

THE ENGLISH LANGUAGE

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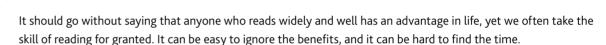
CHAPTER 1

HISTORY OF ENGLISH

In this chapter you will study and discuss:

- Beowulf
- Geoffrey Chaucer's The Canterbury Tales
- Thomas Wyatt's poem 'Whoso List to Hunt'
- John Donne's Holy Sonnets
- William Blake's poem 'London'
- John Keats's poem 'O Solitude! If I Must
- Percy Bysshe Shelley's poem 'Ozyman
- Mary Shelley's novel Franker
- Emile Brontë's novel Wuth ring Heigh
- F Scott Fitzgeral
- Tim Winton's nort story 'I
- David Maguf novel Fly way Peter





READING WIDELY

AND HEL

Reading widely simply means reading many different types of texts from many sources—such as newspapers, novels and online—and reading both modern and historical texts. Imagine what your English skills would be like if you were locked in your bedroom with access only to your mobile phone and an online message service like Twitter. You would have a limited understanding of English if you spent most of your time reading and writing language like this:

Nick dumpd. LOL! Prolly not up 4 party now: (More l8tr.

Although this language serves a purpose, it is not particularly useful for understanding English literature or the conventions of standard English and grammar. We all need exposure to many types of English if we are to properly understand how language works and how we can manipulate it. While you will have some opportunities to read and be exposed to many types of texts during your English lessons at school, you also need to find time to read beyond the classroom.

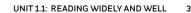
UNIT 1.1

This leads us to reading well, which is to read wisely or discerningly. To read well, you do not need to force yourself to consume an exclusive diet of Donne, Dickens and Dostoyevsky; although, taking time to appreciate the work of any of these fine authors certainly would not hurt. Reading well is thinking carefully about the ideas a text brings to light and using your powers of comprehension and analysis to improve your language skills and general knowledge.

Definition

Reading widely means reading many different types of texts from many

Reading well is thinking carefully about the ideas a text brings to light and using your powers of comprehension and analysis to improve your language skills and general knowledge



Do yourself a favour: take some time now to work at developing a love for reading that might just last a lifetime. Ask your English teacher for suggestions based on your interests, talk to your parents and other adults about the texts that they remember and love, and do some research of your own. Start with subjects that really fascinate you, then challenge yourself by branching out into different genres. Of course, to keep those good habits rolling along, beg your English teacher to allow more reading time in class.

Reading is power. There is no denying it. People who are able to effectively write, read and understand texts have a lot more control over their lives than people who cannot. While not all of us will be top scholars or speed-reading bookworms, we can all improve ourselves through reading it is simply a matter of finding the time and the desire.

What better place to start your reading than with some of the texts discussed in this chapter, which offers a snapshot of some classic or canonical literature-influential works of literary merit that have stood the test of time. Try reading some of these classics, as they are all illuminating works of art that have much to say about the universal concerns (ideas common to all cultures) that have fascinated readers for centuries: life, love, death, sexuality, power, greed ... all the good stuff!

Tips for reading widely and well

- Be realistic. If you are not a regular reader, do not start with a 1000-page classic.
- Start with material that interests you, and gradually expand into other genres.
- Establish a reading routine. For example, regularly spend the half-hour break between sports practice and dinner relaxing in your room with your favourite sportsperson's autobiography.
- Keep a record of what you read. It is satisfying to watch your list grow, and your record can be a handy resource.
- Consult people you respect for reading recommendations.
- Do some online research on authors or topics that interest you.
- Draw on published reading lists, such as:
 - The Guardian newspaper's top 100 books of all time
 - Time magazine's 100 best English-language novels of all time
 - state governments' Premier's Reading Challenge lists
 - Australian and international book awards, including the
- Gradually consume a broader range of text types-from novels y reading a thriller or avoid limiting yourself to one genre. For example, romance every now and then
- Lobby your English teacher for



- List all on he l read for fun in the past year. What does the list reveal about the quantity
- oks you listed would you recommend? Why?
- ss, discuss your recommended reads to provide each other with inspiration. Consider establishing online class list that can be regularly updated.



Modern English is a gargantuan beast: just twenty-six letters offer over one million words; it is estimated that it is spoken by almost four hundred million people as a first language; and anywhere up to 1.4 billion people speak it as an additional language. From its origins in the United Kingdom, the English language has undergone a fascinating transformation into the hundreds of dialects now spoken around the world. Because it is so widely spoken, it is classified as a world language (a language spoken by many internationally). English is also a lingua franca (a language that enables cross-cultural communication), in a global society where countries are increasingly connected through trade and communication.

In this unit we will consider some of the developments in the language and some of the influential writers and texts that have surfaced over the centuries.

OLD ENGLISH

English is a West Germanic language that arose in England and Scotland during the time of the Anglo-Saxons. The etymology (history and origin of words) of the word 'English' reveals it is derived from the twelfth century Old English 'Englisc', which stemmed from 'Engle', meaning '(the) Angles'. The Angles were a Germanic-speaking people who took their name from the region of Angeln, in Germany.

English evolved from a number of Germanic dialects (regional variations of a language) that were brought to Britain by the Angle, Saxon and Jute people who settled or invaded Britain from the fifth century. English was also influenced by the Old Norse language of the Danish Viking invaders, who began attacking Britain late in the eighth century. By the middle of the ninth century, the Danish Viking armies and settlers had taken over much of central England, establishing an area known as the Danelaw.

Old English literature was characterised by epic, heroic stories of violence and feudal loyalty, often written in alliterative verse (a form of poetry employing alliteration—repetition of initial consonant sounds in two or more words in close succession). Alliterative verse was dominant until the eleventh century. Generally this verse was spoken to music; only rarely was it written down. Because it was primarily a spoken language, it relied on devices such as **metonymy** and **kenning** to communicate the narrative and to enable audiences to visualise details.



Danish Vikings attacked Britain from late in the eighth century and later settled much of the country, influencing the language.

Definition

Metonymy is referring to an object or idea not by its name but by the name of something with which it is closely associated, for example, using 'ear' instead of 'speech' or 'moat' instead of 'castle'.

Kenning is a play on words often used in Old Norse and Old English poetry that replaces a single-word noun with a figurative phrase (often two words) to describe the object or idea indirectly. Examples of kennings include 'bone-house' for 'body', and 'sword' for 'wound-hoe'. Consider how the beautifully suggestive 'wound-hoe' allows you to visualise the violence of a sword in combat.



Consider the definitions and examples for 'metonymy' and 'kenning'. Write examples of each for the words 'toothbrush' and 'iPod'. Compare results as a class. Who had the best examples? Why?

BEOWULF

TURN

Beowulf is an Old English text that was produced between the eight and tenth centuries. Originally an oral text, its author is unknown. A single copy of the Bee Fulf in Austrip Services, even though it was badly damaged in 1731 by a fire in the library in which it was kept.

This alliterative **epic poen.** of 3 v.2 lines is see in Scandinavia and tells the tale of Beowulf, hero of the Geats, who defends the Dani vi King Hrothgaic rainst a videous beast, Grendel, that is terrorising the king and his subjects. Beowulf destroy, the reast by teating its arm out of its socket and later kills the beast's mother with a magical sword. To wulf becomes ring of the Geats and many years later is hounded by a dragon that is searching for stolen treasure. Events, the dragon down to its lair and slays it, but he is mortally wounded in the process. Be wulf is buried by the sea.

May Modern English translations of *Beowulf* have been produced, all with slightly different interpretations of the strange of



On page 7 is an extract from *Beowulf*, shown in Old English and translated into Modern English. Studies carefully. Then, answer the questions.

- 1 Working with a partner, read the translation aloud, identifying words you feel would be enchasised in an oral recital for dramatic effect. Highlight the equivalent Old English words, taken in turns to perform the Old English poem as it might have been read in medieval titles.
- Which words in the Old English version are similar to their odern eq. val. ts? What oes this tell you about changes to the English language over time?

- 3 How does the write use language to establish the heroism of the fighting men and the power of rendel in this a ssage? Which words in the translation help to communicate these ideas?
- 4 Oxford professor and author J R R Tolkien was a fan of *Beowulf*. He presented a lecture in 1936, 'Beowulf: the Monsters and the Critics', in which he praised the epic poem for its celebration of heroism and its riveting monsters, and he later admitted that aspects of his Lord of the Rings trilogy were inspired by the medieval text. Read Seamus Heaney's translation of *Beowulf* and identify elements of Tolkien's trilogy that *Beowulf* might have inspired. Present your results to the class.





An Old English text

This extract from Beowulf was translated into modern English by Howell D Chickering Jr in 1977. The left-hand column shows the Old English text, and the right-hand column shows the Modern English translation.

Poem

Beowulf

2000011				
Híe þæt ne wiston,	þá híe gewin drugon,		But they did not know,	as they entered the fight,
heard-hicgende	hilde-mecgas		hard-minded men,	battle-warriors,
nd on healfa gehwone	héawan þóhton,	800	meaning to swing	from every side,
sáwle sécan:	þone syn-scaðan		to cut out his soul,	that keen battle-edges,
ænig ofer oerþan	írenna cyst,		best iron in the world,	sharpest blade,
gúð-billa nán	grétan nolde,		could not harm him,	the evil demon,
ac hé sige-wæpnum	forsworen hæfde,		not touch him at all—	he had bespelled
ecga gehwylcre.	Scolde his aldor-gedál	805	all weapons of battle	His leave-taking,
on ðæm dæge	þysses lífes		his life's parting	from the days of this world
earmlíc wurðan	ond se ellor-gást		was to be painful;	the alien spirit
on féonda geweald	feor síðian.		was to journey far	in the power of fiends.
Đá þæt onfunde	sé þe fela æror		Then he discovered,	who earlier had brought
módes myrðe	manna cynne,	810	trouble of heart	to the race of men
fyrene gefremede	−he fág wið God−		by his many crimes	–at feud with God–
þæt him se líc-homa	læstan nolde		that his body casing	would not keep life:
ac hine se módega	mæg Hygeláces		that Hygelac's kinsman,	the bold-hearted and,
hæfde be honda;	wæs gehwæþer óðrum		had him in hand.	It was hate to ach
lifigende láð,	Líc-sár gebád	815	that the other lived.	The table creative
atol æglæca;	him on eaxle wearð		took a body wound there;	gaping tear
syn-dolh sweotol;	seonowe onsprungon,		opened at his shor her;	ndons pop d,
Burston bán-locan.			muscle slippe the bone	

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MIDDLE ENGLISH

Middle English is the precursor to the Modern English we speak today. The transition from Ol English took place during the eleventh and twelfth centuries.

The Norman invasion significantly altered the English language. In 1066 William the Conceror invaded England. His Norman supporters were given land and put in positions of p n England, and the language of the ruling classes was for the most part Norman French. Latin was the language of w. administration and the church. Although English is a Germanic language, Michael Ilish eveloped under these circumstances, which is why Modern English is heavily influenced by the mance anguage (lar ages that have their roots in Latin, such as Italian, French and Spanish).

The Norman invasion also resulted by feude sm, the social structure in which farmers (serfs) worked for local lords and paid them a portion of their h st in return or protection. Under feudalism, serfs were the property of lords, travel was are, villages remaine relatively static and ideas spread slowly. This phenomenon, known as the local principle ensure that Middle english developed in small pockets and fragmented into a number of ects.

wersified and became less standardised than Old English, English continued to be ough Mi ticularly in terary circles, such as by the poets Geoffrey Chaucer and William Langland. Over time, the **Sation** (conversion from other languages to English) meant that by the middle of the fourteenth entu. English had replaced French as the language of parliament. By 1400 the ruling class had adopted Middle English as its primary language, and by the time King Henry V inherited the throne in 1413 it was the main language of the royal court. Late in the Middle English period, in the early fifteenth century, the royal Chancery scribes played a significant role in developing a standard written form of English.

THE CANTERBURY TALES

Geoffrey Chaucer (c. 1345-1400) was the most prominent writer of the Middle Ages, or medieval period. The Canterbury Tales is his most famous work. His intention was to create a collection of 116 stories from twenty-nine pilgrims travelling from Southwark to Canterbury to visit the grave of the martyr Thomas Becket, the former archbishop of Canterbury who had been murdered in Canterbury cathedral in 1170. Each pilgrim was to tell two tales on the way there and two on the way back to make the journey more interesting. Only twenty-four of the tales were completed, but they communicate a fascinating—and often satirical—snapshot of the period.

Most of the tales are written as heroic couplets (pairs of rhyming lines in iambic pentameter)

Definition

A line of poetry written in iambic pentameter is a line of ten syllables in which every second syllable is stressed. An 'iamb' is two syllables made up of one light syllable followed by one stressed syllable. In poetry, a 'foot' is a pattern of stressed and unstressed syllables, and an iamb is one of the four standard poetic 'feet'. The prefix 'penta-' comes from the Greek word for five, and indicates that the line has five feet. 'Meter' (or metre) means rhythm.

Refer to Unit 3.2 for more about poetry and poetic metre.



PARTONE: THE ENGLISH LANGUAGE



	refore you read the Modern English translation of Chaucer's <i>The Canterbury Tales</i> on the next page, ead the Middle English text. (It might help to cover the Modern English before you start.)
а	Guess the meanings of the highlighted Middle English words.
-	
-	
-	
Ь	Check your answers by looking at the equivalent words in Modern English.
С	Which words were most difficult to translate? Why?
-	
-	
-	
-	
b	deread both the Middle English and the Modern English translation, committing each to memory as lest you can. Then, cover the Modern English and translate it on paper. Which words or phrases we const difficult to interpret? Discuss as a class.
H	Highlight the lines that characterise the merchant as:
а	someone who likes to boast
b	a shrewd professional.
C	Check your answers with a partner.
	What overall impression of the merchant is expressed in the extract. What does this suggest about the way this occupation was perceived by meet val sor ety?
-	
_	
1	

A Middle English text

This extract from *The Canterbury Tales* is taken from the **prologue** (an introductory section of text), which introduces the merchant. The merchant was a prosperous exporter and is choosed to canadicer as someone who likes to talk of his prosperity.

Poen

The Canterbury Tales, by Geoffrey Chauce

A MARCHANT was ther with a faced bold, In mottelee, and hye on horse hasat;
Upon his heed a Flackdryssh beward, His bootes classed faire and fetisly.
His receivable spit for solempnely,
Sor hynge alway to encrease of his wynnyng
He volde the say we kept for any thyng
Bitty we Midde burgh and Orewelle
Wel koude he in eschaunge sheeldes selle
This worthy man ful wel his wit bisette;
Ther wiste no wight that he was in dette,
So estatly was he of his governaunce
With his bargaynes and with his chevyssaunce
For sothe, he was a worthy man with-alle,
But, sooth to seyn, I noot how men hym calle

In motley gown, and high on horse he sat,
Upon his head a Flemish beaver hat;
His boots were fastened neatly and elegantly.
He spoke out his opinions very solemnly,
Stressing the times when he had won, not lost.
He wanted the sea were guarded at any cost
Between Middleburgh and the town of Orwel.
He knew how to deal foreign currencies, buy and sell.
This worthy man kept all his wits well set;
There was no person that knew he was in debt,
So well he managed all his trade affairs
With bargains and with borrowings and with shares.
Indeed, he was a worthy man withall,
But, to tell the truth, his name I can't recall.



1	Working with	a pa	rtner, te	est	each o	other c	on the	litera	ry terms	intr	oduced	so fa	r in	this ch	napter.
	(Hint: look fo	or the	e words	in	bold.)	Build	your	own	glossary	for	these	terms	to	expand	lyour
	vocabulary.														

2 Summarise the development of Old English and Middle English through the medieval period, using a



- 3 Before printing presses were brought to Britain in 1476, texts were written by hand, mostly by monks, on **vellum** (dried skin from cows, sheep or goats).
- a What do you think were the contents or topics of most of these hand-written medieval texts?
- b How might the labour intensiveness and content of written texts have affected cultural development in medieval communities?
- 4 During the hundreds of years after the Norman invasion in 1066, a number of distinct Middle English dialects arose. At the same time, Latin was the preferred language of scholars, and French was the language of the aristocratic court.
 - a Imagine you lived in Britain during this period of linguistic variation. Write a paragraph or a bullet-point list outlining the issues society might have faced in the absence of a national language.
 - b How would life in Australia be different today if each city had its own language? Write a paragraph to explore this idea.



MODERN ENGLISH

EARLY MODERN ENGLISH: THE RENAISSANCE, SONNETS AND SHAKESPEARE

The period of history during which William Shakespear and an wrote—the English Renaissance—is considered the birth period of Nodern anglish and is often referred to as the golden as counglish histor. The English Renaissance dates from the late-fift inth to Did-se enteenth centuries and is widely hailed as a period of significate cultural, local and literary development. The proof 'renaissance' melf means rebirth (from the French 'renaitre', to be born new, and the Latin 'nasci', to be born), and the Renaissance was speriod of relative stability during which theatre



Literature flourished during Queen Elizabeth I's reign.

burges led and we derfully provided, spiritual and humanist poetry and prose flourished. Part of the development of the lets during the period is due to the impressive reign of Queen Elizabeth I, who ruled England from 1558 until 103; she was an authorisatic patron of the arts. Shakespeare wrote thirty-seven plays and 154 sonnets during his thanks in no small part to the social climate established under Elizabeth's rule.

The English language also underwent a renaissance during this period. A renewed focus on classical Greek and Roman civilisation towards the end of the fifteenth century meant that many writers and philosophers started to reject their native English (which was still considered rustic and limited) and turned to the subtleties of Greek and Latin. These languages offered more **derivatives** (words based on other words—'electricity' is a derivative of 'electric') and **compounds** (new words created by combining two or more others—'butterfly' contains two words: 'butter' and 'fly'). Over time, many Greek and Latin terms were absorbed into the English **vernacular** (the native language of a country or region), broadening and strengthening the language, and providing patterns on which spellings could be standardised.



The English language also changed pronunciation. Starting late in the Middle English period and lasting approximately two centuries, the way in which vowel sounds were pronounced gradually underwent a major change, known as the **Great Vowel Shift**.

Furthermore, literacy spread following the introduction of the printing press, which was invented in Europe around 1440, by German Johannes Gutenberg, and brought to Britain in 1476 by William Caxton.

The introduction of the printing press resulted in a dissemination of published documents in English.

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The printing press resulted in a dissemination of published documents in English, including English-language bibles. During the sixteenth century—from the 1530s onwards—many translations of the bible were produced, eventually leading up to the publication in 1611 of the King James Bible.

Early printed documents had chaotic, irregular spelling and punctuation; however, by the early seventeenth century both spelling and punctuation had begun to stabilise.

In 1755, Dr Samuel Johnson (1709-1784) published a dictionary that helped to further stabilise the language. While his publication was not the first dictionary to have been produced, it was certainly the most popular and continued to be widely circulated until the publication of the Oxford English Dictionary was completed in 1928. Johnson claimed he would need only three years to complete the text, but he took nine. The final product contained an impressive 42 773 entries, yet when we compare this number to the amount of words in the English language today—over one million—it is clear that the English language has developed substantially over time.



Working in pairs or small groups, research one of the following topics and its effect on the development of the English language. Present a detailed account (of at least five findings) as a brief oral report or an A3 poster.

- · the Great Vowel Shift
- the invention of the printing press
- the publication of Dr Samuel Johnson's dictionary.

THE RENAISSANCE SONNET: SOCIAL CURRENCY

Sonnets are a well-known poetry form with a very uniform structure. The Italian poet Perform invented the form, in the fourteenth century, and approximately two hundred years later it found way to legland. Sir homas Wyatt (1503–1542), a diplomat who served under King Henry VIII and spent considerable times. Italy translated and adapted a number of Italian sonnets.

During the Renaissance, the sonnet was considered a form of 'social current's axis y to ingratiate yourself with the aristocracy and work your way into the royal co e deemed impressive enough by anyone ıld yı of influence.

Wyatt's most famous sonnet, 'Who was of unrequited od tu love that employs an extended me phor to company his love interest to a to successfuly 'huat', or call his own. deer, one that he will n In addition to the memphor of the describe prom contains the beautifully figurative line 'nce a net I seek hold the wind', summarising the futility aker's posuit Readers on understand that wind cannot be held the narrator's sense of despair at the impossibility of d app relations

Definition

Figurative language is non-literal language. It is any use of language that asks audiences to think beyond the literal meaning of the words to another implied meaning

Types of sonnets

There are two main types of sonnets: Petrarchan sonnets (or Italian sonnets) and Shakespearean sonnets (or English sonnets).

All sonnets have:

- fourteen lines
- ten syllables on each line
- the rhythmic stress falling on every second

In other words, all sonnets have for

However:

a Petrarchan sonnet h

- an octave leight duces and de lops the
- tet (six-lin
- rhyme scheme abbaabba. cdcdcd (or cdecde).

- a Shakespearean sonnet has
- three quatrains (four-line stanzas) that introduce and develop the main idea
- a rhyming couplet (two lines) that concludes the idea
- the rhyme scheme abab, cdcd, efef, gg.

A variation of the Shakespearean sonnet, the Spenserian sonnet, has a rhyme scheme that links each guatrain to the next: abab, bcbc, cdcd, ee.

	YOUR	
\	TURN	

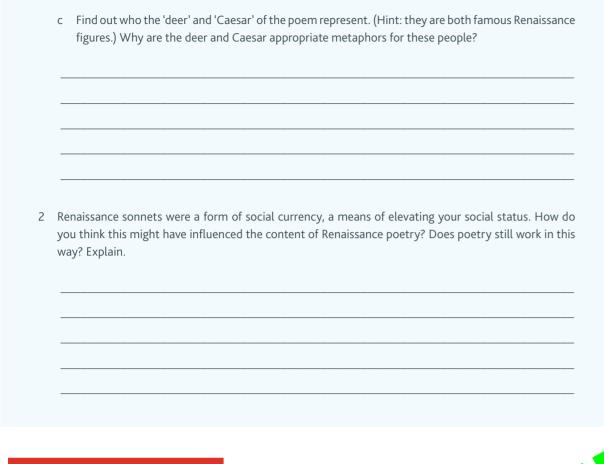
Use your school library or the Internet to find a copy of Wyatt's sonnet 'Whose List to Hunt'. Copy
it out.
a Is Wyatt's poem a Shakespearean or Petrarchan sonnet? How can you tell?

PARTONE: THE ENGLISH LANGUAG

b Write a modern Australian English translation of the sonnet.







John Donne (1572–1631)

John Donne was a Renaissance preacher who lived a tumultuous and controversial life; he spent time in prison for marrying a seventeen-year-old without her parents' approval and wrote about confronting ideas in his poems, such as suicide, opium and his troublesome relationship with God.

Many argue that his poetry is unparalleled for its intellectual rigour and metaphysical beauty. The nineteen sonnets in his littue. Sonnets collection are confronting and mesmerising, drawing on origina metaphors and imagery, and powerfully connecting love death and spirituality. He often employ a poetic conceits in his work—extended metaphors that exagge as the converse issing ar ideas or images.



John Donne was an extraordinary sonneteer.



Poem

Holy Sonnets

IV

O, my blacke Sould now thou are numbered
By sickness, whether the analysis and champion;
Thou are like a algrical which acroad hath done
Treason, or haurst not arrive to whence hee is fled,
Or like a threfe, which till deaths doome be read,
Wisheth himselfe delivered from prison;
But damn'd and hal'd to execution,
I wheth that still he might be imprisoned.
Yet grace, if thou repent, thou canst not lacke;
But who shall give thee that grace to beginne?
Oh make thy selfe with holy mourning blacke,
And red with blushing, as thou art with sinne;
Or wash thee in Christs blood, which hath this might
That being red, it dyes red soules to white.

XIV

Batter my heart, three person'd God; for, you
As yet but knocke, breathe, shine, and seeke, to mend;
That I may rise, and stand, o'erthrow mee, and bend
Your force, to breake, blowe, burn and make me new.
I, like an usurpt towne, to another due,
Labour to admit you, but Oh, to no end,
Reason your viceroy in mee, mee should defend,
But is captiv'd, and proves weake or untrue.
Yet dearely I love you, and would be loved faine,
But am betroth'd unto your enemie:
Divorce mee, untie, or breake that knot againe,
Take mee to you, imprison mee, for I
Except you enthrall mee, never shall be free,
Nor ever chast, except you ravish mee.

PARTONE: THE ENGLISH LANGUA

TURN

Read the poems by John Donne on page 17 and answer these questions.

1	a 	In the octave of Sonnet IV, the narrator is 'summoned by sickness' and refers to his soul as both a 'pilgrim' and a 'thief'. These are all examples of personification. What is personification, and how does Donne use it to describe the narrator's soul?
	_ _ b	What does the sonnet's sestet suggest is the way forward for the narrator?
2	a	In Sonnet XIV the narrator demands a number of things of God, starting with the rather confronting 'Batter my heart'. In modern English, list the things that the narrator demands of God.
	b	What does Donne mean by 'Nor ever chast, except you ravish mee'?
3	– Hi	ghlight at least one simile and underline at least one metaphor in each poem. Compare the examples

HOW ROMANTIC

Just as the Renaissance was in some ways a rejection of the easier med val p iod, the period that followed it, ests, the Neoclassic period the **Neoclassic period**, can be seen as a reaction to the Renaiss ₄ts name ce was characterised by artists' seeking new perspectives or classic. Greek a Roman ideas. Many rejected the experimentation of the Renaissance for a focus on order and reason.

you have marked and, as a class, discuss the effects of each on the audience.

The Romantic movement, whi th Neoclas period, was a reaction against Neoclassical liter ture from the shackles of formality and restore it to the conservatism. Romantic poets sount to liberat realm of the imagination in many w s, the Rometic poets were to literature what groundbreaking musical artists like The Velvet Under round and Nirv to rock music: artists reacting against the mainstream, replacing ional structures with individual and experimental forms. Unsurprisingly, some Romantic conservative or conve influenced by events such as the French and American revolutions. Overall, o classify the style of the Romantics, because they were reacting against convention rather g to it.

e of the best-known Romantic poets include William Blake, John Keats and Percy Bysshe Shelley. Their offer you a brief snapshot of the revolutionary spirit of the time.

William Blake (1757–1827)

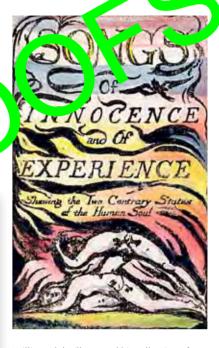
London-born William Blake was a poet and a printer and engraver. He was inspired by the French and American revolutions and his poetry consistently embodied a rebellious attitude, particularly in its condemnation of class power. To Blake, even marriage seemed a form of slavery as it reduced love to a form of duty. Although his pg received little recognition during his life, he is now hailed as Britain's greatest poets.

er thre't ach charter'd street, e the charter'd Thames does flow d mark in every face I meet Marks of weakness, marks of woe.

In every cry of every Man, In every Infants cry of fear, In every voice; in every ban, The mind-forg'd manacles I hear

How the Chimney-sweepers cry Every blackning Church appalls, And the hapless Soldiers sigh Runs in blood down Palace walls

But most thro' midnight streets I hear How the youthful Harlots curse Blasts the new-born Infants tear And blights with plagues the Marriage hearse.



William Blake illustrated his collection of poems Songs of Innocence and Experience.

PARTONE: THE ENGLISH LANGUAGE



nis, and how d	-		IDC LONGON	as charter a	. What does no

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	PARTONE
	_

hat does his use of repetition in the second stanza achieve?
hat do you think Blake meant by the imagery of 'mind-forg'd manacles'? How does such an image pport the effect of the repetition?
the third stanza, Blake attacks two of England's most powerful institutions: the church and the
onarchy. How does he use imagery to attack?
Paraphrase Blake's final stanza. What is he really saying?
Note the paradoxical (seeming contradictory yet (ue) image of a varriage Learse'. Why might blake have chosen to link these very different leas?

John Keats (1795–1821)

John Keats studied medicine before becoming a poet.

Keats was concerned that his profession would prevent him from becomi a great poet. Sadly, like William Blake, Keats was not widely reg a poet until decades after his death. A second-generation Royantic poe Keats is particularly well known for his sensual image that he wrote in a short period in 1819.

rade! If I Must with Thee Dwell

Is my soul's pleasure; and it sure must be Almost the highest bliss of human-kind, When to thy haunts two kindred spirits flee.

O Solitud if I must with thee dwell, t note among the jumbled heap hurky buildings: climb with me the steep, ature's observatory—whence the dell, Its flowery slopes, its river's crystal swell, May seem a span; let me thy vigils keep 'Mongst boughs pavilion'd, where the deer's swift leap Startles the wild bee from the foxglove bell. But though I'll gladly trace these scenes with thee, Yet the sweet converse of an innocent mind, Whose words are images of thoughts refined,



John Keats died at the age of twenty-six.

UR	1	In the po
IRN		observa
		presente

1	In the poem on this page Keats argues that if he must endure solitude he would rather do so in 'nature's observatory': in a rural environment, away from industrialised cities. List all of the images of nature presented in the poem. What overall effect do these images achieve?

2	Note the only reference to the city: 'the jumbled heap / Of murky buildings'. What similar attitudes to industrialisation can you see in this poem and in Blake's 'London'? How does each author use language to convey these attitudes?
3	This poem is a sonnet. Is it a Shakespearean or a Petrarchan sonnet? Justify your choice.
4	Although the poem initially appears to be about solitude, the final six lines reveal the speaker's preference for companionship in the form of 'two kindred spirits'. Rewrite these six lines in modern English.
1	Shelley's 'Ozymandias' is a sonnet, but one with an unconventional rhyme scheme. Identify the rbrane pattern. Considering what you know about the Romantics, explain why Shelley might have altered a convention.
2	Ozymandias was another name for the Egyptian phara a Rames as the steat, PC c of Shelley's poen paraphrases an inscription on the base of a state of the base. King of migs am I, Ozymandias. I anyone would know how great I am and where I lie, but him hippass one of my works.' What is Shelley' message in line 11 of the poem?

aker claims to have 'met a traveller from an antique land', but neither the e nor the antique land is specified. Furthermore, the poem reports the description of the e via direct speech; the speaker has not seen the statue and so readers receive the details third How do these language features affect our view of the 'king of kings'?

- 4 Many of Shelley's descriptions use words that have negative connotat
 - a identify all of the words that could be nextive, and rate which part of speech each djectives (adj.) word is. Hint: use abbreviations: such as , verbs
 - b explain the effect of each ample.
- poems, write a paragraph exploring Romantic attitudes to power 5 Referring to two conore Roman ation. Before you be , research the poets and the French and Industrial revolutions to

e Shelley (1792–1822)

Percy Bysshe Shelley was a key Romantic figure and is considered one of the English language's finest lyric poets. He was a close friend of John Keats, and the novelist Mary Shelley (page 26) was his second wife. Shelley was an unconventional and outspoken idealist who was revered by subsequent generations of writers, including Karl Marx and Oscar Wilde.

Ozymandias was another name for Ramesses the Great, an Egyptian pharaoh who ruled from 1279 until 1213 BC.

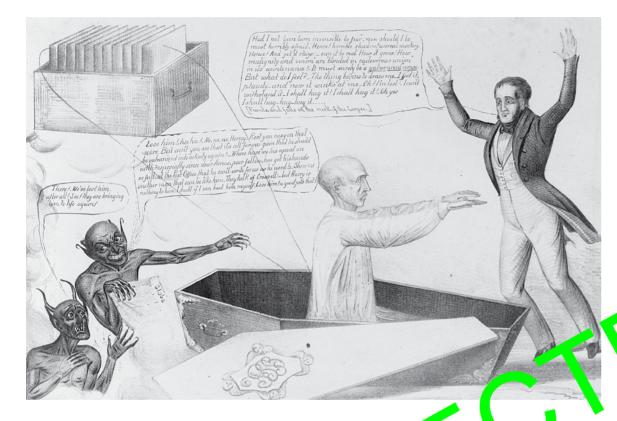


Ozymandias

I met a traveller from an antique land, Who said: Two vast and trunkless legs of stone Stand in the desert. Near them, on the sand, Half sunk, a shattered visage lies, whose frown, And wrinkled lip, and sneer of cold command, Tell that its sculptor well those passions read Which yet survive, stamped on these lifeless things, The hand that mocked them, and the heart that fed; And on the pedestal these words appear: 'My name is Ozymandias, king of kings: Look on my works, ye Mighty, and despair!' Nothing beside remains. Round the decay Of that colossal wreck, boundless and bare The lone and level sands stretch far away.

FRANKENSTEIN: A GOTHIC, ROMANTIC, SCI-FI MASTERPIECE

Mary Shelley's hugely successful novel *Frankenstein* started as a ghost story. It was inspired by a conversation between her husband, Percy Bysshe Shelley, and Lord George Gordon Byron, another famous Romantic poet. The conversation was about the medical procedure of galvanism—the application of electrical pulses to provoke muscle contractions. Some scientists of the day believed that if the right amount of electricity was charged into a dead person's brain, the corpse could be brought back to life! (Yikes!)



The final novel, however, is no primitive ghost story. It is the ambitious **Gothic** (conbining elements of horror and romance) tale of scientist Victor Frankenstein, who creates a constant in the mental of a man. The monster is a tormented creature that wreaks have on its inventor.

Gothic authors often delved into philosophical cosmols raise by the Comanuc imagination and inspired by the Industrial Revolution, such as the role of man of the unit cross and the quest for perfection through science. One of the messages of *Frankenstein* seems to be that such as the role of the messages of *Frankenstein* seems to be that such as the role of the messages of *Frankenstein* seems to be that the role of the messages of *Frankenstein* seems to be that the role of the messages of the role of the role of the messages of the role of the

It is hard to believe that Shelley farted writh a the ovel when she was just eighteen, and that it was published just a few years later. The published is wish, the st yline is imaginative and the structure is a sophisticated blend of perspectives.

The opening and a sing stages are in **epistolary** form (presented as a series of letters). Written from the point of view of scientist and a polorer 6 optain Robert Walton to his sister Margaret, the letters detail his preparations for and the line of states or, a journey of discovery to the North Pole. Shelley uses the letters as a framing device. The mapters between the letters contain the bulk of the narrative: Frankenstein's story, recounted by Frankenstein while a poard Walton's ship and recorded by Walton. This structure makes for an engaging read, building tension from early on and cleverly establishing a sense of realism in what might otherwise seem an implausible story.

Frankenstein (1818)

This extract is from the early stages of Shelley's novel. It is the final letter from Walton to Margaret, before the beginning of Chapter 1, the start of the recount provided by Frankenstein to Walton.

Novel



August 19th, 17—

Yesterday the stranger said to me. 'Yo may asily provine.' Captain Walton, that I have suffered great and unparallels a mist rture s. I have betermined, at one time, that the memory of these evils should die with me, by you is we won me to alter my determination. You seek for knowledge are wisdom, as conce did; and I ardently hope that the gratification of your wishes may not be a serpent to bring you, as mine has been. I do not know that the relation of me disasters and be useful to you; yet, when I reflect that you are pursuing the same curse, exposite yourself to the same dangers which have rendered me what I am, I imagine hat you any deemed an apt moral from my tale, one that may direct you if you succeed in your undertaking, and console you in case of failure. Prepare to hear of occurrences which are usually deemed marvellous. Were we among the tamer scenes of nature I might fear the encounter your unbelief, perhaps your ridicule; but many things will appear possible in these wild and mysterious regions, which would provoke the laughter of those unacquainted with the ever-varied powers of nature;—nor can I doubt but that my tale conveys in its series internal evidence of the truth of the events of which it is composed.'

You may easily imagine that I was much gratified by the offered communication, yet I could not endure that he should renew his grief by a recital of his misfortunes. I felt the greatest eagerness to hear the promised narrative, partly from curiosity, and partly from a strong desire to ameliorate his fate, if it were in my power. I expressed these feelings in my answer.

'I thank you,' he replied, 'for your sympathy, but it is useless; my fate is nearly fulfilled. I wait but for one event, and then I shall repose in peace. I understand your feeling,' continued he, perceiving that I wished to interrupt him: 'but you are mistaken, my friend, if thus you will allow me to name you; nothing can alter my destiny; listen to my history, and you will perceive how irrevocably it is determined.'

PARTONE: THE ENGLISH LANGUAG

He then told me that he would commence his narrative the next day, when I should be at leisure. This promise drew from me the warmest thanks. I have resolved every night, when I am not imperatively occupied by my duties, to record, as nearly as possible in his own words, what he has related during the day. If I should be engaged, I will at least make notes. This manuscript will doubtless afford you the greatest pleasure: but to me, who know him and who hear it from his own lips—with what interest and sympathy shall I read it in some future day! Even now, as I commence my task, his full-toned voice swells in my ears; his lustrous eyes dwell on me with all their melancholy sweetness; I see his thin hand raised in animation, while the lineaments of his face are irradiated by the soul within. Strange and harrowing must be his story, frightful the storm which embraced the gallant vessel on its course and wrecked it—thus!

PARTONE: THE ENGLISH LANGUAG





- 1 Shelley clearly possessed an impressive vocabulary. Highlight and define the following words from the Frankenstein extract:
- unparalleled
- apt
- lustrous
- lineaments

- ardently gratification
- recitalameliorate
- irrevocablyimperatively
- irradiated

- deduce
- repose
- melancholy
- harrowinggallant.

- 2 Who is the stranger mentioned in the first line of the letter?
- 3 a What does the stranger mean by the observation 'I ardently hope that the gratification of your wishes may not be a serpent to sting you, as mine has been'?
 - b What literary device is used here in 'a serpent to sting you'?
- 4 Reread the descriptive second-last sentence. What picture is established of the stranger? Why might Shelley have wanted to create such a portrait of this person?
- 5 Using quotations from the passage, explain how Shelley uses language to build tension and anterpation in the reader.

VICTORIAN TENSIONS

During the period of Queen Victoria's reign (1837–190) tension existed between the mainstread. We as a restraint, decorum and manners, and appelief that a chamners were superficial or the provided of the pr

The Victorian era cas contradic ry in runy ways. On one han lit tos a period of stability and economic tagress that say the de elopment of an increal ngly prosperous and coucated middle class.

'Ancipou know what wittles is?' The Household Edition of Legislate Expectations featured an illustration by F.A. Fraser



On the other hand, the era had a seedy underbelly: prostitution, child labour, urban slums and entrenched poverty. The Industrial Revolution was in full swing, changing Britain's social and physical landscape. It was a period in which authors and artists either confronted—warts and all—the realities of radical social and industrial upheaval, or glossed over them to focus on the social veneer of civility and gentile correctness.

Consider reading to of the Charles Dickens Cassics: Creat Exportation Oliverwist, A Tatoff wo Cities to Bleet House.

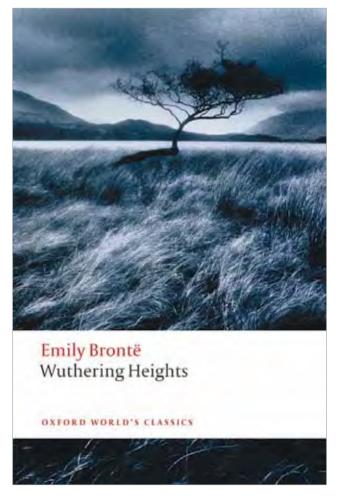
The nineteenth century is seen as a high point for British Cerature, thanks, in part, to the rise of the novel. Popular Victorian author, including Charles Dickens, sold their stories in instalments, which were published in magazines concewspapers, or as stand-zone chapters, sold one month at a time for a shilling. A complete edition could be bought one one final call, as was released. The affordability of this method allowed more people to enjoy a pastimath at add previously been restricted to the very rich.

Serialised texts of the Victorian exposed feel when read as a novel; many chapters end on a climax or cliff-hanger challer to moder, day soap operas. This helped to maintain audience interest and ensure people bought the vixt issue, just as soap-vera producers hope viewers will tune in to the next episode.

AGAIR ST THE VIC ORIBE SRAIN: GOTH C ANDSTYN ADTHERING VEIGHTS

wuther g Heights—the only novel ever written by Emily Brontë—is a dark and harrowing tale of love and revenge that is set on the rural moors of Yorkshire, England. It follows the Gothic tradition popularised by the likes of Mary Shelley and charts the tumultuous life of the mysterious, rugged Heathcliff and his doomed relationship with childhood sweetheart Catherine Earnshaw. The novel is a reflection on the destructive effects of hatred and revenge, and an exploration of the Victorian tension between nature and culture in the face of industrial development. Catherine rejects the wild, natural Heathcliff (her heart's true love) for the more civilised Edgar Linton, who promises status and riches; unsurprisingly, tragedy follows.

Wuthering Heights was published in 1847, under the pseudonym Ellis Bell, only one year before Brontë died of tuberculosis. Today Wuthering Heights is still one of the best-loved romance novels in the English language.





-	
th	ead the extracts from <i>Wuthering Heights</i> , taken from different stages of the narrative. They reve e depth of Heathcliff and Catherine's love and the pain that results from its rejection. Answer t destions using full sentences and quotations from the text.
a	In the first extract from Chapter 9, how does Brontë use imagery and figurative language communicate the depth of Catherine and Heathcliff's love?
_	
b	Looking closely at Heathcliff's vocabulary in the second extract from Chapter 15, explain ho Brontë communicates the ideas of cruelty and revenge.
_	
С	How would you describe Heathcliff's emotional state in the third with ct from Chapter 3 How does Brontë's language convey thir
_	

Novel

Wuthering Heights, by Emily Brontë

Chapter 9

'This is nothing,' cried she; 'I was only going to say that ne id not see h to be my home; and I broke my heart with weeping to compack to ea so angry that they flung me out, into the conclude on the heath on the top of Wuthering Heights, where I woke sobbing for joy. That will do to applain my secret, as well as the ton than I have to be in heaven; and if other. I've no more business to me ry l the wicked man in there I d not bough Heathcarf so low, I shouldn't have thought of it. It would degrade me to be any Heather ff, now; so he shall never know how I love him; and the, not because he handsome, Nelly, but because he's more myself than I am. What ver or souls are made of, his and mine are the same; and Linton's is as nerent as a goonbeam from lightning, or frost from fire.'

me now how cruel you've been—cruel and false. Why did you despise me? why did you betray your own heart, Cathy? I have not one word of comfort—you deserve this. You have killed yourself. Yes, you may kiss me, and cry; and wring out my kisses and tears. They'll blight you—they'll damn you. You loved me—then what right had you to leave me? What right—answer me—for the poor fancy you felt for Linton? Because misery, and degradation, and death, and nothing that God or satan could inflict would have parted us, you, of your own will, did it. I have not broken your heart—you have broken it; and in breaking it, you have broken mine. So much the worse for me, that I am strong. Do I want to live? What kind of living will it be when you—oh, God! would you like to live with your soul in the grave?'

'Let me alone. Let me alone,' sobbed Catherine. 'If I've done wrong, I'm dying for it. It is enough! You left me too; but I won't upbraid you! I forgive you. Forgive me!'

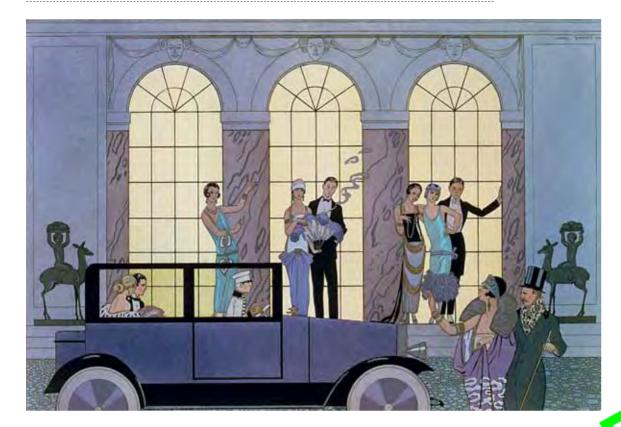
'It is hard to forgive, and to look at those eyes, and feel those wasted hands,' he answered. 'Kiss me again; and don't let me see your eyes! I forgive what you have done to me. I love my murderer—but yours! How can I?'

PARTONE: THE ENGLISH LANGUAG

Chapter 33

'For what is not connected with her to me? and what does not recall her? I cannot look down to this floor, but her features are shaped in the flags! In every cloud, in every tree—filling the air at night, and caught by glimpses in every object, by day I am surrounded with her image! The most ordinary faces of men, and women—my own features mock me with a resemblance. The entire world is a dreadful collection of memoranda that she did exist, and that I have lost her!'

MODERNIST UPHEAVAL AND THE ROARING TWENTIES



In the aftermath of World War I, the USA was enjoying a period of social and economic development. Concern ption and progress were the order of the day during the decade now known as the roaring twenties.

Modernist writers of the age were often concerned with the social ramifications of technological development and the legacy of a brutal world war. They often sought to articulate what the saw in the harsh truth of contradictory and confusing time.

F SCOTT FITZGERALD

For those privileged enough to enjoy the spoils of the age, the 1105 was a decade of post-war indulgence and artistic liberation. It was F Scott Fitzgerald (1896–1940) who coined the term the 'Jazz Age' to describe the exciting decade of the 1920s, during which jazz 1.03, and divers such as the charleston expanded in popularity. It was an era of free expression and bold fash ons.

The young Fitzgerald courses was, Alabama-prin novelist and golden girl Zelda Sayre (1900–1948) lived the high life as New York of cialites; however, years of partying left Fitzgerald poor and in ill-health. It is not difficult to trace autobiographical elements in much orms writing. In his best-known novels *The Great Gatsby* and *Tender is the Night*, argerald explores the effects of hedonism on relationships and the soul.

Both love. Also ontain subtexts that examine and condemn selfishness and snobbery. The tragic elements of humove it however, are beautifully balanced by passages of wit that celebrate a burgeoning sense of creativity. Fitzget Id was a master of descriptive writing, using creative colour to describe extravagant physical settings and characters. The contradictions and tensions helped Fitzgerald gain recognition as an eminent Modernist author.

Novel

The Great Gatsby, by F Scott Fitzgerald

Extract one

We walked through a high hallway into a bright rosy-coured space fragilely bound into the house by french windows at either end. The windows were ajar and glearning white against the fresh grass outside that seemed to grave a little way not the house. A breeze blew through the room, blew curtains in at one and and out the other are pale flags, twisting them up toward the frosted wedding-case of the ceiling, and as an rippled over the wine-coloured rug, making a shadow on it as wind loss of the second

The only completely stational cobject in the room was an enormous couch on which two young women fere bucyed up as to bugh upon an anchored balloon. They were both in white, and then bress of the rippling and fluttering as if they had just been blown back in after a clort flight around the Louse. I must have stood for a few moments listening to the whip and snap of the cultures and the groan of a picture on the wall. Then there was a boom as Ton Buchang I shut the rear windows and the caught wind died out about the room, and the cytains and the rugs and the two young women ballooned slowly to the floor.

Extract two

By seven o'clock the orchestra has arrived, no thin five-piece affair, but a whole pitful of oboes and trombones and saxophones and viols and cornets and piccolos, and low and high drums. The last swimmers have come in from the beach now and are dressing upstairs; the cars from New York are parked five deep in the drive, and already the halls and salons and verandas are gaudy with primary colours, and hair bobbed in strange new ways, and shawls beyond the dreams of Castile. The bar is in full swing, and floating rounds of cocktails permeate the garden outside, until the air is alive with chatter and laughter, and casual innuendo and introductions forgotten on the spot, and enthusiastic meetings between women who never knew each other's names.

The lights grow brighter as the earth lurches away from the sun, and now the orchestra is playing yellow cocktail music, and the opera of voices pitches a key higher. Laughter is easier minute by minute, spilled with prodigality, tipped out at a cheerful word. The groups change more swiftly, swell with new arrivals, dissolve and form in the same breath; already there are wanderers, confident girls who weave here and there among the stouter and more stable, become for a sharp, joyous moment the centre of a group, and then, excited with triumph, glide on through the sea-change of faces and voices and colour under the constantly changing light.

30 CHAPTER 1: HISTORY OF ENGLISH 31



1	Find and highlight at least one example of each of the following literary devices in the first extract from <i>The Great Gatsby</i> . What is the effect of each?
	a simile
	b metaphor
	c onomatopoeia
2	Consider Fitzgerald's descriptions of the two young women in the first passage. By the end of the novel, the author seems critical of these women, Daisy Buchanan and Jordan Baker, both of considerable wealth and social standing. What image of the women is established here, and how?
3	The second extract describes one of the hedonistic house parties howed by the myss. Las Gatsby. Explain, using quotations to support your ideas, how Eagerald communicates tension between the dazzling colour and creativity of the Jazz Age, and the people's satish and the factive behaviour.

2 1.2A CONO IICAL TLUTS

To all the thirt section Vg on to your obook and select Unit 1.2a Canonical Texts from the



CONTEMPORARY AUSTRAKING E/IGLISH

The English language is not static. Like any language, it develops over time, particularly when used in different places. Australian English is a distinct strand of the English language and is one of the things that characterises our nation.

In June 2009, when then prime minister Kevin Rudd said, 'Fair shake of the sauce bottle, mate', he was attempting, some might say unsuccessfully, to capture the essence of Australian vernacular speech. While in this case the prime minister seemed amusingly out of touch with the way real Australians speak, his attempt highlighted that English is different in Australia from other parts of the world. This difference was exaggerated by Tourism Australia in its famous 'Come and Say G'day' marketing campaign in 1984, in which Paul Hogan said to Americans, 'I'll slip an extra shrimp on the barbie for ya!'

Even though the language remains very Australian, it had to be modified to suit the American audience. Where we might say 'chuck a prawn', the phrase 'slip a shrimp' was used to avoid confusion. In American English, 'prawn' would not be understood, and 'chuck' would have associations with vomit!



Definition

A **vernacular** is the particular informal style of speech of a place.

32 CHAPTER 1: HISTORY OF ENGLISH
UNIT 1.3: CONTEMPORARY AUSTRALIAN ENGLISH 33

TURIT

In an episode aired in March 2009, ABC television's media analysis program *The Gruen Transfer* discussed how Tourism Australia's 1984 advertisement parodied Australian English to sell the country in the USA. By exaggerating the differences between Australian and American English, Tourism Australia sought to portray an image of a friendly, laid-back country where life was easy.

For a detailed study of Australian English and accents, take a look at Macquarie University's Australian voices webpage.

Many words are unique to Australian English. So many, in fact, that the Australian National University in Canberra, in conjunction with Oxford University Press, has established the Australian National Dictionary Centre. One of the centre's main jobs is to conduct research into Australian English. They also publish OzWords, a free newsletter about developments in Australian English.



- 1 The evolution of English in Australia continually throws up new words. In recent years, the following words have appeared in Australian English dictionaries. What do you think each one means? The first one has been done for you.
 - a shovel-ready adj.a political word for a project or piece of infrastructure that can quickly be commenced as soon as

funding is available

d tree change *n*.

e babyccino *n*.

D	budgie smugglers n

C	barbeque stopper n

2 With a partner, make a list of clichéd Austral phranes are no larger commonly used by Australians, for example, 'That's bonza, note'. Discuss why, but hink they are still well known.

 example, Th	at 3 DOIIZa, IN	te. Discus why va think they are still well known.

THE DEVELOPMENT OF AUSTRALIAN ENGLISH

So where does Australian English come from? Much like our population, it comes from a validate places. For a long time, linguists argued that Australian English was a version of Cockney Figlish, from the poorer areas of London. A growing belief, however, is that Australian English and the Australian English Englis



Fill in a table like the one below with examples of by taking large has been influenced over time

INFLUENCE	EXPLANATION	Extract LES
Time	Language of elops of time. New words arrive, hild theres slip out of use.	'Blog' is new; 'jeepers' is archaic.
Distance	Is a tion means to at languages develop independently.	In Australia, a 'thong' is a type of sandal; in the USA, it is skimpy underwear.
II migration	wew migrants introduce new words into a language.	
Mudia	Mass media from other countries influence the words we use and, over time, our accents.	
Easier communication		

The Australian English vocabulary contains words from many places. Many Australian words come from Indigenous languages. Think of the nouns 'kangaroo', 'corroboree', 'boomerang' and 'yakka', or the adjective 'bung', as in 'I've got a bung back'. The word 'bum' comes from the Irish 'bun', meaning 'backside'. A broader range of language influences also arrived as immigrants flooded into the country during the twentieth century. When people brought new foods, for example, they also brought new words into the Australian vocabulary. Wonderful foods with names like spaghetti bolognese (Italian), sushi (Japanese), baba ghanouj (Middle Eastern) and dolmades (Greek) enrich not only our culinary life, but our language too.

PARTONE: THE ENGLISH LANGUAGE

More recently the media, including the television programs and movies we watch, has influenced the way we speak. For example, 'Valley Girl' English, or Valspeak, which originated in California, has spread thanks to the influence of the American media. Films such as *Valley Girl*, *Legally Blonde* and *Clueless* all feature characters who use Valspeak. Valspeak is peppered with words such as 'whatever', 'ewww', 'soooo' and 'totally', and the people who speak it, usually teenage girls, end their sentences with an upward inflection.

UNIT 1.3: CONTEMPORARY AUSTRALIAN ENGLISH 35



Adopting speech patterns and accents is not limited to teenage girls who watch American movies; most of us do it to some extent. We consciously or, more often, unconsciously mimic the speech and accents of people we want to be associated with as part of our human desire to fit in and be part of the group.



- Discuss with a partner, and then as a class, the influence of Valspeak. Do you think it impro detracts from our language? Do you use any Valspeak?
- e differently from 2 The Australian accent has developed over time. List words that Australians pronou other English speakers. For example, the word 'aluminium' is both spelled nced differatly in Australia and the USA.
- 3 Keep a diary of the television programs you watch in a w where were they produced main redia influences are and set. Using the results, discuss with the rest of you coming from.

AUSTRALIAD_

The experiences of ling in Australia and come Australian English contribute to Australian writers' rich body of an authors write with an international voice, so if a reader did not know the author's Some 7 ot kneed arey were Australian. Writers such as Kate Grenville, Tim Winton and poet Bruce ever, creat voices that are distinctly and deliberately Australian. Their writing captures the tones, and flections of Australian speech. Some writers can adapt their work to suit both. Peter Carey's short or example, have an international voice; his novel *True History of the Kelly Gang* has a very Australian voice.

Short story

Australian English uses

particular idioms and

colloquialisms.



'More', by Tim Winton

'Dave and Debbie don't have kids,' Rachel s 'They wouldn't have to think about it. It's n their fault.'

'Should have kept an eye-

'Oh, leave off, Je

n't hare happened.'

'Yeah, ell lots of things happen that should nev happen.'

The trailed-off idiom 'kept an eye [on him]' and the colloquial 'leave off' reinforce the Australian tone.

PARTONE: THE ENGLISH LANGUAGE

Abbreviated nicknames, particularly ending in '-a' or '-y', are part of the Australian vernacular.



- 1 Look at the extract on the next page from David Malouf's novel Fly Away Peter. Annotate any parts of it that show that the dialogue is meant to portray an Australian accent.
- 2 Describe what is meant by the verb 'drawled'.
- 3 a What does Malouf's use of the adjective 'extraordinary' suggest about how he wants the reader to hear Jim's Australian accent? Is it extraordinary or ordinary? How do you know?

- b If Jim's voice is plain and his accent broad, what is it that makes the names of the bird and the island 'extraordinary'?

36 CHAPTER 1: HISTORY OF ENGLISH UNIT 1.3: CONTEMPORARY AUSTRALIAN ENGLISH 37

Novel

Fly away Peter, by David Malouf

'What were you doing?' he asked. It was a frank curiosity he expressed. There was nothing of reproach in it.

'Watchin' that Dollar bird,' Jim told him. 'You scared it off.'

'Dollar bird?'

'Oriental,' Jim said. 'Come down from the Moluccas.'

His voice was husky and the accent broad; he drawled. The facts he gave were unneg and might have been pedantic. But when he named the bird, and again when he named island, he made them sound, Ashley thought, extraordinary.

STANDARD AUSTRALIAN FOG

When speaking and writing formally, y blian English. Standard Australian English is the name for the commonly understood and a cepted use of the English language in Australia, and covers grammar, spelling and word use. The Australia um, Assessment and Reporting Authority defines standard Australian English as 'the variety of spoker and written's glish language in Australia used in more formal settings ... While it is always dynamic and eviving t is recognized as the common language" of Australians'.

you wrightfolk school as essment or publication, or speak in front of a group, it is expected that you will ns of standard Australian English.



SPIPREHENSION STRATEGIES

In this chapter you will study and discuss:

- 'Teen Sailor Abby Sitting Tight and Waiting for Rescue', Debbie Guest, The Australian
- 'US Teen Eyes Another World Solo Sail Bid', The Courier-Mail
- Leah Purcell's Black Chicks Talking
- Shaun Tan's film The Lost Thing
- 'Don't Mind Me', Susannah Walker, The Melbourne Magazine
- 'Hobart AFL Dream Closer', Meryl Naidoo, Mercury
- the Nelson Mandela Foundation's website
- Niccolò Ammaniti's novel I'm Not Scared
- Charles Dickens's novel Nicholas Nickleby
- the BBC TV series Posh Nosh
- John Bunyan's novel Pilgrim's Progress





UNIT 2.1

LITERAL COMPREHENSION



Written words are representations of sounds, which signify ideas, things or processes. We know, for example, that the letters 'c', 'a', and 't' transfer represent the sound 'kæt', and that this sound, and combination of letters on a page, is used in English to signify the small, soft forced for release animal, *Felis catus*.

Understanding the words you are cooling is the contribution of being literate. An accurate improsion of votal an author is crying to communicate with their words is word you are trying to schieve every time you pick up a book.

A word's of hras is primary meaning, known as its literal meaning or its **denotative**, tealing. The process of using words to identify an idea, offect a process by taming a called **denotation**.

non-layeral reaning of a word or phrase. Connotation and connotative meanings are explained in Unit 3.2.

Demition

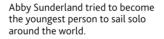
The word 'kæt' is what you get when you spell 'cat' using the international phonetic alphabet. This alphabet uses characters to represent a language's sounds. It avoids the problem that we have in English spelling where letters or combinations of letters can represent more than one sound. (Think how differently 'bough' and 'though' are pronounced, for example.)

Newspaper

Teen Sailor Abby Sitting Tight and Waiting For Rescue

Debbie Guest, The Australian, 12 June

HAVING spent more than 12 hours nursing her stricken yacht through gale-force winds and mountatious seas, California teenager Alber Sunderland is not. "sitting tight" a rescuers steam award ther crippled boat 2000 hautic miles from the Auttralian publing.





US Teen Eyes Another World Solo Sail Bid

AAP, The Courier-Mail, 13 June 2010

Abby is now on the French fishing vessel *Ile De La Reunion*, which is heading to the French archipelago Kerguelen Islands.

• • •

In an interview with the ABC shortly after being rescued, Abby said she was "still a little bit in shock".

 $\hbox{``It's been a little bit crazy these past few days, everything's happened pretty fast," she said.}\\$

"But I'm really lucky that there was a boat that could come and get me where I was."

Despite her ordeal, Abby is determined to make another attempt to sail solo around the world.

40 CHAPTER 2: COMPREHENSION STRATEGIES 41



a 	For how many hours has Sunderland's boat been 'stricken'?
b	What is meant when she is described as 'nursing' her yacht?
С	What are rescuers doing as Sunderland waits?
d	What conditions is Sunderland facing as she waits?
	ad the excerpt from <i>The Courier-Mail</i> article on page 41, and answer the following questions. Where was Sunderland taken after being rescued?
a 	Where was Sunderland taken after being rescued?

you will come across words you do not know. This is a good thing, as it is one way to improve ary. When reading challenging and unfamiliar texts, you will need to infer the meaning of unfamiliar words, specially if you do not have a dictionary close at hand. Readers commonly use the context of a word to Its grammatical function and meaning.

Take, for example, the following sentence, which might appear on a woodworking blog.

I couldn't find my hand saw, so I took off the end with the mitre. It seemed to wor

Even if readers are unfamiliar with the word 'mitre', they can infer that it does a similar b to hand saw. Put that together with the fact the sentence is on a woodworking blog (its context and the re ler con infer that a mitre is a type of saw for cutting wood, which it indeed is.

Understanding the parts that make up a word—such as its ro xes—can provide clues word, pref about a word's overall meaning.

For example, when reading the following medical center 2 readers. r that 'bronchiectasis' has something to do with breathing and the lungs, not may by it ding the end the sentence, but because of the prefix 'bronchi-'.

nave trouble breathing. A patient with onchiectasis



- ng of the italicised words by considering their context, grammatical function and/
 - playing a natural minor scale, I played a Phrygian.
 - b Donne's use of assonance varies his conventional rhyme.
 - c The man lifted his portmanteau onto the luggage rack.
 - d The day was too hot to rush. I ambled back to the car.
- 2 In a text you are currently studying, find a word you do not know. Looking at its context, function or parts, guess its meaning. Then, look it up in a dictionary to check.

COMPREHENDING LONGER TEXTS

It can be relatively simple to understand the denotative meaning of sentences and short texts, but you also need to be able to comprehend longer texts, where the meaning is built gradually, sometimes over many pages. A number of strategies can help you to comprehend a larger text.

42 CHAPTER 2: COMPREHENSION STRATEGIES UNIT 2.1: LITERAL COMPREHENSION 43

IDENTIFYING THE MAIN IDEAS AND SUPPORTING DETAILS

Each paragraph in a well-written text should have one main idea. A paragraph will also give details that explain, expand on or justify the main idea.

Practise paying attention to the main ideas of paragraphs. Being able to quickly identify a paragraph's main idea, and the details that support this idea, will help you to understand its meaning.



Read the paragraph from the introduction of Black Chicks Talking. Highlight or underline the main idea. Then, in a different colour, identify the details that explain or support the main idea. a Which sentence best conveys the main idea of the paragraph? b Note down two details from the extract that explain or expand on the main idea. c Which sentence concludes or 'ties up' the main idea introduced by the paragraph? d Rewrite the central message of the paragraph in your own words. 2 Reread the extract, paying attention to Leah Purcell's t a Note three adjectives that describe the to establish an informal tone.





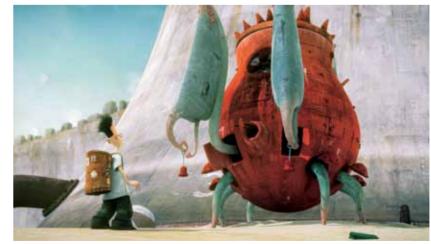
Black Chicks Talking, by Leah Purcell

I wasn't really excited about a second book; I was thinking of the porkload a the English language. See, I'm not very good at spelling, w it very frutratalg when you are writing and you have to stop because you can think of a word. People to spell say, 'Don't worry about it, you have spellcheck now but even i y computer doesn't know what I'm trying to spell in some cases. That there was verything else I was doing or wanted an per ming my one-woman show Box the Pony all to do: working on my sitcom, evolvi over the world (well, Edinburg 1 at the time and the London), being a mother, feeding my K think g about what I was doing. three cats etc, etc. I'm getting t



Melbourne Magazine, Susannah Walker, June 2011

These days Tan regards Melbourne, where he moved largely to work on the film of The Lost Thing, as home. But Perth, where his parents still live in the childhood home he shared with older brother Paul, now a geologist, is seared on his brain. 'Whenever I paint a landscape it always looks a bit like Perth, even if I'm representing somewhere else.' It is tempting-even for Tan-to trace the recurring themes of loss and alienation in his work to growing up in a mixed-race family (his mother is a third-generation Australian of Irish and English heritage, his father, Malaysian-Chinese) in an outer suburb of a remote city, in a country with a history of displacement. But he has felt like an outsider no more than anyone else, he says, and theorises that these recurring themes represent 'more of a deeper existential question of who am I, why am I here, why is it the world looks the way it does, why is it not different, why was I born in this century—all these sorts of questions—what are these words that I use, where do they come from, the images that I paint, what are they informed by?'



In 2011, Shaun Tan's film The Lost Thing won an Oscar for the best animated short film.

PART ONE: THE ENGLISH LANGUAG

UNIT 2.1: LITERAL COMPREHENSION 45 44 CHAPTER 2: COMPREHENSION STRATEGIES



Read the paragraph from the interview that author, illustrator and animator Shaun Tan gave The Melbourne Magazine (page 45). It is a profiling feature article that discusses Tan's Oscar win for his animated film The Lost Thing.

1	Highlight or underline the main idea.	Then, in a	different col	lour, identify	the details	that expla	ain or
	support the main idea.						

2	Which sentence best conveys the main idea of the paragraph?

3	Note two details from the extract that explain or expand on the main idea.

Rewrite the central message of the paragraph in your own words.

5	Pay attention to writer Susannah Walker's sentence structure.

- a How would you describe the type of sentences used in the extract?
- b Why might this be a useful structure in an informative feature are

IDENTIFYING THE REZATION S BETWEEN IDEAS

A good way to understand the overall meaning of a longer text is to think about it in sections. A good writer will provide headings and ubheadings that to do ned to organise the ideas, help readers locate information and aid ising how text is organised will help you to understand it. Once you understand what comprehension. ctions are linked, you will have a fuller and more accurate picture of the text's is for, essage

times, readers need to identify words that are used to organise ideas and show relationships between r example, in the extract from the *Mercury*, words such as 'but' and 'however', and phrases such as 'some ther issues raised' are used to link ideas within the article.



Hobart AFL Dream Closer

Meryl Naidoo, Mercury, 12 June 2010

AFL boss Andrew Demetriou and Premier David Bartlett yesterday discussed playing AFL games at Bellerive Oval.

Apart from confirming that the lund time meeting had taken place, Ma spokesman was not giving much away night about what the two men sai

But he cope med they did do uss the prospects for election football in Hobart.

cket Tasmania chief cutive D d long a said the meeting a good sign for southern football fans.

es played at Bellerive Oval ald be a great boost for sports fans in Hobart," he said.

"AFL games at Bellerive Oval would be popular. It's a great venue and would suit AFL well.

It would give people in Southern Tasmania the opportunity to see AFL without having to travel to the north of the state.

Bellerive Oval is open to all sport and we are keen for the venue to be used as much as possible."

Bellerive Oval could hold a football crowd of 16,500.

Mr Bartlett has said the Government was not opposed to the idea of having AFL games at Bellerive but could not and would not come at the expense of Aurora Stadium and northern Tasmanian football fans.

Last year Mr Johnston met an AFL club about the possibility of playing AFL at Bellerive, but there were no further developments.

Mr Johnston said: "We are continually trying to invite more sporting events to the oval and any support in these events will be greatly welcomed."



A commitment to host AFL games would also help Cricket Tasmania's push for further expansion of Bellerive Oval.

Some of the other issues raised with Mr Bartlett included grassroots football and the Auskick program, aimed at children aged six

Hawthorn's frequent visits to Launceston have been a great boost for the local economy, with accommodation and flights almost completely booked out for every game. It is hoped games in Hobart would bring a similar boost to the southern economy.

PART ONE: THE ENGLISH LANGUAG

Years ago southern Tasmanian councils ramped up a campaign for AFL games at Bellerive, but it did not succeed. It put the councils on a collision course with the State Government, which said there would be no AFL games in the south.

AFL Tasmania general manager Scott Wade could not be contacted last night.

46 CHAPTER 2: COMPREHENSION STRATEGIES UNIT 2.1: LITERAL COMPREHENSION 47

1	а	What is the main piece of information conveyed in the <i>Mercury</i> article on page 47?
	b	What evidence is used by Naidoo to support this?
2	a	What do you see as the separate sections of the article? List them.
	_	
	b	Make a second list of words or phrases that are used to link and organise these sections.

SKIMMING AND SCANNING

Sometimes when you are reading for literal understanding, you neither want nor need to read every word on the page. This is particularly true when reading for research. A researcher often needs to find out quickly if texts are relevant to their research, yet it is impractical to read every text in detail until the researcher can determine their relevance. In a situation such as this, the skills of skimming and scanning are useful.

Skimming and scanning both involve reading quicky over a text and picking up key words. Think on kimpling as bouncing your eye over a text to get the gist of its campling is the skill of quickly casting your eyes over a text to bick up key words and phraces, become reading relevant actions in detail. These two skills are singler, and you will slip between the two acryour area or reading text.

ends of charters and paragraphs to find the focus of each section



Website

Website icon to come

Epistemology, Introduction

Principia Cybernetica Web, F Heylighen

Epistemology is the branch of philosophy that studies knowledge. It attenuts it answer the basic question: what distinguishes true (adequate knowledge from fals (inadequate) knowledge? Practically, this questions translates into issues of trient for modelogy: how can one develop theories or models that are better tran competing theories? It also forms one of the pillars of the new sciences of cognition, which developed from the information processing approach to psychology, and from the intelligence, as an attempt to develop computer programs that minute a human's depactity to use knowledge in an intelligent way.

When we look at the history depistemoney, we can discern a clear trend, in spite of the confusion of many seeming, contradictory positions. The first theories of knowledge stressed its absolute permanent character, whereas the later theories put the emphasis on its prativity or so ration-dependence, its continuous development or evolution, and its active interference with the road and its subjects and objects. The whole trend moves from a static, pat tive view or knowledge towards a more and more adaptive and active one.

Websit

bsite icon to come

Anti-Apartheid Movement Archives, Introduction

Nelson Mandela Foundation

The international movement of solidarity with the struggle for freedom in South Africa was arguably the biggest social movement the world has seen. Virtually every country in the world has a history of anti-apartheid activity, in diverse forms. In many countries, anti-apartheid activities were linked (formally or informally) with local struggles against oppression of many kinds. Most anti-apartheid movements (AAMs) did not restrict their activities to South Africa, but supported liberation movements in Southern Africa more broadly. Besides individual countries, a range of regional and international organisations added their voices to the struggles against apartheid.

What follows is an overview of some of the extant archival records of this extraordinary history. It is a first step towards a more comprehensive picture; it is at this point but a marker.

Since our aim was to create an overview on archival records of anti-apartheid activities, we have included only those organisations for which we managed to locate archival records in the time that was available for this project. As a consequence, unfortunately, many countries and their organisations are not included in this overview and as a result a very Western European/American/Australian view of this history emerges. Since our study relied largely on available internet resources, this problem was aggravated.



48 CHAPTER 2: COMPREHENSION STRATEGIES

UNIT 2.1: LITERAL COMPREHENSION 49



1	The extract on page 49 from a webpage about epistemology might be the type of non-fiction text that
	you need to scan for relevance.

a	Set yourself a time limit, say 10 seconds, and write down what each of the paragraphs in the extract
	is about.

Topic of paragraph 1	
Topic of paragraph 2	

- b With a partner, discuss the topics this webpage might be useful as a reference for.
- c Identify the words at the beginning and end of each paragraph that your eye falls on as you scan the extract. Discuss with a partner why you think you focus on these words, and how you use them to quickly build a picture of the text's content. Then, discuss as a whole class.
- 2 In the same way, read the extract from Nelson Mandela's anti-apartheid webpage on page 49. Set yourself approximately 10 seconds to scan the extract, then answer the questions.
 - a What sorts of information might you expect to find in other pages on this website?

h	\\ \ /	hat	ic	an	Λ	٨	M	2

- c What, according to the writers, are the limits of the archival sources the websit presents?
- d What is the aim of this page, according to the bit inning of the his boaragraph?



Understanding the denotative, literal, meaning of words is a crucial skill, but the increasingly complex texts you read now, and in senior English, also require you to understand **connotative**, or **implied**, meanings.

DRAWING INFERENCES

Not everything that an author wants to convey is stated explicitly; most authors rely on readers' abilities to read between the lines. Reading between the lines requires readers to infer additional meaning from the author's words. To infer authors' implied meaning, readers need to be able to make connections between different parts of a text and build logical conclusions, or inferences.

Definition

An **inference** is something logically concluded from facts.

For example, consider these two statements:

English teachers read books.
Reading books requires skill.

An inference that could be logically drawn from these two statements, but is not explicitly stated in this text, is that English teachers are skilled. (We say nothing about the universal truth or falsity of this conclusion, but it does flow from the two statements.)





Novel

I'm Not Scared, by Niccolò Ammaniti

About ten years later I happened to go skiing on the Gran Sasso. It was the wrong day—it was snowing, bitterly cold, with an icy wind that froze your ears and a thick mist. I had only ever been skiing once before. I was really excited and I didn't care if everybody said it was dangerous, I wanted to ski. I got on the ski lift, muffled up like an eskimo, and headed for the slopes.

Read the extract from Niccolò Ammaniti's novel *I'm Not Scared*. Even from such a short extract as this, a reader can infer that:

- the speaker is stubborn about going skiing
- he acts against his better judgement
- Gran Sasso is a mountain, probably in Europe
- the speaker is not from Gran Sasso
- it is better to ski when there is not an icy wind and a thick mist.

Understanding a text in this way is called **inferential comprehension**. This example is a relatively simple one, but it demonstrates the way a reader takes more from a text than what is explicitly stated.

As you develop your reading skills, you will become more proficient at making inferences and understanding the implied meanings that are communicated in nearly every text. As you read, you infer a variety of useful information without even noticing, but it pays to practise doing it on purpose.



- 1 Write a third sentence that would be a logical inference from each pair of sentence
 - a The man paced up and down. No cars pulled over.
 - b Jeremy is new to the school. The student are governally open an relcoming
 - c The punch finded hard. It is nose look at broker
- d Llike records. This shirt is red



The portrait of Charles Dickens painted by Daniel Maclise is known as the 'Nickleby portrait'.

Novel

Nicholas Nickleby, by Charles Dickens

A miniature painter lived there, for there was a large gilt frame screwed upon the street-door, in which were displayed, upon a black velvet ground, two portraits of naval dress coats with faces looking out of them, and telescopes attached; one of a young gentleman in a very vermilion uniform, flourishing a sabre; and one of a literary character with a high forehead, a pen and ink, six books, and a curtain. There was, moreover, a touching representation of a young lady reading a manuscript in an unfathomable forest, and a charming whole length of a large-headed little boy, sitting on a stool with his legs fore-shortened to the size of salt-spoons. Besides these works of art, there were a great many heads of old ladies and gentlemen smirking at each other out of blue and brown skies, and an elegantly written card of terms with an embossed border.

Mr Nickleby glanced at these frivolities with great contempt, and gave a double knock, which, having been thrice repeated, was answered by a servant girl with an uncommonly dirty face.

52 CHAPTER 2: COMPREHENSION STRATEGIES 53

	1	If you read the short text below literally, it seems a case of outright abuse. If you read it applying a reader's inferential understanding, it becomes a familiar, if outdated, school tale. Read the text and Complete the inferences.
ć	-	The man must be a; the boy, a The man hauled the boy off the other, and marched him inside. Despite his protests, the man hit him with a stick, ten times. The boy's parents, when
1		informed, approved of the reprimand.
		b The room they go into would be a d The boy's parents agree that
	2	Charles Dickens's writing is famous for its understatement, omissions, irony and biting social satire—all of which rely on the reader making inferences and reading between the lines. Read the extract or page 53, which describes Mr Ralph Nickleby's arrival at the rooms of a miniature portrait painter, and answer the questions. a The focus of the phrase 'two portraits of naval dress coats with faces looking out of them' is the coats, not the faces. What does this suggest about the purpose and subjects of the pictures?
		b What two meanings can be read into the word 'unfathomable'?
		c How does Dickens's addition of the adverb 'very' to the description of the Armillion up form change the way in which the reader is supposed to understand it?
		d As a class, discuss what the caucal can in corror, the extract about Mr Ralph Nickleby's character What is his attitude, in general, to 'the olift s'?
		What is his attitude, in general, to 'floolities'? e Tone is another way in which authors an convey implied meanings. Working with a partner, write down five bords that describe the tone of the passage.
		Write a short paragraph explaining how the tone of the passage helps readers understand what

Dickens wants them to feel about the artist's portraits and about Ralph Nickleby.

THE COMEDY OF INFERENTIAL COMPREHENSION

Understanding a text's inferences can have hilarious results. For the comedy to be successful, any satirical text—be it a novel, television program or film—relies on the reader or viewer being able to understand what is unsaid. Satire requires readers or viewers to infer the real message about the subject; what they seem to show is not what they mean to suggest.

Satire has a long history: from Voltaire's *Candide* is an excid-enteenth century, to Evelyn Waugh's mid-twentieth century povels of the as Excline and Fall, to modern television series such as Chais Lines some mer Heights High and Angry Boys.

Dr. nition

satire is a pork or composition the suses rescule, irony or sarcasm to expose folly or vice. A satire often makes fun of something usually considered serious.



Read the expract *** Posh Nosh's BBC website on page 56, which gives a small taste of the television program's satirical furtour.

- 1 Lighlight the words or phrases that satirise notions of class superiority.
- Look up the word 'nosh'. What type of person would use it? With a partner, discuss how the program's name suggests it is not intended to be watched literally.
- 3 The sentences 'And, yes I agree, the language is unusual and hard. But I know you wouldn't want it any other way' suggest that the show satirises not only snooty television chefs but also their audience. Highlight any other sections of the extract that laugh at the viewer, and then discuss why someone watching the program would not be offended by this.

4 Watch episode three of Posh Nosh online. List the phrases used to describe ingredients or cooking

54 CHAPTER 2: COMPREHENSION STRATEGIES
UNIT 2.2: INFERENTIAL COMPREHENSION 55

The BBC television series *Posh Nosh* satirises television chefs and snobbish attitudes to food. Featuring Arabella Weir and Richard E Grant as Simon and Minty Marchmont, the owners of The Quill and Tassel restaurant, *Posh Nosh* lampoons class snobbery, fussy ingredients and fusty hosts.

Television series

TV icon to come?

Welcome to the world of Posh Nosh. For me, this is a dream come true. All my life, I've wanted to bring extraordinary food to ordinary people.

This website contains some of the recipes featured in our award-waiting BBC2 series. You may find some of them difficult at first.

The techniques are complex, true. And, yes I agree, the language is unusual and hard. But I know you wouldn't want it any other way. Extraordinary food should never be simple. And it certainly mustn't be cheap. One of the lovely things about having a website is that it keeps out people who can't even afford a computer!

<insert aw 03020, still from Posh Nosh>

UNDERSTANDING PLESGOD

Occasionally inference is so chorie pusly important in a text that it is impossible to unders and the work properly without it. This is true of texts that use loss of textaphors all symbols, and especially so of texts or section. Stexts that an symbol cas a whole, or allegories.

In a gone the el uses one story as an extended metaphor for the real object. Allegories are often found in written texts, but they can also frequently be found in visual texts, especially in art.

Definition

An allegory is a literary work in which the story symbolically represents another story or event. The word 'allegory' comes from the Greek words allos, agora and euein; combined, they approximately mean 'other reading' or 'veiled language'.

The Pilgrim's Progress

John Bunyan's seventeenth-century narrative The Pilgrim's Progress is an obvious allegory. The story of the protagonist Christian's journey from his home in the City of Destruction to the Celestial City to relieve himself of his 'burden' is a straightforward metaphor for the spiritual journey of Christians who seek forgiveness for their sins and atonement with God before reaching heaven.



John of Jan wrote the allegorica The Pilgrim's Progress

Nove



Piety. And what saw you else in the way?

Christian. Saw! Why, I went but a little further, and I saw one, as I thought in my mind, hang bleeding upon the tree; and the very sight of him made my burden fall off my back (for I groaned under a weary burden), but then it fell down from off me. 'Twas a strange thing to me, for I never saw such a thing before: Yea, and while I stood looking up (for then I could not forbear looking), three Shining Ones came to me: one of them testified that my sins were forgiven me: another stripped me of my rags, and gave me this broidered coat which you see; and the third set the mark which you see on my forehead, and gave me this sealed roll (and with that he plucked it out of his bosom).

Piety. But you saw more than this, did you not?

Christian. The things that I have told you were the best: yet some other matters I saw, as namely I saw three men, Simple, Sloth, and Presumption, lie asleep a little out of the way as I came, with irons upon their heels; but do you think I could awake them! I also saw Formalist and Hypocrisy come tumbling over the wall, to go, as they pretended, to Sion, but they were quickly lost; even as I myself did tell them, but they would not believe: but, above all, I found it hard work to get up this Hill, and as hard to come by the lions' mouths, and truly if it had not been for the good man, the porter that stands at the gate, I do not know but that after all, I might have gone back again: but now I thank God I am here, and I thank you for receiving of me.

Then Prudence thought good to ask him a few questions, and desired his answer to them. *Prudence.* Do you not think sometimes of the country from whence you came?

Christian. Yes, but with much shame and detestation; Truly, if I had been mindful of that country from whence I came out, I might have had opportunity to have returned; but now I desire a better country that is; an heavenly.

56 CHAPTER 2: COMPREHENSION STRATEGIES
UNIT 2.2: INFERENTIAL COMPREHENSION 57



Read the passage from *The Pilgrim's Progress* on page 59 and answer the questions.

- 1 Which words in Christian's last answer to Prudence signal to the reader that the country he desires is, in fact, heaven?
- What is the intended meaning of the figurative vision: 'I saw one, as I thought in my mind, hang bleeding upon the tree; and the very sight of him made my burden fall off my back'? (Hint: bear in mind that this is a Christian allegory about sin and redemption.)
- 3 From Christian's second answer to Piety, what can you infer about traits Bunyan denounces?
- 4 As a class, discuss who you think is the intended audience of Bunyan's allegory. (Hint: consider the obvious correlation between names and character traits.)



Not all allegories are as stroy of srward as The Pilgrim's Progress. Many require astute readings ou may like to try some of the following allegories: The Chronicles of Narnia by C.S. Leves, Archael Farms of Lorge Orwell, Gull per's Toyels by Jonathan Swift and even Janes Camera is cluatar.

1	a Discuss, in pairs and then as a class, why an author might need to rely on implied meaning.
	b List the reasons your class comes up with.
	c Circle the reasons listed that also ply to inclied meanings in everyday speech.
2	Write a short caragraph explaining that you understand by the term 'inferential comprehension'.
3	As a class, discuss some of the meanings implied in a text you are currently studying. Why it is important
,	to look for implied meanings?
4	Write five statements that have two possible meanings: a literal or denotative meaning, and an implied or between-the-lines meaning.

58 CHAPTER 2: COMPREHENSION STRATEGIES 59