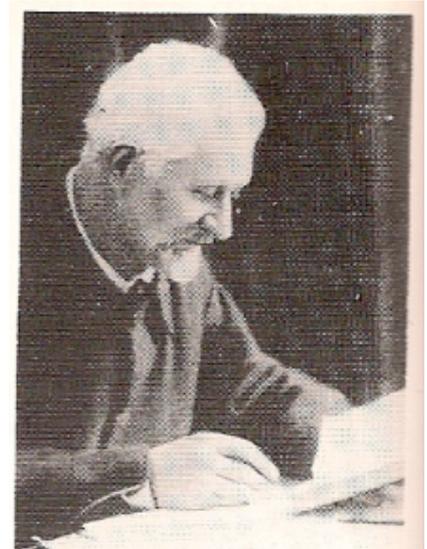
# The IPA

- Presided over by the International Phonetic Association
- Created in 1886
- Still active and evolving today.

## ðə la:st m.f.

əz membəz wɪl nəʊ, ðɪs ɪz ðə la:st nʌmbər əv ðɪ m.f. ɪn ɪts preznt fɔ:m. ɑ: dʒɜ:nl wəz pʌblɪʃt fə ðə fɜ:st taɪm ɪn 1889, ðəʊ pri:vʃəsli, frəm 1886, ɪt əd əpɪəd əz “ ðə fənetɪk tɪ:tʃə ”. ɪn 1889, ɑ:r əsəʊsɪeɪʃn hæd 321 membəz ɪn 18 kʌntrɪz, ðə mædʒɔ:pɹəti kʌmɪŋ frəm \*swɪ:dn, \*dʒɜ:məni ən \*frɑ:ns. tædeɪ, wɪ: hæv mɔ: ðn 800 membəz ɪn əʊvə 40 kʌntrɪz, ðə greɪt mædʒɔ:pɹəti kʌmɪŋ frəm ðə \*jʊnəɪtɪd steɪts ən \*greɪt brɪtn.

nəʊ ðæt wɪ: əv dɪsəɪdɪd tə prɪnt ɑ: nju: *Journal* ɪn ɔ:θvgræfɪ, fə ðə fɜ:st taɪm ɪn dʒʊ:n 1971, ɪt ɪz hæʊpt ðæt ðə rɪ:dəʃɪp wɪl bɪ ɪnlɑ:dʒd ən ðæt kɒntrɪbjʊ:ʃnz wɪl bɪ rɪsɪvd frəm ə waɪdə s:kl əv fəʊnɪtɪʃnz ən tɪ:tʃəz. məʊst əv ɑ: membəz hu: əv rɪpləɪd tə ðə sɜ:kjələr ɪn ðə la:st m.f. hæv sɪgnɪfaɪd ðæt ðeɪ wɪʃ tə kəntɪnju: tə səbskraɪb tə ðə nju: *Journal*. ðəʊz hu: əv nɒt jet ɪnfɔ:md əs əv ðeər ɪntensɪz ər ɜ:dʒd tə du: səʊ wɪðaʊt dɪleɪ, sɪns ɑ: fəmənsɪz wɪl nɒt ələʊ əs tə send ðə *Journal* tə fɔ:mə membəz hu:z səbskrɪpʃnz ə nɒt rɪnju:d.



Paul Passy, founder of the International Phonetic Association

# IPA Principles

1. The use of a symbol in a transcription is essentially a claim that the speaker produced a certain combination of **articulatory gestures**.

2. “There should be a separate letter for each distinctive sound; that is, for each sound which, being used instead of another, in the same language, can change the meaning of the word.”

- one letter  $\Leftrightarrow$  one sound
- Sound contrasts can be shown to exist in a language by finding **minimal pairs**.

# Minimal Pairs

- A minimal pair consists of:
  - two words that have different meanings
  - which differ from each other in only one sound.

- Some minimal pairs in English:

**pit** vs. **bit**                      ~ /p/ vs. /b/

**beet** vs. **bead**                    ~ /t/ vs. /d/

**boat** vs. **boot**                    ~ /o/ vs. /u/

- A series of minimal pairs is called a **minimal set**.
  - **tee** ~ **bee** ~ **key** ~ **sea** ~ **fee** ...

# More IPA Principles

3. The alphabet should consist as much as possible of the ordinary letters of the Roman alphabet.

4. In assigning values to the Roman letters, international usage should decide.

- ex: vowel in English “bee” is transcribed with [i]

5. When any sound is found in several languages, the same sign should be used in all. This applies to very similar shades of sound.

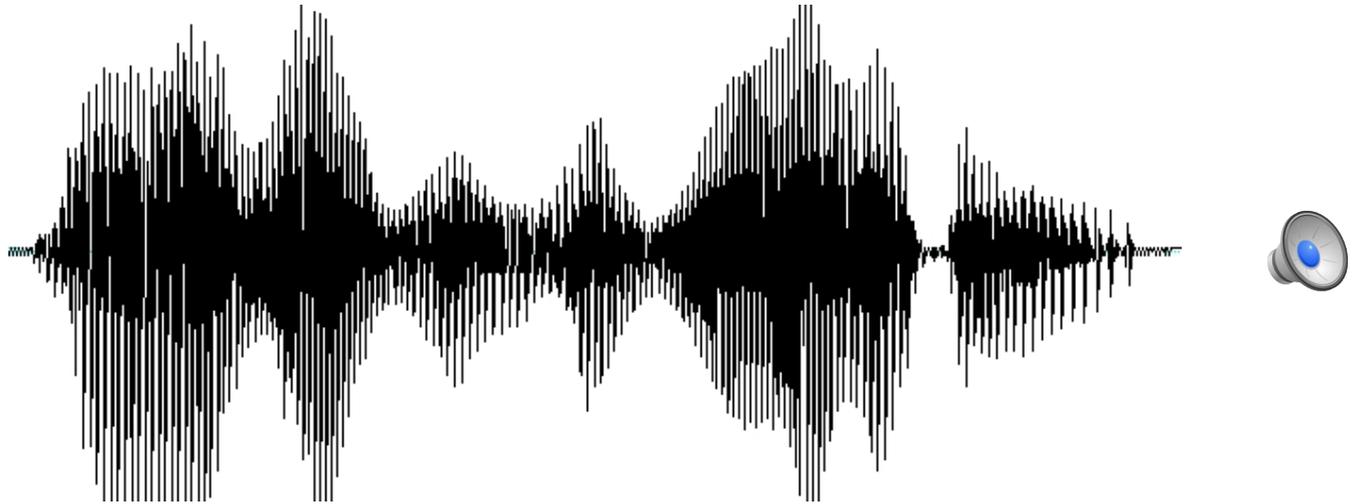
- ex: French [u] = English [u] = Korean [u]

# Caveats

- The IPA is not perfect.
  - It is a useful tool for representing speech as a sequence of segments.
- Phonetic transcription is an inexact science.
  - Impressionistic
  - “I think the speaker said this”
- Important: speech perception is molded by your native language background.
  - Production, too!
- ⇒ Mechanical analysis can come in handy

# Phonetic Reality

- Here is an **acoustic waveform** of a sample of speech:



Where were you a year ago?

- In the physical world, speech lacks the discreteness and strict sequentiality of alphabetic representations.
- $\Rightarrow$  Phonetic transcriptions of speech are **always** abstract

# The Problem of Abstractness

- How abstract should a phonetic transcription be?
- The IPA solution: only capture contrastive differences between sounds.
  - Contrast: **bit** vs. **pit**
  - Non-contrast: [bɪt] vs. [bɪt̃]
- How about “Don” and “Dawn”?
- Here’s the catch:
  - The IPA must be able to represent all the contrasts between sounds that are found in language.
    - ...including some which we cannot easily hear.

# Technical Terms

- A **phone** is any sound that is used in speech.
  - (may or may not be contrastive)
- A **phoneme** is a contrastive sound in a language
  - It may be used to distinguish between words in minimal pairs.
- An **allophone** is a phonetic variant of a phoneme
  - Different allophones often occur in specific contexts.
  - Note: analogy with allomorphs.

# Phonemic Analysis

- Phoneme: /t/

Allophone 1: [t<sup>h</sup>]      ‘**t**op’      (aspirated)

Allophone 2: [t]      ‘**s**top’      (unaspirated)

Allophone 3: [ɾ]      ‘**m**etal’      “flap”

(note: ‘**m**edal’)

Allophone 4: [ʔ]      ‘**m**itten’      “glottal stop”

Allophone 5: [t̚]      ‘**b**it’      (unreleased)

- In our native language, we tend to hear the phonemes that the allophones belong to...

- Rather than the allophones themselves.

# Broad and Narrow

- Broad transcriptions
  - Represent only contrastive sounds (**phonemes**)
  - Enclosed in slashes: / /
  - Generally use only alphabetic symbols
- Narrow transcriptions
  - Represent **phones**
  - Capture as much phonetic detail as possible
  - Enclosed in brackets: [ ]
  - Can require use of diacritics

# English Phonemes

Familiar IPA symbols, same sound:

- |                 |                 |                |
|-----------------|-----------------|----------------|
| 1. [p] 'pot'    | 7. [r] 'rot'    | 12. [m] 'ma'   |
| 2. [b] 'bought' | 8. [f] 'fought' | 13. [n] 'not'  |
| 3. [t] 'tot'    | 9. [v] 'vote'   | 14. [l] 'lot'  |
| 4. [d] 'dot'    | 10. [s] 'sot'   | 15. [w] 'walk' |
| 5. [k] 'kit'    | 11. [z] 'zit'   | 16. [h] 'hot'  |
| 6. [g] 'got'    |                 |                |

# English Phonemes

Familiar IPA symbols, different sounds:

- |                |         |   |                        |   |   |   |
|----------------|---------|---|------------------------|---|---|---|
| 17. [j]        | 'yacht' |   | "yod"                  |   |   |   |
| 18. [i]        | 'heed'  |    |                        |    |    |    |
| 19. [e] ([ej]) | 'hayed' |    | ([ej] = a "diphthong") |    |    |    |
| 20. [ɑ]        | 'hod'   |    |                        |    |    |    |
| 21. [o] ([ow]) | 'bode'  |    | ([ow] = a "diphthong") |    |    |    |
| 22. [u]        | 'who'd' |  |                        |  |  |  |

- A **diphthong** is a phoneme that combines two phones.

# English Phonemes

Unfamiliar IPA symbols, for consonants:

- |                            |                  |                          |
|----------------------------|------------------|--------------------------|
| 23. [θ] ‘ <b>thought</b> ’ | “ <i>theta</i> ” | 28. [tʃ] ‘ <b>chop</b> ’ |
| 24. [ð] ‘ <b>though</b> ’  | “ <i>edh</i> ”   | 29. [dʒ] ‘ <b>jot</b> ’  |
| 25. [ʃ] ‘ <b>shot</b> ’    | “ <i>esh</i> ”   |                          |
| 26. [ʒ] ‘ <b>vision</b> ’  | “ <i>ezh</i> ”   |                          |
| 27. [ŋ] ‘ <b>ring</b> ’    | “ <i>engma</i> ” |                          |

# *Othello* by William Shakespeare

*"Beware of jealousy, my lord. It is the green-eyed monster which doth mock the meat on which it feeds." Iago*

# William Shakespeare



Shakespeare's Home

- ❖ William Shakespeare
- ❖ 1564 – 1616
- ❖ Born in Stratford – upon –Avon, England
- ❖ Known as Bard of Avon
- ❖ Wrote 37 plays, 154 sonnets, various short poems



# Othello and Desdemona



- ❖ Theme of doomed lovers popular in Shakespeare's work
- ❖ Othello fulfilled the concept of classic Greek tragic hero
- ❖ Desdemona represented the innocent, proper female whose power lay in her beauty

# Iago



- ❖ Iago personifies evil in Othello
- ❖ He is considered by most critics and Shakespeare fans to be one of the most interesting characters ever written

# Conflict among 3 main characters

- ❖ Othello appoints Cassio as his lieutenant rather than appointing Iago, but Iago feels he deserves the honor.
- ❖ This exacerbates Iago's hatred towards Othello, a hatred Iago secretly feels because he suspects Othello has slept with his wife Emilia.
- ❖ Iago's goal is to turn Othello against his wife Desdemona and ruin his life as he believes Othello has ruined his.

# Secondary Characters

- The minor characters in Othello make important contributions to the plot and serve as pawns in Iago's revenge plan.

# Secondary Characters



# Tragic Ending



- ❖ The jealousy ignited in Othello by Iago's subtle suggestions of Desdemona's infidelity inspired Othello to take the life of the woman he loved more than life itself
- ❖ As in most traditional tragedies, the tragic hero falls to ruin because of a character flaw, in Othello's case – jealousy.

- <http://streaming.discoveryeducation.com/search/assetDetail.cfm?guidAssetID=F612B81D-7E6A-42DC-AFAF-FE5D8A92D6C3>

NEW DIRECTIONS BY  
MAYA ANGELOU

## BELL RINGER

- TAKE THE RISK QUIZ ON YOUR DESK
- ARE YOU A THRILL SEEKER? OR ARE YOU A SAFETY FIRST TYPE?
- AFTER YOU ANSWER THE QUIZ, ADD UP THE AS AND BS. LOOK AT THE CHART TO SEE WHERE YOU FALL. THEN WRITE A SHORT 50 WORD REFLECTION ABOUT YOUR SCORE.

# ESSENTIAL ELEMENTS OF NARRATIVE ESSAYS

- THE FOCUS OF A NARRATIVE ESSAY IS THE PLOT, WHICH IS TOLD USING ENOUGH DETAILS TO BUILD TO A CLIMAX.

- IT IS USUALLY TOLD  
CHRONOLOGICALLY.

- IT USUALLY HAS A PURPOSE, WHICH IS USUALLY STATED IN THE OPENING SENTENCE.

- IT MAY USE DIALOGUE.

- IT IS WRITTEN WITH SENSORY DETAILS AND VIVID DESCRIPTIONS TO INVOLVE THE READER.

# NARRATIVE ESSAY EXAMPLE

- “I HAVE THIS FEAR. IT CAUSES MY LEGS TO SHAKE. I BREAK OUT IN A COLD SWEAT. I START JABBERING TO ANYONE WHO IS NEARBY. AS THOUGHTS OF CERTAIN DEATH RUN THROUGH MY MIND, THE WORLD APPEARS A PRECIOUS, TREASURED PLACE. I IMAGINE MY OWN FUNERAL, THEN SHRINK BACK AT THE IMPLICATIONS OF WHERE MY THOUGHTS ARE TAKING ME. MY STOMACH FEELS STRANGE. MY PALMS ARE CLAMMY. I AM TERRIFIED OF HEIGHTS. OF COURSE, IT’S NOT REALLY A FEAR OF BEING IN A HIGH PLACE. RATHER, IT IS THE VIEW OF A LONG WAY TO FALL, OF ROCKS FAR BELOW ME AND NO FIRM WALL BETWEEN ME AND THE EDGE. MY SENSE OF SECURITY IS SCREAMINGLY ABSENT. THERE ARE NO GUARDRAILS, FLIMSY THOUGH I PICTURE THEM, OR OTHER SAFETY DEVICES. I CAN RELY ONLY ON MY OWN SUREFOOTEDNESS—OR LACK THEREOF.”

# QUICK 30 SECOND SHARE

- IN THE PASSAGE, WHAT MAKES THIS A NARRATIVE ESSAY?

USE CARDS OR POPCYCLE STICKS

READ

- *NEW DIRECTIONS*  
BY MAYA ANGELOU

PAGE 168



## NEW DIRECTIONS DISCUSSION

- EXPLAIN THE TITLE
- WHAT IS THE THEME OF THIS STORY?
- IDENTIFY **ONE TRUTH** ANNIE JOHNSON SEEMS TO LIVE.
  - DID THE TRUTH CHANGE BETWEEN THE BEGINNING AND THE END OF THE STORY? IF SO, HOW? IF NOT, CAN YOU IMAGINE ANY LIFE SITUATION IN WHICH THIS TRUTH MIGHT CHANGE FOR ANNIE?

# LIFE MAPS

- EACH STUDENT WILL DESIGN A LIFE MAP.
- THE MAP WILL INCLUDE 10 EVENTS IN YOUR PAST.
- THE LIFE MAP WILL ALSO INCLUDE AT LEAST 5 FUTURE POSSIBILITIES; THEREFORE, GIVING YOU THE OPPORTUNITY TO PAN OUT “NEW DIRECTIONS” YOU MIGHT TAKE IN YOUR LIFE.
- LET CREATIVITY TAKE OVER – HAVE PATHWAYS VEER OFF ONE WAY OR ANOTHER DEPENDING ON CHOICES AND DECISIONS.

**DUE 10/21-10/22**

# LIFE MAP RUBRIC

- THE LIFE MAP INCLUDES 10 MAIN EVENTS (**20 POINTS**)
- THE LIFE MAP INCLUDES AT LEAST 5 FUTURE POSSIBILITIES (**10 POINTS**)
- EACH EVENT IS LABELED IN CHRONOLOGICAL ORDER (**10 POINTS**)
- EACH EVENT HAS A PICTURE/SYMBOL INCLUDED WHICH REPRESENTS THE MAIN SUBJECT OF THE EVENT (**10 POINTS**)
- THE LIFE MAP'S TITLE INCLUDES THE STUDENT'S NAME ON THE FRONT OF THE PAPER (**4 POINTS**)
- THE LIFE MAP IS COLORED AND IS ORGANIZED (**6 POINTS**)
- TOTAL: 60 POINTS**

# CLOSURE- THREE W'S

ON THE 3/5 CARD WRITE:

- **WHAT** DID WE LEARN TODAY?
- **So WHAT?** (RELEVANCY, IMPORTANCE, USEFULNESS)
- **Now WHAT?** (HOW DOES THIS FIT INTO WHAT WE ARE LEARNING, DOES IT AFFECT OUR THINKING, CAN WE PREDICT WHERE WE ARE GOING)
- DON'T FORGET YOUR NAME

# Noam Chomsky

Noam Chomsky (born December 7, 1928) is an American linguist, philosopher, cognitive scientist, historian, social critic and political activist. Chomsky is credited as the creator or co-creator of the universal grammar theory, the generative grammar theory, the Chomsky hierarchy, and the minimalist program.

He developed the theory of transformational grammar; for this, he was awarded his doctorate in 1955. Sometimes he is described as "the father of modern linguistics", and one of the founders of the field of cognitive science.

- *Chomskyan linguistics* is a broad term for the principles of language and the methods of language study introduced and/or popularized by American linguist Noam Chomsky in such groundbreaking works as *Syntactic Structures* (1957) and *Aspects of the Theory of Syntax* (1965). Also spelled *Chomskian linguistics* and sometimes treated as a synonym for *formal linguistics*.

- **Universal grammar theory**
- The basic postulate of UG is that a certain set of structural rules are innate to humans, independent of sensory experience.
- With more linguistic stimuli received in the course of psychological development, children then adopt specific syntactic rules that conform to UG.
- It is sometimes known as "mental grammar", and stands contrasted with other "grammars", e.g. prescriptive, descriptive and pedagogical.

- Chomsky defines UG as a system of principles, conditions and rules that are elements or properties of all human languages (Chomsky, 1976). In other words, it comprises a set of linguistic universals. Subsequently, Chomsky characterizes these universals as consisting of principles and parameters.
- The term 'principles' stands for highly abstract properties of grammar underlying the grammatical rules of all specific languages. Although the far range of principles will not be evident in all languages, there will be no language that contravenes any principle.

- The term 'parameter' refers to principles that vary in certain restricted ways from one language to another.
- The goal of generative grammar is to identify the principles and parameters that comprise UG and to specify which principles and which parameters are operative in specific languages.

- Universal Grammar and Language Acquisition
- Chomsky stresses that language makes use of structure dependent operations. What he means is that the compositional production of utterances is not a question of stringing together sequence of words.
- Every sentence has an inaudible internal structure which must be understood by the hearer. Amazingly, all children learning language seem to know automatically that language involves structure dependent operations.
- Chomsky suggests that humans may have an innate knowledge of this phenomenon.

- Creativity is the fundamental aspect of language, which is stressed repeatedly by Chomsky.
- By this, he means two things: **Firstly** and primarily he means the fact that **humans have the ability to understand and produce novel utterances.**
- Even quite strange sentences which are unlikely to have been uttered before cause no problems for speakers and hearers(Aitchinson, 1989).
- The utterances are not controlled by external happenings. The creative aspect of language is sometimes referred to as "**rule-bound creativity**".

- Chomsky has consistently argued that UG principles are inherently impossible to learn and that therefore, they must be innate.
- They make up the "initial state" and as such provide the basis that enables the child to acquire a language.
- A child has access to a Language Acquisition Device (LAD) that maps experience into the steady "steady state"

- **Generative grammar theory**
- Generative grammar is a theory of grammar, first developed by Noam Chomsky in the 1950s, that is based on the idea that all humans have an innate language capacity.
- Linguists who study generative grammar are not interested in prescriptive rules; rather, they are interested in uncovering the foundational principals that guide all language production

- . Generative grammar accepts as a basic premise that native speakers of a language will find certain sentences grammatical or ungrammatical and that these judgments give insight into the rules governing the use of that language.
- Generative grammar is a theory of grammar that holds that human language is shaped by a set of basic principles that are part of the human brain (and even present in the brains of small children).
- This "universal grammar," according to linguists like Chomsky, comes from our innate language faculty.

## • **Principles of Generative Grammar**

- The main principle of generative grammar is that all humans are born with an innate capacity for language and that this capacity shapes the rules for what is considered "correct" grammar in a language.
- The idea of an innate language capacity—or a "universal grammar"—is not accepted by all linguists.
- Some believe, to the contrary, that all languages are learned and, therefore, based on certain constraints.

- Proponents of the universal grammar argument believe that children, when they are very young, are not exposed to enough linguistic information to learn the rules of grammar.
- That children do in fact learn the rules of grammar is proof, according to some linguists, that there is an innate language capacity that allows them to overcome the "poverty of the stimulus."

# The innateness theory

- The Innateness theory by Noam Chomsky shows the innatist limitations of behaviourist view of language acquisition in 1960"s to the alternative „generative“ account of language. The main Argument in this theory is that **children are born with an innate knowledge which guides them in the language acquisition task.**

- The children's ability makes the task of learning a first language easier than it would otherwise be claims that **“the universality of complex language is a discovery that fills linguists with awe, and is the first reason to suspect that language is not just any cultural invention but the product of a special human instinct”**.

- It is an innate biological function of human beings just like learning to walk.
- It is believed that children have the innate ability to learn language as Chomsky believes, but this needs to be learned and developed by social interacting with environments such as adults and in cognitive development.

- Chomsky argues that Language learning is not really something that the child does; it is something that happens to the child placed in an appropriate environment much as the child's body grows and matures in a predetermined way when provided with appropriate nutrition and environmental stimulation.

- Chomsky theorized that children were born with a hard-wired language acquisition device in their brains. LAD is a set of language learning tools, intuitive at birth in all children.
- The language acquisition Device (LAD) is a postulated organ of the brain that is supposed to function as a congenital device for learning symbolic language.
- To Chomsky all children share the same innateness, all children share the same internal constraints which characterize narrowly the grammar they are going to construct”.

- Therefore, LAD explains human acquisition of the syntactic structure of language; it encodes the major principles of a language and its grammatical structures into the child's brain and enables the children to analyze language and extract the basic rules of universal grammar or generative grammar because it is a system of rules that generate or produce sentences of the language.

- We are born with set of rules about language in our brains and children are equipped with an innate template or blueprint for language and this blueprint aid the child in the task of constructing a grammar for their language.

- **The universal grammar** according to Chomsky does not have the actual rules of each language but it has principles & parameters in which the rules of language are derived from the principles & parameters.
- In other words, the principles are the universal basic features of grammar such as nouns and verbs and the parameters are the variation across language that determines one or more aspects of grammar .

# Leonard Bloomfield

- Leonard Bloomfield (1887 – 1949) was an American linguist, whose influence dominated the development of structural linguistics in America between the 1930s and the 1950s. He is especially known for his book *Language* (1933), describing the state of the art of linguistics at its time. Bloomfield was the main founder of the Linguistic Society of America.

- Bloomfield's thought was mainly characterized by its behavioristic principles for the study of meaning, its insistence on formal procedures for the analysis of language data, as well as a general concern to provide linguistics with rigorous scientific methodology.

- Its pre-eminence decreased in the late 1950s and 1960s, after the emergence of Generative Grammar.

- For Bloomfield, the structure of language was the central object of linguistic study, and hence of cognitive science, had that term been popular in his day.
- Bloomfield maintained that all linguistic structure could be determined by the application of analytic procedures starting with the smallest units which combine sound (or ‘vocal features’) and meaning (or ‘stimulus-reaction features’), called morphemes (Bloomfield, 1926: 130).

- Bloomfield went on to show how to identify both smaller units (i.e., phonemes, defined as minimum units of 'distinctive' vocal features) and larger ones (words, phrases, and sentences)
- Bloomfield developed rich theories of both MORPHOLOGY and SYNTAX, much of which was carried over more or less intact into generative grammar.
- In morphology, Bloomfield paid careful attention to phonological alternations of various sorts, which led to the development of the modern theory of morphophonemics
- Bloomfield generated so much enthusiasm for syntactic analysis that his students felt that they were doing syntax for the first time in the history of linguistics.

- **Bloomfield's theory of structural linguistics provided the basic fundament for later theories. His theory was extremely influential in the community of linguists in that time.**
- After the publication of his first book *An introduction to the study of language* in 1914, Bloomfield dedicated his work to the study of the Algonquian languages, especially to Menomini, as his influential work *Menomini Morphophonemics* shows.

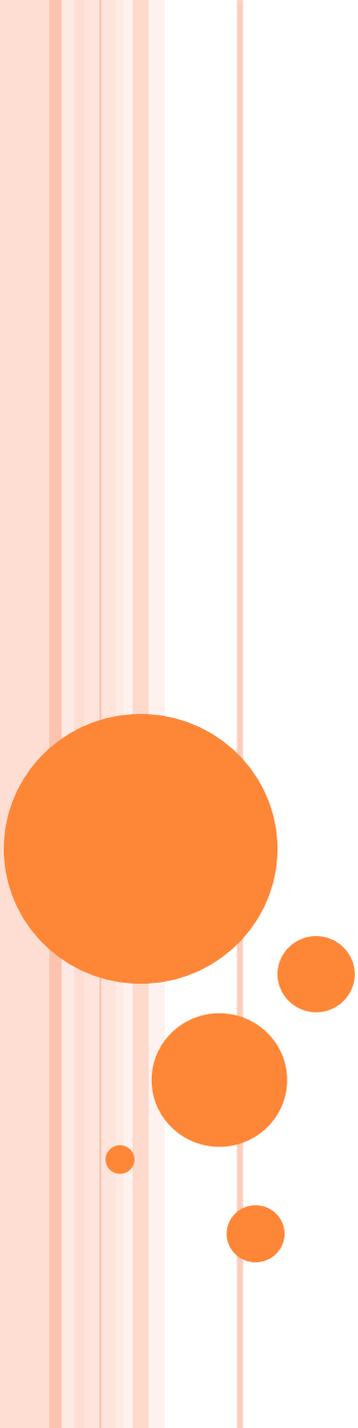
- This is especially the case for his theory of meaning, which changed from a mentalist position in 1914, to a radical behaviorist one in 1933.
- Due to the whole of Bloomfield's work and the great influence it had, the so-called school of American Structuralist Linguistics arose.
- Until the upcoming of Chomsky's highly influential early work in the late fifties, structural linguistics was seen as the standard approach in linguistics.

- Bloomfield introduces the notion of utterance as one central element of his theory. Utterances are produced by acts of speech.
- The following quotes illustrate Bloomfield's position:
- An act of speech is an utterance : “A speech-utterance is what mathematicians call a continuum; it can be viewed as consisting of any desired number of successive parts” (1933).
- Example: We imagine a speaker. By making an act of speech, she makes an utterance. So, any kind of act of speech brings out an utterance.

- “A speech community is a group of people who interact by means of speech and The totality of utterances that can be made in a speech community is the language of that speech-community”.
- This is necessary if we want to distinguish one language from another.
- As simple examples, we can think of the group of speakers of English and the group of speakers of German.

- Bloomfield's fundamental assumption of linguistics: In order to make sense of Bloomfield's fundamental thesis of alikeness of utterances, which he needs to distinguish groups of speakers (or speech communities), the following quote will be helpful:
  - To recognize the distinctive features of a language, we must leave the ground of pure phonetics and act as though science had progressed far enough to identify all the situations and responses that make up the meaning of speech-forms.





# **SYNTHESIS**

**Synthesis means the combination of two or more simple sentences into one new sentence – simple, compound or complex.**

COMBINING

TWO OR MORE SIMPLE SENTENCES

INTO ONE NEW SIMPLE SENTENCE.

- This is possible in 6 major ways



# BY USING A PARTICIPLE

- This is possible only when the sentences have a common subject.
- **I had read the book. I returned it to the library.**
- Having read the book, I returned it to the library.
- **He opened the door. He went out.**
- Opening the door, he went out.



# BY USING THE ABSOLUTE CONSTRUCTION

- When the sentences have a different subjects.
- **Carter broke major joints of king's body. 15 bones were missing from the body.**
- Carter, having broken the major joints of king's body, 15 bones were missing.



# BY USING AN INFINITIVE

## Questions

- I have a worksheet.
- I must discuss it.
  
- The almirah is too heavy.
- It cannot be lifted.

## Answers

- I have a worksheet to discuss.
  
- The almirah is too heavy to be lifted.



# BY USING A NOUN OR PHRASE IN APPOSITION

- **The chief guest is Mr. Sharma.**
- **He hosted the flag.**
  
- **The chief guest, Mr. Sharma, hosted the flag.**



# BY USING A PREPOSITION + A NOUN OR A GERUND

- He got failed many times.
- He was a wise fellow.
  
- In spite of getting failed many times, he was a wise man.

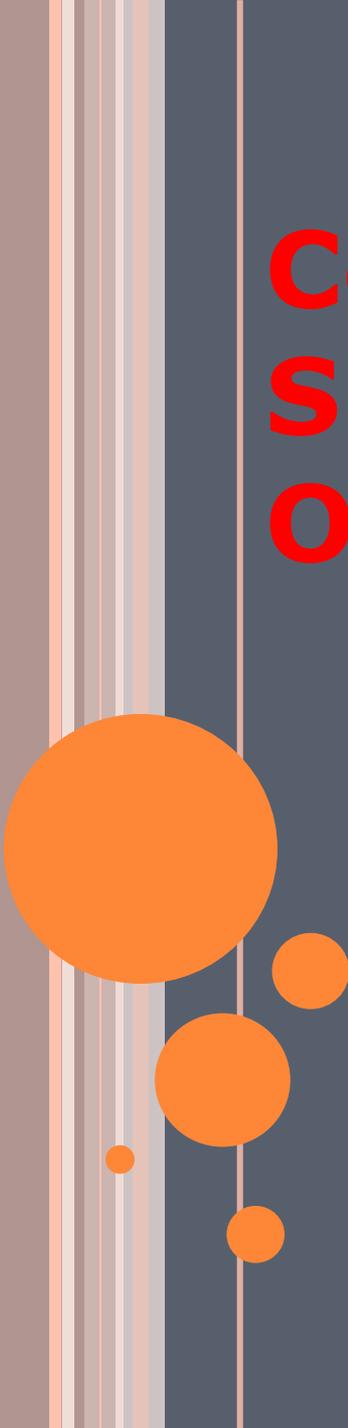


# **BY USING** **AN ADVERB OR AN ADVERBIAL PHRASE**

- He will win the election.
- It is certain.
  
- He will certainly win the election.



# Combining Two or More Simple Sentences into One Compound Sentence



CLAUSES OF EQUAL RANK (INDEPENDENT CLAUSE) CAN BE COMBINED TOGETHER IN FOUR DIFFERENT WAYS BY FOUR DIFFERENT KINDS OF CO-ORDINATE CONJUNCTIONS.

# CUMULATIVE CONJUNCTION

- **The sun rose. The fog dispersed.**
- The sun rose and the fog dispersed.
  
- He was accused. He was convicted.
- **He was not only accused but also convicted.**
  
- You are fond of tea. I am fond of tea.
- **You as well as I are fond of tea.**
  
- She was clever. She was pretty.
- **She was both clever and pretty.**

They join one idea to another and one statement or fact to another.

The connectors used are:

-

And, but, as well as, not only--- but also, too, both---- and.



- **Run at full speed or you will miss the train.**
- **He could neither help Sam nor me.**
- **Either work hard or go elsewhere.**
- **She must weep otherwise she will die.**

## **ALTERNATIVE CONJUNCTION**

They are used when one of the two things is to be chosen or a choice is offered between one sentence and another.

The connectors used are: -

Either—or,  
neither nor,  
or, else,  
otherwise



- **He is poor but honest.**
- **Wise men love truth whereas /while fools shun it**
- **Go wherever you like only do not stay here.**
- **We did not win any match still we made a good show.**

## **ADVERSATIVE CONJUNCTION**

By these one idea is opposed to another. One statement or fact is contrasted with or set against another.

The connectors used are: -

But, yet, still, nevertheless whereas, while, only, for.



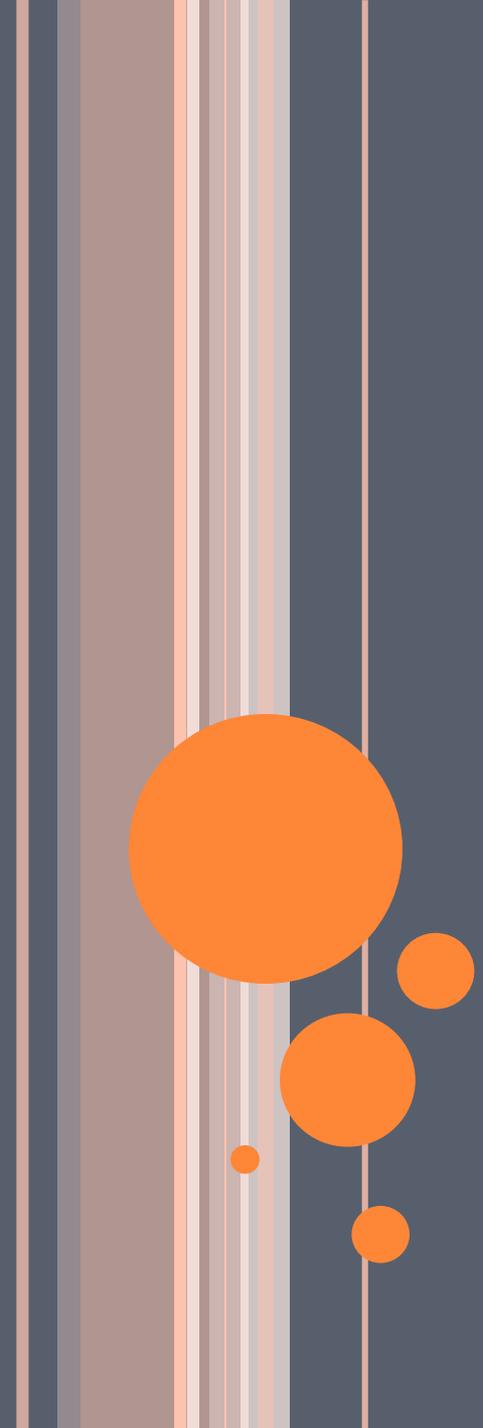
- He failed **so** he was sad.
- He will die some day **for** all men are mortal.
- He did not work hard, **therefore** he failed in the examination.

## ILLATIVE CONJUNCTION

They prove one fact from another and they also indicate cause, reason and effect.

The connectors used are: -  
So,  
therefore



A decorative vertical bar on the left side of the slide, featuring a gradient from light to dark blue and several orange circles of varying sizes. The text "GOOD LUCK" is centered in the upper half of the slide.

# GOOD LUCK

**Rahul Gupta**