ENGLISH NOTES
FORM 1 TO FORM 4
SUMMARIZED ENGLISH NOTES
ENGLISH GRAMMAR

CHAPTER ONE

PARTS OF SPEECH

All words may be classified into groups called parts of speech. There are 8 parts of speech namely: Nouns, pronouns, verbs, adjectives, adverbs, prepositions, conjunctions and interjections.

We shall now discuss these parts of speech one at a time:

NOUNS

A noun is the part of speech that names a person, a place, a thing or an idea. You use nouns every day when you speak or write. Every day you probably use thousands of nouns. Because nouns name the objects and people and places around you, it would be very difficult to talk about anything at all without them. Many nouns name things you can see:

Persons                      Places                      Things
  boy                         lake                        boot
  student                    country                     shadow
  John Kamau                 Nairobi                     chair
  stranger                   Jupiter                     sweater
  writer                     Kenyatta Market             calendar
  Barack Obama               Sierra Leone               short story

Some nouns name things you cannot see such as feelings, ideas and characteristics:

Feelings                      Ideas                        Characteristics
  excitement                  freedom                     curiosity
  fear                         justice                     cowardice
  anger                        fantasy                    courage
  happiness                    faith                       imagination
  surprise                     evil                        self-confidence

Exercise 1

What words in each sentence below are nouns?

Example: John is a dancer – John, dancer

1. The students planned a party.
2. Three boys performed songs.
3. Excitement filled the air.
4. Joyce Chepkemoi won a prize.
5. Otieno lives in a house on my street.

Exercise 2

Copy the nouns below and write whether it names a person, a place, a thing, or an idea.
**Example:** river – place

1. Candle  
2. Wrestle  
3. Joy  
4. Menengai Crater  
5. Guitar  
6. China  

**Exercise 3**

Write down each noun in the following sentences.

**Example:** Kenya is a beautiful country – Kenya, country

1. The musicians played drums and trumpets.  
2. Her family lives in a village.  
3. Petronilla enjoyed the trip.  
4. A festival was held in Kenyatta University.  
5. People in costumes filled the streets.  
6. Boys in Scouts uniforms were leading the parade.  
7. The holiday was a great excitement.  
8. A taxi brought the family to the airport.  
9. Maryanne built a huge castle in the wet sand.  
10. Her mother swam in the warm water.

**There are different kinds of nouns:**

**Common and proper nouns**

All nouns can be described as either *common* or *proper*. When you talk or write about a person, a place, a thing, or an idea in general, you use a *common noun.*

**Example:** Doctors work hard. They treat many patients.

A *proper noun* is the name of a particular person, place, thing, or idea. Proper nouns always begin with capital letters.

**Example:** Ephraim Maree is a doctor. He comes from Kirinyaga.

**Note:** When a proper noun is made up of more than one word, only the important words in the noun will begin with a capital letter. Do not capitalize words such as *the, of, or for.*

**Example:** Gulf of Mexico, Statue of Liberty, the Commander–in–Chief.

**Common and Proper Nouns**

<table>
<thead>
<tr>
<th>Common</th>
<th>Proper</th>
<th>Common</th>
<th>Proper</th>
</tr>
</thead>
<tbody>
<tr>
<td>street</td>
<td>Kerugoya</td>
<td>city</td>
<td>Raila Odinga</td>
</tr>
<tr>
<td>author</td>
<td>South Africa</td>
<td>ocean</td>
<td>Wanjohi</td>
</tr>
<tr>
<td>policeman</td>
<td>Asia</td>
<td>bed</td>
<td>Moi Avenue</td>
</tr>
<tr>
<td>country</td>
<td>Indian Ocean</td>
<td>wardrobe</td>
<td>Lake Victoria</td>
</tr>
<tr>
<td>mountain</td>
<td>England</td>
<td>continent</td>
<td>Dr. Frank Njenga</td>
</tr>
<tr>
<td>lake</td>
<td>Mandela</td>
<td>assistant</td>
<td>Professor Saitoti</td>
</tr>
</tbody>
</table>

Proper nouns are important to good writing. They make your writing more specific, and therefore clearer.
Exercise 4
Which words are proper nouns and should be capitalised? Which words are common nouns?
Example: kenya   Proper: Kenya
1. july  6. student  11. america
2. book  7. kendu bay  12. business
3. face  8. john hopkins  13. day
4. england  9. life  14. east africa
5. crocodiles  10. johannesburg  15. calendar

Exercise 5
List the common nouns and the proper nouns in each of the following sentences.
Example: Nancy welcomed the guests.
     Proper: Nancy    Common: guests
1. Lucky Dube was a famous singer.
2. This dancer has performed in London and Paris.
3. His last flight was over the Mediterranean Sea.
4. She worked as a nurse during the Second World War.
5. Her goal was to educate students all over the world.
6. It was the worst accident in the history of Europe.
7. Bill Gates is best known for founding Microsoft.
8. The Pilot was the first woman to cross that ocean alone.
9. She grabbed a kettle and brought them water.
10. Professor Wangari Maathai won a Nobel Peace Prize.

Singular and Plural Nouns
A noun may be either singular or plural. A singular noun names one person, place, thing, or idea.
Example: The farmer drove to the market in his truck.
A plural noun names more than one person, place, thing or idea.
Example: The farmers drove to the markets in their trucks.

Rules for forming plurals
The following are guidelines for forming plurals:
1. To form the plural of most singular nouns, add -s.
   Examples: Street—streets, house—houses, painter—painters, shelter—shelters, event—events, hospital—hospitals.
2. When a singular noun ends in s, sh, ch, x, or z, add -es.
3. When a singular noun ends in o, add -s to make it plural.
4. For some nouns ending with a consonant and o, add -es.
Examples: hero-heroes, potato-potatoes, echo-echoes, veto-vetoes, tomato-tomatoes.

5. When a singular noun ends with a consonant and y, change the y to i and add -es.

6. When a singular noun ends with a vowel (a, e, i, o, u) followed by y, just add -s.

7. To form the plural of many nouns ending in f or fe, change the f to v and add -es or s.

8. For some nouns ending in f, add -s to form the plural.

9. Some nouns remain the same in the singular and the plural.

10. The plurals of some nouns are formed in special ways.

NB: If you don’t figure out the correct spelling of a plural noun, look it up in a dictionary.

Exercise 6
What is the plural form of each of the following nouns? Example: scarf – scarves

1. tooth 9. cuff 17. moose 25. boss
2. wife 10. deer 18. child 26. fox
3. giraffe 11. cliff 19. echo 27. bunch
4. hero 12. auto 20. baby 28. ferry
5. radio 13. studio 21. sky 29. flash
6. potato 14. man 22. beach 30. ship
7. belief 15. roof 23. eye
8. thief 16. rodeo 24. Volcano

Exercise 7
Write the plural form of each noun in brackets to complete each sentence correctly.
Example: I bought two _______________ from the shop. (loaf) loaves

1. I used two different _______________ to cut the rope. (knife)
2. She peeled the _______________ with a knife. (potato)
3. They are feeding the noisy _______________. (goose)
4. The tools are placed on the ____________. (shelf)
5. Mukami cut a few _______________ for the salad. (tomato)
6. The _______________ are playing in the field. (child)
7. Some _______________ are hiding in the ceiling. (mouse)
8. The _______________ of the buildings must be repaired. (roof)
9. The music helped them imagine the strange ___________. (story)
10. Koech used creative _______________ to help young people sharpen their imagination. (activity)

**Countable and Uncountable Nouns**

**Countable Nouns**

These are nouns that take plurals and can be counted.

**Examples:**
- Egg – eggs
- Potato - Potatoes
- Onion - Onions

Such nouns are known as **COUNTABLE** or **COUNT NOUNS**

**Uncountable Nouns**

These are nouns that do not take plurals and cannot be counted.

**Examples:** salt, butter, cooking fat, milk, bread, jam

We do not say:
- Two butters*
- Ten milks*
- Three breads*

Such nouns are known as **UNCOUNTABLE** or **MASS NOUNS**

**Exercise 8**

Rewrite the words below in two columns, **COUNTABLE** and **UNCOUNTABLE NOUNS**

<table>
<thead>
<tr>
<th>Countable Nouns</th>
<th>Uncountable Nouns</th>
</tr>
</thead>
<tbody>
<tr>
<td>orange</td>
<td>coffee</td>
</tr>
<tr>
<td>furniture</td>
<td>tea</td>
</tr>
<tr>
<td>water</td>
<td>gold</td>
</tr>
<tr>
<td>chair</td>
<td>team</td>
</tr>
<tr>
<td>friend</td>
<td>music</td>
</tr>
</tbody>
</table>

**Plurals with uncountable Nouns**

One way to express plurals of uncountable nouns is by use of **expressions of quantity**.

**Example:**
- a piece of information - pieces of information
- a loaf of bread - four loaves of bread
- a tin of soup - three tins of soup
- a piece of furniture - several pieces of furniture
- a litre of milk - twenty litres of milk
- a bottle of beer - ten bottles of beer
Exercise 9
Supply an appropriate **expression of quantity** for the following uncountable nouns

1. a..................................of cigarettes.
2. two.................................of cooking oil
3. three................................of jam.
4. ten...................................of butter.
5. six...................................of soda.
6. a.................................... of toothpaste
7. three................................of rice.
8. five ..................................of flour.
9. two ....................................of chocolate.
10. four..................................of news.

**Collective Nouns**

Collective nouns are nouns that represent a **group of people or things** as a single unit.

Some collective nouns can take plural forms

**Examples:**

- crowd (s)
- flock (s)
- group (s)
- herd (s)
- team (s)
- committee (s)
- pair (s)

Some collective nouns, however, **cannot** be used in the plural:

**Examples:**

- furnitures*
- beddings*
- equipments*
- informations*
- luggages*
- baggages*

**Exercise 10**

When I arrived at the airport, there were.........1..........(crowd) of people blocking the entrance with their .................2...................( luggage ). Near the customs sections, several............3.................(group) of officials were standing, checking the .................4..................(equipment) that was being loaded onto a trolley. Most people were standing, waiting for... .............5.................(information) from the loudspeakers on the departures and arrivals of aircraft.

**COMPOUND NOUNS**

A **compound noun** is a noun that is made up of **two or more words**. The words that form compound nouns may be joined together, separated or hyphenated.

**Examples:**

**Joined:** bookcase, blackboard, pushcart

**Separated:** high school, rabbit hutch, radar gun

**Hyphenated:** go-getter, mother-in-law, sergeant-at-arms
Compound nouns are usually a combination of two or more word classes. The most common combinations are as follows:

a. Some are formed by joining **a noun** with **another noun**. Most of these compound nouns take their plurals in the last words.

**Examples:**
- tableroom(s)
- cupboard(s)
- bookcase(s)
- cowshed(s)

b. Some are formed by joining **a verb** and **an adverb**. Most of these compound nouns also take their plurals in the last words.

**Examples:**
- breakfast(s)
- takeaway(s)
- sit-up(s)

C. Some compound nouns are formed by joining **an adjective** and **a noun**. Most of these also take their plurals in the last words.

**Examples:**
- hotdog(s)
- blackboard(s)
- highway(s)
- nuclear power

d. Some are formed by joining **a verb** and **a noun**. Most of these also take their plurals in the last words.

**Examples:**
- driveway(s)
- breakdance(s)
- password(s)

e. Some are formed by joining **an adverb** and **a noun**. Most of these also take their plural in the last words.

**Examples:**
- overdraft(s)
- backbencher(s)
- backlog(s)

f. A few compound nouns are formed by joining **an adverb** and **a verb**. These ones also take their plurals in the last words.

**Examples:**
- outbreak(s)
- outburst(s)

G. A few others are formed by joining **a noun** and **a verb**. They also take their plurals in the last words.
Examples:
nosedive(s) nightfall(s)
h. A number of compound nouns are formed by joining two nouns by use of hyphens and a short preposition in between. These compound nouns always take their plurals in the first words.
Examples:
commander(s)-in-chief sergeant(s)-at-arms
mother(s)-in-law sister(s)-in-law
play(s)-within-a-play

Exercise 11
Underline the compound nouns in the following sentences and write down their plural forms where possible.
1. John wants to be a quantity surveyor when he grows up.
2. Rainwater had washed away all the top soil.
3. The footballer was shown a red card by the referee.
4. Neither candidate won the elections, forcing a runoff.
5. The goalkeeper saved a penalty in the second half.
6. He killed the wild pig with a sledge hammer.
7. Njoroge’s tape-recorder was stolen yesterday.
8. The theatregoer was disappointed with the show.
9. Size 8’s latest song has caused an uproar.
10. He attempted a creative writing workshop.

Possessive Nouns
A possessive noun shows who or what owns something. A possessive noun can either be singular or plural.

Singular possessive nouns
A singular possessive noun shows that one person, place, or thing has or owns something. To make a singular noun show possession, add an apostrophe and s (‘s).
Example:
the feathers of the chick – the chick’s feathers
the hat that belongs to the man – the man’s hat

Other examples:
the child’s toy the fish’s fins
Mark’s bike the horse’s tail

Using possessive nouns is shorter and better than other ways of showing possession.
Example:
LONGER: The dog belonging to Papa is barking.
BETTER: Papa’s dog is barking.

Plural Possessive Nouns
A plural possessive noun shows possession or ownership of a plural noun.
Example:
The cars that **belong to the teachers** are parked here.
The **teachers**’ cars are parked here.
When a plural noun ends in **s**, add only an apostrophe after the **s** to make the noun show possession.
Not all plural nouns end in **s**. When a plural noun does not end in **s**, add ‘**s**’ to form the plural possession.

**Examples:**
the shoes of the men – **the men’s shoes**
the food of the children – **the children’s food**
The noun following a possessive noun may either be the name of a **thing** or a **quality**.

**Example:**
**Thing** – Koki’s raincoat Brian’s umbrella
**Quality** – the judge’s fury Bob’s courage

**Exercise 8**
Change the following phrases to show possession in a shorter way.

**Example:** the claws of the leopard
the leopard’s claws.

1. the tail of the lion
2. the dog that Cliff has
3. the hat of my mother
4. the book that Evans owns
5. the pot that the child has
6. the name of the doll
7. the mobile phone that Lucy owns
8. the shoes that Kimani has
9. the teeth that the fox has
10. the rabbit that my friend owns

**Summary of rules of forming Possessive Nouns**
1. For singular a noun, add an apostrophe and **s**.
   **Example**: Mr. Mukui’s car is a Toyota Corolla.
2. For plural noun ending in **s**, add an apostrophe only.
   **Example**: The victims’ property was stolen
3. For a plural noun that does not end in **s**, add an apostrophe and **s**.
   **Example**: The women’s boots were muddy.

**Singular Noun** | **Singular possessive** | **Plural Noun** | **Plural possessive**
---|---|---|---
boy | boy’s | boys | boys’
child | child’s | children | children’s
mouse | mouse’s | mice | mice’s
deer | deer’s | deer | deer’s
Exercise 9
Write the following phrases to show possession.
Example: teachers – pens = teachers’ pens
1. cooks – aprons 6. women – sports
2. men – boots 7. carpenters – nails
3. countries – flags 8. sailors – uniforms
4. guests – coats 9. musicians – instruments
5. athletes – medal 10. neighbours – pets

Exercise 10
Rewrite the following sentences changing the BOLD words to plural possessive nouns.
Example: The players on the teams practised after school.
The teams’ players practised after school.
1. Each day the wealth of the couple increased.
2. There was a team of men and a team of women.
3. The uniforms that the teams wore were new.
4. Numbers were printed on the shirts of the athletes
5. Scores made by the team-mates were put on the scoreboard.
6. The players enjoyed the cheers of their friends.
7. The whistles of the coaches stopped the game.
8. The eyes of the children were full of tears of joy.
9. The soothing voices of their mothers calmed them.
10. However, the houses belonging to their neighbours were destroyed.

PRONOUNS
A pronoun is a part of speech that takes the place of a noun. They include such words as I, we, he, she, they, me and us.
Pronouns enable you to avoid repeating the same names (nouns), when writing or speaking, which would otherwise make you sound very awkward and wordy. By using pronouns effectively, you can make your writing and speaking flow smoothly.

Pronouns can be classified into 6 types. These are personal, indefinite, demonstrative, interrogative, reflexive and intensive pronouns.

Personal pronouns
A personal pronoun is a word that is used in place of a noun or another pronoun. They are used to refer to nouns that name persons or things.
Example:
Awkward: Kamau put on Kamau’s gum boots. Then Kamau went to the shamba.
Improved: Kamau put on his gum boots. Then he went to the shamba.
In the above example, the personal pronoun his helps the writer avoid repeating the same noun. The pronoun he acts as a bridge to connect the two sentences.
Personal pronouns are further classified in terms of person and gender.
Person
In terms of person, personal pronouns can be divided into three classes.

(i) **First person** – I, my, me, we, our and us.
These ones refer to the person(s) speaking.
*Example:* I always ride my bike to school.

(ii) **Second person** – you, your, yours
These refer to the person(s) spoken to.
*Example:* I will call you tomorrow.

(iii) **Third person** – he, his, him, she, hers, her, it, its, they, their, them.
These ones refer to another person(s) or thing(s) that is being spoken of.
The personal pronoun *it* usually replaces a noun that stands for a thing or an animal. *It* is never used in place of a person.

Gender
Personal pronouns can also be classified by **gender**. Gender can either be **masculine** (referring to male people), **feminine** (referring to female people) or **neuter** (referring to animals or things).

*Examples:*
Joseph cleaned *his* car. (*his* is the third person, masculine gender).
Isabel said the dress was *hers* (*hers* is the third person, feminine gender).
The dog wagged *its* tail. (*its* is the third person, neuter gender).

**FORMS OF PERSONAL PRONOUNS**
In English, personal pronouns have three forms: the **subject form**, the **object form** and the **possessive form**.

*Examples:*
*She* is a painter. (subject form)
He praised *her*. (Object form)
It is *her* best painting. (Possessive form)

**Subject Pronouns**
A **subject pronoun** takes the place of a noun as the **subject** of a sentence. These pronouns are:

(i) Singular forms – I, you, he, she, it
(ii) Plural forms – we, you, they

*Examples:*

<table>
<thead>
<tr>
<th>Noun</th>
<th>Subject Pronoun</th>
</tr>
</thead>
<tbody>
<tr>
<td>The housegirl</td>
<td>She</td>
</tr>
<tr>
<td>The dog</td>
<td>It</td>
</tr>
<tr>
<td>Mark and Francis</td>
<td>They</td>
</tr>
</tbody>
</table>

Subject pronouns also appear after forms of the linking verbs **be**.

**Examples:*
The watchman today is *he*.
The composers were *they*.

**Exercise 1**
Underline the subject pronouns in the following sentences.

**Example:** *She* ate a water melon

1. They ate fish and chips.
2. We like Italian food.
3. It is delicious.
4. The biggest eater was *he*.
5. You helped in the cooking.
6. The cooks were Tom and *I*.

**Exercise 2**

Replace the underlined words with subject pronouns.

**Example:** *Pio and Gama* are friends - *They*

1. *The glasses* were under the table.
2. *Emma* fed the chicken.
3. *The pears* were juicy.
4. *Uncle Ben and Lillian* visited the orphans.
5. The new waitress is *Jane*.
6. The fastest runners were *Tecla and Kirui*.
7. *Lisa* went to the hall.
8. *The chicken* was slaughtered.
9. *Lucky Dube and Brenda Fasie* were South African Singers.
10. *Samuel Wanjiru* has won many athletics medals.

**Object pronouns**

Object pronouns can replace nouns used after action verbs. These pronouns are:

(i) Singular – *me, you, him, her, it*

(ii) Plural – *us, you, them*

**Examples:**
The driver drove *him*. (Direct object)
The parents thanked *us*. (Direct object)
The reporters asked *him* many questions. (Indirect object)

In the above examples, the personal pronouns are the direct or indirect objects of the verbs before them.

Object pronouns can also replace nouns after prepositions such as *to, for, with, in, at* or *by*. That is, they can be **objects of prepositions**.

**Examples:**
Gladys waved to *them*. (Object of a preposition)
The delivery is for *me*.
Ben went with *them* to the theatre.

**Exercise 3**

Choose the correct pronoun in the brackets in the following sentences.

**Example:** *Irungu photographed (us, we). = us*

1. Lisa asked *(he, him)* for a picture.
2. Adam sketched Lisa and (I, me).
3. He gave a photo to (us, we).
4. Ann and (she, her) saw Dave and Bob.
5. Adam drew Lisa and (they, them).
6. Mark helped (I, me) with the packing.
7. Loise praised (him, he) for his good work.
8. Everyone spotted (they, them) easily.
9. That night Mike played the guitar for (us, we).
10. (We, Us) drove with (they, them) to the mountains.

Possessive pronouns
A possessive pronoun shows ownership.
Example: My pen is black.
There are two kinds of possessive pronouns:

i. Those used as adjectives to modify nouns. These possessive pronouns are:
   Singular: My, your, his, her, its
   Plural: Our, your, their
   Examples:
   My shirt is yellow.    Your food is on the table.
   His bag is green.     This is her dress.
   Its fur is soft.      These are our parents.
   Pay your bills.      They removed their bats.

   The above possessive pronouns always appear before nouns to modify them. Hence, they are called modifiers.

ii. Those that stand alone and replace nouns in sentences. These possessive nouns are:
   Singular: mine, yours, his, hers, its
   Plural: ours, yours, their
   Examples:
   The yellow shirt is mine.      The food on the table is yours.
   The green bag is his.          This dress is hers.
   Its is the soft fur.           These crops are ours.
   These bills are yours.        Those hats are theirs.

Exercise 4
Complete the following sentences by choosing the correct possessive pronoun from the brackets.
Example: The lazy girl completed (her, hers) home work. = her.
1. (My, mine) journey to Mombasa was enjoyable.
2. Florence said (her, hers) was the best.
3. Are the pictures of Fort Jesus (your, yours)?
4. (Her, Hers) were taken at Jomo Kenyatta Beach.
5. Tomorrow we will make frames for (our, ours) pictures.
6. (My, mine) class is planning a trip to Mt. Kenya.
7. (Our, ours) trip will be taken on video.
8. Micere is excited that the idea was (her, hers).
9. Koki and Toti cannot hide (their, theirs) excitement.
10. (My, mine) dream is to climb to the highest peak of the mountain.

POINTS TO NOTE
1. The pronoun I is used as a subject or after forms of the linking verb be.

   Examples:
   Subject: I travel by bus.
   After the linking verb be: Yesterday, the prefects on duty were Victor and I.

2. The pronoun me is used as an object after action verbs or words (prepositions) such as to, for, with, in, or at.

   Examples:
   Object: Rose met me at the gate.
   After prepositions: Rose waited for me at the gate.
   You are coming with me.

3. When using compound subjects and objects (i.e. subjects and objects comprising of a pronoun and a noun or another pronoun), always name yourself last.

   Examples:
   Diana and I visited our grandmother yesterday.
   Who appointed Chege and me?
   Rose waited for her and me at the gate.

CONTRACTIONS WITH PRONOUNS
A contraction is a shortened form of two words. One or more letters are omitted and an apostrophe (’) is used in place of the letters left out.
A contraction is formed by combining pronouns and the verbs am, is, are, will, would, have, has, and had.

<table>
<thead>
<tr>
<th>Pronoun + verb</th>
<th>Contraction Pronoun + verb</th>
<th>Contraction</th>
</tr>
</thead>
<tbody>
<tr>
<td>I am</td>
<td>I’m</td>
<td>I have</td>
</tr>
<tr>
<td>He is</td>
<td>he’s</td>
<td>he has</td>
</tr>
<tr>
<td>It is</td>
<td>it’s</td>
<td>it has</td>
</tr>
<tr>
<td>You are</td>
<td>you’re</td>
<td>you have</td>
</tr>
<tr>
<td>They are</td>
<td>they’re</td>
<td>they have</td>
</tr>
<tr>
<td>I will</td>
<td>I’ll</td>
<td>I had</td>
</tr>
<tr>
<td>You will</td>
<td>you’ll</td>
<td>you had</td>
</tr>
<tr>
<td>We would</td>
<td>we’d</td>
<td>we had</td>
</tr>
</tbody>
</table>

Note:
1. Some contractions look the same but are formed from different words.

   Examples:
   he is, he has = he’s
   we had, we would = we’d
2. Some possessive pronouns sound like contractions. Because the words sound alike, they are sometimes confused.

Examples:

<table>
<thead>
<tr>
<th>Possessive pronouns</th>
<th>Contractions</th>
</tr>
</thead>
<tbody>
<tr>
<td>its</td>
<td>it’s</td>
</tr>
<tr>
<td>your</td>
<td>you’re</td>
</tr>
<tr>
<td>their</td>
<td>they’re</td>
</tr>
<tr>
<td>whose</td>
<td>who’s</td>
</tr>
</tbody>
</table>

Incorrect: The team celebrated it’s victory.
Correct: The team celebrated its victory.
Incorrect: Your late for the preps.
Correct: You’re late for the preps.
Incorrect: Whose the fastest runner in the world?
Correct: Who’s the fastest runner in the world?

Rules of using possessive pronouns and contractions correctly:
1. If the word you want to use stands for two words, it is a contraction and needs an apostrophe.
2. Never use an apostrophe in a possessive pronoun.

Exercise 5
Write the contractions for the following word pairs. Example: It has = it’s
1. You will
2. We would
3. He had
4. I am
5. You have
6. They will

Exercise 6
What pronoun and verb make up each of the following contractions?
Example: It’s = it is, it has
1. I’ll
2. we’re
3. you’d
4. he’s
5. they’re
6. she’d

Exercise 7
Choose the correct word given in brackets in the following sentences.
1. The Kenyan government has worked hard to improve (its, it’s) educational system.
2. (Whose, Who’s) going to decide where the guests will sleep?
3. (Their, They’re) learning French in their school.
4. Only students (whose, who’s) scores are excellent will join national schools.
5. (Its, It’s) been estimated that about 8 million Kenyans are living with HIV AIDS.

INDEFINITE PRONOUNS
An indefinite pronoun is a pronoun that does not refer to a specific person or thing.
In English, there are singular indefinite pronouns, plural indefinite and both singular and plural indefinite pronouns.
Singular Indefinite Pronouns
another anything everybody neither one
anybody each everyone nobody somebody
anymore either everything no one someone.

An indefinite pronoun must agree with its verbs and in number with its possessive pronoun. The above indefinite pronouns are used with singular verbs. They are also used with singular possessive pronouns.

Examples:
Agreement with verbs
Correct: Everyone has heard of Lake Turkana.
Incorrect: Everyone have heard of Lake Turkana.
Correct: Nobody knows what happened to Samuel Wanjiru.
Incorrect: Nobody know what happened to Samuel Wanjiru.
Correct: Everything about the old man remains a mystery.
Incorrect: Everything about the old man remain a mystery.

Agreement in number with possessive pronouns
Correct: Neither believed his/her eyes.
Incorrect: Neither believed their eyes.
Correct: Each strained his/her neck to see.
Incorrect: Each strained their neck to see.

Plural indefinite pronouns
both many few several
These indefinite pronouns use plural verbs and possessive pronouns.

Examples:
Plural verbs
Correct: Few know about Lake Olbolosat.
Incorrect: Few knows about Lake Olbolosat.
Correct: Both stand by what they believe.
Incorrect: Both stands by what they believe.

Plural possessive pronouns
Correct: Several reported their findings.
Incorrect: Several reported his/her findings.

Both singular and plural indefinite pronouns
all some any none
These indefinite pronouns may be singular or plural, depending on their meaning in the sentence.

Examples:
All of my story is true. – singular
All of the guests are here. – plural
None of the lake is foggy. – singular
None of the photos are spoiled. – plural.
EXERCISE 8
Underline the indefinite pronouns in the following sentences and then write the correct form of the verb or possessive pronoun in the brackets.
1. All the photographs of the killer (is, are) unclear.
2. (Has, Have) anybody seen my camera?
3. Many (believes, believe) a monster lives in the lake.
4. Each of the photographs (make, makes) people want more.
5. All of the evidence (indicates, indicate) that he was killed by his wife.
6. Everyone has taken (his, their) payment.
7. Several eyewitnesses volunteered to give (his, their) accounts.
8. Anyone can lose (her, their) eyesight.
9. Another reported (his, their) case to the police.
10. Somebody left (her, their) handbag in the lecture hall.

DEMONSTRATIVE PRONOUNS
A demonstrative pronoun is used to single or point out one or more persons or things referred to in the sentence. These pronouns are this, that, these, and those.
This and these point to persons or things that are near.
Examples:
This is a gazelle.
These are the students of Kianjege West Secondary School.
That and those point to persons or things that are farther away.
Examples:
That is the city square.
Those are the lodging rooms.
This and that are used with singular nouns. These and those are used with plural nouns.
Exercise 9
Pick the correct demonstrate pronouns from the choices given in the brackets in the following sentences.
1. (This, That) is the canteen we are entering now.
2. (This, That) is the dispensary across the street
3. (These, Those) are beautiful flowers on the counter over there.
4. Are (those, these) chocolate bars on the far counter?
5. I think (these, those) are called Vuvuzelas.

INTERROGATIVE PRONOUNS
An interrogative pronoun is used to ask a question. These pronouns are who, whose, whom, which and what.
Examples:
Who is the mayor of this town?
Whose is the red car?
Which is her blouse?
What did she ask you?
Whom should I trust with my secret?

USING WHO, WHOM, AND WHOSE
Who, whom, and whose are often used to ask questions. Hence, they are interrogative pronouns.
WHO is the subject form. It is used as the subject of a verb.
Examples:
Who taught you how to play the guitar? (Who is the subject of the verb taught.)

WHOM is the object form. It is used as the direct object of a verb or as the object of a preposition.
Examples:
Whom did you meet? (Whom is the object of the verb did meet).

For whom is this trophy? (whom is the object of the preposition for).

WHOSE is the possessive form. It can be used:
(i) To modify a noun
Example:
Whose umbrella is this? (whose modifies the noun umbrella)

(ii) Alone as the subject or object of a verb
Examples:
Whose are those water melons? (whose is the subject of the verb are)
Whose did you admire? (whose is the object of the verb did admire)

Exercise 10
Pick the correct interrogative pronouns from the brackets in the following sentences.
1. (Who, Whom) owns that shop?
2. (Who, Whom) can we ask the way?
3. (Which, What) did they ask you?
4. (Which, What) are the objects on the table called?
5. To (who, whom) does the boutique belong?

Exercise 11
Complete the following sentences with who, whom, or whose.
1. ____________ knows the origin of the Luos?
2. ____________ did you ask about it?
3. To ____________ did you give the letter?
4. ____________ is the most attractive painting?
5. ____________ is likely to receive the Chaguo la Teeniez award?
6. For ____________ did you buy this doll?
7. ____________ skill in dancing is the best?
8. ____________ is the officer-in-charge here?
9. ____________ are you looking at?
10. ____________ are those healthy Merino sheep?
REFLEXIVE AND INTENSIVE PRONOUNS

Reflexive and intensive pronouns end in -self or -selves. These are myself, yourself, herself, himself, itself, ourselves, and themselves. There is, however, one difference between reflexive and Intensive pronouns.

A reflexive pronoun refers to an action performed by the subject of the sentence. The meaning of the sentence is incomplete without the reflexive pronoun.

Examples:
Monicah bought herself a new dress.
(The meaning of the sentence is incomplete without the reflexive pronoun because we do not know for whom Monicah bought the dress).

An Intensive pronoun is used to emphasise a noun or a pronoun. It does not add information to a sentence, and it can be removed without changing the meaning of the sentence.

I myself pulled the boy out of the river.
(If you remove myself, the meaning of the sentence does not change)

Exercise 12
Identify the Reflexive and Intensive pronouns in the following sentences, labelling them accordingly.

1. I myself have never tried mountain climbing.
2. He himself was taking the cows to graze in the forest.
3. My sister Annastasia mends her clothes herself.
4. She often challenges herself by doing strenuous activities.
5. You may ask yourself about the sanity of beer drinking competition.

SPECIAL PRONOUNS PROBLEMS

1. Double subjects

We all know that every sentence must have a subject. Sometimes we incorrectly use a double subject – a noun and a pronoun - to name the same person, place, or thing.

Incorrect               Correct
Jane she is my cousin.  Jane is my cousin.
She is my cousin.

Her scarf it is pretty.  Her scarf is pretty.
It is pretty.

Jane and she should not be used as subjects together.
The subject her scarf should not be used together with it.
Use only a noun or a pronoun to name a subject.

2. Pronouns and their Antecedents

The antecedent of a pronoun is a noun or another pronoun for which the pronoun stands.

A personal pronoun, you will remember, is used in place of a noun. The noun is the word to which the pronouns refer and it is therefore its antecedent.
The noun usually comes first, either in the same sentence or in the sentence before it.

**Examples:**
We met **Mureithi. He** is the medical doctor.
(He stands for **Mureithi. Mureithi** is the antecedent).
The students had come to school with their mobile phones.
(Their stands for **students. Students** is the antecedent).
Pronouns may be the antecedents of other pronouns.

**Examples:**
Does **everybody** have his booklet?
(everybody, which is a singular indefinite pronoun, is the antecedent of his).
All of the students have brought theirs.
(All, which is a plural indefinite pronoun, is the antecedent of theirs).
Now, a pronoun must agree with its antecedent in number. Agree here means that the pronoun must be the same in number as its antecedent. The word number means singular or plural.
If the pronoun is singular, the word that it stands for must be singular, and it must be plural if the word it stands for is plural.

**Examples:**
Correct: The **scientists** tested their new discovery.
(Scientists is plural; their is plural.)
Incorrect: The **scientists** tested his new discovery.
Correct: Mr. Kiama turned on **his** TV.
(Mr Kiama is singular; his is singular)
Correct: Nobody left **her** workstation.
(Nobody is singular, her is singular)

**NB:** When the antecedent refers to both males and females, it is best to use the phrase **his or her**.

3. **Use of we and us with nouns.**

Phrases such as **we students** and **us girls** are often incorrectly used. To tell which pronoun to use, drop the **noun** and say the sentence without it.

**Problem:** (We, Us) boys study hard.

**Solution:** We study hard. = **We boys** study hard.

**Problem:** The DC praised. (us, we) students.

**Solution:** The DC praised us. = The DC praised **us students**.

4. **Using the pronoun Them**
The word **them** is always a pronoun. It is always used as the object of a verb or a preposition, never as a subject.

**Examples:**
Correct: The president greeted **them**. (direct object of the verb **greeted**)
Correct: She gave **them** a sandwich. (Indirect object of the verb **gave**)
Correct: The information was useful to **them**. (object of the preposition **to**)
Incorrect: Them they arrived late.

5. Using Those
Although we previously said that those is used as a demonstrative pronouns, it is sometimes used as an adjective i.e. a word that modifies a noun or a pronoun. If a noun appears immediately after it, those is now an adjective, not a pronoun.

Examples:
Those are the new desks that were bought. (Those is a pronoun, the subject of the verb are).
Those desks are attractive. (Those is an adjective modifying the noun desks).

Exercise 13
Each of the following sentences has a double subject. Write each correctly.
1. Papa Shirandula he is a good actor.
2. Many people they find him funny.
3. The show it was on television for many years.
4. Their daughter she is also in that show.
5. The shoes they are beautiful.
6. People they like our hotel.
7. My brother he drives a matatu.
8. Our hotel it is open seven days a week.
9. The TV it is very clear today.
10. My brother and sister they work in Nairobi.

Exercise 14
Pick the correct pronoun in the brackets in the following sentences.
1. (We, Us) students started a school magazine last month.
2. Many careers are unpromising. (Them, Those) are the ones to avoid.
3. One of (them, those) motivational speakers was especially interesting.
4. A financial analyst told (we, us) students about his work.
5. Finding jobs was important to (we, us) graduates.

VERBS
A verb is a word that:
(i) expresses an action
(ii) expresses the state that something exists, or
(iii) links the subject with a word that describes or renames it.
Hence, there are two kinds of verbs. These are action verbs and linking verbs.

ACTION VERBS
Action verbs express actions. They show what the subject does or did.
Most verbs are action verbs.

Examples:
Cats drink milk.
The ball flew over the goal post.
The farmer tills the land.
Robert ran to the house.
The action may be one that you can see.
Example:
They **crowned** their new King.
The action may be one that you cannot see.
Example:
She **wanted** recognition.
Whether the action can be seen or not, an action verb says that something is happening, has happened, or will happen.

**LINKING VERBS**
A linking verb **links** the subject of a sentence with a word or words that:
(i) express(es) the subject’s state of being
Example:
She **is** here. (expresses state of being)
She **seems** ready. (state of being)
(ii) describe(s) or rename(s) the subject.
Examples:
Anna **is** a nurse. (**a nurse** describes Anna)
Joyce **is** cheerful. (**cheerful** describes Joyce)
The road **is** bumpy. (**bumpy** describes the road)
A linking verb does not tell about an action.

**Common linking verbs**
Am         look grow          are     feel   remain
is taste become was smell sound
were seem will be appear

**NB:** Some verbs can be either linking verbs or action verbs.

Examples:
The crowd **looked** at the mangled car. – ACTION
The driver of the car **looked** shocked. – LINKING
The chef **smelled** the food. – ACTION
The food **smelled** wonderful. – LINKING

**EXERCISE 1**
Identify the verb in each of the following sentences. Then label each verb **Action** or **Linking**.
1. Queen Elizabeth of England **seems** an interesting historical figure.
2. We watched the Olympic games on television.
3. The crowd **cheered** loudly.
4. She **seems** calm.
5. PLO Lumumba is a quick thinker.
6. The hunter **aimed** the arrow at the antelope.
7. The referee **blew** the whistle to start off the game.
8. She was very tired after the journey.
9. She is careful when crossing the road.
10. The country seems prosperous.

VERB PHRASES
In some sentences, the verb is more than one word. It is in form of a phrase, which is called a verb phrase. A verb phrase consists of a main verb and one or more helping verbs. The main verb shows the action in the sentence. The helping verb works with the main verb. Helping verbs do not show action.

Examples:
Mark Francis has passed the examinations.
H.V. M.V.

He will be admitted to a national school.
H.V. H.V. M.V.

His parents are happy with him.
H.V. M.V.

Common helping verbs
am will can would is shall could
must are have may was has should
were had had might
Some verbs, such as do, have and be can either be used as main verbs or as helping verbs.

Examples:
As main verbs
I will do the job.
Who has a pen?
They are my friends.

As helping verbs
I do like the job.
He has lost his pen.
They are coming today.

Sometimes helping verbs and main verbs are separated by words that are not verbs.

Examples:
I do not ride a bicycle any more.
Can we ever be friends again?
We should definitely apologise for the mistakes.

Exercise 2
Indicate H.V. under the Helping verb and M.V. under the Main verb in the following sentences.
1. The school choir is singing a new song.
2. The football season has finally begun.
3. This car just can travel very fast.
4. He had waited for this chance for years.
5. My parents will be visiting us soon.
6. Our friends have come for a visit.
7. You must buy your ticket for the game.
8. Sarah has chosen Kenyatta University for her degree course.
9. She is hitting her child with a rubber strap.
10. I will go for the game next week.

**VERBS TENSES**
The time of an action or the state of being is expressed by different forms of the verb. These forms are called the **tenses** of the verb.
There are three main forms of a verb: **the present, the past, or the future.**

**The Present Tense**
A verb which is in present tense indicates what the subject of the sentence is doing **right now.**

**Example:**
The teacher sees the students.
The verb sees tells that the teacher is seeing the students now. To show the present tense, an -s or -es is added to most verbs if the subject is singular.
If the subject is plural, or I or You, the -s, or -es is not added.

**Examples:**
The bird hatches in the nest.
The stream flows down the hill.
The boys rush for their breakfast.

**We talk** a lot.

**Rules for forming the Present Tense with Singular Subjects**
1. Most verbs: add -s
   get – gets          play – plays          eat – eats
2. Verbs ending in s, ch, sh, x, and z: add -es
   pass – passes                             mix – mixes
   punch-punches                         buzz – buzzes
3. Verbs ending with a consonant and y: change the y to i and add -es
   try – tries                           empty – empties

**Exercise 3**
Write the correct present form of each verb in the brackets in the following sentences.
1. She carefully ____________ the map. (study)
2. A fish ____________ in the water near me. (splash)
3. She ____________ her hands. (wash)
4. He ____________ to the classroom. (hurry)
5. Bryan and I ____________ the assignment. (discuss)

**The Past Tense**
A verb which is in past tense shows **what has already happened.**

**Example:**
Tito liked his grandmother’s story.
The verb liked tells that the action in the sentence happened before now.

**Rules for forming the Past Tense**

1. Most verbs: Add -ed
   play – played
   talk – talked
   climb – climbed

2. Verbs ending with e: Add -d
   praise – praised
   hope – hoped
   wipe – wiped

3. Verbs ending with a consonant and -y: Change the y to i and add –ed
   bury – buried
   carry – carried
   study – studied

4. Verbs ending with a single vowel and a consonant: Double the final consonant and add-ed
   stop – stopped
   man – manned
   trip – tripped

Exercise 4
Write the past tense forms of each of the verbs in brackets in the following sentences.
1. John _____________ his house burn into ashes. (watch)
2. The baby _____________ loudly. (cry)
3. The teacher ______________ at the naughty student. (yell)
4. The chef ______________ a delicious cake. (bake)
5. We ______________ for a present for our grandmother. (shop)

The Future Tense
A verb which is in future tense tells what is going to happen.
Examples:
Evans will take his car to the garage.
She will probably come with us.
The verbs will take and will come tell us what is going to happen. Hence, they are in future tense.

To form the future tense of a verb, use the helping verb will or shall with the main verb.

Exercise 5
Write the future tense forms of the verbs in the following sentences.
1. We write in exercise books.
2. The train stopped at the station.
3. He decides what he wants to do.
4. They practise in the football field.
5. Rats multiply very fast.

More Tenses
The above three forms of tenses can further be divided into:
1. The simple tenses - Present simple tense
   - Past simple tense
2. Future simple tense
- Present perfect tense
- Present perfect progressive
- Past perfect tense
- Future perfect
- Future perfect progressive

3. The progressive tenses
- Present progressive tense
- Past progressive tense
- Progressive tense
- Future perfect progressive tense.

The simple Tenses
The most common tenses of the verb are the simple tenses. You use them most often in your speaking and writing.

1. Present simple tense
Look at the following sentences.
(a) I know Kisumu.
(b) He goes to school every day.
(c) The sun rises from the east.
All the above sentences contain a verb in the present simple tense. This tense is used for different purposes.
(i) To state a personal fact
Example: I know Kisumu.
(ii) To point out a regular habit.
Example: He goes to school every day.
(iii) To state a known scientific fact
Example: The sun rises from the east.

Exercise 6
Complete the following sentences putting the verbs in brackets in the present simple tense.
1. They _________ their new principal. (like)
2. Every morning, she _____________ her teeth. (brush)
3. The earth ____________ on its own axis. (rotate)
4. Twice a year, he ____________ his family. (visit)
5. Air _____________ when heated. (rise)

2. Past Simple Tense
The past simple tense is used when an action has been completed.

Examples:
We cleaned our classrooms yesterday.
He drove the car this morning.
She planned the whole incident.

Exercise 7
Write down the past simple tense of the following words and then use each of them in sentences of your own.

start       breathe
add       roam
trap       obey
annoy      worry
pity      fit

3. Future Simple Tense
The future simple tense places the action or condition in the future. It is formed by using the word shall or will before the present form of the main verb.

Examples:
We shall need help with her load.
She will eat the bananas alone.
The dancers will entertain them.

Exercise 8
Use the following words in future simple tense in sentences of your own.
see                         develop
go                         begin
exist                         consume
introduce                         hunt
bring                          become

The Perfect Tenses
The perfect tenses are used to show that an action was completed or that a condition existed before a given time. The perfect tenses are formed using has, have, or had before the past participles, that is, verb forms ending in -ed.

Examples:
1. Present Perfect Tense:
Ceasar has just finished his homework.
Kamau and Njoroge have now agreed to meet.
2. Present Perfect Continuous Tense
Kibet has been working in his shamba for two hours.
We have been swimming in this pool for ten minutes.
3. Past Perfect Tense
We had completed the work by the time the supervisor came.
Nobody knew that she had already remarried.
4. Past Perfect Continuous Tense
I had been trying to contact him for two hours before he finally appeared.
Mrs. Masumbuko had been feeling unwell the whole week before she decided to visit a doctor.
5. Future Perfect Tense
Agege will have sold his goats by two p.m.
By next term, twenty students will have dropped from this school.
6. Future Perfect Continuous
The players will have been playing for twenty minutes by the time the President arrives.
By the end of this term, she will have been living with her aunt for five years.

Exercise 9
Rewrite the following sentence changing the verb into present perfect, present perfect progressive, past perfect, past perfect progressive, future perfect and future perfect progressive tenses. Make any necessary changes to make the sentences meaningful.

John comes here every year.

The Progressive Verb Forms
The progressive form of the verb shows continuing action.
Examples:
I am singing
She was dancing.
The progressive form is formed using various forms of the verb be plus the present participle, that is, a verb form that ends in -ing.
Examples:
1. Present Progressive Tense
I am reading a book about Red Indians.
Her mother is preparing dinner.
2. Present Perfect Progressive
He has been cleaning his car since morning.
They have been exercising for a week now.
3. Past Progressive Tense
She was cooking supper when I arrived.
They were fighting fiercely when the police arrived.
4. Past Perfect Progressive Tense
Sonko had been wearing an earring for years before he removed it.
Onyancha had been killing children before he was finally discovered.
5. Future Progressive
He will be tilling the land next week.
Joyce and Joan will be washing clothes all morning.
6. Future Perfect Progressive
The children will have been sleeping for two hours by the time their parents arrive.
John will have grown a beard by the time he is twelve.

Exercise 10
Rewrite the following sentence changing the verb into present progressive, present perfect progressive, past progressive, past perfect progressive, future progressive and future perfect progressive tenses. Make any necessary changes to make the sentences meaningful.
Jane plays the guitar well.

**SUBJECT – VERB AGREEMENT**

**Present tense**

A **verb and its subject** must **agree** in number. **To agree** means that if the subject is **singular**, the verb must be in **singular** form. If the subject is **plural**, the verb form must be **plural**.

**Examples:**
The baby cries every morning. - SINGULAR
The babies cry every morning. - PLURAL

**Rules for subject-verb Agreement**

1. **Singular subject:** Add -s or -es to the verb
   The man drives a bus.
   She teaches in a primary school.
   He studies his map.

2. **Plural subject:** Do not add -s or -es to the verb
   The men drive buses.
   They teach in primary schools.
   We study our maps.

3. **For I or You:** Do not add -s or -es to the verb
   I hate books.
   You like dogs.
   I admire actors.

When a sentence has a **compound subject**, that is, two subjects joined by **and**, the plural form of the verb is used.

**Examples:**
John and James work at Naivas Supermarket.
The teachers and the students respect one another a lot.

**Subject-verb Agreement with be and have**
The verbs **be** and **have** change their forms **in special ways** in order to agree with their subjects.

**Various ways in which be and have change in order to agree with their subjects**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Be</th>
<th>Have</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1. Singular subjects:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I</td>
<td>am, was</td>
<td>have, had</td>
</tr>
<tr>
<td>You</td>
<td>are, were</td>
<td>have, had</td>
</tr>
<tr>
<td>He, she, it</td>
<td>is, was</td>
<td>has, had</td>
</tr>
<tr>
<td>Singular Noun</td>
<td>is, was</td>
<td>has, had</td>
</tr>
<tr>
<td><strong>2. Plural subjects:</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>We</td>
<td>are, were</td>
<td>have, had</td>
</tr>
<tr>
<td>You</td>
<td>are, were</td>
<td>have, had</td>
</tr>
<tr>
<td>They</td>
<td>are, were</td>
<td>have, had</td>
</tr>
</tbody>
</table>
Plural Noun | are, were | have, had

Exercise 11
Put appropriate Present tense verbs in the blank spaces in the following sentences. Ensure that the subject agrees with the verb and that the sentence makes sense.
1. The dogs _____________ their owners.
2. She _____________ at the door.
3. They _____________ the road at the Zebra-crossing.
4. Many blind people _______________ dogs as guides.
5. We _____________ dogs every day.
6. Mark always _______________ his house.
7. I often _____________ with June.
8. Mr. Mwangi _______________ his aunt in Mombasa.
9. Jane and he ________________ next month.
10. The directors ______________ the company.

REGULAR AND IRREGULAR VERBS
We have learned in the previous chapter how to form the past tense and how to use helping verbs to show that something has already happened. We saw that for most verbs, we form the past tense and participles by adding -d or -ed to the verb. Verbs that follow this rule are called Regular Verbs.

Examples:
The farmer planted his crops last month. – past tense
The crops have been planted recently. – past participle.
For all regular verbs, the past and the past participles are spelled alike. They are made up by adding -d or -ed to the present form of the verb.

Examples:
<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
<th>Past Participles</th>
</tr>
</thead>
<tbody>
<tr>
<td>help</td>
<td>helped</td>
<td>had helped</td>
</tr>
<tr>
<td>rescue</td>
<td>rescued</td>
<td>had rescued</td>
</tr>
<tr>
<td>rush</td>
<td>rushed</td>
<td>had rushed</td>
</tr>
<tr>
<td>support</td>
<td>supported</td>
<td>had supported</td>
</tr>
<tr>
<td>play</td>
<td>played</td>
<td>had played</td>
</tr>
<tr>
<td>talk</td>
<td>talked</td>
<td>had talked</td>
</tr>
<tr>
<td>live</td>
<td>lived</td>
<td>had lived</td>
</tr>
</tbody>
</table>

The spelling of many regular verbs changes when -d or -ed is added, that is, the last consonant is doubled before adding -d or -ed. For those ending -y, it is dropped and replaced with -i:

Examples:
<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
<th>Past Participles</th>
</tr>
</thead>
<tbody>
<tr>
<td>hop</td>
<td>hopped</td>
<td>(had) hopped</td>
</tr>
<tr>
<td>drug</td>
<td>drugged</td>
<td>(had) drugged</td>
</tr>
<tr>
<td>------</td>
<td>---------</td>
<td>---------------</td>
</tr>
<tr>
<td>permit</td>
<td>permitted</td>
<td>(had) permitted</td>
</tr>
<tr>
<td>knit</td>
<td>knitted</td>
<td>(had) knitted</td>
</tr>
<tr>
<td>cry</td>
<td>cried</td>
<td>(had) cried</td>
</tr>
<tr>
<td>carry</td>
<td>carried</td>
<td>(had) carried</td>
</tr>
</tbody>
</table>

**Exercise 12**

Write the present, past and past participles of the following verbs. Remember to change the spelling appropriately where necessary.

1. prevent  
2. donate  
3. hurry  
4. worry  
5. train  
6. aid  
7. relieve  
8. share  
9. enrol  
10. save

**Irregular Verbs**

Some verbs do not form the past by adding -d or -ed. These verbs are called irregular verbs. There are only about sixty frequently used irregular verbs. For many of these, the past and the past participles are spelled the same but some are different.

**Examples:**

He saw great misery all around him. – past
He has seen great misery all round him. – past participle

**Common irregular Verbs**

<table>
<thead>
<tr>
<th>Verb</th>
<th>Past tense</th>
<th>Past participles</th>
</tr>
</thead>
<tbody>
<tr>
<td>begin</td>
<td>began</td>
<td>(had) begun</td>
</tr>
<tr>
<td>choose</td>
<td>chose</td>
<td>(had) chosen</td>
</tr>
<tr>
<td>go</td>
<td>went</td>
<td>(had) gone</td>
</tr>
<tr>
<td>speak</td>
<td>spoke</td>
<td>(had) spoken</td>
</tr>
<tr>
<td>ride</td>
<td>rode</td>
<td>(had) ridden</td>
</tr>
<tr>
<td>fight</td>
<td>fought</td>
<td>(had) fought</td>
</tr>
<tr>
<td>throw</td>
<td>threw</td>
<td>(had) thrown</td>
</tr>
<tr>
<td>come</td>
<td>came</td>
<td>(had) come</td>
</tr>
<tr>
<td>sing</td>
<td>sang</td>
<td>(had) sung</td>
</tr>
<tr>
<td>steal</td>
<td>stole</td>
<td>(had) stolen</td>
</tr>
<tr>
<td>swim</td>
<td>swam</td>
<td>(had) swum</td>
</tr>
<tr>
<td>make</td>
<td>made</td>
<td>(had) made</td>
</tr>
<tr>
<td>run</td>
<td>ran</td>
<td>(had) run</td>
</tr>
<tr>
<td>grow</td>
<td>grew</td>
<td>(had) grown</td>
</tr>
<tr>
<td>write</td>
<td>wrote</td>
<td>(had) written</td>
</tr>
<tr>
<td>ring</td>
<td>rang</td>
<td>(had) rung</td>
</tr>
<tr>
<td>drink</td>
<td>drank</td>
<td>(had) drunk</td>
</tr>
<tr>
<td>lie</td>
<td>lay</td>
<td>(had) lain</td>
</tr>
<tr>
<td>do</td>
<td>did</td>
<td>(had) done</td>
</tr>
</tbody>
</table>
eat
know
ate
knew
(had) eaten
(had) known

For a few irregular verbs, like hit and cut, the three principal parts are spelled the same. These ones offer no problems to learners. Most problems come from irregular verbs with three different forms. For example, the irregular verbs throw and ring.

throw threw had thrown
ring rang had rung

If you are not sure about a verb form, look it up in the dictionary.

Exercise 13
Write the past tense and past participles of the following irregular verbs and then use each of them in sentences of your own.

1. arise
2. tear
3. wear
4. lay
5. see
6. fall
7. blow
8. freeze
9. fly
10. Write

ACTIVE AND PASSIVE VERB FORMS

ACTIVE VOICE
A verb is in active voice when the subject of the sentence performs the action.

Examples:
Our teacher punished us for making noise in class.

Players arrived for their first match early in the morning.

In the above sentences, the subject is who performed the action. Hence, the verbs of these sentences are in active voice.

PASSIVE VOICE
The word passive means “acted upon”. When the subject of the sentence receives the action or expresses the result of the action, the verb is in passive voice.

Examples:
We were punished by the teacher for making noise.

He was helped by a passer-by.

In the above sentences the subjects we and he receive the action. When we do not know who or what did the action, or when we do not want to say who or what did it, we use the passive voice.

The passive form of a verb consists of some form of be plus the past participle.

Examples:
Active | Passive
--- | ---
Baabu explored the sea. | The sea **was explored** by Baabu.
The captain helped him. | He **was helped** by the captain.

**Exercise 14**
Write the verbs from the following sentences and then label each one Active or Passive.

1. The guest of honour presented prizes to the best students.
2. The cattle were taken home by the herders.
3. The health officer ordered the slaughter house closed.
4. Peace and order has been restored in the area by the youth wingers.
5. The workers cleared the farm.
6. The crop was harvested by the hired workers.
7. The government stressed the importance of unity among tribes.
8. The farmers were urged to redouble their efforts in food production.
9. The K.I.E is developing support materials for the 8-4-4 system of education.
10. A fishing pond was started by the Wildlife Club in the school.

**TRANSITIVE AND INTRANSITIVE VERBS**
Some sentences express a complete thought with only a subject and an action verb.

**Example:**
The sun shines.
**Subject** Action verb

In other sentences, a **direct object** must follow the action verb for the sentence to be complete. A **direct object** is a noun or a pronoun that receives the action of the verb.

**Example:**
The goalkeeper caught the ball.
**Subject** action verb direct object

**Transitive verbs**
A **Transitive verb** is an **action verb** that must take a **direct object** for the sentence to express a complete thought. A direct object answers the question **what?** or **whom?**

**Examples:**
The captain steered the ship. (Steered what? **the ship**)
The teacher praised the students. (Praised whom? **The students**)

Transitive verbs cannot be used alone without direct objects in sentences; they would not have complete meanings.

**Exercise 15**
What are the action verbs and the direct objects in the following sentences?
1. He carried his bag with him.
2. The two friends discussed the examination paper.
3. We took a trip to Nakuru last month.
4. The water splashed me.
5. He gave interesting facts about whales.
6. We searched the house for rats.
7. They cheered the team noisily.
8. My brother bought a camera.
10. We viewed the shouting star at midnight.

**Intransitive verbs**

An **Intransitive verb** is an action verb that **does not require a direct object** for the sentence to have complete meaning.

**Examples:**
The ship sailed.
Subject action verb
The child smiled.
Subject action verb
They do not answer the questions **what?** or **whom?** Sometimes they answer the questions **how?** or **how often?**

**Examples:**
The ship sailed smoothly. (**How** did it sail? **Smoothly**)
The child smiled repeatedly. (**How often** did the child smile? **Repeatedly**)

**Both transitive and intransitive verbs**

Some verbs can be used both **transitively** and **intransitively**.

**Examples:**
We **cheered** our team noisily. (Transitive)
We **cheered** noisily. (Intransitive)
He **broke** the window pane. (Transitive)
The glass **broke**. (Intransitive)

**NB:** Only transitive verbs can be changed from active to passive voice.

**Examples:**

<table>
<thead>
<tr>
<th>Active</th>
<th>Passive</th>
</tr>
</thead>
<tbody>
<tr>
<td>He kicked the ball.</td>
<td>The ball was kicked by him.</td>
</tr>
<tr>
<td>She bought a new dress</td>
<td>A new dress was bought by her.</td>
</tr>
<tr>
<td>She wailed loudly</td>
<td>??</td>
</tr>
<tr>
<td>They danced well</td>
<td>??</td>
</tr>
</tbody>
</table>

**Exercise 16**
Indicate at the end of each of the following sentences whether the underlined verb is Transitive or Intransitive.
1. Some whales sing songs.
2. We gave our books to the gatekeeper.
3. She cried bitterly.
4. He made a sketch of the giraffe.
5. John danced to the music.
6. The bird flew in the air.
7. They located the lost ship.
8. She pleaded with him mercifully.
9. The children heard the sound from the cave.
10. It rained heavily.

**TROUBLESOME PAIRS OF VERBS**

Some pairs of verbs confuse learners of English because their meanings are **related** but not the **same**. Others confuse them because they **sound similar**, but their **meanings are different**. Others are **similar in appearance** but **different in meanings**.

<table>
<thead>
<tr>
<th>The pairs</th>
<th>Meaning</th>
<th>Present tense</th>
<th>Past tense</th>
<th>Past participle</th>
<th>Examples of its usage</th>
</tr>
</thead>
<tbody>
<tr>
<td>sit</td>
<td>To be in a seated position To put or place</td>
<td>sit</td>
<td>sat</td>
<td>sat</td>
<td>Sit on that chair. Set the cage down.</td>
</tr>
<tr>
<td>set</td>
<td></td>
<td>set</td>
<td>set</td>
<td></td>
<td></td>
</tr>
<tr>
<td>lie</td>
<td>To rest in a flat position To put or place</td>
<td>lie</td>
<td>lay</td>
<td>lain</td>
<td>The cat lies on the table. Lay the cloth on the table.</td>
</tr>
<tr>
<td>lay</td>
<td></td>
<td>lay</td>
<td>laid</td>
<td>laid</td>
<td></td>
</tr>
<tr>
<td>rise</td>
<td>To move upward</td>
<td>rise</td>
<td>rose</td>
<td>risen</td>
<td>The children rise up early in the morning. The scout raised the flag.</td>
</tr>
<tr>
<td>raise</td>
<td>To move something upward or to lift</td>
<td>raise</td>
<td>raised</td>
<td>raised</td>
<td></td>
</tr>
<tr>
<td>let</td>
<td>To allow or permit To depart or to allow to remain where it is</td>
<td>let</td>
<td>let</td>
<td>left</td>
<td>Let the bird go free. Leave this house now! Leave the door closed.</td>
</tr>
<tr>
<td>leave</td>
<td></td>
<td>leave</td>
<td>left</td>
<td>left</td>
<td></td>
</tr>
<tr>
<td>learn</td>
<td>To gain knowledge or skill To help someone learn or to show how or explain</td>
<td>learn</td>
<td>learned</td>
<td>learned</td>
<td>I learned a lot in school. That teacher taught me in Biology.</td>
</tr>
<tr>
<td>teach</td>
<td></td>
<td>teach</td>
<td>taught</td>
<td>taught</td>
<td></td>
</tr>
<tr>
<td>can</td>
<td>To be able</td>
<td></td>
<td></td>
<td></td>
<td>I can ride my bike well. You may go out.</td>
</tr>
<tr>
<td>may</td>
<td>To be allowed</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Pick the correct verb from the ones given in brackets in the following sentences.
1. Studying spiders closely can (learn, teach) us how they get their food.
2. An insect that (lays, lies) motionless on a leaf can become prey to some other animal.
3. The lion will (lay, lie) there waiting for its prey.
4. The monster spider (sits, sets) patiently near its web.
5. Experience has (taught, learned) me not to take things for granted.
6. A bird (raises, rises) its body using its wings.
7. This (raises, rises) another question,
8. Nature has (learned, taught) spiders new tricks.
9. The watchman instantly (raises, rises) the alarm when there is danger.
10. The trappers have (lain, laid) fresh traps for the porcupines.

ADJECTIVES
An adjective is a word that describes or modifies a noun or a pronoun. To describe or modify means to provide additional information about nouns or pronouns. To modify further means to change something slightly. Writers and speakers modify an idea or image by choosing certain describing words, which are called adjectives. Hence, these adjectives are also called modifiers. Adjectives are like word cameras. They are words that describe colours, sizes and shapes. Adjectives help you capture how the world around you looks and feels.

Adjectives tell:
1. What kind?
Examples:
The powerful gorilla knocked down the hunter.
The old man walked slowly.
2. How many?
Examples:
Three zebras were resting.
He has few friends.
3. Which one(s)?
Examples:
This painting is attractive.
These farmers are clearing the field.
There are 5 main kinds of adjectives, namely:-
1. Descriptive adjectives
2. Definite and indefinite adjectives
3. Demonstrative adjectives
4. Interrogative adjectives
5. Articles and possessive adjectives

Descriptive adjectives
**Descriptive adjectives** tell us the size, shape, age, colour, weight, height, make, nature and origin of the nouns they are describing.

**Examples of Descriptive Adjectives:**

<table>
<thead>
<tr>
<th>Size</th>
<th>Shape</th>
<th>Age</th>
<th>Colour</th>
<th>Weight</th>
<th>Height</th>
<th>Make</th>
<th>Nature</th>
<th>Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>big</td>
<td>oval</td>
<td>old</td>
<td>red</td>
<td>heavy</td>
<td>tall</td>
<td>wooden</td>
<td>warm</td>
<td>Kenya</td>
</tr>
<tr>
<td>huge</td>
<td>circular</td>
<td>young</td>
<td>green</td>
<td>light</td>
<td>short</td>
<td>metal</td>
<td>cold</td>
<td>American</td>
</tr>
<tr>
<td>small</td>
<td>triangular</td>
<td>aged</td>
<td>white</td>
<td></td>
<td></td>
<td>plastic</td>
<td>famous</td>
<td>Tanzania</td>
</tr>
<tr>
<td>tiny</td>
<td>rectangular</td>
<td></td>
<td>blue</td>
<td></td>
<td></td>
<td>stony</td>
<td>brave</td>
<td>Italian</td>
</tr>
<tr>
<td>thin</td>
<td>round</td>
<td></td>
<td>brown</td>
<td></td>
<td></td>
<td>glass</td>
<td>peaceful</td>
<td>South African</td>
</tr>
<tr>
<td>fat</td>
<td>square</td>
<td></td>
<td>black</td>
<td></td>
<td></td>
<td>rocky</td>
<td>powerful</td>
<td>Ugandan</td>
</tr>
<tr>
<td>wide</td>
<td>twisted</td>
<td></td>
<td>maroon</td>
<td></td>
<td></td>
<td>mud</td>
<td>gentle</td>
<td>Korean</td>
</tr>
<tr>
<td>shallow</td>
<td>pointed</td>
<td></td>
<td>purple</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>slender</td>
<td></td>
<td></td>
<td>pink</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Descriptive adjectives are of two types:**
1. Common descriptive adjectives – these are adjectives that give general features of somebody or something. They are the adjectives of size, shape, age, colour, weight, height, make and nature. Refer to the examples in the diagram above.
2. Proper adjectives – These ones are formed from proper nouns. They are always **capitalized**. They always appear **last** in a string of adjectives modifying the same noun, just before the noun itself.

**Examples:**
The Japanese ambassador
A Mexican carpet
An Italian chef

Note that when a proper adjective comprises of two words, both are capitalized.

**Examples:**
A South African farmer
A North American cowboy

**Exercise 1**
Find the adjectives in the following sentences and indicate what types they are.
1. Alaska is the largest state in the USA.
2. The Alaskan Senator is Lord John Mc Dougal.
3. Mt. Kenya is the tallest mountain in Kenya.
4. Alaska has a tiny population of one and a half million people.
5. Northern Province has small, scattered towns.
6. A trip to Northern Kenya will take you across vast wilderness.
7. American tourists are fond of wild animals.
8. There is a huge lake in the Rift Valley Province.
9. I sent a letter to my Australian pen pal.
10. I have a beautiful Egyptian robe.

**Demonstrative Adjectives**

A **demonstrative adjective** tells **which one** or **which ones**. They are used before nouns and other adjectives.

There are 4 demonstrative adjectives in English: **This**, **that**, **these** and **those**.

**This** and **these** are used to refer to nouns **close** to the speaker or writer. **That** and **those** refer to nouns **farther away**. This and that are used before singular nouns while these and those are used before plural nouns.

**Examples:**

**This picture** is very beautiful.

Singular noun

**That one** is not as beautiful.

Singular noun

**These drawings** are very old.

Plural noun

**Those ones** were painted in Uganda.

Plural noun

**Exercise 2**

Choose the word in brackets that correctly completes each of the following sentences.

1. My bus left the station before (that, those) matatus.
2. (Those, These) chairs behind me were occupied.
3. My seat has a better view than (this, that) one over there.
4. (Those, That) man should fasten his seat belt.
5. (This, That) car is old, but that one is new.
6. (These, Those) clouds are far away.
7. (This, That) window next to me has a broken pane.
8. (That, This) chair near me is broken.
9. My car is moving faster than (these, those) buses over there.
10. (These, Those) goats grazing over there are my uncle’s.

**Definite and indefinite adjectives**

These are adjectives which tell **how many** or **how much**. They give the **number** or the **quantity**, either specific or approximate, of the noun in question.

**Examples:**

**Three** elephants were killed by the game rangers.

He bought **several** houses in Kileleshwa.

Don’t put **much** sugar in the tea!

**More examples**
<table>
<thead>
<tr>
<th>Numbers</th>
<th>Amount</th>
<th>Approximate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Three</td>
<td>Much</td>
<td>Several</td>
</tr>
<tr>
<td>Ten</td>
<td>All</td>
<td>Some</td>
</tr>
<tr>
<td>Five</td>
<td>Some</td>
<td>Little</td>
</tr>
<tr>
<td>Hundred</td>
<td>Any</td>
<td>Many</td>
</tr>
<tr>
<td>Twenty</td>
<td>Few</td>
<td>Few</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Each</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Every</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Numerous</td>
</tr>
</tbody>
</table>

Adjectives that are in form of numbers are used with countable nouns:

**Examples:**
Two calves were born yesterday.
Five chimpanzees performed funny tricks.
Many children like dinosaurs.

A definite or indefinite adjective may look like a pronoun, but it is used differently in a sentence. It is an adjective used to modify a noun.

Adjectives that are in form of quantity are used with uncountable nouns:

**Examples:**
Do you have any water in the house?
How much flour did you buy?

**Interrogative Adjectives**
The interrogative adjectives are used with nouns to ask questions. Examples are what, which, and whose.

**Examples:**
What movie do you want to see?
Which leaves turn colour first?
Whose son is he?

An interrogative adjective may look like an interrogative pronoun but it is used differently. It is an adjective, used to modify a noun.

**Exercise 3**
Underline the adjectives in the following sentences.

1. Twenty bulls were slaughtered for the wedding.
2. Few people know the name of our president.
3. They stole all the money in the safe.
4. There isn’t much sugar in the dish.
5. Numerous disasters have hit China this year.
6. What game is playing on TV tonight?
7. Whose car is that one over there?
8. Which house was broken into?
9. I don’t know what misfortune has faced him.
10. Nobody knows which table was taken.

**Articles and Possessive Pronouns**
Two special kinds of adjectives are the **articles** and the **possessive pronouns**.

**Articles**
Articles are the words *a*, *an* and *the*. *A* and *an* are special adjectives called **indefinite articles**. They are used when the nouns they modify do not refer to any particular thing.

**Examples:**  
*A* student rang the bells. (No specific student)  
*An* orange is good for your health. (No specific orange)  
*A* is used before a noun that begins with a **consonant** sound. *An* is used before a noun that begins with a **vowel** sound. Note that it is the **first sound** of a noun, not the **spelling**, that determines whether to use *a* or *an*.

**Examples:**  
An hour    an heir  
A hall  
*The* is a special adjective known as the **definite article**. It is used to refer to particular things.

**Examples:**  
*The* tourist was robbed. (A particular tourist).  
*The* team began practising at 8 o’clock. (A particular team).

All articles are adjectives. *The* is used with both singular and plural nouns, but *a* and *an* are used with singular nouns.

**Examples:**  
The tourist, the tourists, a tourist  
The adjective, the adjectives, an adjective

**Exercise 4**
Choose the correct article from the choices given in brackets in the following sentences.

1. *(A, An)* mountain climber climbed Mt. Elgon.  
2. He went up a cliff and was stranded on *(a, an)* jagged rock.  
3. No one knew *(a, the)* route he had taken.  
4. *(The, An)* climber’s friend called the local police.  
5. The police began the search within *(a, an)* hour.  
6. *A* police dog followed *(a, the)* climber’s scent.  
7. *A* helicopter began *(a, an)* air search of the mountain.  
8. The dog followed the climber’s scent to *(a, the)* jagged edge of the cliff.  
9. *A* climber from *(a, the)* police team went down the jagged rock.  
10. *(A, An)* rope was tied to the climber and he was pulled to safety.

**Possessive Pronouns**
The words *my*, *her*, *its*, *our* and *their* are possessive pronouns, but they can also be used as adjectives. These modifiers tell **which one**, **which ones** or **whose**?

**Examples:**
My brother likes Sean Paul, but his sister does not. Of his songs, Ever Blazing is his favourite. Our school produces heroes, its fame is widespread.

Exercise 5
Write the adjectives from the following sentences and the nouns they modify.
1. In her lifetime, Brenda Fasie composed many songs.
2. Her early songs entertained her fans all over the world.
3. Our first performance was successful.
4. Her coughing grew worse with time.
5. They agreed that it was their best goal in ten years.

Position of adjectives in sentences
1. Most adjectives appear immediately before the nouns they are modifying e.g.
   Descriptive: The beautiful house belongs to my uncle.
   Demonstrative: That house belongs to my uncle.
   Numerals: Two houses were burned down.
   Articles: The house on fire belongs to her sister.
   Possessive pronouns: Their house was burned down.

2. Predicate Adjectives
   Some adjectives appear after the nouns that they are modifying. These adjectives are always used after linking verbs that separate them from the words they modify. An adjective that follows a linking verb and that modifies the subject is called a predicate adjective.

   Examples:
   Joyce seemed lonely.
   Her brother was upset.
   He became concerned.

Exercise 6
Identify the predicate adjectives in the following sentences.
1. Her early songs were often quiet and serious.
2. One of her songs, Vulindlela, is very popular.
3. The dark city below the sky seems calm and peaceful.
4. Her performance in K.C.S.E. was brilliant.
5. The West African singer Kofi Olominde is extraordinary.

COMPARING WITH ADJECTIVES
We have seen that adjectives describe nouns. One way in which they describe nouns is by comparing people, places or things.

To compare two people, places or things, we use the comparative form of an adjective. To compare more than two, we use the superlative form of the adjective.

Examples:
ONE PERSON: Kimenju is tall.
TWO PERSONS: Kimenju is taller than James.
THREE OR MORE: Kimenju is the tallest of all.

THE COMPARATIVE

The comparative form of the adjective is used to compare one thing, person or place with another one. It is formed in two ways.

1. For short adjectives, add -er.

Examples:
great + er = greater  
sweet + er = sweeter
big + er = bigger  
light + er = lighter.

2. For longer adjectives, the comparative is formed by using the word more before them.

Examples:
More handsome  
more remarkable
More attractive  
more hardworking

Most adjectives ending in -ful and -ous also form the comparative using more.

Examples:
More successful  
more curious  
more ferocious
More beautiful  
more generous  
more prosperous

THE SUPERLATIVE

The superlative form of the adjective is used to compare a person, a place or a thing with more than one other of its kind.

Examples:
Elephants are the largest animals in the jungle.
However, they are the most emotional animals.

The superlative form of an adjective is formed in two ways.

1. By adding -est to the short adjective

Examples:
great + est = greatest  
sweet + est = sweetest
big + est = biggest  
light + est = light

2. For longer adjectives, use most before them.

Examples:
most mysterious  
most awkward
most successful  
most attractive

The ending -er in the comparative becomes -est in the superlative while more becomes most.

<table>
<thead>
<tr>
<th>Adjective</th>
<th>comparative</th>
<th>superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>strong</td>
<td>stronger</td>
<td>strongest</td>
</tr>
<tr>
<td>quick</td>
<td>quicker</td>
<td>quickest</td>
</tr>
<tr>
<td>adventurous</td>
<td>more adventurous</td>
<td>most adventurous</td>
</tr>
<tr>
<td>co-operative</td>
<td>more co-operative</td>
<td>most co-operative</td>
</tr>
</tbody>
</table>

Summary of rules comparing with adjectives:
<table>
<thead>
<tr>
<th>Rule</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. For most short adjectives: Add -er or -est to the adjective</td>
<td>bright brighter brightest dark darker darkest smart smarter smartest</td>
</tr>
<tr>
<td>2. For adjectives ending with e: Drop the e and add -er or -est</td>
<td>safe safer safest nice nicer nicest wide wider widest</td>
</tr>
<tr>
<td>3. For adjectives ending with a consonant and y: Change the y to i and add -er or -est</td>
<td>Busy Busier Busiest crazy crazier craziest</td>
</tr>
<tr>
<td>4. For single-syllable adjectives ending with a single vowel and a consonant: Double the last consonant and add -er or -est</td>
<td>Flat Flatter Flattest fat fatter fattest slim slimmer slimmest</td>
</tr>
<tr>
<td>5. For most adjectives with two or more syllables: Use more or most</td>
<td>careful more careful more generous most careful most generous</td>
</tr>
</tbody>
</table>

Points to note about Adjectives:
1. A comparative is used to compare two persons, or things or two groups of persons or things.
   **Examples:**
   A rat is smaller than a mouse.
   Buffaloes are larger than domestic cows
2. A superlative is used to compare a thing or a person to more than one other of its kind.
   **Examples:**
   Lions are the bravest of all animals.
   Elephants are the largest of all herbivores.
3. You must use the word other when comparing something with everything else of its kind.
   **Examples:**
   Leopards are more ferocious than any other cat.
4. Do not use both -er and more, or -est and most.
   Incorrect: Men die more earlier than women.
   Correct: Men die earlier than women.
   Incorrect: My father is the most oldest of the three brothers.
   Correct: My father is the oldest of the three brothers.
Write the adjectives in brackets in the following sentences correctly.
1. My next sculpture will be even ___________________ (beautiful).
2. That was the ________________ cartoon I have ever watched (funny).
3. English is my ___________ subject of all (enjoyable).
4. Job is the ___________ person in his family. (energetic)
5. She is the ___________ of the three nurses. (helpful)
6. That story sounds ___________ than fiction. (strange)
7. He is _______________ than a cat. (curious)
8. Her school grades are _______________ than mine. (high)
9. You are _______________ than Maria. (creative)
10. My next test will be _______________ than this one. (simple)

Irregular comparisons
Some adjectives have special forms for making comparisons. That is, they do not form their comparatives by use of -er or more, or their superlatives by use of -est or most. Instead, these adjectives change the words completely to form comparatives and superlatives.

Examples:

<table>
<thead>
<tr>
<th>Adjectives</th>
<th>Comparative</th>
<th>Superlative</th>
</tr>
</thead>
<tbody>
<tr>
<td>good</td>
<td>better</td>
<td>best</td>
</tr>
<tr>
<td>well</td>
<td>better</td>
<td>best</td>
</tr>
<tr>
<td>bad</td>
<td>worse</td>
<td>worst</td>
</tr>
<tr>
<td>ill</td>
<td>worse</td>
<td>worst</td>
</tr>
<tr>
<td>little</td>
<td>less or lesser</td>
<td>least</td>
</tr>
<tr>
<td>much</td>
<td>more</td>
<td>most</td>
</tr>
<tr>
<td>many</td>
<td>more</td>
<td>most</td>
</tr>
<tr>
<td>far</td>
<td>farther</td>
<td>farthest</td>
</tr>
</tbody>
</table>

Example of use in sentences:
The presentation of our play was good.
Our second performance was better.
But our last performance was the best.

Exercise 8
Write the correct forms of the adjectives in brackets in the following sentences.
1. The comedy was the ________________ show of the three. (good)
2. Mary had a ________________ cold yesterday. (bad)
3. It was her ___________ performance this year. (good)
4. Her illness is getting ___________ every day. (bad)
5. The old woman received the ________________ amount of money from the MP. (little)
6. Smoke your cigarette _______________ away from the children. (far)
7. There was ________________ noise in the classroom than yesterday. (little)
8. The musician said that that was a very ________________ year for him. (good)
9. This year’s songs were much _______________ than last year’s. (good)
10. He has the _____________ pairs of shoes in the school. (many)

SPECIAL PROBLEMS WITH ADJECTIVES

1. Those and Them

Those is an adjective if it is followed by a noun. It is a pronoun if it is used alone.

Examples:
Those thieves are daring! (Adjective modifying thieves)
Those are thieves! (Pronoun)

Them is always a pronoun. It is used only as the object of a verb or as the object of a preposition. It is never used as an adjective.

Examples:
We followed them. (Object of a verb)
They caught one of them. (Object of a preposition)
We heard them thieves breaking the door. (Incorrect)

2. The extra Here and There with demonstrative adjectives

It is incorrect to use the demonstrative adjectives this, that, those, and these with here and there before the nouns they modify.

Examples:
“This here job”
“That there house”
“These here books”
“That there carpets”

The adjectives this and these include the meaning of here whereas the adjectives that and those include the meaning of there. Saying this here is like repeating oneself.

3. Kind and sort with demonstrative adjectives

Kind and sort are singular and hence should be used with singular demonstrative adjectives this and that.

Examples:
I like this kind of story.
She likes that sort of food.

Kinds and sorts are plural and should be used with plural demonstrative adjectives these and those.

Examples:
Those sorts of horror movies scare me.
These kinds of sports are for strong people.

Exercise 9
Choose the correct adjectives from the ones given in brackets in the following sentences.
1. A robot is one of (those, them) machines that looks and acts human.
2. (These, This) sorts of machines are very strange.
3. (This, This here) church was built in 1921.
4. (Them, Those) mushrooms are very delicious.
5. (Them, Those) soldiers won the battle.
6. People call (these, this) kinds of songs Soul.
7. John needed a name for (them, those) songs.
8. (This, this here) play is called Aminata.
9. Human beings have a fascination with (those, that) kind of machine.
10. (These, This) sort of a car is meant for ministers.

**ADVERBS**

An **adverb** is a word that describes a **verb**, an **adjective**, or another **adverb**. Adverbs tell how, when, where, or to what extent an action happens.

**Examples:**

**HOW:** The man walked **quickly**.
**WHEN:** It will rain **soon**.
**WHERE:** We shall meet **here** at 2 p.m.
**TO WHAT EXTENT:** He is **extremely** rude.

**Other examples:**

<table>
<thead>
<tr>
<th>HOW</th>
<th>WHEN</th>
<th>WHERE</th>
<th>TO WHAT EXTENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>happily</td>
<td>sometimes</td>
<td>underground</td>
<td>fully</td>
</tr>
<tr>
<td>secretly</td>
<td>later</td>
<td>here</td>
<td>extremely</td>
</tr>
<tr>
<td>together</td>
<td>tomorrow</td>
<td>there</td>
<td>quite</td>
</tr>
<tr>
<td>carefully</td>
<td>now</td>
<td>inside</td>
<td>very</td>
</tr>
<tr>
<td>sorrowfully</td>
<td>finally</td>
<td>far</td>
<td>rarely</td>
</tr>
<tr>
<td>painfully</td>
<td>again</td>
<td>upstairs</td>
<td></td>
</tr>
<tr>
<td>fast</td>
<td>often</td>
<td>downstairs</td>
<td></td>
</tr>
<tr>
<td>hard</td>
<td>once</td>
<td>somewhere</td>
<td></td>
</tr>
<tr>
<td>slowly</td>
<td>first</td>
<td>forward</td>
<td></td>
</tr>
<tr>
<td>hurriedly</td>
<td>next</td>
<td>behind</td>
<td></td>
</tr>
<tr>
<td>quietly</td>
<td>then</td>
<td>above</td>
<td></td>
</tr>
</tbody>
</table>

**Adverbs used to describe verbs**

Adverbs that describe verbs tell how, when, where and to what extent an action happened.

**Examples:**

**HOW:** John waited **patiently** for his turn.
**WHEN:** He is **now** walking into the office.
**WHERE:** He will eat his lunch **there**.
**TO WHAT EXTENT:** He is **very** pleased with himself.

Adverbs make the meaning of the verb clearer.

**Example:**

He will eat his lunch. (Without adverb)
He will eat his lunch **there**. (The adverb makes it clear where the action of eating will take place.)

**Exercise 1**
Write the adverbs in the following sentences and then indicate whether the adverb tells how, when, where, or to what extent.

1. The tourist travelled far.
2. They cheerfully greeted their grandmother.
3. Tina hurried downstairs when she heard the knock.
4. He worked carefully and skilfully.
5. She was extremely agitated.
6. The scientist looked curiously at the creature.
7. Soon the bell was rung.
8. The hall was fully occupied.
9. They hugged their grandmother adorably.
10. He brought the cake down.

**Adverbs used to describe adjectives**
Adverbs that tell **to what extent** can be used to describe adjectives.

**Examples:**
The cave was **very dark**.
   adv  adj
The tea was **extremely hot**.
   adv       adj

**Other adverbs used with adjectives**
Just                   nearly                somewhat               most
These adverbs make the adjectives they are describing more understandable and precise.

**Example:**
The tomb was **dark**. (Without adverb)
The tomb was **fully dark**. (The adverb **fully** describes the extent of the darkness).

**Exercise 2**
Identify the adverb in each of the following sentences and then indicate the adjective it describes.

1. He is a highly successful businessman.
2. The extremely cold weather made me shiver.
3. They are quite difficult to deal with.
4. The house is barely visible from here.
5. He is a very old man by now.
6. She is mysteriously secretive about her activities.
7. Jackline is horribly mean with her money.
8. The book was totally exciting.
9. The secretary was completely mad when the money was stolen.
10. The boss is never punctual for meetings.

**Adverbs used to describe other adverbs**

Some adverbs that tell to what extent are used to describe other adverbs.

**Examples:**
The student spoke very softly.

```
adv  adv
```
The cold subsided very gradually.

```
adv  adv
```

These adverbs make the adverbs they are describing more understandable and clear.

**Examples:**
She spoke rudely. (Without adjective modifier)
She spoke extremely rudely. (extremely describes the extent of her rudeness).

**Exercise 3**
Identify the adverbs modifying other adverbs in the following sentences.
1. The mourners covered the casket with earth very gradually.
2. He appeared on her surprisingly quickly.
3. The sun appeared somewhat closer that day.
4. He drinks extremely irresponsibly.
5. The driver sped the car totally carelessly.

**Specific categories of Adverbs**

1. **Adverbs of time** – These answer the question when?

**Examples:**
He joined the class yesterday.
Today, I will go to the cinema.

2. **Adverbs of place**- These answer the question where?

**Examples:**
Mrs. Kilome has gone out.
The bus stop is near the post office.

3. **Adverbs of frequency**: These answer the question how often?

**Examples:**
She often leaves without permission.
He always works hard.

4. **Adverbs of manner**: These answer the question how?

**Examples:**
Many ran fast to catch the bus
He painted the house badly.

5. **Adverbs of degree**. These answer the question how much?

**Examples:**
Luka is extremely intelligent.
She is very ill.
FORMATION OF ADVERBS

Many adverbs are formed by adding -ly to an adjective.

Examples:
Slow + -ly = slowly  quiet + -ly = quietly

Sometimes the addition of -ly to an adjective may require changing the spelling in the adjective.

Examples:
Easy + -ly = easily (y changes to i)
Full + -ly = fully (ll changes to l)

Other adverbs are complete words on their own. That is, they are not formed from other words.

Examples:
fast  tomorrow  soon  first  later
next  inside  somewhere  quite

Note:
1. Soon and quite can be used only as adverbs.

Examples:
The school will soon open.
The holiday was quite well spent.
2. Some other modifiers, like late or first, can either be used as adverbs or adjectives.

Examples:
The visitors arrived late. (adverb)
The late arrivals delayed the meeting. (adjective)
The robbers had gotten there first. (adverb)
The first house was already broken into. (adjective)
3. When you are not sure whether an adjective or an adverb has been used in a sentence, ask yourself these questions.
(i) Which word does the modifier go with?
If it goes with an action verb, an adjective or another adverb, it is an adverb.

Examples:
The story teller spoke quietly. – used with an action verb.
The story teller was very interesting. – used with an adjective.
The story teller spoke extremely slowly. –used with another adverb.

But if it goes with a noun or a pronoun, it is an adjective.

Examples:
The quiet story teller spoke. – used with a noun.
He was quiet. – with a pronoun.
(ii) What does the modifier tell about the word it goes with?
If the modifier tells when, where, how, or to what extent, it is an adverb.

Examples:
He will come **tomorrow**. – When?
He will come **here**. – Where?
He will come **secretly**. – How?
He will be **very** cautious. – To what extent?

But if it tells **which one**, **what kind**, or **how many**, it is an **adjective**.

He will steal **this** cow. – Which one?
He will carry a **sharp** spear. – What kind?
He will be jailed for **ten** years. – How many?

(iii) Adverbs and predicate adjectives

You will recall that we said that an adjective appears after a linking verb and modifies the subject.

**Examples:**
He became **successful**. (**successful** modifies **he**)
You seem **tired**. (**tired** modifies **you**)
You appear **sick**. (**sick** modifies **she**)
You look **great**! (**great** modifies **you**)
They sound **bored**. (**bored** modifies **they**)
It feels **wet**. (**wet** modifies **it**)
The oranges taste **sweet**. (**sweet** modifies **oranges**)
The baby grows **big**. (**big** modifies **baby**)
She smells **nice**. (**nice** modifies **she**).

Sometimes the verbs in the sentences above are used as **action verbs**. In this case, they are followed by **adverbs**, not **adjectives**. They modify the verbs and tell how, when, where, or to what extent.

**Examples:**
The singer **looked up**.

\[ \text{v adv} \]

We **tasted** the chocolate **eagerly**.

\[ \text{v adv} \]

The principal **appeared suddenly**.

\[ \text{V adv} \]

(iv) Good and well

Good and well have similar meanings, but differ in their use in a sentence.

**Example:**
Incorrect: He narrates the story **good**.
Correct: He narrates the story **well**.

**Good** is always an **adjective** and modifies nouns or pronouns. It is **never** used to modify a verb.

**Example:**
He is a **good** narrator. (Adjective modifying the noun narrator)

**Well** can be used as either an **adjective** or an **adverb**.

**Examples:**
I feel **well**. (As an adjective)
He drives **well**. (As an adverb)

**Exercise 4**
Choose the correct form of the words in brackets in the following sentences.
1. Luos tell you (quick, quickly) that they are not Bantus.
2. Over the months, the snow (gradual, gradually) melted.
3. Rice tastes especially (good, well) with avocado.
4. The popularity of video games has grown (rapid, rapidly).
5. The name of the town may sound (strange, strangely) to some people.
6. These puppies look a little (odd, oddly).
7. The idea of breaking the door does not sound (reasonable, reasonably).
8. Visitors eat Nyama Choma very (rapid, rapidly).
9. If Nyama Choma has been prepared (good, well), it tastes even better than chicken.
10. Since fish is high in protein and low in fat, it is bound to keep you (good, well).

**COMPARING WITH ADVERBS**

We have seen that we can use **adjectives** to compare **people, things** or **places**.

**Adverbs** can also be used to compare actions. And like adjectives, we use the **comparative form** of an adverb to compare **two actions** and the **superlative form** of an adverb to compare **more than two actions**.

**Examples:**
**ONE ACTION:** 
Maree swims **fast**.

**TWO ACTIONS:** 
Maree swims **faster** than Ciku.

**THREE OR MORE:** 
Maree swims **fastest** of all.

Just like adjectives, adverbs have special forms or spelling for making comparisons.

**THE COMPARATIVE FORM**
The comparative form of the adverb is used to compare **one action** with **another**. It is formed in two ways:

1. For short adverbs, add **-er**.

**Examples:**
The bird flew **higher** than the helicopter.
The president arrived **sooner** than we expected.
2. For most adverbs ending in **-ly**, use **more** to make the comparative.

**Examples:**
She visited him **more frequently** than Martin.
The tractor towed the lorry **more powerfully** than the bull-cart.

**THE SUPERLATIVE FORM**
The superlative form is used to compare **one action** with **two or more others** of the same kind.
Examples:
Of the three athletes, Kipruto runs the \textbf{fastest}.
The lion roars the \textbf{loudest} of all the big cats.

Adverbs that form the comparative with \textit{-er} form their superlative with \textit{-est}.

Those that use \textit{more} to form comparative use \textit{most} to form superlative.

\begin{itemize}
  \item \textbf{long} \hspace{1cm} \textbf{longer} \hspace{1cm} \textbf{longest}
  \item \textbf{fast} \hspace{1cm} \textbf{faster} \hspace{1cm} \textbf{fastest}
  \item \textbf{softly} \hspace{1cm} \textbf{more softly} \hspace{1cm} \textbf{most softly}
  \item \textbf{politely} \hspace{1cm} \textbf{more politely} \hspace{1cm} \textbf{most politely}
\end{itemize}

\textbf{Points to Remember}
1. Use the comparative to compare two actions and the superlative to compare more than two.

\textbf{Examples:}
Comparative: He sat \textbf{nearer} to the window than him
Superlative: He sat \textbf{nearest} to the window than all the others.

2. Do not leave out the word \textit{other} when comparing one action with every other action of the same kind.

\textbf{Examples:}
Incorrect: The lion roared \textbf{louder} than any lion.
Correct: The lion roared the \textbf{loudest} of all.

3. Do not use both \textit{-er} and \textit{more} or \textit{-est} and \textit{most}.
Incorrect: The dancer moved \textbf{more faster} than before.
Correct: The dancer moved \textbf{faster} than before.

\textbf{Summary of rules for comparing with Adverbs}

\begin{table}[h]
\begin{tabular}{|c|c|c|c|}
\hline
\textbf{1} & \textbf{For most adverbs} & \textbf{hard} & \textbf{late} & \textbf{deep} \\
\textbf{Add \textit{-er} or \textit{-est} to the adverb} & \textbf{harder} & \textbf{later} & \textbf{deeper} \\
\hline
\textbf{2} & \textbf{For most adverbs comprising} & \textbf{Skilfully} & \textbf{firmly} & \textbf{rudely} \\
\textbf{of two or more syllables: Use \textit{more} or \textit{most} with the adverb} & \textbf{more skilfully} & \textbf{more firmly} & \textbf{most skilfully} & \textbf{most firmly} & \textbf{most rudely} \\
\hline
\end{tabular}
\end{table}

\textbf{Exercise 5}
Write each of the following sentences using the correct form of the adverb.
1. Does she cry \underline{__________} (often) than the baby does?
2. She crosses the river \underline{__________} (slowly) than her son does.
3. James jumps into the swimming pool \underline{__________} (quickly).
4. Charles swims \underline{__________} (skilfully) than all of us.
5. Of all the athletes, Tecla Lorup is \underline{__________} (fast).
6. The antelope disappeared \underline{__________} (swiftly) than the gazelle.
7. Chicharito scored the goal \underline{__________} (accurately) of all.
8. Mange and Marto stayed in the hall ____________ (long) of all.
10. Ng’ang’arito sang ____________ (sweetly) of all participants.

**PREPOSITIONS**

A preposition is a word that shows the relationship between other words in a sentence.

*Examples:*
The cat lay under the table.

The preposition **under** connects the verb lay with table. Under points out the relationship between lay and table.

Hence a preposition is a word that links another word or word group to the rest of the sentence. The noun or pronoun after the preposition is called the object of the preposition. The table is the object of the preposition under in the above sentence. The preposition **under** relates the verb lay to the noun table.

*More examples:*
She gave it to me.

(The preposition **to** relates the pronoun me with the action **gave**).

I liked the bike with the metal handles.

The preposition **with** relates the noun **handles** with the noun **bike**.

**COMMON PREPOSITIONS**

about before except on toward
above behind for onto under
aboard below from out underneath
across beneath in outside until
after beside inside over up
against between into past upon
along beyond like since with
among by near through within
around down of throughout without
at during off to

From the above list of prepositions, you will note that some of them tell where, others indicate time, others show special relationships like reference or separation.

Changing one preposition with another in a sentence changes the meaning of the sentence.

*Example:*
The cat lay under the table.
The cat lay on the table.

Lying under the table means below the surface of the table but on means above the surface.

*Exercise 1*
Write the preposition in each of the following sentences and say what relationship it indicates.
1. Sometimes they lie on the ground.
2. They have grown maize for food.
3. The children played with the dolls.
4. A man found some treasure in the cave.
5. They make clothes from cotton.

**Exercise 2**
Use the most appropriate preposition to complete the sentences below.
1. Driving had been my dream ________________ years.
2. __________ 1990, I bought a second-hand car.
3. __________ that year, I learned how to drive.
4. I rolled the car ________________ the road __________ more than two kilometres.
5. I was really thrilled ______________ the experience.

**PREPOSITION PHRASES**

A prepositional phrase consists of a preposition, its object and any words that modify the object.

**Examples:**
The school children waited for the green light.
In this sentence, the preposition is for, its object is light, and the modifier, or adjective, is green. The entire preposition phrase modifies the verb waited.

Sometimes two or more nouns or pronouns are used as objects in a prepositional phrase.

**Example:**
He needs a worker with diligence and a good character.
The preposition with has two objects: diligence and character.

**Exercise 3**
Identify the prepositional phrase in each of the following sentences. Underline the preposition once and its objects twice.
1. Donkeys help people in many ways.
2. They bring happiness to the people around them.
3. In large cities, they help to carry water.
4. On farms, they carry heavy loads.
5. How could you travel across a river?
6. You might swim to the other side.
7. You might cross at a shallow place.
8. You can cross by boat.
9. Bridges are a better solution to the problem.
10. Most bridges are built over water.

**Types of prepositional phrases**
Prepositional phrases can either be:
(i) **Adjective prepositional phrases** - these prepositional phrases, just like adjectives, modify **nouns** and **pronouns**.

**Example:**
A scout leader wears a uniform **with many badges**.

In this sentence, **with many badges** is an adjective prepositional phrase modifying the noun **uniform**.

(ii) **Adverb prepositional phrases** – these ones, just like adverbs, modify **verbs**, **adjectives** or **other adverbs**.

**Examples:**
Scouts rain **for many hours**.
(On the adverb prepositional phrase **for many hours** modifies the verb **rain**.)

They are active **in all public functions**.
(On the adverb prepositional phrase **in all public functions** modifies the adverb **active**.)

The scout leader commands forcefully **with a loud voice**.
(On the adverb prepositional phrase **with a loud voice** modifies the adverb **forcefully**.)

We have seen that the object of a preposition is the **noun** or **pronoun** that follows the preposition. When the object of the preposition is a pronoun, we use an **object pronoun** like **me**, **you**, **him**, **her**, **it**, **us**, and **them**. (And not a subject pronoun like **I**, **he**, **she**, **we**, and **they**).

**Examples:**
Correct: I gave a present to **her**.
Incorrect: I gave a present to **she**.
Correct: I gave a present to Jane and **her**.
Incorrect: I gave a present to Jane and **she**.

**Exercise 4**
Choose the pronoun in brackets that correctly completes each of the following sentences.

1. The dog chased after Travis and (**her**, **she**).
2. Cleaning the house was a tasking job for Evans and (**I**, **me**).
3. We planned a family picture of our parents and (**us**, **we**).
4. The victory belonged to (**he**, **him**).
5. Michael and Bernard stood behind Mom and (**she**, **her**).
6. The crowd around (**we**, **us**) started cheering.
7. My little sister ran behind Sammy and (**I**, **me**).
8. The toys belong to Karen and (**him**, **he**).
9. Johnny sat between James and (**me**, **I**).
10. I went to the cat race with Jim and (**she**, **her**).

Sometimes one prepositional phrase immediately follows another.

**Examples:**
The thief entered the house **through the door on the right**.
(through the door modifies the verb entered and tells where. on the left modifies the noun door and tells which one.)

A prepositional phrase can be at the beginning, in the middle, or at the end of a sentence.

Examples:
BEGINNING: At dusk we closed the shop.
MIDDLE: The chief of the area was helpful.
END: The path went through the village.

Preposition or Adverb?
Sometimes the same word can be used as either a preposition or an adverb. How can you tell the difference between the two?

Examples:
PREPOSITION: He has a box inside the house.
ADVERB: They ran inside.

You can tell the difference by remembering the following:
(i) A preposition never stands alone. It is always followed by its object, a noun or a pronoun.
Examples:
The helicopter flew past the airport. (Preposition)
The aircraft was parked inside the hangar. (Preposition)
(ii) An adverb is never followed by a noun or a pronoun, may be by an adverb. Examples:
The helicopter flew past. (Adverb)
The aircraft was parked inside. (Adverb)
The helicopter flew past noisily. (Adverb)

Therefore, if a word begins a prepositional phrase, it is a preposition. If it stands alone or is followed by an adverb, it is an adverb.

Some words that can be used either as prepositions or adverbs.
above down over
along in out
around Inside outside
below near under
by off up

Exercise 5
Indicate after each of the following sentences if it has a preposition or an adverb.
1. Jack stood outside the shop.
2. He was curious and went inside.
3. He saw strange things in every corner.
4. An old coat and several sweaters lay over a chair.
5. Blue and green umbrellas stood above the fire place.
6. He looked up suddenly.
7. He sat down heavily.
8. Then he lifted the curtain and peeped outside.
9. A jogger ran by
10. Jack ran out.

NEGATIVES

Negatives are words that mean “no” or “not”. These words are adverbs and not prepositions!

Examples:
She has no more work.
There are none left.

Other common negatives
not nowhere nobody aren’t haven’t
never nothing no one doesn’t wouldn’t

The combination of a verb and not also form a contraction which is also a negative. The letters n’t stand for not.

Examples:
They won’t be able to attend the funeral.
He couldn’t make a speech.

Double negatives:
A sentence should have only one negative. Using double negatives in a sentence is usually incorrect. A double negative is the use of two negative words together when only one is needed.

Examples:
Incorrect                      Correct
We don’t need no money.       We don’t need any money.
She hasn’t bought nothing.    She hasn’t bought anything.
Mark hasn’t no homework.      Mark hasn’t any homework. Or
                              Mark has no homework.

When you use contractions like don’t and hasn’t, do not use negative words after them. Instead, use words like any, anything, and ever.

Examples:
We don’t have any work.
He hasn’t any work.
I won’t ever respond to the summons.

Other negatives include hardly, barely, and scarcely. They are never used after contractions like haven’t and didn’t.

Examples:
Incorrect: We couldn’t hardly continue with the work.  Correct:
We could hardly continue with the work.
Incorrect: The child can’t barely walk.
Correct: The child can barely walk.
Exercise 6
Write the following sentences choosing the correct negatives from the ones given in brackets.
1. They (have, haven’t) nothing to eat.
2. Isn’t (anyone, no one) at home?
3. Didn’t you (ever, never) swim in that river?
4. There isn’t (anybody, nobody) weeding the farm.
5. Ann and Martin haven’t (anywhere, nowhere) to sleep.
6. Our friends (had, hadn’t) none of the fun.
7. Isn’t (anybody, nobody) watching *Tahidi High*?
8. Hasn’t (anyone, no one) thought of washing the utensils?
9. Tabby (hasn’t, has) had no luck.
10. We haven’t (ever, never) tried.

CONJUNCTIONS

A conjunction is a word that connects words or groups of words. Like prepositions, conjunctions show a relationship between the words they connect. But, unlike prepositions, conjunctions do not have objects.

There are 3 main categories of conjunctions:
(1) Coordinating conjunctions
(2) Subordinating conjunctions
(3) Correlative conjunctions

**COORDINATING CONJUNCTIONS**

Coordinating conjunctions connect related words, groups of words, or sentences. There are three coordinating conjunctions: and, but and or. And is used to join words, groups of words, or sentences together. But shows contrast while or shows choice.

Examples:
The bull and the cart are inseparable. (Connects two subjects).
The cart carries the farmer and his tools. (Connects two direct objects).
The food was hard and tasteless. (Connects two predicate adjectives).
Each night, the dancers danced in a circle or in several other patterns. (Connects two prepositional phrases).
Some people died in the fracas, but most managed to escape, alive. (Connects two sentences).

Exercise 1
Complete each of the following sentences using the most appropriate coordinating conjunction
1. Bats and insects fly, ___________ only birds have feathers.
2. Eagles build nests on cliffs ___________ in tall trees.
3. Parrots live in wild places ___________ in zoos.
4. Swallows ___________ sparrows often build nests in buildings.
5. Hummingbirds are tiny ________ very brave.
6. Many birds fly south in winter, ______________ others do not.
7. Their feathers keep them warm ____________ dry.
8. A bird can fly forward ____________ backward.
9. Many birds shed old feathers ______________ grow new ones.
10. Their legs are weak ____________ their wings are strong.

**SUBORDINATING CONJUNCTIONS**

Subordinating conjunctions connect two or more clauses to form complex sentences. (Refer to Part Two of this handbook). Subordinating conjunctions introduce subordinate clauses. They include because, since, if, as, whether, and for.

**Examples:**
If I go home, my dog will follow me.
(The subordinating conjunction if connects the subordinate clause I go home with the main clause my dog will follow me.)
The stayed inside the church because it was raining.
He was always rude since he was a child.
The rain fell as they entered the building.
The pastor asked the congregation whether they were happy.
The man rejoiced for he had won a prize.

**Exercise 2**
Join the following pairs of sentences using the most appropriate subordinating conjunctions.
1. They arrived late. It was raining heavily.
3. I won’t carry the umbrella. You need it.
4. I drove the car madly. I was late for the meeting.
5. He will come. The meeting ends.

**CORRELATIVE CONJUNCTIONS**

Correlative conjunctions are conjunctions that are used in pairs to connect sentence parts. These include either ..... or, neither ..... nor, not only....... but also, whether ....... or and both ...... and.

**Examples:**
Both boys and girls attended the conference.
People brought not only food but also clothes for the victims of the floods.
The students ride either on bicycles or motorbikes.
The sailor had to decide whether to sail on or head back when the weather changed.
Neither John nor James was moved by the shocking news.

**Exercise 3**
Join the following pairs of sentences using the correlative conjunctions in brackets.
1. The vehicles stopped for repairs. The vehicles stopped for fuel. (either…..or)
2. The drivers knew they had to travel more than fifty kilometres. If they did not travel more than fifty kilometres, they would have to endure harsh storms. (either….or).
3. Many people build their own homes. Many people grow their own food. (not only…but also)
4. Men wanted to buy the pictures. Women also wanted to buy the pictures.(both…. and)
5. Maize is an important part of a Kenyans’ diet. Meat is important too. (both… and)

**INTERJECTIONS**

An interjection is either a single word or a short group of words that is used to express a feeling or emotion. Interjections can express such feelings as urgency, surprise, relief, joy, or pain. An interjection that expresses strong emotion is often followed by an exclamation mark. An interjection that expresses mild emotion is usually followed by a comma.

**Examples:**

Let’s go! We can’t sleep before we find the missing boy. (urgency)
Phew! I was afraid we would never find him. (relief)
Oh, you have grown so big. (surprise)
Well, I have never been so happy. (joy)

**Exercise 1**

Identify the interjection in the following sentences and indicate what feeling or emotion it expresses.

1. Say, have you heard about Nameless and Jua Kali, the famous Kenyan musicians?
2. Wow! Seeing the calf being born was exciting.
3. “All right!” I yelled to him. “This is not the right thing to do.”
4. Boy! Some people felt wonderful being in the air balloon, but I felt nervous.
5. Oh, did that boat rock back and forth for a while.

**CHAPTER TWO**

**FORMATION AND ORIGIN OF WORDS**

Some words in the English language have unique origins and formations.

1. **Sound words (onomatopoeias)**

Some of the words imitate the sounds they represent. These words are called sound or onomatopoeic words. For example, the words bang and crash describe a loud, sudden noise. The word murmur describes a low, soft noise that keeps going.
Many English words imitate noises made by animals. For example, the word *chirp* imitates the short, high sound made by a small bird or a cricket.

**Other examples of sound (onomatopoeic) words**

- beep
- gobble
- neigh
- squeal
- blast
- growl
- purr
- tick
- buzz
- hiss
- quack
- zip
- clang
- honk
- rip
- clatter
- hum
- roar
- crack
- meow
- smash
- crunch
- moo
- splash

**Exercise 1**

Write a sound word for each of the following descriptions.

1. The sound of something breaking
2. The loud, deep sound of a lion.
3. The sound of a clock.
4. The sound of an angry dog.
5. The sound of a loud bell.
6. The sound made by a duck.
7. The sound of a bottle opening.
8. The sound of a cat drinking milk.
9. The sound of a bomb exploding.
10. The sound of a snake.

**2. Words that come from names of people and places (Eponyms)**

Some of the words in the English language come from the names of people and places.

**Examples:**

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
<th>Named after</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sandwich</td>
<td>Two or more slices of bread with meat between them.</td>
<td>John Montagu, the fourth Earl of Sandwich, who liked eating meat between slices of bread.</td>
</tr>
<tr>
<td>Maverick</td>
<td>A person who breaks from conventional actions</td>
<td>Samuel Maverick, a Texas cattle owner who refused to brand the calves of one of his herds as per the requirements.</td>
</tr>
<tr>
<td>Saxophone</td>
<td>A musical wind instrument</td>
<td>Adolphe Sax, the Belgian inventor of the musical instrument.</td>
</tr>
<tr>
<td>Madras</td>
<td>A cotton cloth with a design or pattern on plain background</td>
<td>Madras, a city in India, where it was invented.</td>
</tr>
<tr>
<td>Rugby</td>
<td>A game</td>
<td>Rugby school, England, where rugby...</td>
</tr>
<tr>
<td>Word</td>
<td>Combination of</td>
<td>Meaning</td>
</tr>
<tr>
<td>--------------</td>
<td>------------------------------</td>
<td>------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Tarantula</td>
<td>A large, hairy spider</td>
<td>Taranto, a town in Italy where Tarantulas are found.</td>
</tr>
<tr>
<td>Shylock</td>
<td>A greedy money-lender</td>
<td>The relentless and vengeful money-lender in Shakespeare’s play, The Merchant of Venice.</td>
</tr>
<tr>
<td>Sousaphone</td>
<td>A musical instrument</td>
<td>John Phillip Sousa, an American composer who invented the Sousaphone.</td>
</tr>
</tbody>
</table>
Cyborg | Cybernetic organism | A fictional or hypothetical person whose physical abilities are superhuman
Motel | Motor + hotel | A roadside hotel

**Exercise 3**
Identify the words that are blended to form the following words. Find out their meanings from your dictionary.

1. slithy
2. chortle
3. galumph
4. bash
5. blog
6. breathalyser
7. cable gram
8. camcorder
9. edutainment
10. email

**4. Words formed by use of prefixes and suffixes**

Some words are formed by addition of prefixes and suffixes to other words.

**Prefixes**

A prefix is a word part that is added to the **beginning** of a word to form another word or to change its meaning. The word to which the prefix is added is called the **base word**.

**Examples:**

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Base word</th>
<th>New word</th>
</tr>
</thead>
<tbody>
<tr>
<td>un</td>
<td>friendly</td>
<td>unfriendly</td>
</tr>
<tr>
<td>pre</td>
<td>pay</td>
<td>prepay</td>
</tr>
</tbody>
</table>

A prefix changes the meaning of the base word. For example, the prefix **un**-above means “not”. Hence, unfriendly means “not friendly”. Each prefix has its own meaning.

**More examples of common English prefixes**

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>mis-</td>
<td>wrong, incorrectly</td>
<td>misspell – to spell incorrectly</td>
</tr>
<tr>
<td>re-</td>
<td>again</td>
<td>revisit – visit again</td>
</tr>
<tr>
<td>pre-</td>
<td>before, in advance</td>
<td>preschool – before school</td>
</tr>
<tr>
<td>ante-</td>
<td>before, preceding</td>
<td>antecedent, ante-room</td>
</tr>
<tr>
<td>anti-</td>
<td>opposing, against, the opposite</td>
<td>anti-aircraft, antibiotic, aticlimax</td>
</tr>
<tr>
<td>contra-</td>
<td>against</td>
<td>contraceptive, contraband</td>
</tr>
<tr>
<td>counter-</td>
<td>opposition, opposite direction</td>
<td>counter-attack, counteract</td>
</tr>
<tr>
<td>en-</td>
<td>put into or on</td>
<td>engulf, enmesh</td>
</tr>
<tr>
<td>extra-</td>
<td>outside, beyond</td>
<td>extraordinary, extracurricular</td>
</tr>
<tr>
<td>inter-</td>
<td>between, among</td>
<td>interact, interchange</td>
</tr>
<tr>
<td>intra-</td>
<td>inside, within</td>
<td>intramural, intravenous</td>
</tr>
<tr>
<td>non-</td>
<td>absence, negation</td>
<td>non-smoker, non-alcoholic</td>
</tr>
<tr>
<td>over-</td>
<td>excessively, completely</td>
<td>overconfident, overjoyed</td>
</tr>
<tr>
<td>post-</td>
<td>after in time, or order</td>
<td>postpone, post-mortem</td>
</tr>
<tr>
<td>pre-</td>
<td>before in time, place order or</td>
<td>precondition, preadolescent</td>
</tr>
</tbody>
</table>
Exercise 4
Give the meaning of the following prefixes and write two examples each of words in which they are used. Use your dictionary.

1. ultra-
2. syn-
3. sub-
4. peri-
5. out-
6. infra-
7. hypo-
8. hemi-
9. ex-
10. dia-

Suffixes
A suffix is a word part that is added to the end of a base word to form a new word or to change its meaning.

Example:
Enjoy + able = enjoyable
Each suffix has its own meaning. The suffix “able” means “capable of”. Hence enjoyable means “capable of being enjoyed.”

Common English suffixes

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>ultra-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>infra-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>syn-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hypo-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>sub-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>hemi-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>peri-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ex-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>out-</td>
<td></td>
<td></td>
</tr>
<tr>
<td>dia-</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Noun Suffixes

- **-acy**: state or quality  
- **-al**: act or process of  
- **-ance, -ence**: quality of  
- **-dom**: place or state of being  
- **-er, -or**: one who  
- **-ism**: doctrine, belief  
- **-ist**: one who  
- **-ity, -ty**: quality of  
- **-ment**: condition of  
- **-ness**: state of being  
- **-ship**: position held  

### Verbs suffixes

- **-ate**: become  
- **-en**: become  
- **-ify, -fy**: make or become  
- **-ize, ise**: become  

### Adjective suffixes

- **-able, -ible**: capable of being  
- **-al**: pertaining to  
- **-esque**: reminiscent of  
- **-ful**: notable for  
- **-ic, -ical**: pertaining to  
- **-ious, ous**: characterized by  
- **-ive**: having the quality of  
- **-less**: having the nature of  
- **-y**: without  
- **-sion, -tion**: characterized by  

### Exercise 5

Add an appropriate suffix to each of the following words and then give the meaning of the new word.

1. hope  
2. read  
3. child  
4. grey  
5. play  
6. green  
7. wear  
8. fear  
9. kind  
10. Wash

### WORDS USAGE

Words in English language have various meanings depending on their usage in sentences.
1. HOMOGRAPHs

Homographs are words which are **spelled the same** but have **different meanings**. They usually appear as separate entries in a dictionary.

**Examples:**
The man dug a **well** in his compound.
They worked **well** together.

In the first sentence, the noun **well** means “a spring of water”. In the second sentence, the adverb **well** means “in a good manner”.

**Examples of common homographs in the English Language**

<table>
<thead>
<tr>
<th>Homograph</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>bear</td>
<td>(V) to support or carry</td>
<td>I will <strong>bear</strong> the burden.</td>
</tr>
<tr>
<td></td>
<td>(N) an animal</td>
<td>The <strong>bear</strong> killed the hunter.</td>
</tr>
<tr>
<td>sow</td>
<td>(V) to plant seed</td>
<td>The farmer <strong>sowed</strong> the seeds.</td>
</tr>
<tr>
<td></td>
<td>(N) female pig</td>
<td>The <strong>sow</strong> is very fat.</td>
</tr>
<tr>
<td>lead</td>
<td>(V) to guide</td>
<td>The mother duck can <strong>lead</strong> her ducklings around.</td>
</tr>
<tr>
<td></td>
<td>(N) a metal</td>
<td>Gold is heavier than <strong>lead</strong>.</td>
</tr>
<tr>
<td>close</td>
<td>(Adv) near</td>
<td>The tiger was now so <strong>close</strong> that I could smell it.</td>
</tr>
<tr>
<td></td>
<td>(V) lock</td>
<td>“Will you please <strong>close</strong> that door?”</td>
</tr>
<tr>
<td></td>
<td>(V) turning something around</td>
<td><strong>Wind</strong> your watch.</td>
</tr>
<tr>
<td></td>
<td>(N) moving air</td>
<td>The <strong>wind</strong> howled through the woodlands.</td>
</tr>
<tr>
<td>date</td>
<td>(V) to determine the age</td>
<td>Can you <strong>date</strong> this sculpture?</td>
</tr>
<tr>
<td></td>
<td>(N) to “go out”</td>
<td>I have a <strong>date</strong> with Mary.</td>
</tr>
<tr>
<td></td>
<td>(N) a kind of fruit</td>
<td><strong>Dates</strong> are grown in South Africa.</td>
</tr>
<tr>
<td></td>
<td>(N) a calendar time</td>
<td>What is the <strong>date</strong> today?</td>
</tr>
<tr>
<td>fast</td>
<td>(Adj) quick</td>
<td>He is a <strong>fast</strong> runner.</td>
</tr>
<tr>
<td></td>
<td>(V) to choose not to eat food</td>
<td>The Christians <strong>fast</strong> just before Easter.</td>
</tr>
<tr>
<td>hide</td>
<td>(N) animal skin</td>
<td>He is tanning the <strong>hide</strong>.</td>
</tr>
<tr>
<td></td>
<td>(V) to conceal</td>
<td>They <strong>hide</strong> their money under their pillows.</td>
</tr>
<tr>
<td>net</td>
<td>(N) woven trap made of rope or cord</td>
<td>They caught fish using a <strong>net</strong>.</td>
</tr>
<tr>
<td></td>
<td>(Adj) amount remaining after deductions.</td>
<td>His <strong>net</strong> pay is thirty thousand shillings per month.</td>
</tr>
</tbody>
</table>
pick  (N) a kind of tool (V) to choose  He used a **pick** to dig the hole. **Pick** the dress that you want.

Some homographs are spelled the same but pronounced differently.

**Example:**
The **wind** is strong today.
This path **winds** through the hills.

**Exercise 6**
Write two meanings of the following homographs and use each of them in sentences of your own.

<table>
<thead>
<tr>
<th>Homographs</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>pen</td>
<td>(V) act</td>
<td>She will <strong>buy</strong> music composed <strong>by</strong> my favourite artist.</td>
</tr>
<tr>
<td>tire</td>
<td>(N) arms</td>
<td><em>Homophones</em> are often confused when writing by many students because of similarity in pronunciation.</td>
</tr>
<tr>
<td>dove</td>
<td>(V) block</td>
<td></td>
</tr>
<tr>
<td>wound</td>
<td>(N) box</td>
<td></td>
</tr>
<tr>
<td>mean</td>
<td>(V) bank</td>
<td></td>
</tr>
</tbody>
</table>

2. **HOMOPHONES**

**Homophones** are words that **sound the same** but have different spellings and meanings.

**Example:**
She will **buy** music composed **by** my favourite artist.

**Homophones** are often confused when writing by many students because of similarity in pronunciation.

**Examples of common homophones in English**

<table>
<thead>
<tr>
<th>Homophones</th>
<th>Meaning</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>aisle</td>
<td>(V) the walkway</td>
<td>I quickly walked down the <strong>aisle</strong>.</td>
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<tr>
<td>isle</td>
<td>(N) island</td>
<td>He grew up on the <strong>isle</strong> of Elba.</td>
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<tr>
<td>allowed</td>
<td>(V) permitted</td>
<td>His mother <strong>allowed</strong> him to stay up late.</td>
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<tr>
<td>aloud</td>
<td>(Adv) not silently</td>
<td>She read the story <strong>aloud</strong>.</td>
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<tr>
<td>ate</td>
<td>(V) past tense of “eat”</td>
<td>She <strong>ate</strong> a quick lunch.</td>
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<tr>
<td>eight</td>
<td>(N) number</td>
<td>I bought <strong>eight</strong> tickets.</td>
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<tr>
<td>ball</td>
<td>(N) a round object used in games</td>
<td>He took the <strong>ball</strong> to the beach.</td>
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<tr>
<td>bawl</td>
<td>(V) to cry</td>
<td>Please don’t <strong>bawl</strong>! It’s not that bad.</td>
</tr>
<tr>
<td>Bear</td>
<td>(V) to stand something</td>
<td>He can’t <strong>bear</strong> exams.</td>
</tr>
<tr>
<td>bare</td>
<td>(Adj) naked</td>
<td>He stood outside in the rain completely <strong>bare</strong>.</td>
</tr>
</tbody>
</table>
More examples of homophones

<table>
<thead>
<tr>
<th>base</th>
<th>(N) the bottom support of something</th>
<th>We need a new base for that lamp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>bass</td>
<td>(N) the lowest pitches in music</td>
<td>I sang bass in the church choir.</td>
</tr>
</tbody>
</table>

lead, led
least, leased
loan, lone
male, mail
meet, meat
mind, mined
morning, mourning
naval, navel
new, knew
no, know
one, won
pear, pair
pie, pi
piece, peace
pier, peer
poor, pour
rain, reign
raw, roar
read, reed
road, rode
sale, sail
saw, sore
see, sea
sun, son
tail, tale
tea, tee
there, they’re
they’re, there
tide, tied
too, to
two, too
wail, whale
warn, worn
weal, wheel
wear, where
weather, whether
week, weak
weight, wait
while, wile
wood, would
write, right
yew, you
your, you’re
acetic, ascetic
axle, axial
formerly, formally
ion, iron
loch, lock
holy, wholly
heal, heel
ad, add
ail, ale
all, awl
alms, arms
altar, alter
arc, ark
aren’t, aunt
anger, augur
aural, oral
away, aweigh
awe, oar, or, ore
bale, bail
band, banned
bean, been
blew, blue
brake, break
cell, sell
cent, scent, sent

cereal, serial
check, cheque
chord, cord
cite, site, sight
coo, coup
cue, queue
dam, damn
dew, due
die, dye
doh, doe, dough
earn, urn
ewe, yew, you
faint, feint
fair, fare
feat, feet
few, phew
find, fined
fir, fur
flaw, floor
flea, flee
flew, flue
flour, flower
for, fore, four
foreword, forward
fort, fought
gait, gate
genesis, jeans
gnaw, nor,
gorilla, guerrilla
grate, great
groan, grown
gussed, guest
hale, hail
hair, hare

Exercise 7
Give the homophones and the meanings of the following words.
1. in 6. knight
2. heard 7. knows
3. horse 8. tick
4. hey 9. rung
5. need 10. sees

3. SYNONYMS

Synonyms are words that have almost the same meaning but different spelling and pronunciation.

Examples:
Slender–thin finish–end sick–ill

Some words have several synonyms. For example, happy has such synonyms words like light-hearted, pleased, and cheerful.

Synonyms help vary the writing, just like pronouns do. For example, the word happy and its synonyms help vary the writing.
Daniel felt happy – Daniel felt light-hearted.
She was happy with her grade – She was pleased with her grade.
They sang a happy song – They sang a cheerful song.

Examples of common synonyms in English

<table>
<thead>
<tr>
<th>About, approximately</th>
<th>Formerly, previously</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accomplish, achieve</td>
<td>Fragrance, perfume</td>
</tr>
<tr>
<td>Administer, manage</td>
<td>Function, operate</td>
</tr>
<tr>
<td>Admit, confess</td>
<td>Garbage, rubbish</td>
</tr>
<tr>
<td>Almost, nearly</td>
<td>Gay, homosexual</td>
</tr>
<tr>
<td>Annoy, irritate</td>
<td>Grab, seize</td>
</tr>
<tr>
<td>Answer, reply</td>
<td>Gut, intestine</td>
</tr>
<tr>
<td>Arise, occur</td>
<td>Hard, tough</td>
</tr>
<tr>
<td>Arrive, reach</td>
<td>Hashish, cannabis</td>
</tr>
<tr>
<td>Begin, start</td>
<td>Hawk, peddle</td>
</tr>
<tr>
<td>Belly, stomach</td>
<td>Hint, trace, tip</td>
</tr>
<tr>
<td>Bizarre, weird</td>
<td>Homicide, murder</td>
</tr>
<tr>
<td>Brave, courageous</td>
<td>Hunger, starvation</td>
</tr>
<tr>
<td>Chop, cut</td>
<td>Hurry, rush</td>
</tr>
<tr>
<td>Clerk, receptionist</td>
<td>Idler, loafer</td>
</tr>
<tr>
<td>Close, shut</td>
<td>If, whether</td>
</tr>
<tr>
<td>Contrary, opposite</td>
<td>Illustrate, demonstrate</td>
</tr>
<tr>
<td>Correct, right</td>
<td>Imitate, mimic</td>
</tr>
<tr>
<td>Daybreak, dawn</td>
<td>Immediate, instant</td>
</tr>
<tr>
<td>Demonstrate, protest</td>
<td>Immutable, motionless</td>
</tr>
<tr>
<td>Denims, jeans</td>
<td>Impartial, neutral</td>
</tr>
<tr>
<td>Desert, abandon</td>
<td>Impasse, deadlock</td>
</tr>
<tr>
<td>Devil, Satan</td>
<td>Impolite, rude</td>
</tr>
<tr>
<td>Lousy, awful</td>
<td>Madness, insanity</td>
</tr>
<tr>
<td>Magnify, exaggerate</td>
<td>Manmade, artificial</td>
</tr>
<tr>
<td>Material, fabric</td>
<td>Merciless, cruel</td>
</tr>
<tr>
<td>Midday, midway</td>
<td>Mind, intellect</td>
</tr>
<tr>
<td>Mirror, reflect</td>
<td>Mistrust, distrust</td>
</tr>
<tr>
<td>Modern, contemporary</td>
<td>Movie, film</td>
</tr>
<tr>
<td>Murderer, assassin</td>
<td>Naked, bare</td>
</tr>
<tr>
<td>Nameless, anonymous</td>
<td>Nightfall, dusk</td>
</tr>
<tr>
<td>Noon, midday</td>
<td>Numerous, many</td>
</tr>
<tr>
<td>Object, thing</td>
<td>Outside, external</td>
</tr>
<tr>
<td>Overlook, miss</td>
<td>Peaceable, peaceful</td>
</tr>
<tr>
<td>Poisonous, toxic</td>
<td>Peaceable, peaceful</td>
</tr>
</tbody>
</table>
disappear, vanish
eager, keen
emphasize, stress
enormous, huge, immense
enquire, investigate
evaluate, assess
fanatic, enthusiast
fool, idiot
sincere, honest
skull, cranium
soiled, dirty
suggest, propose
sunrise, dawn
temper, mood
trustworthy, reliable
inconsiderate, thoughtless
infamous, notorious
informal, casual
inheritor, heir
instructions, directions
jealous, envious
joy, delight
lacking, missing
lethal, deadly
ultimate, final
uncommon, unusual
uncooked, raw
unforeseen, unexpected
unfortunate, unlucky
unmarried, single
untimely, premature
post-mortem, autopsy
praise, compliment
reasonable, fair
refrain, chorus
religious, devout
respond, reply
scarcity, shortage
signal, sign
silly, foolish
vain, useless
vary, differ
vast, huge
winery, vineyard
withstand, resist
zenith, peak

Exercise 8
Give the synonyms of the following words:
1. start
2. come
3. lengthy
4. shattered
5. Fix
6. collect
7. assist
8. build
9. reply
10. purchase

4. ANTONYMS
Antonyms are words that have opposite meanings. Antonyms also add variety to your writing.
Examples:
Cold-hot heavier – lighter fearful – brave.
Some words have more than one antonym. Some of these antonyms can be formed by adding a prefix to a base word.
Examples:
Kind – cruel, unkind like – hate, dislike
Examples of common antonyms in English
absent – present
absurd – sensible
abundant – scarce
accidental – intentional
accuse – defend
accurate – incorrect
admit – deny
advance – retreat
evil – friend
evil – good
exhale – inhale
expensive – cheap
fail – succeed
fat – skinny
fertile – barren
floor – ceiling
permit – forbid
polite – rude
positive – negative
private – public
push – pull
question – answer
quick – slow
reckless – cautious
| after – before | former – latter | rival – friend |
| alien – native | funny – serious | sane – insane |
| alone – together | generous – stingy | servant – master |
| always – never | genuine – fake | sick – well |
| amuse – bore | guilty – innocent | simple – complex |
| anger – kindness | humble – arrogant | slavery – freedom |
| applaud – boo | husband – wife | smart – dumb |
| asleep – awake | illegal – lawful | solid – gas |
| beautiful – ugly | import – export | spend – save |
| beg – offer | indoor – outdoor | stranger – friend |
| below – above | inferior – superior | strong – weak |
| bitter – sweet | intelligent – stupid | sudden – gradual |
| buy – sell | joy – grief | suffix – prefix |
| careful – careless | kind – mean | tame – wild |
| cease – begin | king – commoner | temporary – permanent |
| civilian – military | lazy – industrious | thaw – freeze |
| closed – open | lock – unlock | tough – tender |
| condemn – praise | majority – minority | unique – common |
| crooked – straight | man – woman | vacant – occupied |
| dangerous – safe | merciful – cruel | victory – defeat |
| dead – alive | moist – dry | villain – hero |
| deep – shallow | nervous – calm | war – peace |
| destroy – create | obey – disobey | young – old |
| drunk – sober | original – copy | patient – impatient |

**Exercise 9**

Give the antonyms of the following words:

1. easy
2. whisper
3. triumph
4. dull
5. dangerous
6. sweat
7. stationary
8. strengthen
9. precious
10. Naked

**5. IDIOMS AND SAYINGS**

An idiom is a phrase that has a** special meaning** as a whole. The meaning of an idiom is different from the meanings of its separate words.

**Examples:**

It was **raining cats and dogs**.

(The idiom **raining cats and dogs** does not mean that cats and dogs were falling out of the sky! It means “raining heavily”.)

I put my foot in my mouth today.
(The idiom put my foot in my mouth means “to say the wrong thing”. Sometimes the context in which an idiom is used can give a hint of its meaning.)

Example:
Jeff is talking through his hat when he says that he can spell every word in the English language.
(This idiom clearly means that Jeff cannot possibly spell every word in the English language. Hence, the idiom talking through his hat means talking nonsense.)

More examples of idioms in the English language

<table>
<thead>
<tr>
<th>Idiom</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 It was a blessing in disguise.</td>
<td>Something good that is not recognised at first.</td>
</tr>
<tr>
<td>2 He is a doubting Thomas.</td>
<td>A sceptic who needs physical or personal evidence in order to believe something.</td>
</tr>
<tr>
<td>3 That scandal was a drop in the bucket.</td>
<td>A very small part of something big or whole.</td>
</tr>
<tr>
<td>4 The punishment was a slap in the wrist.</td>
<td>A very mild punishment.</td>
</tr>
<tr>
<td>5 The thief received a taste of his own medicine.</td>
<td>He was mistreated the same way he mistreats others.</td>
</tr>
<tr>
<td>6 Don’t add fuel to the fire!</td>
<td>When something is done to make a bad situation even worse than it is.</td>
</tr>
<tr>
<td>7 The principal is just all bark but no bite.</td>
<td>When someone is threatening and/or aggressive but not willing to engage in a fight.</td>
</tr>
<tr>
<td>8 The theory is all Greek to me.</td>
<td>Meaningless and incomprehensible.</td>
</tr>
<tr>
<td>9 We are all in the same boat.</td>
<td>When everyone is facing the same challenges.</td>
</tr>
<tr>
<td>10 The house cost him an arm and a leg.</td>
<td>Very expensive. A large amount of money.</td>
</tr>
<tr>
<td>11 The teacher has an axe to grind with the bursar.</td>
<td>To have a dispute with someone.</td>
</tr>
<tr>
<td>12 Joyce is the apple of my eye.</td>
<td>Someone who is cherished above all others.</td>
</tr>
<tr>
<td>13 The boy did the work at the drop of a hat.</td>
<td>Willing to do something immediately</td>
</tr>
<tr>
<td>14 The politician is a back seat driver.</td>
<td>People who criticize from the sidelines</td>
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<tr>
<td><strong>15</strong></td>
<td>They were <strong>back to square one</strong> in their search for the treasure.</td>
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<tr>
<td><strong>16</strong></td>
<td>The government has to <strong>go back to the drawing board</strong> on the issue of the New Constitution.</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td>The exam was a <strong>piece of cake.</strong></td>
</tr>
<tr>
<td><strong>18</strong></td>
<td>The investigator realised he was <strong>barking the wrong tree.</strong></td>
</tr>
<tr>
<td><strong>20</strong></td>
<td>Stop <strong>beating around the bush.</strong></td>
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<td><strong>21</strong></td>
<td>I will <strong>bend over backwards</strong> to see you through school.</td>
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<td><strong>22</strong></td>
<td>She was <strong>caught between a rock and a hard place.</strong></td>
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<td><strong>23</strong></td>
<td>You are <strong>biting off more than you can chew.</strong></td>
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<td><strong>24</strong></td>
<td>John decided to <strong>bite his tongue.</strong></td>
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<td><strong>25</strong></td>
<td>Tom has a <strong>cast iron stomach.</strong></td>
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<td><strong>26</strong></td>
<td>That is a <strong>cock and bull story.</strong></td>
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<td><strong>27</strong></td>
<td>I will have to win, <strong>come hell or high water.</strong></td>
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<td><strong>28</strong></td>
<td>Don’t <strong>cry over spilt milk.</strong></td>
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<td><strong>29</strong></td>
<td>He likes <strong>crying wolf.</strong></td>
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<td><strong>30</strong></td>
<td>Tim is a <strong>dark horse.</strong></td>
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<td><strong>31</strong></td>
<td>Kinyua is a <strong>devil's advocate.</strong></td>
</tr>
<tr>
<td><strong>32</strong></td>
<td>My father <strong>drinks like a fish.</strong></td>
</tr>
<tr>
<td><strong>33</strong></td>
<td>This problem is <strong>driving me up the wall.</strong></td>
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<td>Page 74</td>
<td>34</td>
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<td>Phrase</td>
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</tr>
<tr>
<td>54</td>
<td>Lend me your ear.</td>
</tr>
<tr>
<td>55</td>
<td>You let the cat out of the bag.</td>
</tr>
<tr>
<td>56</td>
<td>The by-election was not a level playing field.</td>
</tr>
<tr>
<td>57</td>
<td>He ran all over like a chicken with its head cut off.</td>
</tr>
<tr>
<td>58</td>
<td>Mr. Gumo is a loose cannon.</td>
</tr>
<tr>
<td>59</td>
<td>I am not interested in his mumbo jumbo.</td>
</tr>
<tr>
<td>60</td>
<td>She is the new kid on the block.</td>
</tr>
<tr>
<td>61</td>
<td>He started off on the wrong foot.</td>
</tr>
<tr>
<td>62</td>
<td>The accused man is now off the hook.</td>
</tr>
<tr>
<td>63</td>
<td>I said that off the record!</td>
</tr>
<tr>
<td>64</td>
<td>I was on pins and needles.</td>
</tr>
<tr>
<td>65</td>
<td>The prefects sit on the fence when there is a strike.</td>
</tr>
<tr>
<td>66</td>
<td>The dog appeared out of the blue.</td>
</tr>
<tr>
<td>67</td>
<td>You will get the job over my dead body.</td>
</tr>
<tr>
<td>68</td>
<td>Mark is fond of passing the buck to his brother.</td>
</tr>
<tr>
<td>69</td>
<td>Dennis is a peeping Tom.</td>
</tr>
<tr>
<td>70</td>
<td>“Pipe down! We have heard you!”</td>
</tr>
<tr>
<td>71</td>
<td>You are pulling my leg.</td>
</tr>
<tr>
<td>72</td>
<td>Rise and shine! It’s time to go to school.</td>
</tr>
<tr>
<td>73</td>
<td>The businessman has run out</td>
</tr>
<tr>
<td>of steam nowadays.</td>
<td>The convict was <strong>saved by a bell</strong>. Saved at the last possible moment.</td>
</tr>
<tr>
<td>------------------</td>
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</tr>
<tr>
<td>74</td>
<td>He was a <strong>scapegoat</strong> for the amorous politician. Someone else who takes the blame.</td>
</tr>
<tr>
<td></td>
<td>The naughty boy got away <strong>scot-free</strong>. To escape and not have to pay.</td>
</tr>
<tr>
<td>76</td>
<td>She was <strong>sick as a dog</strong>. To be very sick (with flu or a cold).</td>
</tr>
<tr>
<td>77</td>
<td>He has a <strong>sixth sense</strong>. A paranormal sense that allows you to communicate.</td>
</tr>
</tbody>
</table>

**Other common idiomatic expressions and sayings**

1. A bird in the hand is worth two in the bush. – Having something that is certain is much better than taking a risk for more, because chances are you might lose everything.
2. A fool and his money are easily parted. – It’s easy for a foolish person to lose his/her money.
3. A house divided against itself cannot stand. – Everyone involved must unify and function together or it will not work out.
4. A leopard can’t change his spots. – You cannot change who you are.
5. A penny saved is a penny earned. – By not spending money you are saving money (little by little).
6. A picture paints a thousand words. – A visual presentation is far more descriptive than words.
7. Actions speak louder than words. – It’s better to actually do something than just talk about it.
8. Curiosity killed the cat. – Being inquisitive can lead you into a dangerous situation.
9. Don’t count your chickens before they hatch. – Don’t rely on it until you are sure of it.
10. Don’t look a gift horse in the mouth. – When someone gives you a gift, don’t be ungrateful.
11. Don’t put all your eggs in one basket. – Do not put all your resources in one possibility.
12. Drastic times call for drastic measures. – When you are extremely desperate you need to take extremely desperate actions.
13. Elvis has left the building. – The show has come to an end. It’s all over.
14. Every cloud has a silver lining. – Be optimistic, even difficult times will lead to better days.
15. Great minds think alike. – Intelligent people think like each other.
16. Haste makes waste. – Doing things quickly may result in a poor ending.
17. Idle hands are the devil’s tools. – You are more likely to get into trouble if you have nothing to do.
18. If it’s not one thing, it’s another. – When one thing goes wrong, then another, and another ….
19. It takes two to tango. – A conflict involves two people and both must cooperate to have it resolved.
20. It’s a small world. – You cannot hide from your evil deeds in this world.
21. Let bygones be bygones. – To forget about a disagreement or argument.
22. Let sleeping dogs lie. – To avoid restarting a conflict.
23. Never bite the hand that feeds you. – Don’t hurt anyone that helps you.
24. Practice makes perfect. – By constantly practising, you will become better.
25. Rome was not built in one day. – If you want something to be completed properly, then it’s going to take time.
26. The bigger they are, the harder they fall. – The bigger and stronger opponent may be more difficult to beat, but when he does, he suffers a much bigger loss.
27. Variety is the spice of life. – The more experiences you try the more exciting life can be.
28. When it rains, it pours. – Since it rarely rains, when it does it will be a huge storm.
29. You are what you eat. – In order to stay healthy, you must eat healthy foods.
30. You can’t judge a book by its cover. – Decisions shouldn’t be made primarily on appearance.

Exercise 10
Give the meaning of the italicized idioms in the following sentences.
1. I was completely at sea when the Prime Minister visited my house.
2. Jane has her hands full. She can’t take on more work.
3. Do you have a bone to pick with me?
4. I can’t make heads or tails of this story.
5. The test was as easy as pie.
6. I am sick and tired of doing nothing at work.
7. I am broke! I have to borrow some money.
8. She dropped me a line yesterday.
9. He filled in for her when she fell sick.
10. My business is in the red.

CHAPTER THREE
PHRASES

A phrase is a group of words without a subject or a predicate or both and does not express a complete thought. Therefore, a phrase can never stand on its own as a complete sentence. Using different kinds of phrases enables a writer or
a speaker to create informative and descriptive sentences that vary in structure. Phrases combine words into a larger unit that can function as a sentence element.

The most common kinds of phrases in English are: Noun phrases, verb phrases, prepositional phrases, gerund phrases and participial phrases.

1. NOUN PHRASES

A noun phrase consists of a noun and all its modifiers. It can function as a subject, object, or complement in the sentence. The modifiers may include articles, prepositions and adjectives.

Examples:
(a) Noun phrases as subjects

The lazy old man sleeps all day long.
Some school boards reward teachers who produce good results.

(b) Noun phrases as objects

Teachers rejected the proposed performance contracts.
Critics opposed the controversial marriage bill.

(c) Noun phrases as complements

Teaching is a valuable profession.
Sheila is a hardworking no-nonsense lady.

Exercise 1
Identify the noun phrases in each of the following sentences and indicate whether it functions as a subject, object or complement.
1. I saw a TV show yesterday.
2. Playful animals really fascinate me.
3. Yesterday, I had a thrilling adventure.
4. Swimming is an exciting activity.
5. Twenty university students were expelled last month.
6. She is a certified public health officer.
7. Many of the soldiers were killed in the battle.
8. The old woman carried a heavy load of firewood on her back.
9. Peter seems a very complicated man to understand
10. A devastating earthquake hit China yesterday.

2. VERB PHRASES

A verb phrase consists of a main verb and its helping verbs. It can function as the predicate of a sentence. The predicate tells what the subject does or is. (It tells something about the subject).

Examples:
John was born in Malindi.
This problem may have contributed to the collapse of the economy.
Without highly-trained workers, many Kenyan companies would be forced to close down.

Sometimes the parts of a verb phrase are separated from each other by words that are not verbs.

**Examples:**

He is finally buying a new house.
Salesmen must occasionally travel long distances.

Some words are joined with other words to make contractions.

**Examples:**

He hasn’t turned up for the meeting. (has + not)
We couldn’t tell what had killed the cow. (could + not)
I’ve ordered them to leave the house. (I + have).

**NB:** The word not and the contraction n’t are adverbs. They are never part of a verb or verb phrase.

**Exercise 2**

Write the verb phrase in each of the following sentences.

1. We should have taken pictures of the wild animals.
2. You must have seen the posters of the event.
3. They should have been told to come with flowers to plant in the school compound.
4. Mr. Muchira would have told some interesting stories.
5. Scientists must’ve visited the Menengai Crater.
6. He must have seen some wonderful places.
7. Many advocates do fear the new Chief Justice.
8. The scouts have often made camp here.
9. The bull fighters would sometimes stampede noisily.
10. I could have read the book if he had allowed me.

**3. PREPOSITIONAL PHRASES**

A prepositional phrase is made up of a preposition, the object of the preposition, and all the words between them. It often functions as an adjective or adverb, but it can function as a noun as well.

**Examples:**

We carried the fruits in our school bags. (Adverb telling where)
The plane flew through the cloud. (Adverb telling where)
Almost half of Africa’s population suffers from water-related diseases. (Adverb modifying suffers)
The water supply in the United States is expected to decline dramatically. (Adjective modifying water supply)
The best time to practise water conservation is before a water shortage. (Noun functioning as a complement).

In sentence 1 above, the preposition is in, the object of the preposition is bags, and the modifiers or adjectives are our and school.
Sometimes two or more nouns or pronouns are used as objects in a prepositional phrase.

**Example:**
He needs a wife with diligence and a good character.

*Diligence* and *character* are objects of the preposition *with*.

When prepositional phrases function as adjectives and adverbs in sentences, they are called **adjectival** and **adverbial** phrases respectively.

(a) **An adjectival prepositional phrase** modifies nouns or pronouns.

**Examples:**
The woman wears shoes **with sharp heels**. (An adjectival phrase modifying the noun *shoes*)
The man **with a funny-looking dog** crossed the road. (An adjectival phrase modifying the noun *man*)

(b) **An adverbial prepositional phrase** modifies verbs, adjectives, or other adverbs.

**Examples:**
Soldiers train **for many months**. (An adverbial phrase modifying the verb *train*)
People are lazy **in the afternoons**. (An adverbial phrase modifying the adjective *lazy*)
She arrived late **in the night**. (An adverbial phrase modifying the adverb *late*)

Sometimes one prepositional phrase immediately follows another.

**Example:**
The man led him **through the door on the left**.

Note that the prepositional phrase **through the door** is an adverbial phrase modifying the verb *led* and tells where? The second prepositional phrase **on the left** is an adjectival phrase modifying the noun *door* and tells which one?

A prepositional phrase can be at the beginning, in the middle, or at the end of a sentence.

**Examples:**
At dusk, we began to walk home.
The map **of the area** was very helpful.
The path went **by a forest and a large lake**.

**Exercise 3**
Underline the prepositional phrases in the following sentences and indicate what type each of them is.
1. The oldest building is found in Mombasa.
2. Five companies around the country have bought new fire engines.
3. The barking of the dog scared the strangers.
4. Bulls are bred for hard work.
5. Most bridges are built over water.
6. Travellers were spared many miles of travel.
7. I went by bus to the market.
8. At the market, I saw beautiful and unusual people.
9. I also saw a display of colourful clothes.
10. She took him through the lesson with professional expertise.

4. GERUND PHRASES

A gerund is a verb form used as a noun. It is formed by adding -ing to the present tense of a verb. Gerunds can be used as subjects, direct objects, objects of prepositions, and complements.

Examples:
Subject: Fishing is a popular activity in Nyanza Province. (Fishing is a gerund, the subject of the verb is)
Direct object: The sport involves riding. (riding is a gerund, the direct object of the verb involves)
Object of preposition: The sport is similar to fencing. (fencing is a gerund, the object of the preposition to).

A gerund phrase includes a gerund, its modifiers, objects or complements. It always functions as a noun.

Examples:
Becoming a Tusker Project fame finalist was Msechu’s lifetime dream. (The gerund phrase is the subject of the sentence.)
Msechu dreamt all his life about winning the top award. (The gerund phrase is an object of the preposition about).
One of Msechu’s biggest disappointments was losing to Alpha. (The gerund phrase is a complement).
The game involves jumping over hurdles. (The gerund phrase is an object of the verb involves).

Exercise 4
Underline the gerund or gerund phrases in the following sentences and label each one subject, direct, object, object of preposition, or complement accordingly
1. In early days, golfing was a game for the rich.
2. The rich were mostly interested in protecting their status.
3. Playing golf with a commoner would mean lowered status.
4. Much of the rich people’s time was spent playing the game.
5. Training thoroughly improved a golfer’s accuracy in the game.
6. There he learned about playing the game.
7. Later, he started contesting with other junior golfers.
8. At fifteen or sixteen, he began playing with the professionals.
9. Participating in international tournaments was the golfer’s dream.
10. But the greatest dream was winning an in international title.

5. PARTICIPIAL PHRASES
A **participle** is a verb form that always acts as an **adjective**. There are two types of participles:

(a) The past participle – it is usually formed by adding **-d**, or **-ed** to the present tense.

**Examples:**
- *Fooled*, the shopkeeper bought fake products. (*Fooled* is a past participle modifying the noun *shopkeeper*)
- *Shaken*, he dashed to the police station.
  (*Shaken* is a past participle modifying the pronoun *he*)

The participles of irregular verbs, however, do not follow the above rule: run-run, throw-throwed.

(b) The present participle – it is usually formed by adding **-ing** to the present tense of any verb.

**Examples:**
- *Smiling*, the conman stepped out of the shop. (*Smiling* is a present participle modifying the noun *conman*).

Using participles is a simple way of adding information to sentences and to vary sentences beginnings.

A **participial phrase** consists of a **present** or **past participle** and its **modifiers**, **objects**, or **complements**. It always functions as an **adjective**.

**Examples:**
- *Rounding the corner*, the conman met two policemen.
  (*Rounding the corner* is a present participial phrase modifying the noun *conman*).
- *Surprised by the appearance of the conman*, the policemen started blowing their whistles.
  (*Surprised by the appearance of the conman* is a past participial phrase modifying the noun *policemen*).

A participle or participial phrase is **not always** at the **beginning** of a sentence. Sometimes it may appear in the **middle** but it should be **near** the noun or pronoun it modifies.

**Examples:**
- The skilled policemen, **seeing a chance of a lifetime**, arrested the conman.
- The conman, **losing control**, fought the policemen fiercely.

**Points to note**

Both the gerund and the present participle are created by a adding **-ing** to the present tense of a verb. BUT how can you tell whether a word is a gerund or a participle? It all depends on **how** the word is used in a sentence.

(i) A **participle** is used as a **modifier** in a sentence.

**Example:**
- *Gaining courage*, the conman attempted to escape. (*Gaining courage* is a participial phrase modifying *conman*).
(ii) A **gerund** is used as a **noun** in a sentence.

**Example:**

*Gaining courage* made the conman look aggressive. (*Gaining courage* is a gerund phrase, the **subject** of the verb *made*).

**Exercise 5**

Underline the participial phrases in the following sentences, indicating whether it is a past or present participial phrase and the noun or pronoun it modifies.

1. Defying all odds, Kisoi Munyao attempted to climb to the highest peak of Mt. Kenya for seven times.
2. Failing each time, he refused to give up.
3. Seeing his passion to scale the peak, the government offered him financial assistance.
4. The climber ascended slowly, making steady progress.
5. Pleased with his progress, he camped at eleven thousand feet.
6. The climber, determined to hoist the Kenyan flag, progressed on the following morning.
7. Slipping on the snow, Munyao fell on a dry tree trunk.
8. A rope worn from too many climbs then broke.
9. One of his hot water bottles, slipping to the bottom of the cliff, broke into pieces.
10. Munyao, overcome with joy, finally hoisted the flag at Point Batian.

6. **INFINITIVE PHRASES**

   An **infinitive** is a verb form that usually appears with the word *to* before it. *To* is called the **sign of the infinitive**.

   **Examples:**
   
   to lift                 to eat           to launch         to register

   *To* is a **preposition** if it is followed by a noun or noun phrase, but it is a **sign of the infinitive** if it is followed by a verb or verb phrase.

   **Examples:**
   
   Joseph longed for a flight *to the moon*. (Prepositional phrase)
   Not until 1985 was he able *to succeed*. (Infinitive)

   An **infinitive phrase** consists of an **infinitive** and its modifiers, objects or complements. It can function as a **noun**, **adjective**, or **adverb**.

   **Examples:**

   *To write clearly and concisely* can be difficult sometimes. (Infinitive phrase functioning as a **noun** and the **subject** of the sentence).
   Proofreading your writing is a good way *to ensure the absence of typing mistakes*. (Infinitive phrase functioning as an **adjective** modifying the noun way).
To greatly increase the amount of stress in your life, leave your writing task until the night before it is due. (Infinitive phrase functioning as an adverb modifying the verb leave).

Exercise 6
Underline the infinitive phrases in each of the following sentences and state whether it is functioning as a noun, adjective or adverb.
1. To climb Mt. Kenya was the dream of Kisoi Munyao.
2. The freedom hero decided to climb the mountain on the eve of the country’s independence.
3. He was one of the first Kenyans to try this risky climb.
4. His determination helped him to make rapid progress to reach Point Batian.
5. Munyao was able to reach the peak with very limited climbing gear.
6. To reach Point Batian was Munyao’s ultimate goal.
7. At first few other climbers bothered to listen to Munyao.
8. He was even forced to finance much of his expedition himself.
9. Munyao worked hard to achieve his dream of hoisting the Kenyan flag.
10. His success made it easier for other climbers to scale the tallest mountain in Kenya.

7. PHRASAL VERBS

A phrasal verb is a verb that consists of two or three words. The first word is always an action word followed by one or two particles. The particle is either an adverb, a preposition or both.

Examples:

<table>
<thead>
<tr>
<th>Verb</th>
<th>Adverb</th>
<th>Preposition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Get</td>
<td>across</td>
<td></td>
</tr>
<tr>
<td>Turn</td>
<td>down</td>
<td></td>
</tr>
<tr>
<td>Put</td>
<td>up</td>
<td></td>
</tr>
<tr>
<td>Give</td>
<td>in</td>
<td></td>
</tr>
<tr>
<td>Put</td>
<td>on</td>
<td></td>
</tr>
<tr>
<td>Take</td>
<td>off</td>
<td></td>
</tr>
<tr>
<td>Put</td>
<td>up</td>
<td>with</td>
</tr>
<tr>
<td>Look</td>
<td>forward</td>
<td>to</td>
</tr>
<tr>
<td>Look</td>
<td>down</td>
<td>on</td>
</tr>
</tbody>
</table>

The meaning of phrasal verbs is usually different from the meaning of the individual words that form them. One cannot, therefore, guess the meaning of a phrasal verb from the usual meanings of the verb and the particles. The best thing is to master the meanings of as many phrasal verbs as possible.

MEANINGS OF PHRASAL VERBS

Abide by –obey rules
Accustom to–familiarize
Book in - reserve
Beef up - add force
Bail somebody out - help somebody out of difficulties
Act on - take action on information received
Break down - failure of engine, collapse
Break out - start suddenly
Bring up - raise a child
Call for - demand, require
Call off - cancel
Call on/upon - urge
Carry out - do, execute
Carry away - draw attention
Carry on - continue
Check on - verify
Come about - happen
Come across - meet
Deal with - tackle
Die down - lessen
Die out - become extinct
Do without - manage with out
Drop off - doze
Drop out - withdraw
End in - result into
End up - finally come to
Enter in to - venture, begin
Fade away - die slowly
Fall apart - break
Fall for - get attracted to
Fall in - collapse
Fear for - be concerned about
Break into - enter by force start singing, dancing, laughing or crying suddenly
Feel for - sympathise
Figure out - come to understand by thinking
Fill in - compete (especially a form)
Fit in - mix smoothly
Flow in - arrive steadily
Get away with - escape punishment
Give in - surrender
Give out - distribute
Give up - despair
Go after - chase
Go ahead - continue
Go over-check, revise
Go through-suffer, struggle, succeed
Grow into-become something
Gun down-shoot dead
Hand in-submit
Hand over-transfer duties
Hang up-end a telephone conversation
Have back-get back
Hear from-receive communication from
Hold back-prevent from progressing
Hold on-wait
Identify with-associate with
Jump at-seize a chance
Jump on-challenge, criticize
Keep off-avoid, keep away from
Keep up-maintain
Kick off-begin a football match/beginning of a football match
Let down-disappoint
Light up-brighten
Live up to-do in accordance with
Look forward to-long for
Look out for-try to find
Look up to-admire, respect
Make away with-steal and escape
Make out-understand, figure out, write out
Make up for-compensate
Nail down-subdue
Note down-record
Open up-talk freely
Open with-start with
Order around-keep on telling somebody to do things
Own up-confess
Part with-give away
Point-direct attention to
Put off-postpone, switch off, discourage a person
Put out-extinguish
Put up with-tolerate
Rough up-handle roughly
Run-into-meet unexpectedly
Run out-use up, run short of
Set off-start a journey
Set up-establish
Settle down - adapt in a new place
Shout down - disapprove a speaker
Sleep out - sleep outdoor
Take after - resemble
Turn down - reject
Turn off - switch off, divert, leave one road for another
Turn out - arrive, attend
Turn to - ask for help or advice
Urge on - encourage, incite
Use up - exhaust
Verge on - be very close to something
Wake up to - realize
While away - pass time in a relaxed mind
Wind up - finish (a speech)
Wipe out - destroy completely
Attend to - deal with something
Align with - to give ones support publicly to a certain plan
Allude back - to mention someone or something indirectly
Answer back - to reply rudely to someone who has more authority than you
Appeal for - to make a request for something
Abstain from - to avoid to do something enjoyable deliberately
Absolve from/absolve of - remove; exonerate from blame
Be absorbed in - be so interested or involved in something that you don’t notice anything else
Acquaint with - to know or learn about something
Adhere to - to obey a rule, a law or an agreement
Awaken to (awake to) - to begin to notice something
Bombard with - ask so many questions or give too much information
Borrow from - use an idea that was initially used by someone else
Break up - end a relationship/end an event/stop a fight
Brighten up - make something more interesting or attractive
Brim with - be full of something
Capitalize on - use an opportunity or situation to help you achieve something
Get carried away - become so excited with something that we lose control of our feelings
Cave in - collapse; fall down or in wards
Chip in - add something in a conversation
Churn out - quickly to produce large quantities of things
Close down - stop doing business completely
Comb through - search thoroughly
Conform to - obey
Cross off - draw a line through something on a list to show that you have a list with it
Feed for - to look after
Let down - disappoint
Listen in - secretly listen to a conversation, eavesdrop
Fish out - to pull something out of a container
Be faced with - have challenges
Flood in - arrive quickly and in big numbers
Itch for - want very much to do something immediately
Listen in - secretly listen to a conversation eavesdrop
Refrain from - not to do something
Round up - find and arrest
Scale down - reduce the number or amount of something
Stumble across/ stumble on/ stumble upon - find something or meet someone accidentally
Talk over - discuss an issue
Touch down - of aircraft land

CHAPTER FOUR
SENTENCES
What is a sentence?
A sentence is a group of words that expresses a complete thought. A complete thought is clear. A sentence always begins with a capital letter. It ends with a full stop (.), a question mark (?) or an exclamation mark (!).

Examples:
Ted sent me a letter.
Jane slept soundly.

Sentence fragments
A sentence fragment does not express a complete thought. The reader or listener cannot be sure what is missing in or the meaning of a sentence fragment. He or she will be left wondering: What is this about? What happened?

Examples:
Fragment: The huge boat. (What happened?)
Sentence: The huge boat sails down the river.

You can correct a sentence fragment by supplying the missing information.

Subjects and predicates
The two fundamental parts of every English sentence are the subject and the predicate.

A subject can be described as the component that performs the action described by the predicate. It tells who or what does or did the action. It may also name the topic.
The **predicate** tells about the subject. It tells what the subject does or is.

**Examples:**

<table>
<thead>
<tr>
<th>Subject</th>
<th>Predicate</th>
</tr>
</thead>
<tbody>
<tr>
<td>The antelope</td>
<td>jumped over the high fence.</td>
</tr>
<tr>
<td>Pigs</td>
<td>eat anything is sight when hungry.</td>
</tr>
</tbody>
</table>

In a sentence, a few **key** words are more important than the rest. These key words make the basic framework of the sentence. The **verb** and its **subject** are the key words that form the basic framework of every sentence. The rest of the sentence is built around them.

**Examples:**

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Key words</th>
</tr>
</thead>
<tbody>
<tr>
<td>The young <strong>kids jumped</strong> playfully.</td>
<td>kids, jumped</td>
</tr>
<tr>
<td>Their <strong>faces shone</strong> brightly.</td>
<td>faces, shone</td>
</tr>
</tbody>
</table>

To find out the **subject**, ask **who** or **what** before the verb.

**Examples:**

Who jumped playfully? – kids
What shone brightly? – faces

To find out the **verb**, ask **what** after the subject.

**Examples:**

The young kids did what? – jumped
Their faces did what? – shone

The key word in the subject of a sentence is called the **simple subject**. For example, **kids**, **faces**. The **complete subject** is the simple subject plus any words that modify or describe it. For example, **The young kids**, **Their faces**.

The key word in the predicate is called the **simple predicate**. For example, **jumped**, **shone**. The **complete predicate** is the verb plus any words that modify or complete the verb’s meaning. For example, **jumped playfully**, **shone brightly**.

The simple subjects and predicates may sometimes be more than one word. For simple subjects, it may be the name of a person or a place.

**Examples:**

**Barack Obama** won the US presidential race.

**South Africa** is the home of many bats.

The simple predicate may also be more than one word. There may be a main verb and a helping verb.

**Tanya** has **acted** in many TV shows.

She will be performing again tonight.

**Objects**

An **object** in a sentence is a word or words that complete the meaning of a sentence. It is involved in the action but does not carry it out. The object is the
person or thing affected by the action described in the verb. It is always a noun or a pronoun and it always comes after the verb.

**Example:**
The man climbed a tree.

Some verbs complete the meaning of sentences without the help of other words. The action that they describe is complete.

**Examples:**
It rained.
The temperature rose.

Some other verbs do not express a complete meaning by themselves. They need to combine with other words to complete the meaning of a sentence.

**Examples:**
Christine saw the snake.
Rose wears goggles.
He opened the door.

In the above examples, the snake, goggles and the door are the objects as they are the things being affected by the verbs in the sentences.

(Refer to the topic on Transitive and Intransitive Verbs under the main topic VERBS in Chapter One).

**Exercise 1**
Which groups of words are sentences and which ones are sentence fragments?

1. A huge storm was coming.
2. Behind the wattle tree.
3. After the earthquake.
4. The wind broke several houses.
5. Surprised by a loud noise.
6. Winds of high speed.
7. Rescue workers arrived.
8. From different parts of the world.
9. Many people were injured.
10. In the weeks after the earthquake.

**Direct and indirect objects**

Objects come in two types, direct and indirect:

**Direct objects**
The direct object is the word that receives the action of a verb.

**Examples:**
Christine saw a snake. (a snake receives the action of saw)
Rose wears goggles. (goggles receives the action of wears)

Sometimes the direct object tells the result of an action.

**Examples:**
Tecla won the race.
She received a trophy.
To find the direct object first find the verb. Then ask whom or what after the verb.

**Examples:**

Christine saw a snake. Rose wears goggles
Verb: saw verb: wears
Saw what? a snake wears what? goggles
Tecla won the race She received a trophy
Verb: won verb: received
Won what? the race received what? a trophy

Remember, we said earlier that a verb that has a direct object is called a transitive verb and a verb that does not have an object is called an intransitive verb. We also said that a verb may be intransitive in one sentence and transitive in another. Other verbs are strictly intransitive, e.g. disagree.

**Indirect objects**

The indirect object refers to a person or thing who receives the direct object. They tell us for whom or to whom something is done. Others tell to what or for what something is done.

**Examples:**

I gave him the book. He is the indirect object as he is the beneficiary of the book.

**Direct object or adverb?**

Direct objects are sometimes confused with adverbs. The direct object tells what or whom as we have seen earlier. Adverbs on the other hand tell how, where, when or to what extent. They modify the verbs.

**Examples:**

Brian Swam slowly. (slowly is an adverb telling how)
Brian Swam a tough race. (race is a direct object telling what).

Verbs can also be followed by a phrase that tells how, when, or where. This kind of a phrase is never a direct object but an adverbial phrase.

**Example:**

Brian swam across the pool. (across the pool tells where Brian Swam).

Therefore, to decide whether a word or a phrase is a direct object or adverb, decide first what it tells about the verb. If it tells how, where, when or to what extent, it is an adverb. If it tells what or whom, it is a direct object.

**Exercise 2**

Identify the objects or the adverbs/adverbial phrases in the following sentences. If the sentence has two objects, indicate the direct object and the indirect object.

1. Nanu sings pop music.
2. Nanu sings sweetly.
3. He spoke very quietly.
4. I have read that book three times.
5. She has gone to the bank.
6. David gave her a present.
7. David disagreed bitterly.
8. The player sat on his heels.
9. She made a list of the items to buy.
10. They offered him help.

Complements

Some sentences do not take objects or adverbs (or adverbial phrases) after the verbs. Instead, they take complements. A complement is the part of the sentence that gives more information about the subject (subject complement) or about the object (object complement) of the sentence.

Subject complements

Subject complements normally follow certain verbs like be, seem, look, etc.

Examples:
He is British. (British gives more information about he)
She became a nurse. (a nurse gives more information about she)

Object complements

Object complements follow the direct objects of the verb and give more information about those direct objects.

Examples:
They painted the house red. (red is a complement giving more information about the direct object house)
She called him an idiot. (an idiot is a complement giving more information about the direct object he).

The complement often consists of an adjective (e.g. red) or a noun phrase (e.g. an idiot) but can also be a participle phrase.

Example:
I saw her standing there. (standing there is a complement telling more about her).

Exercise 3
Pick out the complements in the following sentences and indicate whether subject, object or participial complements.
1. The tourist is a German citizen.
2. She seems a very arrogant lady.
4. They painted the car green.
5. James nicknamed Lucy the queen.
6. I saw him stealing the mango.
7. They beat the thief senseless.
8. The priest looks a kind person.
9. We left her crying.
10. Job left her trembling.

**TYPES OF SENTENCES**

Sentences can be categorised in terms of **structure** or in terms of **purpose**.

(A) **IN TERMS OF STRUCTURE**

Sentences can be categorised into 3 main types:

(i) **Simple sentences**

(ii) **Compound sentences**

(iii) **Complex sentences**.

(i) **SIMPLE SENTENCES**

A **simple sentence** contains a **single subject** and **predicate**. It describes only **one** thing, idea or question, and has only **one verb**. It contains only an independent (main) clause. Any independent clause can stand alone as a sentence. It has a **subject** and a **verb** and expresses a complete thought.

**Examples:**
Bill reads.
Jack plays football.

Even the addition of adverbs, adjectives and prepositional phrases to a simple sentence does not change its structure.

**Example:**
The **white** dog with the **black collar** always barks **loudly**.

Even if you join several nouns with a conjunction, or several verbs with a conjunction, it remains a simple sentence.

**Example:**
The dog barked **and** growled loudly.

(ii) **COMPOUND SENTENCES**

A **compound sentence** consists of **two or more simple sentences** joined together using a **co-ordinating conjunction** such as **and**, **or** or **but**.

**Example:**
The sun was setting in the west **and** the moon was just rising.

Each clause can stand alone as a sentence.

**Example:**
The sun was setting in the west. The moon was just rising.

Every clause is like a sentence with a subject and a verb. A **coordinating conjunction** goes in the middle of the sentence; it is the word that joins the two clauses together.

**Other examples:**
I walked to the shops, **but** my wife drove there.
I might watch the film, **or** I might visit my aunt.
My friend enjoyed the film, **but** she didn’t like the actor.

**Note**
Two simple sentences should be combined to form one compound sentence only if the ideas they express are closely related. If the ideas are not closely related, the resulting sentence may not make sense.

Examples:
Incorrect: The car is old, and Dan likes sociology.
Correct: The car is old, but it functions superbly.

Punctuating compound sentences
When writing some compound sentences, a comma is used before the conjunction. The comma tells the reader where to pause. Without a comma, some compound sentences can be quite confusing.

Examples:
Confusing: Jane studied the specimen and her sister took notes.
(The sentence might cause the reader to think that Jane studied both the specimen and her sister).
Better: Jane studied the specimen, and her sister took notes.
(The comma makes the sentence to be clear).

Sometimes the parts of a compound sentence can be joined with a semicolon (;) rather than a comma and a conjunction.
Example: Jane studied the specimen; her sister took notes.

Never join simple sentences with a comma alone. A comma is not powerful enough to hold the sentences together. Instead use a semicolon.
Example:
Incorrect: My father enjoyed the meal, he didn’t like the soup.
Correct: My father enjoyed the meal; he didn’t like the soup.
Correct: My father enjoyed the meal, but he didn’t like the soup.

(iii) COMPLEX SENTENCES
A complex sentence contains one independent (main) clause and one or more subordinate (dependent) clauses. They describe more than one thing or idea and have more than one verb in them. They are made up of more than one clause, an independent clause (that can stand by itself) and a dependent clause (which cannot stand by itself).
Example:
The picture looks flat because it is colourless.
(The picture looks flat is the independent (main) clause whereas because it is colourless is the subordinate (dependent) clause)

What is a clause?
A clause is a group of words that contains a verb and its subject. There are two types of clauses – main clauses and subordinate clauses.
MAIN CLAUSES
A main clause is a clause that can stand as sentence by itself. A compound sentence contains two or more main clauses, because it is made up of two or more simple sentences. Each of these simple sentences is a main clause.

Example:
Robots operate machines, and they solve many labour problems.
Robots operate machines and they solve many labour problems are both main clauses. They are also simple sentences. Main clauses are sometimes called independent clauses.

SUBORDINATE CLAUSES

Subordinate clauses are clauses that do not express a complete thought. So they cannot stand by themselves.

Examples:
If technology will improve
When robots can do the work
While electronics will work
After the system is complete

None of the above clauses express a complete thought. They are sentence fragments that leave the reader wondering then what?

Subordinate clauses are introduced by subordinating conjunctions such as if, when, while, and after.

Other examples of subordinating conjunctions:
Although because so that until
as before than whatever
as if in order that though wherever
as long as provided till whenever
as though since unless where

Now we can understand a complex sentence better. We have said that it contains one main clause and one or more subordinate clauses.

Main clause subordinate clause
The bell started ringing before we were out of bed.
The battery needs recharging so that it can work tonight.

The subordinate clause can sometimes appear before the main clauses.

Examples:
When the power failed, the computer stopped.
Before you know it, your flat screen television will be stolen.

The subordinate clause can also sometimes appear in between the sentence.

Example:
The medicine man, who knew many tricks, cheated the man that he had been bewitched.

TYPES OF SUBORDINATE CLAUSES

Subordinate clauses may be used in sentences as adjectives, adverbs and nouns in complex sentences. Such clauses are called adjectival, adverbial and
noun clauses respectively. They add variety to one’s writing. They can also make one’s writing more interesting by adding details.

Examples:
Without subordinate clause: The bushman told us about the hidden cave.
With subordinate clause: The bushman, who knew the forest well, told us about the hidden cave.

(i) Adjectival clauses
An adjectival clause acts as an adjective in a sentence, that is, it modifies a noun or a pronoun.

Examples:
The bushman, who knew the forest well, told us about the hidden cave.

(who knew the forest well is an adjectival clause that modifies the noun bushman).
The bushman told us a legend that involved the cave.

(that involved the cave is an adjectival clause that modifies the noun legend).

An adjective clause usually comes immediately after the noun it modifies.

More examples:
People still search for the treasure that the pirate hid.

As can be seen from the above examples, adjectival clauses, like adjectives, modify nouns or pronouns answering questions like which? or what kind of?

<table>
<thead>
<tr>
<th>Adjective</th>
<th>Adjective clause</th>
</tr>
</thead>
<tbody>
<tr>
<td>The red coat</td>
<td>the coat which I bought yesterday</td>
</tr>
</tbody>
</table>

Like the adjective red, the adjectival clause which I bought yesterday modifies the noun coat. Note than an adjectival clause usually comes after what it modifies while an adjective comes before.

Relative pronouns
Besides use of subordinating conjunctions, adjectival clauses can be introduced by relative pronouns. Relative pronouns are the words who, whom, whose, that and which. These words relate the subordinate clauses to the word it modifies in the main clause.

Examples:
The books that people read were mainly religious.
Some fire-fighters never meet the people whom they save.
The meat which they ate was rotten.

In the last sentence, the relative clause (called so because it is introduced by the relative pronoun which) which they ate modifies the noun meat and answers the question which meat?

More examples:
They are searching for the one who borrowed the book.
The relative clause who borrowed the book modifies the pronoun one and answers the question which one?
Besides relating the adjectival clause to a noun or pronoun in the main clause, a relative pronoun may also act as the subject, object, predicate pronoun, or object of a preposition in the clause.

Examples:

Subject: This is the forest that has a secret cave.
(that is the subject of has)

Object: The map, which you saw, guides the way.
(which is the object of saw)

Object of a preposition: The map leads to the cave of which the bushman spoke.
(which is the object of the preposition of)

In informal writing or speech, you may leave out the relative pronoun when it is not the subject of the adjectival clause, but you should usually include the relative pronoun in formal academic writing.

Examples:

Formal: The books that people read were mainly religious.
Informal: The books people read were mainly religious.

Formal: The map which you saw guides the way.
Informal: The map you saw guides the way.

But never omit the relative pronoun if it is in the clause.

Examples:

Correct: This is the forest that has a secret cave.
Incorrect: This is the forest has a secret cave.

Commas are put around adjectival clauses only if they merely add additional information to a sentence.

Example:
The map, which you saw, shows the way.

This adjective clause can be left out without affecting the grammatical structure of the sentence. It is merely adding information to the sentence by telling us which map?
The map shows the way.

(ii) Adverbial clauses

An adverbial clause is a subordinate clause which takes the place of an adverb in a sentence. Just like adverbs and adverbial phrases, adverbial clauses answer the questions where, when, how, to what extent, with what goal/result and under what conditions. In addition, an adverbial clause may tell why.

Note how an adverb clause can replace an adverb and an adverbial phrase in the following example:

Adverb: The Prime Minister gave a speech here.
Adverbial phrase: The Prime Minister gave a speech in the afternoon.
Adverbial clause: The Prime Minister gave a speech where the workers were striking.
Usually, an adverbial clause is introduced by a subordinating conjunction like because, when, whenever, where, wherever, since, after and so that.

Note that a subordinate adverb clause can never stand alone as a complete sentence.

**Example:**
after they left dining hall
The above adverbial clause will leave the reader asking what happened after they left the dining hall?

Adverbial clauses express relationships of cause, effect, place, time and condition.

**Cause**
Adverb clauses of cause answer the question why?

**Example:**
Njoroge wanted to kill his uncle because he had murdered his father.

**Effect**
Adverbial clauses of effect answer the question with what goal/result?

**Example:**
Njoroge wanted to kill his uncle so that his father’s murder would be avenged.

**Time**
Adverbial clauses of time answer the question when?

**Example:**
After Njoroge’s uncle married his mother, he wanted to kill him

**Condition**
Adverbial clauses of condition answer the question under what conditions?

**Example:**
If the uncle cooperates, Njoroge may decide to pardon him.

**Place**
Adverbial clauses of place answer the question where?

**Example:**
Njoroge organised a demonstration where his father’s murder occurred.

*Note* that an adverbial clause can appear either before or after the main clause of the sentence.

(iii) **Noun clauses**

A noun clause is a clause which takes the place of a noun or a noun phrase. It can be used in any way that a noun is used. That is, it can act as the subject, object, object of a preposition, or predicate noun in a sentence. Just like a noun, a noun clause answers the questions who, when, or what?

**Examples:**
As subjects
Noun: Kamau is unknown
Noun phrase: Their destination is unknown
Noun clause: Where they are going is unknown.
   The noun clause where they are going is the subject of the verb is.

As objects
Noun: I know French.
Noun phrase: I know the three ladies.
Noun clause: I know that Latin is no longer spoken as a native language.
   In the first sentence, the noun French acts as the direct object of the verb know. In the third sentence, the entire clause that Latin is no longer spoken as a native language is the direct object of the verb know.

As objects of the preposition
Noun: He talked about him.
Noun phrase: He talked about the funny items.
Noun phrase: He talked about what you bought at the supermarket.
   In the first sentence the pronoun him is the object of the preposition about. In the third sentence, what you bought at the supermarket is the object of the preposition about and answers the question about what?

As predicate nouns
Her first day in school was what shaped her life.
   The adverbial clause what shaped her life gives more information about the subject of the sentence Her first day in school.

Words often used to introduce noun clauses
that when whose
what whatever whoever
how who whoever
where whom

Note:
   You cannot tell the kind of a clause from the word that introduces it. You can tell the kind of clause only by the way it is used in a sentence. If the clause is used as a noun, it is a noun clause. If the clause is used as a modifier, it is an adjectival clause or an adverbial clause.

Examples:
Whoever built the house was not an expert. (Noun clause as a subject)
No one knew where he came from. (Noun clause as a direct object)
He left the construction site whenever he wished. (As an adverbial clause)
This is the layout which he left behind. (As an adjectival clause).

Exercise 4
Identify the following sentences as simple, compound or complex. If it is a complex sentence, indicate whether it has an adjective, an adverb or a noun subordinate clause.
1. The hotel is not very old.
2. The hotel is not very old; it was constructed in 1987.
3. It has a strange name, but it attracts many tourists.
4. Whoever broke the mirror will have to pay for it.
5. The Gor Mahia fans hope that the team will win again.
6. Did I tell you about the author whom I met?
7. They are searching for the man who stole the cow.
8. People began riding horses at least five thousand years ago.
9. Some people watch the moon as though it affects their lives.
10. Some superstitions were developed when people felt helpless about the world around them.
11. The parachute was really a sail that was designed for skiing.
12. The moon orbits the earth every $29\frac{1}{2}$ days.
15. Whenever lazy students whine, Mrs. Ndegwa throws pieces of chalk at them.
16. The lazy students whom Mrs. Ndegwa hit in the head with pieces of chalk complained bitterly.
17. My dog Shimba, who loves bread crusts, eats them under the kitchen table.
18. A dog that drinks too much milk will always be alert.
19. You really do not want to know what Aunt Lucy adds to her stew.
20. We do not know why, but the principal has been away from school for two months.

(B) **IN TERMS OF PURPOSE**

We have seen how sentences are categorised into simple, compound and complex depending on their internal structures. Now, we shall see how they can be categorised in terms of purpose.

There are five kinds of sentences classified according to their end marks and the different jobs they do:

(i) **Declarative sentences**

A declarative sentence simply states a fact or argument without requiring either an answer or action from the reader or listener. It is punctuated with a simple period. (fullstop)

**Examples:**
Nairobi is the capital of Kenya.
He asked which path leads back to the park.
Deserts are dry.
The declarative sentence is the most important type of sentences. You can write an entire essay or report using only declarative sentences, and you should always use them more often than any other type. Some declarative sentences contain indirect questions but this does not make them into interrogative sentences.

Examples:
He asked which path leads back to the park.

(ii) Interrogative sentences

An interrogative sentence asks a direct question and always ends in a question mark.

Examples:
How many roads lead into Mombasa city?
Does money grow on trees?
Do you like deserts?

Note that an indirect question does not make a sentence interrogative.

Examples:
Direct/interrogative
When was Professor Saitoti the Vice President of Kenya?

Indirect/declarative
I wonder when Professor Saitoti was the Vice President of Kenya.

A direct question requires an answer from the reader or listener, while an indirect question does not. A special type of direct questions is the rhetorical question. A rhetorical question is one that you do not expect the reader or listener to answer.

Example:
Why did the Mau Mau war take place? Some people argue that it was simply a way of Kenyan Africans saying “enough is enough”.

Rhetorical questions can be very effective way to introduce new topics or problems in one’s writing or speech. But if you use them too often, you sound patronising or even monotonous or mediocre!

(iii) Exclamatory sentences

An exclamatory sentence expresses strong feeling, emphasis or emotion. It is actually a more forceful version of a declarative sentence that is marked at the end with an exclamation mark.

Examples:
It was so cold!
How beautiful this picture is!
You look so lovely tonight!

Exclamatory sentences are very common in speech and sometimes in writing (but rarely).
Note that an exclamation mark can appear at the end of an imperative sentence, but this does not make it into an exclamatory sentence.

(iv) Imperative sentences

An imperative sentence gives a direct command to someone. This sentence can end either with a period or with an exclamation mark, depending on how forceful the command is.

Examples:
Sit!
Read this book tomorrow.
Always carry water.
Wash the windows!

Note
You should not usually use an exclamation mark with the word “please”.

Example:
Close that door, please!
Please close that door.

In an imperative sentence, you is always the subject. It is usually not stated in the sentence. We say that you is the “understood” or “implied” subject.

Examples:
(You) Please bring my camera.
(You) Take your medicine before going to bed.

(v) Conditional sentences

A conditional sentence expresses what one would do if a condition were or were not met.

The condition in the conditional if-clause will determine the fulfilment of the action in the main clause.

Examples:
If I had a million dollars, I would buy a Hummer.
John would be very successful if he had more brains.

In sentence 1, the condition of having a million dollars will determine whether the speaker will buy a hummer or not. In sentence, the condition of John not having more brains determines that he is not very successful.

Exercise 5
Label each of the following sentences declarative, imperative, exclamatory, interrogative or conditional
1. There is a terrible storm tonight.
2. Try to cover yourself with a blanket.
3. How strong the winds are!
4. If the storm continues, we shall have to go down into the bunker.
5. Do you think it will rip off the roof?
6. Look at that that flash of lightning!
7. What an amazing sight that is!
8. The night looks dark and scary.
9. Please tell the children to stop screaming.
10. Susan will sit beside me if the storm continues.
11. We are hopeful all will be well.
12. Dive under the table if it breaks the roof.
13. How will I find my way?
14. Can I take a glass of water?
15. John wants to know what will happen if our house collapses.
16. There goes the thunder!
17. We shall have to move to another city if we get out of this alive.
18. Tell me a good city where we can move to.
19. The storm is subsiding.
20. Hooray! Safety at last!

**DIRECT AND INDIRECT SPEECH DIRECT SPEECH**

Direct speech is used to give a speaker’s **exact words**. It is also referred to as direct quotation. Direct speech is always enclosed within quotation marks.

**Examples:**
Hemedi announced, “My aunt works in a biscuit factory.”
“Creating jobs will be my first priority,” the governor said.

A **comma** always separates the quoted words from the speaker’s name, whether the name comes before or after the quotation.

**Examples:**
Jim asked, “Who are you voting for?”
“I don’t know yet,” answered Carol.

A direct quotation always begins with a capital letter.

**Example:**
Senator Karaba said, “You must believe in the new constitution.”

When a direct quotation is divided by speech tags, the second part of the quotation must begin with a small letter.

**Example:**
“Register to vote,” said the senator, ‘before the end of the day’.

If the second part of the quotation is a complete sentence, the first word of this sentence is capitalized.

**Example:**
“I did register,” said Carol. “It took only a few minutes”

Commas and full stops are placed inside quotation marks.

**Example:**
“Last night,” said Joyce,” I listened to a debate.”

Quotation marks and exclamation marks are placed inside a quotation mark if they belong to the quotation. If they do not, they are placed outside the quotation.

**Examples:**
Joyce asked, “Whom are you voting for?”  
Did Carol say, “I don’t know yet”?  
I can’t believe that she said, “I don’t know yet”!

Speech tags may appear before, in the middle or at the end of the direct speech.  

**Examples:**  
He said, “You know quite well that you have to vote.”  
“You know quite well,” he said, “that you have to vote.”  
“You know quite well that you have to vote,” he said.

**Exercise 6**  
Rewrite the following sentences correctly in direct speech. Ensure you punctuate them accordingly.

1. John said there was a terrible accident in Nairobi.
2. Petro added it happened in Umoja Estate.
3. It involved a train and a bus added John.
4. Sarah asked did anyone die.
5. No one died, but the railway line was destroyed answered Peter.
6. Over the months said John the railway line has been rebuilt.
7. How lucky that no one died exclaimed Sarah.
8. I think they should put a railway-crossing sign board Petro said it would help bus drivers a lot.
9. Or they should put bumps on both sides of the railway line to slow down the buses John suggested
10. Who knows what might happen next wondered Sarah

**INDIRECT SPEECH**

Indirect speech is used to refer to a person’s words **without quoting him or her exactly**. It is also referred to as indirect quotation or reported speech. The original spoken words are not repeated. The exact meaning is given without repeating the speaker’s words.

**Example:**

**Direct speech:** The governor said, “Creating new jobs will be my first priority.”

**Indirect speech:** The governor said that creating new jobs would be his first priority.

Several changes do occur when changing a sentence from direct to indirect speech

**A. Quotation marks**
Quotation marks are left out when writing a sentence in direct speech.

**Example:**

**Direct:** Hemedi announced, “My aunt works in a biscuit factory”

**Indirect:** Hemedi announced that his aunt worked in a biscuit factory.
B. **Tense** - The tense of a verb in the direct sentence will change in indirect speech

**Examples:**

1. Simple present changes to past simple  
   **Direct:** John said, “She goes to school early.”  
   **Indirect:** John said that she went to school early.

2. Simple past changes to past perfect  
   **Direct:** John said, “She went to school early.”  
   **Indirect:** John said that she had gone to school early.

3. Present progressive changes to past progressive  
   **Direct:** “The baby is eating a banana,” the nurse said.  
   **Indirect:** The nurse said that the baby was eating a banana.

4. Present perfect changes to past perfect  
   **Direct:** “South Sudan has become a republic,” the new president declared.  
   **Indirect:** The new president declared that South Sudan had become a republic.

5. Past progressive changes to past perfect progressive  
   **Direct:** “I was dreaming when the fire started,” the boy said.  
   **Indirect:** The boy said that he had been dreaming when the fire started.

6. Future simple changes to modal  
   **Direct:** “I will visit you tomorrow,” my desk mate said.  
   **Indirect:** My desk mate said that he would visit me the following day.

7. May changes to might  
   **Direct:** I may also visit you too,” I replied.  
   **Indirect:** I replied that I might also visit him too.

   Sometimes the verb in indirect speech does not change tense. This occurs in sentences that are universal truths  
   **Direct:** Our Geography teacher said “The earth rotates round the sun.”  
   **Indirect:** Our Geography teacher said that the earth rotates round the sun.

C. **Words referring to place also change**

**Examples:**

**Direct:** “I live here,” retorted the old man.  
**Indirect:** The old man retorted that he lived there.

**Direct:** “This place stinks,” noted the boy.  
**Indirect:** The boy noted that that place stunk.

D. **Words referring to time also change**

**Examples:**

**Direct:** “I will visit you tomorrow,” he shouted.  
**Indirect:** He shouted that he would visit me the following/next day.

**Direct:** “He died last year,” the policeman reported.  
**Indirect:** The policeman reported that he had died the previous year/ the year before.

E. **Demonstrative pronouns also change:**
Examples:
Direct: “This book is mine,” Jane claimed.
Indirect: Jane claimed that that book was hers.
Direct: “These are hard times,” observed the president.
Indirect: The president observed that those were hard times.

F. Pronouns also change
Examples:
Direct: “My car is better than yours,” the teacher bragged.
Indirect: The teacher bragged that his/her car was better that his/hers/their.

Exercise 7
Change the following sentences from Direct to Indirect speech.
1. “Did you see the fire at the West gate Mall?” asked Joel.
2. Njagi said, “Ten fire-engines arrived in fifteen minutes.”
3. Patty exclaimed, “It destroyed an entire block of building!”
4. “One fire fighter was slightly injured,” said Joel.
5. Njagi said, “Several people working in the building escaped unhurt.”
6. “Tell me what will happen to them,” said Patty.
7. “Other people are giving them food and clothes,” replied Joel.
8. Njagi added, “They are resting in the school for now.”
9. “These terrorists will finish us!” exclaimed Patty.
10. “Don’t worry,” Joel said “They will be apprehended tomorrow.”

QUESTION TAGS
A question tag or a tag question is a phrase that is added at the end of a statement to turn into a question. When a speaker uses a question tag at the end of a statement, he/she is seeking for approval, confirmation or correction.

Examples:
APPROVAL: I look smart today, don’t I? Yes you do.
CONFIRMATION: These are the new students, aren’t they? Yes they are.
CORRECTION: I paid your money yesterday, didn’t I? No you didn’t.

Many learners face a problem of supplying the correct question tags to sentences. This is because they fail to observe the following rules of question tags:

1. A comma must be put to separate the statement with the question tag. A question mark must be placed at the end of the question tag.

Examples:
Rufftone has released a new album, hasn’t he?
He is pushing for a decision by tomorrow, isn’t he?

2. The auxiliary verb in the statement must be repeated in the question tag

Examples:
Nelson Mandela was in prison for 27 years, wasn’t he?
The people of South Africa have lost a great hero, haven’t they?
3. When there is **no auxiliary verb** in the statement, the appropriate form of the auxiliary verb *Do* must be used in the question tag.

**Examples:**
Mark Francis *wakes* up very early, *doesn’t* he?
Peter Bryan *bought* an I-pad phone, *didn’t* he?

4. **The subject** in the statement must be **repeated** in the question tag. If it is a noun in the statement, it changes to the appropriate pronoun. If it is a pronoun in the statement, it remains a pronoun in the question tag.

**Examples:**
Fatou Bensouda is a prosecutor in ICC, *isn’t* she?
She does her work meticulously, *doesn’t* she?

5. When the statement is positive (i.e. It does not have the word *not* in it), the question tag must be negative (i.e. must use the negative word *not*) and vice versa.

**Examples:**
David Rudisha *has* broken another record, *hasn’t* he?
Catherine Ndereba *hasn’t* been very active, *has* she?
Douglas Wakiihuri *does not* run any more, *does* he?
Ezekiel Kemboi *entertains* the audience after winning, *doesn’t* he?

You will note from the above examples that the auxiliary verb is usually contracted (joined) with the negative indicator *not* when using question tags. However, this does not apply when using primary auxiliary verb *am* and the modal auxiliary verbs *will* and *shall*. *Am* does not allow contraction with *not*, *will* and *shall* usually change their forms to allow contraction.

**Examples:**
WRONG: I am the next speaker, *amn’t* I?
CORRECT: I am the next speaker, *am I not*?
WRONG: They will be late for church, *willn’t* they?
CORRECT: They will be late for church, *won’t* they?
WRONG: We shall attend the Memorial service, *willn’t* we?
CORRECT: We shall attend the memorial service, *shan’t* we?

6. Whereas there is no inversion in the statement, **inversion** must occur in the question tag i.e. the auxiliary verb comes before the subject.

**Examples:**
President Uhuru Kenyatta *has* won the case, *hasn’t* he?

    Subject    verb      verb subject
He *can* now relax and attend to his duties, *can’t* he?

    Subject verb      verb subject

7. For sentences that are in form of **requests and commands**, the question tags will commonly take the auxiliary verb *will* or *shall* followed by the appropriate pronoun.

**Examples:**
Please help me with your pen, will you?
Let us go for a swim, shall we?
Bring me that chair, will you?
Stop that noise, will you?
Kneel down right away, will you?

Those are the rules that govern question tags and if followed well, the learners will not have any problems with question tags.

Exercise 8
Suppose the appropriate question tags in the following sentences.
1. The marriage caused a rupture in her relationship with her mother, __________?
2. She didn’t think anyone would be interested in a woman like her, __________?
3. The troops are on standby in case chaos erupt, ________?
4. The Prime Minister must take a firm stand against extremists in his party, ________?
5. I am the best so far, ____________________?
6. The amendments will strengthen the bill, __________?
7. The new tax is tantamount to stealing from the poor, ____?
8. Please send all your remarks to Prof Kibwana as soon as possible, __________?
9. She raised the gun and pulled the trigger, ____________?
10. We need to learn to prioritize, ________________?
11. Get out of this room now, ___________________?
12. We’ve made a reservation for next week, ____________?
13. They couldn’t conceal the secret any more, ____________?
14. We shall not accept anything less, ________________?
15. I am not a conman, ____________________?
16. Jonny wanted to pursue a career in theatre, __________?
17. Sharon’s parents claim that the house is legally theirs, ________________?
18. I haven’t told you my name, ________________?
19. Come and visit us tomorrow, ________________?
20. Time will tell whether he made the right choice, ________?

CHAPTER FIVE
CAPITALIZATION AND PUNCTUATION

Capitalization

Capitalization is the writing of a word with its first letter as an upper case and the remaining letters in lower case. The following are the cases when capitalization is used:

A. Abbreviations

Abbreviations begin with a capital letter.
1. Titles of persons

Examples:
Prof. George Saitoti
Mr. Stephen Kiama
Dr. Ephantus Maree
Mrs. Teresa Ndegwa
Lt. James Conary
Ms. Jacinta Atieno

Note that all the above abbreviations end with a period. Miss is not an abbreviation, so it doesn’t end with a period.

2. Words used as addresses

Examples:
St. (street)
Blvd. (Boulevard)
Ave. (Avenue)
Rte. (Route)
Rd. (Road)
Apt. (Apartment)

3. Words used in businesses

Examples:
Co. (Company)
Inc. (Incorporation)
Corp. (Corporation)
Ltd. (Limited)

4. Some abbreviations are written in all capital letters, with a letter standing for each important word.

Examples:
P.O. (Post Office)
USA (United States of America)
P.D. (Police Department)
E.A. (East Africa)

5. Initials of names of persons

Examples:
E.W. Gichimu
D.M. Weyama
W.W. Muriithi
Everlyne A. Kira

B. Titles of books, newspapers, magazines, TV shows and movies.

Examples:
The Minister’s Daughter (book)
Tahidi High (TV show)
The Daily Nation (newspaper)
Harry Potter (movie)
Drum Magazine (magazine)
The Day of the Jackal (book)

   Capitalize the first and last words only. Do not capitalize little words such as a, an, the, but, as, if, and, or, nor etc.

C. Titles of shorts stories, songs, articles, book chapters and most poems.

Examples:
Half a Day (short story)
Kigeugeu (song)
Three Days on Mt. Kenya (short story)
The Noun Clauses (chapter in a book)
Grass Will Grow (a poem)

D. Religious names and terms

Examples:
God
Allah
Jesus
the Bible
the Koran
Do not capitalize the words god and goddess when they refer to mythological deities.

E. Major words in geographical names
Examples:
Continents – Africa, Asia, Europe, Australia
Water bodies – the Indian Ocean, the Atlantic Ocean, the Nile River, River Tana, Lake Victoria.
Landforms – the Rocky Mountains, the Aberdares Mountains, the Rift Valley, the Sahara Desert.
Political Units – the Kirinyaga County, the Central Province, Inoi Sub-location.
Roads and Highways – Jogoo Road, Kenyatta Avenue, Uganda Road.

F. Names of organisations and institutions
Examples:
Kianjege West Secondary School, United Nations, University of Nairobi, Nairobi Women’s Hospital

Note that here you capitalize only the important words. Do not capitalize such words such as a, in, and of. Do not capitalize such words as school, college, church and hospital when they are not used as parts of names.

Example:
There will be a beauty contest at school.

G. Months, days and holidays
Examples:
June Labour Day
Tuesday December
Kenyatta Day Mashujaa Day

Do not capitalize names of seasons: autumn, summer, winter, spring

H. Languages, races, nationalities and religions
Examples:
Chinese Kikuyu Christianity Caucasian
Bantu Nigerian Muslim Oriental

I. The first word of every sentence
Example:
What an exciting day it was!

J. The pronoun I
Example:
What should I do next?

K. Proper Nouns
Examples:
Lang’ata Cemetery Ann Pauline Nyaguthii
Kangaita Women’s Group Muhigia Teachers Sacco
L. Proper Adjectives
Examples:
We ate at an Italian restaurant.
She is a German.

M. The first word in greetings and the closing of a letter
Examples:
Dear Mark, Yours sincerely,
Dear Bryan, Yours faithfully,
My dear Mum, Very truly yours,

N. Quotations
Examples:
Jamlick exclaimed, “This book would make a great movie!”
“Where,” asked the stranger, “is the post office?”
“It’s late,” Billy said. “Let’s go home!”

O. First word of each main topic and subtopic in an outline
Examples:
1. Parts of speech
   A. Nouns
      (i) Proper nouns

Exercise 1
Correct all errors of capitalization in the following sentences.
1. this play is a revision of shakespeare’s earlier play, the merchant of venice.
2. john kiriamiti wrote my life in crime
3. i admire women who vie for parliamentary seats
4. benard mathenge and his wife have travelled to america.
5. my grandmother grew up in witemere.
6. the nile river is one of the largest rivers in africa.
7. each year tourists visit maasai mara national park.
8. the tv show papa shirandula has attracted many viewers.
9. uganda and kenya have signed an agreement over the ownership of migingo islands.
10. our country got its independence in december 1963.
11. on christmas day, all my relatives gathered at my home.
12. waiyaki is a fictional character in ngugi wa thiongo’s novel, the river between.
13. the city of mombasa gets its water from river tana.
14. i would like to become a famous writer like sydney sheldon.
15. they captured the stark beauty of hell’s gate national park in their movie.

PUNCTUATION

Punctuation is the system of symbols that we use to separate sentences and parts of sentences, and to make their meaning clear. Each symbol is called a punctuation mark. For example (., !, : etc)
Punctuation marks can be grouped into:
1. End marks
2. The comma
3. The semicolon and the colon
4. The hyphen
5. The apostrophe
6. Quotation mark

1. **End Marks**

There are three kinds of end marks: the **full stop** (.), the **question mark** (?), and the **exclamation mark** (!). End marks show where sentences end.

a. **The full stop** (.)

A full stop is used to **end a complete sentence**. We use a full stop to end:

(i) A declarative sentence- a sentence that makes a statement

**Example:**
The highest skyscraper in Nairobi is Times Tower.

(ii) An imperative sentence – a sentence that makes a request or tells someone to do something.

**Example:**
Please climb the stairs carefully.

**Note:** An imperative sentence is followed by an exclamation mark when it expresses a strong emotion.

**Example:**
Be careful!

(iii) At the end of an indirect question – one that tells what someone asked, without using the person’s exact words.

**Example:**
The naughty boy wanted to know **why there was no mid-term break**.

**Other uses of the full stop**

Full stops are also used:

(iv) After initials and after most abbreviations

**Examples:**
L.L. Coo J.        Mr. Sammy Njagi        11:00 A.M.
Sept.              Wed.                    2hr. 12min

**Note** that some abbreviations do not require full stops:

**Examples:**
M (metres)        FM (frequency modulation)    Km kilometres)

(v) After each number or letter that shows a division of an outline or precedes an item in a list.

**Examples:**

**Outline**
1. Parts of speech

**List**
1. Water – borne diseases
A. Nouns  
1. Types of nouns  
2. Uses of nouns  
B. Verbs  
1. Types of verbs  
2. Uses of verbs  
(vi) Between numerals representing dollars, cents, before a decimal and in percentages  
Examples:  
$25.65  
165.42  
25.3\%  
b. The question mark (?)  
The question mark is used at the end of an interrogative sentence (a sentence that asks a question).  
Examples:  
When was the Times Tower built?  
Who built it?  
c. The Exclamation mark (!)  
The exclamation mark is used at the end of the exclamatory sentence and after an interjection. (An exclamatory sentence expresses strong feeling, emotion or emphasis. An interjection is a word or group of words that expresses strong feelings).  
Examples:  
Exclamatory sentence: Oh, what a tall building it is!  
Interjections: Superb! Fantastic! Impressive!  
An exclamation mark can also be used at the end of an imperative sentence that expresses strong feeling.  
Example:  
Sit! And stay in that chair if you know what’s good for you!  
2. The comma (,)  
There are a number of uses of the comma in English. A comma generally tells the reader where to pause. They are used:  
(i) To separate words in a series except the last  
The three or four items in a series can be nouns, verbs, adjectives, adverbs, phrases, independent clauses, or other parts of sentences.  
Examples:  
Nouns: John, Jim, Jack walk to school every day.  
Verbs: He located, patched, and sealed the leak in the tyre.  
Adverbs: She walked quickly, steadily, and calmly.  
Prepositional phrases: He walked through the park, over the bridge, and onto the streets.  
Independent clauses: The match was over, the crowd cheered, and Barcelona received the first-place trophy.
Adjectives: The fresh, ripe fruit was placed in a bowl.

Note in the above examples that a comma must be used just before the conjunction.

(ii) Before the conjunction in a compound sentence

Examples:
Some students were taking their lunch, but others were studying.
Marto photographed the accident scene, and he sold the pictures to the newspaper.
Would she be a lawyer, or would she be a doctor?

Note: A comma is not required in very short compound sentence in which the parts are joined by and. However, always use a comma before the conjunctions but and or.

Examples:
Marto photographed the accident scene and Toni reported it.
Marto photographed the accident scene, but Toni reported it.

Note also: A comma is not required before the conjunction that joins the parts of a compound verb unless there are more than two parts.

Examples:
Mary entered and won the beauty contest.
That camera focuses, flashes, and rewinds automatically.

(iii) After introductory words phrases or clauses

Special elements add specific information to a sentence, but they are not essential. A comma is used to separate a special element from the rest of the sentence.

Examples:
Word: Cautiously, he entered the building.
Phrase: After his failure, he disappeared from the public scene.
Clause: Because he had practised daily, he presented his new song perfectly.

Note: If the pause after a short introductory element is very brief, you may omit the comma.

Examples:
At first he was unsure of his singing ability.
Finally it was his turn.

Commas are also used after introductory words such as yes, no, oh and well when they begin a sentence.

Examples:
Well, it’s just too cold out there.
No, it isn’t seven yet.
Oh, you have spilled the milk.

(iv) With interrupters
Interrupters are words that break, or interrupt the flow of thought in a sentence. The commas are used before and after the interrupter to indicate pauses.

Examples:
I didn’t expect, however, to lose the job.
So many people assumed, unfortunately, that he sings as well as he does.
He was chosen, nevertheless, as the new band leader.

(v) To set off nouns of direct address

Examples:
Yes, Kamau, you can borrow my book.
Serah, do you know where I kept my phone?
How is your leg, grandpa?

(vi) To set off the spoken words in a direct sentence or quotation from the speech tag

Examples:
Jackson said, “After my injury I had to learn to walk again.”
“The therapists urged me to keep trying,” he continued.
If the speech tag interrupts the spoken words, commas are used after the last word of the first part of the spoken words and after the last word in the speech tag.

Example:
“After a while,” he added, “I was walking without a cane”.

Note: When a sentence is indirect or reported, no commas are used.

Example:
He added that after a while he was walking without a cane.

(vii) When writing dates

Examples:
July 3, 1965
December 12, 2010

(viii) When referring to geographical location

Place a comma between the name of the town or city and the name of the state, district, or country.

Examples:
Kibingoti, Kirinyaga County
Mombasa, Kenya

(ix) After the salutation and closing of a friendly or business letter

Examples:
Dear Rose,
Yours sincerely,

3. The semicolon (;) and the colon (:)

The semicolon (;)

The semicolon is used:
(i) To separate the parts of a compound sentence when no conjunction is used

Example:
Mountain climbing is exciting; it can also be dangerous.

Note that the semicolon replaces the comma and the coordinating conjunction. Conjunctions that are commonly replaced by semicolons are and, but, or, for, and nor. (ii) Before a conjunctive adverb that joins the clauses of a compound sentence (Conjunctive adverbs are words like therefore, however, hence, so, then, moreover, nevertheless, yet, consequently, and besides).

Example:
The competition takes place in July; however, I prefer August.

(iii) To separate the parts of a series when commas occur within the parts

Example:
Last year I flew to Johannesburg, South Africa; Cairo, Egypt; and Kingston, Jamaica.

The colon (:)
The colon is used:
(i) To introduce a list of items

Example:
My school bag contains the following items: exercise books, text books, pencils, pens, a geometrical set, and a packet of crayons.

(ii) After the greeting of a business letter

Example:
Dear Mr. Mututho:

(iii) Between numerals that represent hours and minutes and between chapter and verse in a biblical reference

Examples:
9:00 A.M. 6:00 P.M.  
Exodus 2:1-3

4. The Hyphen (-)
The hyphen is used:
(i) To divide a word at the end of a line of writing

Example:
When walking along the streets of Naivasha, he met Wainaina.

Note that only words with two or more syllables may be divided at the end of a line and words should be divided only between syllables. Never divide a word of one syllable and do not divide words to leave a single letter at the end or beginning of a line.

Incorrect: a-traction

Correct: attra-ction.

(ii) In compound adjectives that come before the nouns they modify and in certain compound nouns

Examples:
Samuel Wanjiru was a world-famous athlete. 
She is my sister-in-law. 
(iii) In compound numbers from twenty-one through ninety-nine and in fractions    
Examples: 
seventy-three relatives one-quarter full  
5. The Apostrophe (’): 
The apostrophe is used: 
(i) To form the possessive of a singular noun  
Add an apostrophe and an s. 
Examples: 
the baby’s cot James’s car Joseph’s radio  
(ii) To form the possessive of a plural noun that does not end in s  
Add an apostrophe and an s. 
Examples: 
children’s men’s women’s  
(iii) To form the possessive of a plural noun that ends in s  
Add only the apostrophe. 
Examples: 
tricksters’ tenants’  
(iv) To form the possessive of an indefinite pronoun  
Use an apostrophe and an s. 
Examples: 
everybody’s somebody’s nobody’s  
Note: Never use an apostrophe with a possessive pronoun like our, yours, hers, theirs.  
(v) In names of organisations and business  
Show possession in the last word only. 
Example: 
the United Nations’ brochure  
(vi) In hyphenated terms  
Show possession in the last word only. 
Example: 
My mother-in-law’s photograph album  
(vii) In cases of joint ownership  
Show possession in the last word only. 
Example: 
Peter and Patrick’s Limousine  
(viii) In forming contractions  
In contractions, apostrophes replace omitted letters. 
Examples: 
she’s = she is aren’t = are not I’m = I am 
it’s = It is isn’t = is not we’ll = we will
can’t = cannot  won’t = will not  they’ve = they have  
(ix) To show that part of a date has been omitted

Examples:
The tribal clashes of ’08 (the tribal clashes of 2008)
The ’82 coup attempt (the 1982 coup attempt)

6. Quotation Marks (“ ”)
The quotation marks are used:
i) To enclose the spoken words in a direct sentence. Indirect sentences need no quotation marks

Example:
Direct speech: The presidential candidate promised, “Creating new jobs for the youths will be my first priority.”

Indirect speech: The presidential candidate promised that creating new jobs would be his first priority.

Note:
1. Always begin a direct quotation with a capital letter.

Example:
The minister said, “You must conserve our environment.”

2. When the spoken words are divided by the speech tag, begin the second part of the quotation with a small letter.

Example:
“Bring me the money,” said the moneylender, “before the end of the day.”

2. If the second part of the quotation is a complete sentence, the first word of this sentence is capitalized.

Example:
“I am scared,” said the borrower. “That moneylender is a brute.”

4. Place commas and fullstops inside quotation marks
Place semicolons and colons outside quotation marks.

Examples:
“Last month,” the borrower explained, “I borrowed some money from the moneylender.”
Carol said to the borrower, “And you refused to repay back on time”; however, the borrower did not agree.
These candidates were suggested in the article “Our Country’s Future”: Raila Odinga, Uhuru Kenyatta, William Ruto, and Martha Karua.

5. Place question marks and exclamation marks inside quotation marks if they belong to the quotation. Place them outside if they do not belong to the quotation.

Examples:
Carol asked, “How much money did you borrow?”
Did the borrower say, “I can’t remember”?  
“You are a fool!” exclaimed Carol.

6. Use single quotation marks to enclose a title or quotation within a quotation.  
**Example:**  
“Carol heard the borrower say, ‘I can’t remember’ before she lost her temper.”

7. If the title or quotation within the quotation ends the sentence, use both the single and the double quotation marks after the last word of a sentence.  
**Example:**  
“Carol heard the borrower say, ‘I can’t remember.’”

8. In a quotation of more than one paragraph, use quotation marks at the beginning of each paragraph and the end of the final paragraph.  
**Exercise 1**

Punctuate each of the following sentences appropriately.

1. He earned about three million dollars that year
2. You know who Jomo Kenyatta was, don’t you
3. What a wonderful and inspired leader he was
4. He was also a person who helped many people
5. Some people write stories but others write poems.
6. Try to write a concise informative and interesting letter.
7. Also make sure your letter has a heading an inside address a salutation a body a closing and your signature.
8. One of the most exciting modern developments I believe is the computer.
9. Today is July 2 2011. I will never forget this date.
10. I have lived in Sagana Kirinyaga County since 2008.
11. Try submitting your work to these Publishers Longhorn Publishers Jomo Kenyatta Foundation or Oxford University Press.
12. Remember a writing career requires the following traits confidence perseverance and a thick skin!
13. Long ago people used hand sharpened straws or reeds as pens.
14. Fountain pens were invented in our great grandparents time
15. Soft tip pens and rolling ball pens were invented twenty five years ago
16. What would you do if you couldn’t build a house for yourself
17. You’d find someone who could built it for you wouldn’t you.
18. These archives are important to modern historians research.
19. In his play shreds of tenderness, John Ruganda said people who have never lived through a coup d’état have romantic ideas about it.
20. Mr. Mureithi said a short letter to a friend is an insult.

**ANSWERS FOR ALL CHAPTERS ON GRAMMAR**

**CHAPTER ONE**
ANSWERS ON NOUNS

Exercise 1
1. students, party
2. boys, songs
3. Excitement, air
4. Joyce Chepkemoi, prize
5. Otieno, house, street

Exercise 2
1. candle – thing
2. wrestler – person
3. joy – idea
4. Menengai Crater – place
5. guitar – thing
6. China – place
7. hatred – idea
8. Masanduku arap Simiti – person

Exercise 3
1. musicians, drums, trumpets
2. family, village
3. Petronilla, trip
4. festival, Kenyatta University
5. people, costumes, streets
6. Taxi, family, airport
7. Maryanne, castle, sand
8. mother, water

Exercise 4
Proper nouns
July
England
Kendu Bay
John Hopkins
Johannesburg
America
East Africa

Common nouns
book
face
crocodiles
student
life
business
day
Calendar

Exercise 5
1. Proper – Lucky Dube
2. Proper – London, Paris
3. Proper – Mediterranean sea
4. Proper – Second World War
5. Common – goal, students, world
6. Proper – Europe
7. Proper – Bill Gates, Microsoft
8. Common – pilot, woman, ocean
9. Common – kettle, water
10. Proper – Professor Wangari Maathai, Nobel Peace Prize

**Exercise 6**
1. tooth – teeth    9. cliffs    17. moose    25. bosses
2. wives    10. deer    18. children    26. foxes
3. giraffes    11. cliff    19. echoes    27. bunches
4. heroes    12. autos    20. babies    28. ferries
6. potatoes    14. men    22. beaches    30. ships
7. beliefs    15. roofs    23. Eyes
8. thieves    16. rodeos    24. volcanoes/volcanos

**Exercise 7**
1. knives    2. potatoes    3. geese    4. Shelves
5. tomatoes    6. children    7. mice    8. roofs
9. stories    10. activities

**Exercise 8**
1. the lion’s tail
2. Cliff’s dog
3. my mother’s hat
4. Evan’s book
5. the child’s pet
6. the doll’s name
7. Lucy’s mobile phone
8. Kimani’s shoes
9. the fox’s teeth
10. my friend’s rabbit

**Exercise 9**
1. cook’s aprons    6. women’s sports
2. men’s boots    7. carpenter’s nails
3. countries’ flags    8. sailors’ uniforms
4. guests’ coats    9. musicians’ instruments
5. athlete’s medals    10. neighbours’ pets

**Exercise 10**
1. The couple’s wealth
2. a men’s team, a women’s team
3. The teams’ uniforms
4. the athletes’ shirts
5. The team-mates’ scores
6. their friends’ cheers
7. The coaches’ whistles
8. The children’s eyes
9. Their mothers’ soothing voices
10. their neighbours’ house
ANSWERS ON PRONOUNS

Exercise 1
1. They ate fish and chips.
2. We like Italian food.
3. It is delicious.
4. The biggest eater was he.
5. You helped in the cooking.
6. The cooks were Tom and I.

Exercise 2
1. They were under the table.
2. She fed the chicken.
3. They were juicy.
4. They visited the orphans.
5. The new waitress is she.
6. The fastest runners were Tecla and she.
7. She went to the hall.
8. It was slaughtered.
9. Lucky Dube and she were South African singers.
10. He has won many athletics medals.

Exercise 3
1. Lisa asked him for a picture.
2. Adam sketched Lisa and me.
3. He gave a photo to us.
4. Ann and she saw Dave and Bob.
5. Adam drew Lisa and them.
6. Mark helped me with the packing.
7. Loise praised him for his good work.
8. Everyone spotted them easily.
9. That night Mike played the guitar for us.
10. We drove with them to the mountains.

Exercise 4
1. My journey to Mombasa was enjoyable.
2. Florence said hers was the best.
3. Are the pictures of Fort Jesus yours?
4. Hers are about Jomo Kenyatta Beach.
5. Tomorrow we will make frames for our pictures.
6. My class is planning a trip to Mt. Kenya.
7. Our trip will be taken on video.
8. Micere is excited that the idea was hers.
9. Koki and Toti cannot hide their excitement.
10. My dream is to climb to the highest peak of the mountain.

Exercise 5
1. You will = You’ll
2. we would = we’d
3. he had = he’d
4. I am = I’m
5. you have = you’ve
6. they will = they’ll

Exercise 6
1. I’ll = I will
2. we’re = we are
3. you’d = you would, you had
4. he’s = he is, he has
5. they’re = they are
6. she’d = she would, she had

Exercise 7
1. its
2. who’s
3. They’re
4. whose
5. it’s

Exercise 8
1. All – are
2. Anybody – has
3. Many – believe
4. Each – makes
5. All – indicates
6. Everyone – his
7. Several – their
8. Anyone – her
9. Another – his
10. Somebody – her

Exercise 9
1. This
2. That
3. Those
4. those
5. these

Exercise 10
1. Who
2. Whom
3. What
4. What
5. whom

Exercise 11
1. Who
2. Whom
3. whom
4. Whose
5. Who
6. whom
7. Whose
8. Who
9. Who
10. Whose

Exercise 12
1. myself – intensive
2. himself – intensive
3. herself – reflexive
4. herself – reflexive
5. yourself – reflexive

Exercise 13
1. Papa Shirandula is a good actor.
2. Many people find him funny.
3. The show was on television for many years.
4. Their daughter is also in that show.
5. The shoes are beautiful.
6. People like our hotel.
7. My brother drives a matatu.
8. Our hotel is open seven days a week.
9. The TV is very clear today.
10. My brother and sister work in Nairobi.

Exercise 14
1. We
2. Those
3. those
4. us
5. us

ANSWERS ON VERBS

Exercise 1
1. seems - Linking verb
2. watched – Action verb
3. cheered – Action verb
4. seems – Linking verb
5. is – Linking verb
6. aimed – Action verb
7. blew – Action verb
8. was – Linking verb
9. is – Linking verb
10. seems – Linking verb

Exercise 2

<table>
<thead>
<tr>
<th>Helping verb</th>
<th>Main verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>is</td>
<td>singing</td>
</tr>
<tr>
<td>has</td>
<td>begun</td>
</tr>
<tr>
<td>can</td>
<td>travel</td>
</tr>
<tr>
<td>had</td>
<td>waited</td>
</tr>
<tr>
<td>will be</td>
<td>visiting</td>
</tr>
<tr>
<td>have</td>
<td>come</td>
</tr>
<tr>
<td>must</td>
<td>buy</td>
</tr>
<tr>
<td>has</td>
<td>chosen</td>
</tr>
<tr>
<td>is</td>
<td>hitting</td>
</tr>
<tr>
<td>will</td>
<td>go</td>
</tr>
</tbody>
</table>

Exercise 3
1. studies
2. splashes
3. washes
4. hurries
5. discuss
Exercise 4
1. watched
2. cried
3. yelled
4. baked
5. shopped

Exercise 5
1. will write
2. will stop
3. will decide
4. shall practice
5. will multiply

Exercise 7
1. started
2. added
3. trapped
4. annoyed
5. pitied
6. breathed
7. roamed
8. obeyed
9. worried
10. fitted

Exercise 8
1. will/shall see
2. will/shall go
3. will/shall exist
4. will/shall introduce
5. will/shall bring
6. will/shall develop
7. will/shall begin
8. will/shall/consume
9. will/shall hunt
10. will/shall become

Exercise 9
1. John has come here every year. - present perfect
2. John has been coming here every year. - present perfect progressive
3. John had come here every year. – past perfect
4. John had been coming here every year. – past perfect progressive
5. John will have come here every year. – future perfect
6. John will have been coming here every year. – future perfect progressive.

Exercise 10
1. Jane is playing the guitar. – present progressive
2. Jane has been playing the guitar. – present perfect progressive
3. Jane was playing the guitar. – past progressive
4. Jane had been playing the guitar. – past perfect progressive
5. Jane will play the guitar. – future progressive
6. Jane will have been playing the guitar. – future perfect progressive

Exercise 11
1. guard
2. stands
3. cross
4. cleans
5. study
6. visits
4. use                  9. wed
5. feed                  10. run

Exercise 12

<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
<th>Past participle</th>
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</thead>
<tbody>
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<td>trained</td>
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<tr>
<td>aid</td>
<td>aided</td>
<td>aided</td>
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<tr>
<td>relieve</td>
<td>relieved</td>
<td>relieved</td>
</tr>
<tr>
<td>share</td>
<td>shared</td>
<td>shared</td>
</tr>
<tr>
<td>enrol</td>
<td>enrolled</td>
<td>enrolled</td>
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<tr>
<td>save</td>
<td>saved</td>
<td>saved</td>
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Exercise 13

<table>
<thead>
<tr>
<th>Present</th>
<th>Past</th>
<th>Past participle</th>
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<tbody>
<tr>
<td>arise</td>
<td>arose</td>
<td>arisen</td>
</tr>
<tr>
<td>tear</td>
<td>tore</td>
<td>torn</td>
</tr>
<tr>
<td>wear</td>
<td>wore</td>
<td>worn</td>
</tr>
<tr>
<td>lay</td>
<td>laid</td>
<td>lain</td>
</tr>
<tr>
<td>see</td>
<td>saw</td>
<td>seen</td>
</tr>
<tr>
<td>fall</td>
<td>fell</td>
<td>fallen</td>
</tr>
<tr>
<td>blow</td>
<td>blew</td>
<td>blown</td>
</tr>
<tr>
<td>freeze</td>
<td>froze</td>
<td>frozen</td>
</tr>
<tr>
<td>fly</td>
<td>flew</td>
<td>frozen</td>
</tr>
<tr>
<td>write</td>
<td>wrote</td>
<td>written</td>
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</table>

Exercise 14

1. presented – active
2. were taken – positive
3. ordered – active
4. restored – passive
5. cleared – passive
6. was harvested – passive
7. stressed – active
8. were urged – passive
9. is developing – active
10. was started – passive

Exercise 15

<table>
<thead>
<tr>
<th>Action verbs</th>
<th>direct object</th>
</tr>
</thead>
<tbody>
<tr>
<td>carried</td>
<td>his bag</td>
</tr>
<tr>
<td>discussed</td>
<td>the examination paper</td>
</tr>
<tr>
<td>took</td>
<td>a trip</td>
</tr>
<tr>
<td>splashed</td>
<td>me</td>
</tr>
<tr>
<td>gave</td>
<td>interesting facts</td>
</tr>
<tr>
<td>searched</td>
<td>the house</td>
</tr>
<tr>
<td>cheered</td>
<td>the team</td>
</tr>
</tbody>
</table>
8. bought a camera
9. admires Papa Shirandula
10. viewed the shooting star

Exercise 16
1. Transitive
2. Transitive
3. Intransitive
4. Transitive
5. Intransitive
6. Intransitive
7. Transitive
8. Intransitive
9. Transitive
10. Intransitive

Exercise 17
1. teach 6. raises
2. lies 7. raises
3. lie 8. taught
4. sits 9. raises
5. taught 10. laid

ANSWERS ON ADJECTIVES

Exercise 1
1. largest 6. vast
2. Alaskan 7. American, wild
3. tallest 8. huge
4. tiny 9. Australian
5. small, scattered 10. beautiful, Egyptian

Exercise 2
1. those 6. Those
2. Those 7. This
3. that 8. This
4. That 9. those
5. This 10. Those

Exercise 3
1. Twenty 6. What
2. Few, our 7. Whose
3. all 8. Which
4. much 9. what
5. Numerous, this 10. which

Exercise 4
1. A 6. the
2. a 7. an
3. the 8. the
4. The 9. the
5. an 10. A

Exercise 5
many – songs
2. Her, early – songs, her – fans
3. Our, first – performance
4. Her – coughing
5. their, best – goal, ten – years

**Exercise 6**
1. quiet, serious
2. popular
3. calm, peaceful
4. brilliant
5. extraordinary

**Exercise 7**
1. more beautiful
2. funniest
3. most enjoyable
4. most energetic
5. most helpful
6. stranger
7. more curious
8. higher
9. more creative
10. simpler

**Exercise 8**
1. Best
2. Bad
3. Best
4. Worse
5. Least
6. Farther
7. Less or lesser
8. Good
9. Better
10. Most

**Exercise 9**
1. those
2. These
3. This
4. Those
5. Those
6. these
7. those
8. This
9. that
10. Most

**ANSWERS ON ADVERBS**

**Exercise 1**

<table>
<thead>
<tr>
<th>Adverb</th>
<th>What it indicates</th>
</tr>
</thead>
<tbody>
<tr>
<td>far</td>
<td>where</td>
</tr>
<tr>
<td>cheerful</td>
<td>how</td>
</tr>
<tr>
<td>downstairs</td>
<td>where</td>
</tr>
<tr>
<td>carefully, skilfully</td>
<td>how</td>
</tr>
<tr>
<td>extremely</td>
<td>how</td>
</tr>
<tr>
<td>curiously</td>
<td>how</td>
</tr>
<tr>
<td>soon</td>
<td>when</td>
</tr>
<tr>
<td>fully</td>
<td>to what extent</td>
</tr>
<tr>
<td>adorably</td>
<td>how</td>
</tr>
<tr>
<td>down</td>
<td>where</td>
</tr>
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**Exercise 2**
<table>
<thead>
<tr>
<th>Adverb</th>
<th>Adjective</th>
</tr>
</thead>
<tbody>
<tr>
<td>highly</td>
<td>successful</td>
</tr>
<tr>
<td>extremely</td>
<td>old</td>
</tr>
<tr>
<td>quite</td>
<td>difficult</td>
</tr>
<tr>
<td>barely</td>
<td>visible</td>
</tr>
<tr>
<td>very</td>
<td>old</td>
</tr>
<tr>
<td>mysteriously</td>
<td>secretive</td>
</tr>
<tr>
<td>horribly</td>
<td>mean</td>
</tr>
<tr>
<td>totally</td>
<td>exciting</td>
</tr>
<tr>
<td>completely</td>
<td>mad</td>
</tr>
<tr>
<td>never</td>
<td>punctual</td>
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**Exercise 3**

<table>
<thead>
<tr>
<th>Adverb</th>
<th>Adverb</th>
</tr>
</thead>
<tbody>
<tr>
<td>very</td>
<td>gradually</td>
</tr>
<tr>
<td>surprisingly</td>
<td>quickly</td>
</tr>
<tr>
<td>somewhat</td>
<td>closer</td>
</tr>
<tr>
<td>extremely</td>
<td>irresponsibly</td>
</tr>
<tr>
<td>totally</td>
<td>carelessly</td>
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**Exercise 4**

<table>
<thead>
<tr>
<th>quick</th>
<th>6. odd</th>
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<tbody>
<tr>
<td>gradually</td>
<td>7. reasonable</td>
</tr>
<tr>
<td>good</td>
<td>8. rapidly</td>
</tr>
<tr>
<td>rapidly</td>
<td>9. well</td>
</tr>
<tr>
<td>strange</td>
<td>10. well</td>
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</tbody>
</table>

**Exercise 5**

<table>
<thead>
<tr>
<th>more often</th>
<th>6. more swiftly</th>
</tr>
</thead>
<tbody>
<tr>
<td>more slowly</td>
<td>7. most accurately</td>
</tr>
<tr>
<td>quickly</td>
<td>8. the longest</td>
</tr>
<tr>
<td>more skilfully</td>
<td>9. gracefully</td>
</tr>
<tr>
<td>the fastest</td>
<td>10. the most sweetly</td>
</tr>
</tbody>
</table>

**ANSWERS ON PREPOSITIONS**

**Exercise 1**

1. on – where
2. for – purpose
3. with – use
4. in – place
5. from – place

**Exercise 2**

1. for
2. In
4. down, for
5. by

Exercise 3

<table>
<thead>
<tr>
<th>Preposition</th>
<th>Object/objects</th>
</tr>
</thead>
<tbody>
<tr>
<td>in</td>
<td>ways</td>
</tr>
<tr>
<td>to</td>
<td>people</td>
</tr>
<tr>
<td>In</td>
<td>cities</td>
</tr>
<tr>
<td>On</td>
<td>farms</td>
</tr>
<tr>
<td>across</td>
<td>river</td>
</tr>
<tr>
<td>to</td>
<td>side</td>
</tr>
<tr>
<td>at</td>
<td>place</td>
</tr>
<tr>
<td>by</td>
<td>boat</td>
</tr>
<tr>
<td>to</td>
<td>problem</td>
</tr>
<tr>
<td>over</td>
<td>water</td>
</tr>
</tbody>
</table>

Exercise 4

1. her         6. us
2. me          7. me
3. us          8. him
4. her         9. me
5. us          10. her

Exercise 5

1. outside – preposition 6. up – adverb
2. inside – adverb        7. down – adverb
3. in – preposition       8. outside – adverb
4. over – preposition     9. by – adverb
5. above – preposition    10. out – adverb

Exercise 6

1. have         4. Anybody     7. anybody     10. ever
2. anyone       5. anywhere   8. anyone
3. ever         6. had        9. Has

ANSWERS ON CONJUNCTIONS

Exercise 1

1. but           6. but
2. or            7. and
3. or            8. or
4. and           9. and
5. but           10. but

Exercise 2

1. They arrived late because it was raining heavily.
2. John worked hard as he wanted to buy a house.
3. I won’t carry the umbrella for you need it.
4. I drove the car madly since I was late for the meeting.
5. He will come before the meeting ends.

**Exercise 3**

1. The vehicles either stopped for repairs or for fuel.
2. The drivers knew they had either to travel more than fifty kilometres or endure harsh storms.
3. Many people not only build their own homes but also grow their own food.
4. Both men and women wanted to buy the pictures.
5. Both maize and meat are important parts of a Kenyan’s diet.

**ANSWERS ON INTERJECTIONS**

**Exercise 1**

1. Say – wonderment
2. Wow! – joy
3. All right! – urgency
4. Boy! – fear
5. Oh – surprise

**CHAPTER TWO**

**Exercise 1**

1. crack
2. roar
3. tick
4. growl
5. chime
6. quack
7. pop
8. lap
9. boom
10. hiss

**Exercise 2**

1. Lima bean – a broad, flat, pale-green or white bean used as a vegetable – named after Lima, the capital of Peru where it was grown first.
2. Cardigan – a kind of pullover or sweater that buttons down the front – named after J.T. Brudwell, the 7th Earl of Cardigan.
3. Bloomer – a woman’s baggy and long garment for the lower body – named after Amelia Bloomer, an American women rights and temperance advocate.
4. Canary birds – yellow songbirds – named after Canary Islands, Spain, where they are found in large numbers.
5. Ferris wheel – a special wheel for an amusement park – named after the inventor G.W. Ferris.
7. Cheddar – A firm Cheese – named after the English village of Cheddar, where it was first made.
8. Quisling – a person who treacherously helps to prepare for enemy occupation of his own county, a traitor – named after Vidkum Quisling, a Norwegian politician.
10. Marxism – the political and economic theories of Karl Marx and Friedrich Engels – named after Karl Marx.
11. Guillotine – a device used for carrying out executions – named after Dr. Joseph Guillotine, the designer.
12. Macadam – small, broken stones that are used for making roads – named after John L. McAdam, a Scottish engineer who invented this kind of a road.
13. Pasteurisation – the process of heating milk, wine, beer, or other liquids hot enough to kill harmful bacteria and to prevent or stop fermentation – named after Louis Pasteur, a French chemist, who invented the process.
14. Watt – Unit of measuring electric power – named after James Watt, a Scottish engineer, who pioneered in the development of the steam engine.
15. Ohm – a measure of electrical resistance – named after George S. Ohm, a German physicist.

Exercise 3
1. slithy – lithe + slimy 6. breathalyser – breath + analyser
2. chortle – chuckle + short 7. cablegram – cable + telegram
3. galumph – gallop + triumph 8. camcorder – camera + recorder
5. blog – web + log 10. email – electronic + mail

Exercise 4
1. ultra – beyond – ultraviolet, ultrasonic
2. syn – in union – synchronize, symmetry
3. sub – at a lower position – submarine, subsoil
4. peri – round, about – perimeter
5. out – surpassing, exceeding – outperform
6. infra – below – infrared, infrastructure
7. hypo – under – hypodermic, hypothermia
8. hemi – half – hemisphere
9. ex – previous – ex-wife, ex-policeman
10. dia – across, through – diagonal

Exercise 5
1. hopeful – full of hope 6. greenish – having green colour
2. reader – a person who reads 7. weary – tired
3. childish – having manners of a child 8. fearless – lacking fear
4. greyish – having grey colour 9. kindness – the quality of being kind
5. playful – fond of playing 10. washable – can be washed

Exercise 6
1. Pen – a device for writing
   – an enclosure for sheep
2. Tire – to make weary
   – the rubber material on the wheel of an automobile or bicycle.
3. Dove – past tense of dive
   – a bird
4. Wound – past tense of wind
   – an injury.
5. Mean – stingy
   – average
6. Act – a dramatic performance
   – doing something
7. Arms – upper limbs
   – weapons
8. Block – a building
   – obstruct
9. Box – a carton
   – fight with gloves
10. Bank – edge of a river
    – a money depository

Exercise 7
1. in – inn
2. heard – herd
3. horse – hoarse
4. key – quay
5. need – knead
6. knight – night
7. knows – nose
8. tick – tic
9. rung – wrung
10. sees – seize

Exercise 8
1. start – begin
2. come – arrive
3. lengthy – long
4. shattered – broken
5. fix – repair
6. collect – gather
7. assist – help
8. build – construct
9. reply – answer
10. purchase – buy

Exercise 9
1. easy – hard
2. whisper – yell
3. triumph – fail
4. dull – interesting
5. dangerous – safe
6. sweet – sour
7. stationary – mobile
8. strength – weaken
9. precious – worthless
10. naked – clothed

Exercise 10
1. at sea – confused
2. has his hands full – is busy
3. have a bone to pick with me – have a quarrel
4. make heads or tails – make sense
5. as easy as pie – very easy
6. sick and tired – can’t stand, hate
7. broke – to have no money
8. dropped me a line yesterday – sent me a letter or email
9. filled in for her – did her work while she was away
10. in the red – losing money, not profitable

CHAPTER THREE

Exercise 1
1. a TV show – object
2. Playful animals – subject
3. a thrilling adventure – object
4. an exciting activity – complement
5. Twenty university students – subject
6. a certified public health officer – complement
7. Many of the soldiers – subject
8. The old woman – subject, a heavy load – object
9. a very complicated man – complement
10. A devastating earthquake – subject

Exercise 2
1. should have taken 6. must have seen
2. must have seen 7. do fear
3. should have been told 8. have made
4. would have told 9. would stampede
5. must’ve visited 10. could have read

Exercise 3
1. in Mombasa – adverbial modifying the verb found.
2. around the country – adjectival modifying the noun companies.
3. of the dog – adjectival modifying the noun barking.
4. for hard work – adverbial modifying the verb bred.
5. over water – adverbial modifying the verb built.
6. of travel – adjectival modifying the noun miles.
7. by bus – adverbial modifying the verb went.
   to the market – adverbial modifying the verb went.
8. At the market – adjectival modifying the noun.
9. of colours clothes – adjectival modifying the noun display.
10. with professional expertise – adverbial modifying the phrasal verb took through.

Exercise 4
1. golfing – complement
2. protecting their status – object of the preposition in.
3. Playing golf with a commoner – subject
4. playing the game – direct object
Training thoroughly – subject
Exercise 5
1. Defying all odds – present participial phrase – Kisoi Munyao
2. Failing each time – present participial phrase – he
3. Seeing his passion to scale the peak – present participial phrase - government
4. making steady progress - present participial phrase – climber
5. Pleased with his progress – past participial phrase – he
6. determined to hast the Kenya flag - past participial phrase – climber
7. Slipping on the snow - present participial phrase – Munyao
8. worn from too many climbs - past participial phrase – rope
9. slipping to the bottom of the cliff- present participial - bottles
10. overcome with joy - past participial phrase – Munyao

Exercise 6
1. To climb Mt. Kenya –noun
2. to climb the mountain – noun
3. to try this risky climb – adjective modifying the noun Kenyans
4. to make rapid progress – adverb modifying the verb helped
5. with very limited climbing gear – adverb modifying the verb reach
6. To reach Point Batian – noun
7. to listen to Munyao – noun
8. to finance much of his expedition – adverb modifying the verb forced
9. to achieve his dream of hasting the flag – adverb modifying the verb worked
10. to scale the tallest mountain in Kenya – adverb modifying the verb made.

CHAPTER FOUR

Exercise 1
1. A huge storm was coming. – sentence
2. Behind the wattle tree- sentence fragment
3. After the earthquake – sentence fragment
4. The wind broke several houses. – sentence
5. Surprised by a loud noise – sentence fragment
6. Winds of high speed – sentence fragment
7. Rescue workers arrived. – sentence
8. From different parts of the world – sentence fragment
9. Many people were injured. – sentence
10. In the weeks after the earthquake – sentence fragment

Exercise 2
1. pop music – object
2. sweetly – adverb
3. very quietly – adverbial phrase
4. that book – object, three times – adverbial phrase
5. to the bank – adverbial phrase
6. her – indirect object, a present – direct object
7. bitterly – adverb
8. on his heels – adverbial phrase
9. a list of the items to buy – object
10. help – object

**Exercise 3**
1. a German citizen – subject complement
2. a very arrogant lady – subject complement
3. tired – subject complement
4. green – object complement
5. the queen – object complement
6. stealing the mango – participial complement
7. senseless – object complement
8. a kind person – subject complement
9. crying – participial complement
10. trembling – participial complement

**Exercise 4**
1. Simple sentence
2. Compound sentence
3. Compound sentence
4. Complex – whoever broke the mirror – noun clause
5. Simple sentence
6. Complex sentence – whom I met – adjectival clause
7. Complex sentence – who stole the cow – adjectival clause
8. Simple sentence
9. Complex sentence – as though it affects their lives – adverbial clause
10. Complex sentence – when people felt helpless about the world around them – adverbial clause.
11. Complex sentence – that was designed for skiing – adjectival clause
12. Simple sentence
13. Simple sentence
14. Complex sentence – because my dog loves crusts – adverbial clause
15. Complex sentence – whenever lazy students whine – adverbial clause
16. Complex sentence – whom Mrs. Ndegwa hit in the head with pieces of chalk – adjectival clause
17. Complex sentence – who loves bread crusts – adjectival clause
18. Complex sentence – that drinks too much milk – adjectival clause
Exercise 5
1. Declarative
2. Imperative
3. Exclamatory
4. Conditional
5. Interrogative
6. Exclamatory
7. Exclamatory
8. Declarative
9. Imperative
10. Conditional
11. Declarative
12. Imperative/conditional
13. Interrogative
14. Interrogative
15. Declarative
16. Exclamatory
17. Conditional
18. Imperative
19. Declarative
20. Exclamatory

Exercise 6
1. John said, “There was a terrible accident in Nairobi.”
2. Petro added, “It happened in Umoja Estate.”
4. Sarah asked, “Did anyone die?”
5. “No one died, but the railway line was destroyed,” answered Peter.
6. “Over the months,” said John, “the railway line has been rebuilt.”
7. “How lucky that no one died!” exclaimed Sarah.
8. “I think they should put a railway-crossing sign board,” Petro said. “It would help bus drivers a lot.”
9. “Or they should put bumps on both sides of the railway line to slow down the buses,” John suggested.

Exercise 7
1. Joel asked him if he saw the fire at the West Gate Mall.
2. Njagi said that ten fire-engines had arrived in fifteen minutes.
3. Patty exclaimed that it had destroyed an entire building.
4. Joel said that one fire fighter had been slightly injured.
5. Njagi said that several people working in the building had escaped unhurt.
6. Patty wanted to know what would happen to them.
7. Joel replied that other people were giving them food and clothes.
8. Njagi added that they were resting in the school at that time.
9. Patty exclaimed that those terrorists would finish them.
10. Joel told them not to worry; they would be apprehended the following day.

Exercise 8
Supply the appropriate question tags in the following sentences.
1. The marriage caused a rupture in her relationship with her mother, didn’t it?
2. She didn’t think anyone would be interested in a woman like her, did she?
3. The troops are on standby in case chaos erupts, aren’t they?
4. The Prime Minister must take a firm stand against extremists in his party, mustn’t he?
5. I am the best so far, am I not?
6. The amendments will strengthen the bill, won’t they?
7. The new tax is tantamount to stealing from the poor, isn’t it?
8. Please send all your remarks to Prof Kibwana as soon as possible, will you?
9. She raised the gun and pulled the trigger, didn’t she?
10. We need to learn to prioritize, don’t we?
11. Get out of this room now, will you?
12. We’ve made a reservation for next week, haven’t we?
13. They couldn’t conceal the secret any more, could they?
14. We shall not accept anything less, shall we?
15. I am not a conman, am I?
16. Jonny wanted to pursue a career in theatre, didn’t he?
17. Sharon’s parents claim that the house is legally theirs, don’t they?
18. I haven’t told you my name, have I?
19. Come and visit us tomorrow, will you?
20. Time will tell whether he made the right choice, won’t it?

CHAPTER FIVE

Exercise 1
1. This play is a revision of Shakespeare’s earlier play, The Merchant of Venice.
3. I admire women who vie for parliamentary seats.
4. Bernard Mathenge and his wife travelled to America.
5. My grandmother grew up in Witemere.
6. The Nile River is one of the largest rivers in Africa.
7. Each year tourists visit Maasai Mara National Park.
8. The TV show Papa Shirandula has attracted many viewers.
9. Uganda and Kenya have signed an agreement over the ownership of Mikingo Islands.
11. On Christmas Day, all my relatives gathered at my home.
12. Waïyaki is a fictional character in Ngugi wa Thiongo’s novel, The River Between.
13. The city of Mombasa gets its water from River Tana.
14. I would like to become a famous writer like Sidney Sheldon.
15. They captured the stark beauty of Hell’s Gate National Park in their movie.

Exercise 2
1. He earned about three million dollars that year.
2. You know who Jomo Kenyatta was, don’t you?
3. What a wonderful and inspired leader he was!
4. He was also a person who helped many people.
5. Some people write stories, but other write poems.
6. Try to write a concise, informative, and interesting letter.
7. Also make sure that your letter has a heading, an inside address, a salutation, a body, a closing, and your signature.
8. One of the most exciting modern developments, I believe, is the computer.
9. Today is July 2, 2011. I will never forget this date.
10. I have lived in Sagana, Kirinyaga County, since 2008
11. Try submitting your work to the following publishers: Longhorn Publishers, Jomo Kenyatta Foundation, or Oxford University Press.
12. Remember, a writing career requires the following traits: confidence, perseverance, and a thick skin!
13. Long ago, people used hand–sharpened straws and reeds as pens.
14. Fountain pens were invented in our great–grandparents’ time.
15. Soft-tip pens and rolling-ball pens were invented twenty-five years ago.
16. What would you do if you couldn’t build a house for yourself?
17. You’d find someone who could build it for you, wouldn’t you?
18. These archives are important to modern historians’ research.
19. In his play Shreds of Tenderness, John Ruganda said, “People who have never lived through a coup d’etat have romantic ideas about it.”
20. Mr. Mureithi said, “A short letter to a friend is an insult.”

ORAL SKILLS

SECTION A: PRONUNCIATION

1. PRONUNCIATION OF VOWEL SOUNDS

In English, we have various vowel sounds. We shall study them one after the other.

Sound /æ/ 
Consider the letter ‘a’ in the words below. Each says this sound.

Pan   Fan   Ban   Brash   Cat  
Pat   Dad   Ham   Mat   Rash 
Track   Cram   Fanned   Flash   Pack 
Rag   Sand   Slam   Tag   Man

Sound /ᶿ˸/ 
This sound is more like the sound you make when you are disgusted.
The letters in boldface say this sound. Study them carefully.

- Bird
- Shirt
- Flirt
- Turn
- Learn
- First
- Berth
- Her
- Heard
- Hurt
- Purse
- Birth
- Cur
- Fur
- Firm
- Herd
- Burn
- Curt
- Pert
- Stir
- Blur
- Shirk
- Surge

**Sound /a:/**

- It is pronounced by having a much wider open mouth position.
- Inside your mouth is shown in the process of saying this sound.
- Examples of words bearing this sound include:
Sound /ə/
- This sound (referred to as schwa) is a short vowel sound.
- It mostly found in words containing letter ‘o’, for example,
  - Confuse
  - Contemptuous
  - Continue
  - Condolence
- Also in words such as:
  - Business

Sound /ʌ/
Examples of words containing this sound include:
- Sun
- Son
- Some
- Pun
- Fun
- Sun
- Son
- Some
- Pun
- Fun

Sound /ɔː/:
- It is a long sound.
- The mouth doesn’t move while saying this sound, and it can be pronounced as long as you have breath.
- It is said in words such as:
- Or
- More
- Chores
- Dorm

Sound /ɒ/:
- It is a short sound.
- The mouth doesn’t move.
- Each of the words below bear this sound:
- Got
- On
- Cost
- Lost
- Odd
- Boss
- Stock
- Plot
- Block
- Cock
- Cop
- Mop
- Rod
- Sock
- Shot
- Pot
- Blot
- Crock
- Frog
- Swat
- Swatch

**Sound /v/**

bosom

**Sound /u:/**

**Sound /I:/**

- Long sound
- Said in words such as the ones below:
  - Sheep
  - Feet
  - Meat
  - Tweet etc.

**Sound /i/**

It is a short sound.

In words such as:

- Fit
- Bit
- Quit
- Blip etc.

**Exercise**

The table below has columns with different sounds. Pronounce each of the words in the list and classify, according to the highlighted letter(s), under the column that bears that sound.

<table>
<thead>
<tr>
<th>Chip</th>
<th>Greased</th>
<th>Still</th>
<th>cheat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jeep</td>
<td>Teal</td>
<td>Blip</td>
<td>blink</td>
</tr>
<tr>
<td>Creek</td>
<td>Hill</td>
<td>Fill</td>
<td>thrill</td>
</tr>
<tr>
<td>Wet</td>
<td>Sit</td>
<td>Bed</td>
<td>jet</td>
</tr>
</tbody>
</table>

/i:/     /i/     /e/

**2. PRONUNCIATION OF CONSONANT SOUNDS**

The sound /tʃ/

- Made by releasing the stopped air through your teeth by the ‘tip of your tongue.
It is voiceless because vocal cords do not vibrate when you say it.

Most words with letters ‘CH’ say this sound, for example,
Church
Chips
Teach
Pinch
Crunch
Much

There are those with letters ‘TCH’ for example,
Catch
Batch
Kitchen
Watch
Itch
witch

Some are with letters ‘TU’, for example,
Century
Spatula

The Sound /dʒ/  

Pronounced the same way as /u/. It is just that it is voiced.

Letters representing this sound include:

(a) Letters ‘DG’
- Fudge
- Budge
- Bridge
- Judge

(b) Letter ‘J’
- Judge
- Joy
- Eject
- Jake
- Jump
- Joke
- July
- Project

(c) Letters ‘DU’
- Procedure
- Graduate
- Individual

(d) When letter ‘G’ represents the sound
It does that when it is in front of an ‘e’, ‘i’, or ‘y’

(i) Letters ‘GE’, for example,
- Agent
- Angel
- Urgent
- Challenge
- Germ
- Danger
- Knowledge
- Ridge
- Gem
- Emergency
- Large
- Emerge
- Budget
- Gentle
- Singe
- Gel
- Bilge
- Enlarge

(ii) Letters ‘GI’, for example,
- Agile
- Gist
- Engineer
- Original
- Allergic
- Digitize
- Fragile
- Vigilant
- Apologize
- Eligible
- Fugitive
- Apologize
- Contagious
- Giraffe
- Legion

(iii) Letters ‘GY’, for example,
The Sound /f/
- The sound is unvoiced or voiceless.
- Air is stopped by pushing the bottom lip and top teeth together. The air is then pushed through to produce this sound.
- The /f/ sound has the following letters saying it:
  (a) **Letter ‘F’**
      - Four
      - Knife
      - Family
      - Puff
  (b) **Letters ‘PH’**
      - Phone
      - Graph
      - Paragraph
      - Phrase
  (c) **Letters ‘GH’**
      - Cough
      - Laugh
      - Tough
      - Rough
      - Enough
      - Draught

The Sound /v/
- The same mouth shape as /f/ is formed when pronouncing the sound /v/.
- It is voiced.
- Your top teeth is put on your bottom lip.
- Words bearing this sound include:
  - Van
  - Voice
  - Save
  - Wolves
  - Vehicle
  - Obvious
  - Jovial
  - Knives
  - Vice
  - Previous
  - Virtue
  - Unvoiced
  - Drive
  - Care

The Sound /d/
- /d/ is voiced. The vocal cords vibrate.
- The low of air is stopped at the front of the mouth by tongue.
- Practice speaking the words below:
  - Dad
  - Dog
  - Bad
  - And
  - Do
  - Mad
  - Done
  - Did
  - Sad
  - Loud

Sound /t/
To make this sound, your tongue stops the flow of air at the front of your mouth.

- It is a voiceless/unvoiced sound.
- It is said in words like:
  - To
  - Top
  - Get
  - Hot
  - Pot
  - Butter
  - Later
  - What
  - Tuesday
  - Today

**The sound /k/**

There are various letters that say the sound /k/. Let’s study these letters.

- Letter ‘K’ always say this sound. Examples of words include:
  - Kill
  - Key
  - Kick
  - Sake

- Letter ‘C’, for example,
  - Call
  - Corn
  - Cane
  - Campaign
  - Camp
  - Confusion
  - Cucumber
  - Colic etc.

- Letters ‘CK’ for example
  - Kick
  - Mock
  - Truck
  - Back etc.

- Letter ‘Q’ for example,
  - Quack
  - Quail
  - Quartz
  - Quarter
• Quick
  ➢ Letters ‘CH’, for example,
• Chaotic
• Character
• Ache

The Sound /g/
Found in words such as:
• Galaxy
• Gibbon
• Gazelle
• Gown
• Game
• Give
• Gecko
• Girl
• Geyser
• Gate
• Goat
• Gold
• Ghost
• Garbage

The Sound /ʃ/
➢ This sound is unvoiced – only air passes through the mouth when said.
➢ The teeth are put together and the corners of the lips are brought together towards the middle.
➢ Most words with letters ‘sh’ this sound. For example,

Shape  Shop  bishop
➢ There are words with letters ‘CH’ that say this sound, for example,

Brochure  Chute  Chicago  Quiche
Cache  Chef  Michigan  chaise
Cachet  Chiffon  Chevrolet
Chagrin  Niche  Fuchsia
Champagne  Ricochet  Cliché
Charade  Charlotte  Chivalry
➢ Some words with ‘SU’ also say it, for example,

Sugar  Sure  Pressure
Surmac  Issue
➢ There are yet those with letters ‘TIO’, for example,

Nation  Option
Motion  Caution
➢ Then there are those with letters ‘SIO’, for example,

Submission  Commission  Confession

Sound /θ/
➢ Pronounced with your tongue between your teeth.
➢ It is unvoiced.
➢ The words bearing this sound include:

• Mouth
• Thing
• Faith
• Fourth
Sound /ð/
- Unlike /θ/, it is voiced.
- It also pronounced with tongue touching or between your teeth.
- It is found in such words as:
  - With
  - Clothing
  - Thence
  - Their
  - There
  - These
  - Then
  - they

Sound /s/
- This is a hissing sound like a snake.
- It is voiceless.
- The few rules for some of the common spellings that say the sound /s/ are:
  (a) Letter ‘S’, for example,
  Sit Say Boss Misty
  Wise Sad This Sunday
  Dogs Sound Lips
  (b) Letter ‘SC’, for example,
  Muscle Descend Science Scream
  (c) Letter ‘X’, for example,
  Fix Fox Next Mix
  (d) Letter ‘C’, for example,
  Face City Fence
  Practice Circle License

Sound /z/
- The /z/ is like the sound of buzzing bees.
- It is voiced.
- Most words with the letter ‘Z’ say /z/, for example,
  - Zoo
  - Zebra
  - Buzz
  - Doze
  - Zip
  - Quiz
  - Freeze
  - prize
There are those words with letter ‘S’ saying this sound, for example,
- Is
- Was
- His
- Hers
- Nose
- Noise
- Noises
- Rose
- Roses

The other group of words are those with letter ‘X’, for example,
- Exist
- Anxiety

**Sound /ʒ/**
- Words bearing this sound are borrowed from French.
- Pronounced in the same way as /ʃ/ only that is voiced.
- The examples of words with this sound are:
  
<table>
<thead>
<tr>
<th>Garage</th>
<th>Seizure</th>
<th>Amnesia</th>
<th>Cashmere</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beige</td>
<td>Leisure</td>
<td>Collision</td>
<td>Asia</td>
</tr>
<tr>
<td>Massage</td>
<td>Persian</td>
<td>Division</td>
<td>Visual</td>
</tr>
<tr>
<td>Sabotage</td>
<td>Conclusion</td>
<td>Version</td>
<td>Vision</td>
</tr>
<tr>
<td>Genre</td>
<td>Casual</td>
<td>Television</td>
<td>Lesion</td>
</tr>
<tr>
<td>Measure</td>
<td>Casually</td>
<td>Exposure</td>
<td>Decision</td>
</tr>
<tr>
<td>Treasure</td>
<td>Usual</td>
<td>Occasion</td>
<td>Caucasian</td>
</tr>
<tr>
<td>Closure</td>
<td>Usually</td>
<td>Persuasion</td>
<td></td>
</tr>
</tbody>
</table>

**Practice in sentences**
(a) Measure the beige door on the garage.
(b) It was my decision to fly to Asia to seek treasure.

**Sound /l/**

**Sound /r/**
- Raise the back of your tongue to slightly touch the back teeth on both sides of your mouth. The centre part of the tongue remains lower to allow air to move over it.
- It is voiced.
It is found in words with letter ‘R’ e.g.
- Red
- Friday
- Worry
- Sorry
- Marry

It is also said in words with letters ‘WR’ e.g.
- Write
- Wrong
- Wrath
- Wry
- Wring

**Sound /w/**
- Your lips form a small, tight circle when making the sound /w/.
- Letters representing the /w/ sound are:
  - **Letter ‘W’**
    Woman        New        Win        Towel
    Wife         Sweet      Rewind     Wait
  - **Letters WH**
    Why         When       What       Whom       Whole
    Where       While      White      Who
  - **Letters ‘QU’**
    Quit        Quite      Queer      Quota
    Quick       Quiet      Queen      Quickly
  - **Others**
    One
    Choir

**Sound /m/**
- Made by pressing the lips lightly.
- The words that follow contain the sound:
  - Mum
  - Me
  - Farmer
  - Meat
  - Mine
  - Morning
  - Shame
  - Myself

**Exercise 1**
Read the sentence below pronouncing each word correctly and then group the words in their appropriate columns. Consider the highlighted letters.
The seven students took the first test for their driver’s licences on Thursday.
/s/  /z/

Exercise 2
Considering the pronunciation of highlighted letters, pick the odd word out.
(a) Judge, gesture, garage
(b) Jump, gift, geological
(c) Fungi, just, go
(d) Digit, game, gamble
(e) Hygiene, prodigy, entangle
(f) Gecko, gem, zoology

Exercise 3
Pronounce each word correctly and then group it under the column containing the sound that the highlighted letter(s) bear.

Exercise 4
Circle the letter(s) that say /f/ and underline those saying /v/ in the sentences below.
(a) Please forgive me for forgetting the leftover food.
(b) Save the four wolves that live in the cave.

3. DIPHTHONGS
➢ A diphthong is a combination of two vowel sounds.
➢ Some of the diphthongs include:
  ● /ɔu/
  ● /au/
  ● /eI/
/ɔv/

In words like:
- Role
- Bone
- Phone
- Stone
- Close
- Note
- Notice
- Home
- Hope
- Open
- Ocean
- Solar
- Polar
- Modal
- Total
- Motor

/au/

Said in words such as:
- How
- Cow
- Now
- Allow
- Owl
- Brown
- Down
- Town
- Clown
- Drown
- Crown

/æt/

The words containing this diphthong are:
- wait
- late
- bait
- date
- tale
- bail
- sale
- gate
- waste
- baby
- bacon
- paper
- April
- Danger
- Angel
- Stranger
- Basis
- Lazy
- Crazy
- Fail
- Mail
- Sail
- Rail
**Exercise**

Write another word pronounced the same way as:

a) Gait e) Pain i) Vain m) Sew
b) Made f) Plain j) Waist n) No
c) Mail g) Sale k) Wait o) Toe
d) Pale h) Tale l) Eight p) Grown

### 4. MINIMAL PAIRS

Study the pairs of words below carefully.

- Fit – feet
- Let – late
- Van – fan
- Pun – pan

What do you notice? You realize that only one sound makes the pronunciation of one word distinct from the other. Each pair is called a **minimal pair**.

A minimal pair is therefore a pair of words that vary by only one sound especially those that usually confuse learners, such as /l/ and /r/, /b/ and /p/, and many others.

#### Minimal Pairs of Vowel Sounds

**Sound /i/ and /iː/**

15. Risen – reason
16. Piss – piece/ peace
17. Pick – peak/ peek
18. Mill – meal

Exercise
Write another word in which either sound /i/ and /i:/ will make it vary from the one given.

(a) Hit  (d) Peach  (g) Kip  (j) Pill
(b) Sheet  (e) Lip  (h) Eel  (k) Skied
(c) Tin  (f) Neat  (i) Greed  (l) Skim

Sounds /i/ and /e/
1. Did – dead
2. Disk – desk
3. Built – belt
4. Bit – bet
5. Lipped – leapt
6. Middle – meddle
7. Fill – fell
8. Bid – bed
9. Bill – bell
10. Lit – let
11. List – lest
12. Clinch – clench

Exercise
Complete the table below with a word in which either the sound /e/ or /i/ brings the difference in pronunciation.

<table>
<thead>
<tr>
<th>/e/</th>
<th>/i/</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Head</td>
<td></td>
</tr>
<tr>
<td>2. Miss</td>
<td></td>
</tr>
<tr>
<td>3. Hymn</td>
<td></td>
</tr>
<tr>
<td>4. Led</td>
<td></td>
</tr>
<tr>
<td>5. Fen</td>
<td></td>
</tr>
<tr>
<td>6. Lid</td>
<td></td>
</tr>
<tr>
<td>7. Den</td>
<td></td>
</tr>
<tr>
<td>8. Peg</td>
<td></td>
</tr>
</tbody>
</table>

Sounds /e/ and /ei/
The following words vary by one having the vowel sound /e/ and the other a diphthong /ei/:
1. Wet – wait
2. Bread – braid
3. Fen – feign
4. Bed – bade
5. Get – gate/ gait
6. Let – late  
7. Met – mate  
8. Lest – laced  
9. Tech – take  
10. West – waste/ waist  
11. When – wane  
12. Edge – age  
13. Gel – jail  
14. Lens – lanes  
15. Breast – braced  
16. Sent – saint  
17. Test – taste  
18. Best – based  
19. Wren – rain/ reign  
20. Led – laid  
21. Bled – blade  
22. Fed – fade  

**Exercise**

Each word below has another word in which either the sound /e/ or /ei/ will bring the distinction in pronunciation. Write that word.

(a) Fell  
(b) Pain  
(c) Hail  
(d) Sell  
(e) Well  
(f) Mate  
(g) Raid  
(h) Date  
(i) Men  
(j) Stayed  
(k) Bet  
(l) Jail

**Sounds /ɑː/ and /ʌ/**

1. Batter – butter  
2. Cap – cup  
3. Cat – cut  
4. Back – buck  
5. Brash – brush  
6. Dabble – double  
7. Rang – rung  
8. Track – truck  
9. Bad – bud  
10. Began – begun  
11. Bag – bug  
12. Pan – pun  
13. Drank – drunk  
14. Fan – fun  
15. Hat – hut  
16. Badge – budge  
17. Hang – hung  
18. Massed – must  
19. Rash – rush  
20. Sank – sunk  
21. Ran – run  
22. Swam – swum  
23. Ban – bun  
24. Ham – hum
Exercise
Complete the table below with the minimal pair of the word. Consider the sound indicated in each column.

<table>
<thead>
<tr>
<th>/æ/</th>
<th>/ʌ/</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) But</td>
<td>(b) Match</td>
</tr>
<tr>
<td>(c) Mad</td>
<td>(d) Flush</td>
</tr>
<tr>
<td>(e) Cam</td>
<td>(f) Dumb</td>
</tr>
<tr>
<td>(g) Sang</td>
<td>(h) Uncle</td>
</tr>
<tr>
<td>(i) Crash</td>
<td>(j) Sack</td>
</tr>
<tr>
<td>(k) Dump</td>
<td>(l) Tug</td>
</tr>
</tbody>
</table>

Sounds /æ/ and /e/
Look at the list below.

1. Bad – bed
2. And – end
3. Had – head
4. Jam – gem
5. Pat – pet
6. Sat – set
7. Shall – shell
8. Man – men
9. Bag – beg
10. Ham – hem
11. Pan – pen
12. Sad – said
13. Manned – mend
14. Land – lend

Exercise
Complete the table with appropriate word that vary with the sound indicated in the column.

<table>
<thead>
<tr>
<th>/æ/</th>
<th>/e/</th>
</tr>
</thead>
<tbody>
<tr>
<td>(a) Marry</td>
<td>(b) Blend</td>
</tr>
<tr>
<td>(c) Cattle</td>
<td>(d) Vat</td>
</tr>
<tr>
<td>(e) Sacks</td>
<td>(f) Trek</td>
</tr>
<tr>
<td>(g) Trad</td>
<td>(h) met</td>
</tr>
</tbody>
</table>
Minimal Pairs of /ɑ˸/ and /ɜ˸/

2. bath – berth/birth  8. pa – per  14. park – perk
3. heart – hurt  9. bar – bur  15. star – stir
4. bard – bird  10. barn – burn  16. arc – irk
5. car – cur  11. carve – curve
6. card – curd  12. dart – dirt

Exercise 6

Considering the sounds /ɑ˸/ and /ɜ˸/, write the minimal pair of:

(a) far  (c) pass  (e) shark
(b) heard/herd  (d) farm  (f) curt

Minimal Pairs of /b/ and /v/

1. bat – vat
2. beer – veer
3. bowl – vole
4. bow – vow
5. gibbon – given
6. bale – veil
7. bane – vein
8. curb – curve
9. bolt –volt
10. bowl – vole
11. broom – vroom
12. dribble – drivel
13. dub – dove
14. jibe – jive
15. rebel – revel

Exercise 7

There is another word that will vary with the one written below with just one sound. Depending on the sounds /b/ and /v/, write that word.

(a) van  (c) Vest  (e) Vent  (g) Loaves
(b) boat  (d) Vowels  (f) Bury  (h) Verve

Minimal pairs of /f/ and /v/

• Fan – van  • Off – of  • Fat – vat
• Fee – v
• Foul – vowel
• Fender – vendor
• Serf/Surf – serve
• Duff – dove
• Fie – vie
• Foal – vole

• Guff – guv
• Waif – waive
• Gif – give
• Life – live
• Safe – save
• Belief – believe
• Feel – veal

• Staff – starve
• Feign – vain/ vein
• Foist – voiced
• Fox – vox
• Reef – reeve

Exercise 8

Write the minimal pair of the word below with consideration being either the sound /f/ or /v/.

(a) Ferry
(b) Leaf
(c) Vast

(d) Fine
(e) Half
(f) Proof

(g) Veil
(h) Grief
(i) Calf

(j) Fault
(k) Vile
(l) Strive

Minimal Pairs of Sounds /s/ and /θ/

• Mouse – mouth
• Sing – thing
• Force – fourth
• Sick – thick
• Sink – think
• Sort – thought
• Tense – tenth

• Mass – math
• Pass – path
• Saw – thaw
• Seem – theme
• Some – thumb
• Song – thong
• Worse

• Gross – growth
• Sigh – thigh
• Sin – thin
• Sum – thumb
• Piss – pith
• Sawn – thorn

• Sore – thaw
• Sigh – thigh
• Sought

• Truce – truth
• Suds – thuds
• Moss – moth
• Sank – thank

• Torn – dawn

• Symbol – thimble

• Sump – thump

Sounds /t/ and /d/

• Town – down
• Touch – Dutch
• Tear – dare
• Ten – den
• Tongue – dung
• Tart – dart
• Tech – deck
• Tin – din
• Toe – doe

• Tough – duff
• Tuck – duck
• Tab – dab
• Tank – dank
• Tine – dine
• Hat – had
• Spent – spend

• Too/to/two
• Train – drain
• Tide
• Torn – dawn
• Teal – deal
• Teen – dean

• Toes – doze
• Tout – doubt
• Tug – dug
• Tale/tail

• Teed – deed
• Tier – deer
• Tint – dint

• Sheet – she’d
• Wait —• Tip —• Tomb —• Till
weighed —• Tame —• Tower —• Tusk
tie —• Team —• Tux —• Sight
try —• Tent —• Tamp —• Beat
tear —• Toast —• Tell

Exercise 9
Each word below has another word in which all the sounds are the same except either the sound /t/ or /d/ is different. Write that word.

(a) Bat (f) Bed (k) Hit (p) Nod
(b) God (g) Bored (l) Hurt (q) Set
(c) Write (h) Eight (m) Mat (r) Played
(d) And (i) Bet (n) Mend (s) Sat
(e) At (j) Feet (o) Neat (t) Dead

Minimal Pairs of /k/ and /g/

Initial
• Came —• Course —• Clamour —• Cape
  • Card —• gorse —• glamour —• Clam
  • Cold —• Cram —• Clad —• Cord
  • Clean —• Crepe —• Crane —• Coup
  • Crate —• Crew —• Creed —• Crate
  • Cap —• Croup —• Krill —• Cuff
  • Coast —• Crow —• Cunning
  • Kale —• Key —• ghee —• gunning
  • Can —• K —• gay

Final
• Clock —• Broke —• Slack —• Lack
• Dock —• Brogue —• Snuck —• Luck
• Frock —• Crack —• Stack —• Beck
• Muck —• Prick —• Whack —• Cock
• Brick —• Puck —• Wick —• Hack

Exercise 10
Complete the table with appropriate word that only differs with one sound with the one given. Consider the sounds in the columns.

<table>
<thead>
<tr>
<th>/k/</th>
<th>/g/</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

(a) Tack
(b) Flog
(c) Tuck
(d) Gum
(e) Gash
(f) Jack
(g) Cave
(h) Sag
(i) Leak
(j) Crab
(k) Class
(l) Good
(m) Goat
(n) Blog
(o) Kill
(p) Dug
(q) Gut
(r) Log
(s) Rack
(t) Cot

5. HOMOPHONES
Words pronounced the same way but have different spellings and meanings are the homophones. The list below is English homophones.

1. Accessary accessory
2. Ad, add
3. Ail, ale
4. Air, heir
5. Aisle, I’ll, isle
6. All, awl
7. Allowed, aloud
8. Alms, arms
9. Altar, alter
10. Ante, anti
11. Arc, ark
12. Aural, oral
13. Away, aweigh
14. Awe, oar, or, ore
15. Axel, axle
16. Aye, eye, I
17. Bail, bale
18. Bait, bate
19. Baize, bays
20. Bald, bawled
21. Ball, bawl
22. Band, banded
23. Bard, barred
24. Bare, bear
25. Bark, barque
26. Baron, barren
<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td>27.</td>
<td>Base, bass</td>
</tr>
<tr>
<td>28.</td>
<td>Bay, bey</td>
</tr>
<tr>
<td>29.</td>
<td>Bazaar, bizarre</td>
</tr>
<tr>
<td>30.</td>
<td>Be, bee</td>
</tr>
<tr>
<td>31.</td>
<td>Beach, beech</td>
</tr>
<tr>
<td>32.</td>
<td>Bean, been</td>
</tr>
<tr>
<td>33.</td>
<td>Beat, beet</td>
</tr>
<tr>
<td>34.</td>
<td>Beau, bow</td>
</tr>
<tr>
<td>35.</td>
<td>Beer, bier</td>
</tr>
<tr>
<td>36.</td>
<td>Bell, belle</td>
</tr>
<tr>
<td>37.</td>
<td>Berry, bury</td>
</tr>
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<td>38.</td>
<td>Berth, birth</td>
</tr>
<tr>
<td>39.</td>
<td>Bight, bite, byte</td>
</tr>
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<td>40.</td>
<td>Billed, build</td>
</tr>
<tr>
<td>41.</td>
<td>Bitten, bittern</td>
</tr>
<tr>
<td>42.</td>
<td>Blew, blue</td>
</tr>
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<td>43.</td>
<td>Bloc, block</td>
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<td>44.</td>
<td>Boar, bore</td>
</tr>
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<td>45.</td>
<td>Board, bored</td>
</tr>
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<td>46.</td>
<td>Boarder, border</td>
</tr>
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<td>47.</td>
<td>Bold, bawled</td>
</tr>
<tr>
<td>48.</td>
<td>Boos, booze</td>
</tr>
<tr>
<td>49.</td>
<td>Born, borne</td>
</tr>
<tr>
<td>50.</td>
<td>Bough, bow</td>
</tr>
<tr>
<td>51.</td>
<td>Boy, buoy</td>
</tr>
<tr>
<td>52.</td>
<td>Brae, bray</td>
</tr>
<tr>
<td>53.</td>
<td>Braid, brayed</td>
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<tr>
<td>54.</td>
<td>Braise, brays, braze</td>
</tr>
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<td>55.</td>
<td>Brake, break</td>
</tr>
<tr>
<td>56.</td>
<td>Bread, bred</td>
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<td>57.</td>
<td>Brews, bruise</td>
</tr>
<tr>
<td>58.</td>
<td>Bridal, bridle</td>
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<td>59.</td>
<td>Broach, brooch</td>
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<td>60.</td>
<td>Bur, burr</td>
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<td>61.</td>
<td>But, butt</td>
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<tr>
<td>62.</td>
<td>Buy, by, bye</td>
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<td></td>
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<tr>
<td>63.</td>
<td>Buyer, bye</td>
</tr>
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<td>64.</td>
<td>Call, caul</td>
</tr>
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<td>65.</td>
<td>Canvas, canvass</td>
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<tr>
<td>66.</td>
<td>Cast, caste</td>
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<td>67.</td>
<td>Caster, castor</td>
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<td>68.</td>
<td>Caught, court</td>
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<td>69.</td>
<td>Caw, core, corps</td>
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<tr>
<td>70.</td>
<td>Cede, seed</td>
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<td>71.</td>
<td>Ceiling, sealing</td>
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<tr>
<td>72.</td>
<td>Censer, censor, sensor</td>
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<td>73.</td>
<td>Cent, scent, sent</td>
</tr>
<tr>
<td>74.</td>
<td>Cereal, serial</td>
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<td>75.</td>
<td>Cheap, cheep</td>
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<td>76.</td>
<td>Check, cheque</td>
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<td>77.</td>
<td>Choir, quire</td>
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<td>78.</td>
<td>Chord, cord</td>
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<td>79.</td>
<td>Cite, sight, site</td>
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<td>80.</td>
<td>Clack, claque</td>
</tr>
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<td>81.</td>
<td>Clew, clue</td>
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<td>82.</td>
<td>Climb, clime</td>
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<td>83.</td>
<td>Close, cloze</td>
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<td>84.</td>
<td>Coarse, course</td>
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<td>85.</td>
<td>Coign, coin</td>
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<td>86.</td>
<td>Colonel, kernel</td>
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<td>87.</td>
<td>Complacent, complaisant</td>
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<td>88.</td>
<td>Complement, compliment</td>
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<td>89.</td>
<td>Coo, coup</td>
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<td>90.</td>
<td>Cops, copse</td>
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<td>91.</td>
<td>Council, counsel</td>
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<td>92.</td>
<td>Cousin, cozen</td>
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<td>93.</td>
<td>Creak, creek</td>
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<td>94.</td>
<td>Crews, cruise</td>
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<td>95.</td>
<td>Cue, queue</td>
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<td>96.</td>
<td>Curb, kerb</td>
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<td>97.</td>
<td>Currant, current</td>
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<td>98.</td>
<td>Cymbal, symbol</td>
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<td>99.</td>
<td>Dam, damn</td>
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<td>100.</td>
<td>Days, daze</td>
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<td>101.</td>
<td>Dear, deer</td>
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<td>102.</td>
<td>Descent, dissent</td>
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<td>103.</td>
<td>Desert, dessert</td>
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<td>104.</td>
<td>Deviser, divisor</td>
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<td>105.</td>
<td>Dew, due</td>
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<td>106.</td>
<td>Die, dye</td>
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<td>107.</td>
<td>Discreet, discrete</td>
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<td>108.</td>
<td>Doe, dough</td>
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<td>109.</td>
<td>Done, dun</td>
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<td>110.</td>
<td>Douse, dowse</td>
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<td>111.</td>
<td>Draft, draught</td>
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<td>112.</td>
<td>Dual, duel</td>
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<td>113.</td>
<td>Earn, urn</td>
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<td>114.</td>
<td>Ewe, yew, you</td>
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<td>115.</td>
<td>Faint, feint</td>
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<td>116.</td>
<td>Fair, fare</td>
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<td>117.</td>
<td>Farther, father</td>
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<td>118.</td>
<td>Fate, fete</td>
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<td>119.</td>
<td>Faun, fawn</td>
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<td>120.</td>
<td>Fay, fey</td>
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<td>121.</td>
<td>Faze, phase</td>
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<td>122.</td>
<td>Feat, feet</td>
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<td>123.</td>
<td>Ferrule, ferule</td>
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<td>124.</td>
<td>Few, phew</td>
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<td>125.</td>
<td>File, phial</td>
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<td>126.</td>
<td>Find, fined</td>
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<tr>
<td>127.</td>
<td>Fir, fur</td>
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<tr>
<td>128.</td>
<td>Flair, flare</td>
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<tr>
<td>129.</td>
<td>Flaw, floor</td>
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<tr>
<td>130.</td>
<td>Flea, flee</td>
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<tr>
<td>131.</td>
<td>Flex, flecks</td>
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<tr>
<td>132.</td>
<td>Flew, flu, flue</td>
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<tr>
<td>133.</td>
<td>Floe, flow</td>
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<tr>
<td>134.</td>
<td>Flour, flower</td>
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</tbody>
</table>
171. Hew, hue
172. Hi, high
173. Higher, hire
174. Him, hymn
175. Ho, hoe
176. Hoard, horde
177. Hoarse, horse
178. Holey, holy, wholly
179. Hour, our
180. Idle, idol
181. In, inn
182. Indict, indite
183. It’s, its
184. Jewel, joule
185. Key, quay
186. Knave, nave
187. Knead, need
188. Knew, new
189. Knight, night
190. Knit, nit
191. Knob, nob
192. Knock, nock
193. Knot, not
194. Know, no
195. Knows, nose
196. Laager, lager
197. Lac, lack
198. Lade, laid
199. Lain, lane
200. Lam, lamb
201. Laps, lapse
202. Larva, lava
203. Lase, laze
204. Law, lore
205. Lay, ley
206. Lea, lee
207. Leach, leech
208. Lead, led
209. Leak, leek
210. Lean, lien
211. Lessen, lesson
212. Levee, levy
213. Liar, lyre
214. Licker, liquor
215. Lie, lye
216. Lieu, loo
217. Links, lynx
218. Lo, low
219. Load, lode
220. Loan, lone
221. Locks, lox
222. Loop, loupe
223. Loot, lute
224. Made, maid
225. Mail, male
226. Main, mane
227. Maize, maze
228. Mall, maul
229. Manna, manner
230. Mantel, mantle
231. Mare, mayor
232. Mark, marque
233. Marshal, martial
234. Mask, masque
235. Maw, more
236. Me, mi
237. Mean, mien
238. Meat, meet, mete
239. Medal, meddle
240. Metal, mettle
241. Meter, metre
242. Might, mite
243. Miner, minor
244. Mind, mined
245. Missed, mist
246. Moat, mote
247. Mode, mowed
248. Moor, more
249. Moose, mousse
250. Morning, mourning
251. Muscle, mussel
252. Naval, navel
253. Nay, neigh
254. None, nun
255. Od, odd
256. Ode, owed
257. Oh, owe
258. One, won
259. Packed, pact
260. Pail, pale
261. Pain, pane
262. Pair, pare, pear
263. Palate, palette, pallet
264. Paten, pattern,
265. Pause, paws, pores, pours
266. Pawn, porn
267. Pea, pee
268. Peace, piece
269. Peak, peek
270. Peal, peel
271. Pearl, purl
272. Pedal, peddle
273. Peer, pier
274. Pi, pie
275. Place, plaice
276. Plain, plane
277. Pleas, please
278. Plum, plumb
279. Pole, poll
280. Practice, practise
281. Praise, prays, preys
282. Principal, principle
283. Profit, prophet
284. Quarts, quartz
285. Quean, queen
286. Rain, reign, rein
287. Raise, rays, raze
288. Rap, wrap
289. Raw, roar
290. Read, reed
291. Read, red
292. Real, reel
293. Reek, wreak
294. Rest, wrest
295. Retch, wretch
296. Review, revue
297. Rheum, room
298. Right, rite, write
299. Ring, wring
300. Road, rode
301. Roe, row
302. Role, roll
303. Roux, rue
304. Rood, rude
305. Root, route
306. Rose, rows
307. Rota, rotor
308. Rote, wrote
309. Rough, ruff
310. Rouse, rows
311. Rung, wrung
312. Rye, wry
313. Saver, savour
314. Spade, spayed
315. Sale, sail  
316. Sane, seine  
317. Satire, satyr  
318. Sauce, source  
319. Saw, soar, sore  
320. Scene, seen  
321. Scull, skull  
322. Sea, see  
323. Seam, seem  
324. Sear, seer, sere  
325. Seas, sees, seize  
326. Sew, so, sow  
327. Shake, sheikh  
328. Shear, sheer  
329. Shoe, shoo  
330. Sic, sick  
331. Side, sighed  
332. Sign, sine  
333. Sink, synch  
334. Slay, sleigh  
335. Sloe, slow  
336. Sole, soul  
337. Some, sum  
338. Son, sun  
339. Sort, sought  
340. Spa, spar  
341. Staid, stayed  
342. Stair, stare  
343. Stake, stoak  
344. Stalk, stork  
345. Stationary, stationery  
346. Steal, steel  
347. Stile, style  
348. Storey, story  
349. Straight, strait  
350. Sweat, sweet  
351. Swat, swot  
352. Tacks, tax  
353. Tale, tail  
354. Talk, torque  
355. Tare, tear  
356. Taught, taut, tort  
357. Tea, tee  
358. Team, teem  
359. Teas, tease  
360. Tare, tear  
361. Tern, turn  
362. There, their, they’re  
363. Throw, through  
364. Throes, throws  
365. Throne, thrown  
366. Thyme, time  
367. Tic, tick  
368. Tide, tied  
369. Tire, tyre  
370. To, too, two  
371. Toad, toed, towed  
372. Told, tolled  
373. Tole, toll  
374. Ton, tun  
375. Tor, tore  
376. Tough, tuff  
377. Troop, troupe  
378. Tuba, tuber  
379. Vain, vane, vein  
380. Vale, veil  
381. Vial, vile  
382. Wail, wale, whale  
383. Wain, wane  
384. Waist, waste  
385. Waive, wave  
386. Wall, waul
387. War, wore 401. Weald, wheeled
388. Warn, worn 402. Which, witch
389. Wart, wort 403. Whig, wig
390. Watt, what 404. While, wile
391. Wax, whacks 405. Whine, wine
392. Way, weigh 406. Whirl, whorl
393. We, wee 407. Whirled, world
394. Weak, week 408. Whit, wit
395. We’d, weed 409. White, wight
396. Weal, we’ll, wheel 410. Who’s, whose
397. Weather, whether 411. Wood, would
398. Weir, we’re 412. Yaw, yore, your, you’re
399. Were, whirr 413. Yoke, yolk
400. Wet, whet 414. You’ll, yule

Exercise
Write two words pronounced the same way as each of the following words.
(a) B (b) C (c) I (d) P (e) T (f) U

5. SILENT LETTERS

In English there are letters that are usually not pronounced in certain words. Let us have a look at these letters and words in which they are silent.

Letter ‘A’
- Logically
- Musically
- Romantically
- Stoically
- Artistically

Letter ‘B’
- Aplomb
- Bomb
- Climb
- Comb
- Crumb
- Debt
- Jamb
- Lamb
- Limb
- Numb
- Plumb
- Subtle
- Succumb
- Thumb
- Tomb
- Womb

Letter ‘C’
- Ascend
- Abscess
- Ascent
- Conscience
- Conscious
- Crescent
- Descend
- Descent
- Discipline
- Fascinate
- Fluorescent
- Isosceles
- Luminescent
- Muscle
- Obscene
- Resuscitate
- Scenario
- Scene
- Scent
- Scissors
**Letter ‘D’**
- Wednesday
- Hedge
- Dodge

**Letter ‘E’**
- Hate
- Name
- Like

**Letter ‘G’**
- Align
- Assign
- Benign
- Campaign

**Letter ‘H’**
- Honest
- Hour
- Heir
- Honour
- Ache
- Anchor

**Letter ‘I’**
- Business
- Parliament

**Letter ‘K’**
- Knock
- Knapsack
- Knave
- Knead
- Knee

**Letter ‘L’**
- Calm
- Half
- Talk
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<th>Letter ‘N’</th>
<th></th>
<th>Letter ‘O’</th>
</tr>
</thead>
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<tr>
<td>Autumn</td>
<td>Damn</td>
<td>Lesson</td>
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<tr>
<td>Column</td>
<td>Hymn</td>
<td></td>
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<tr>
<td>Condemn</td>
<td>Solemn</td>
<td></td>
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<tr>
<td>Letter ‘P’</td>
<td>Psychology</td>
<td>Psychiatric</td>
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<td></td>
<td>Pneumonia</td>
<td>Psychotherapy</td>
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<td></td>
<td>Pseudo</td>
<td>Psychotic</td>
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<td>Letter ‘S’</td>
<td>Island</td>
<td>Apropos</td>
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<td></td>
<td>Aisle</td>
<td>Bourgeois</td>
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<tr>
<td>Letter ‘T’</td>
<td>Apostle</td>
<td>glisten</td>
</tr>
<tr>
<td></td>
<td>Bristle</td>
<td>hustle</td>
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<tr>
<td></td>
<td>Bustle</td>
<td>jostle</td>
</tr>
<tr>
<td></td>
<td>Castle</td>
<td>listen</td>
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<tr>
<td></td>
<td>fasten</td>
<td>moisten</td>
</tr>
<tr>
<td></td>
<td>glisten</td>
<td>mortgage</td>
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<td></td>
<td>hustle</td>
<td>nestle</td>
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<td></td>
<td>jostle</td>
<td>rustle</td>
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<tr>
<td></td>
<td>listen</td>
<td>thistle</td>
</tr>
<tr>
<td></td>
<td>moisten</td>
<td>trestle</td>
</tr>
</tbody>
</table>

| Letter ‘U’                | baguette            | disguise                          |
|                           | biscuit             | guess                             |
|                           | build               | guide                             |
|                           | built               | guild                             |
|                           | circuit             | guile                             |
|                           | guillotine          | guitar                            |
|                           | guilt               | rogue                             |
|                           | guilty              | silhouette                        |
|                           | guise               | colleague                         |
|                           | guile               | tongue                            |

| Letter ‘W’                | awry                | wrath                             |
|                           | playwright          | weak                              |
|                           | sword               | wrath                             |
|                           | wrangle             | wreck                             |
|                           | wrap                | wreckage                          |
|                           | wrapper             | wren                              |
|                           | wrench              | write                             |
|                           | wretched            | wrote                             |
|                           | wriggle             | wrong                             |
|                           | wring               | writhe                            |
|                           | wrinkle             | writhe                            |
|                           | wrinkle             | wrong                             |
|                           | wrist               | wrong                             |
Exercise
Identify the silent letter(s) in:

i. debtor ix. handsome xvii. Chalet xxv. Rendezvous
ii. isle x. sandwich xviii. Aplomb xxvi. Catalogue
iii. mock xi. governmentkix. Ricochet xxvii. Vegetable
iv. depot xii. listen xx. Clothes xxviii. Asthma
v. acquit xiii. Christmas xxi. Cupboardxxix. months
vi. womb xiv. Whether xxii. Faux xxx. debris
vii. patios xv. Rapport xxiii. Mnemonic
viii. thyme xvi. Ballet xxiv. Numb

6. STRESS
Not all syllables in a word are given equal emphasis. By the same token, not all words in a sentence are said with equal length.
The relative emphasis that may be given to certain syllables in a word, or certain words in a sentence is what we refer to as stress.
You say a syllable or a word is stressed when it is said louder or longer than the rest.
Stress is studied in two levels:
(a) Word level; and
(b) Sentence level.

Stress at the Word Level
A part of a certain word when said louder or longer then it is stressed.

Rules of Word Stress
1. For two-syllable nouns and adjectives, stress the first, for example Cloudy carton table
2. For verbs with two syllables and prepositions, emphasize the second syllable, for example
3. Words with three syllables.
   (a) Those ending in –er, -ly, emphasis put on the first syllable, for example,
   (b) Stress the first, for those ending in consonants and in –y, for example,
   (c) Stress the last syllable if the word ends in –ee, -ese, -eer, -ique, -ette, for example,
(d) Look at the ones with the suffixes below, where stress is placed on the second,
-ary: library
cial: judicial, commercial
-cian: musician, clinician
tal: capital, recital
Stress is important in studying the heteronyms. A pair, or group of words is referred to as heteronym when those words are spelled the same way but have different pronunciation and meaning. We have two main categories of heteronyms:
(a) Noun- verb pairs; and
(b) Verb -and-adjective pairs.
We stress the first syllable if noun and the second if verb.
Examples of noun-and-verb pairs are included in the table below:

<table>
<thead>
<tr>
<th>Noun</th>
<th>Verb</th>
<th>Noun</th>
<th>Verb</th>
</tr>
</thead>
<tbody>
<tr>
<td>Abuse</td>
<td>Graduate</td>
<td>Record</td>
<td>Cement</td>
</tr>
<tr>
<td>Convert</td>
<td>Wind</td>
<td>Abuse</td>
<td>Sin</td>
</tr>
<tr>
<td>Contest</td>
<td>Produce</td>
<td>Duplicate</td>
<td>Excuse</td>
</tr>
<tr>
<td>Polish</td>
<td>Insult</td>
<td>Rebel</td>
<td>Permit</td>
</tr>
</tbody>
</table>

In sentences;
(a) Many factories produce the produce we import.
(b) Allan became a convert after deciding to convert to Christianity.

Sentence Stress
Sentence stress is accent on certain words within a sentence. Most sentences have two basic word types:
(a) Content words which are the key words carrying the sense or meaning.
(b) Structure words which just make the sentence grammatically correct. They give the sentence its structure.

Look at the sentence below:
Buy milk feeling tired.
Though the sentence is incomplete, you will probably understand the message in it. The four words are the content words. Verbs, nouns, adjectives, are content words.
You can add words to the sentence to have something like:
Will you buy me milk since I am feeling tired?
The words: will, you, me, since, I, are just meant to make the sentence correct grammatically. They can also be stressed to bring the intended meaning.

Now let’s study the sentence below:
Joan doesn’t think Akinyi stole my green skirt.
Each word in the sentence can be stressed to bring the meaning as illustrated in the table.

<table>
<thead>
<tr>
<th>Sentence</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>She doesn’t think that, but someone else does.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>It is not true that Joan thinks that.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>Joan doesn’t think that, she knows that.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>Not Akinyi, but someone else.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>Probably Njuguna or Adhiambo.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>Joan thinks Akinyi did something to the green skirt, may be washed it.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>Joan thinks Akinyi stole someone else’s green skirt, but not mine.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>She thinks Akinyi stole my red skirt which is also missing.</td>
</tr>
<tr>
<td>Joan doesn’t think Akinyi stole my green skirt.</td>
<td>Joan thinks Akinyi stole my green skirt. She mispronounced the word.</td>
</tr>
</tbody>
</table>

Exercise 1

1. The words that follow can be nouns or verbs depending on the stressed syllable. Use each as both the verb and noun in a single sentence.
   (a) Cement (b) Address (b) Permit (c) Content

2. Underline the part of the word in boldface you will stress in each of the following sentences.
   (a) The boy has been asked to de.sert the de.sert.
   (b) My handsome es.cortwilles.cort me to the dance.
   (c) After updating my re.sume, I will re.sume my job search.
   (d) They have to con.testin the annual Math con.test.
   (e) If you con.vict me, I will remain a con.vict for 5 years.
Exercise 2
Each word in the sentences below can be stressed to bring the meaning. What will be the meaning when each word is stressed?
(a) I love your sister’s handwriting.
(b) You came late today.

7. INTONATION

➢ It is the rise and fall of voice in speaking.
➢ Intonation is crucial for communication.
➢ In English there are basically two kinds of intonation: rising and falling.
➢ We can use arrows to show the intonation – whether rising or falling. ↘ represents falling intonation while ↗ represents the rising one.

Falling Intonation
➢ Falling intonation is when we lower our voice at the end of a sentence.
➢ This usually happens in:
(a) Statements, for example,
  • I like ↘ bananas.
  • It is nice working with ↘ you.
  • She travelled to ↘ Eldoret.

(b) W/H Questions
  • What is your ↘ name?
  • Where do you ↘ live?
  • How old are ↘ you?
  • Who is this young ↘ man?
(c) Commands
  • Get out ↘ now.
  • Give me the ↘ money.
  • Close your ↘ books.
(d) Exclamatory sentences e.g.
  • What a wonderful ↘ present!
  • How ↘ nice of you

Rising intonation
➢ When we lower our voice.
➢ Used in:
  • General Questions e.g.
Do you visit them ↗ often?  
Have you seen ↗ her?  
Are you ready to ↗ start?  
Could you give me a↗ pen, please?

- **Alternative questions** e.g.
  Do you want ↗ coffee or ↘ tea?  
  Does he speak ↗ Kiswahili or ↘ English?

- **Before tag questions** e.g.  
  This is a beautiful ↘ place, ↗ isn’t it?  
  She knows ↘ him, ↘ doesn’t she?

- **Enumerating** e.g.  
  ↗ One, ↗ two, ↗ three, ↗ four, ↘ five.  
  She bought ↗ bread, ↗ cheese, ↗ oranges, and ↘ apples.

**Exercise**
Using an arrow, determine whether rising or falling intonation is used in the sentences.
(a) This music sounds good.  
(b) I love watching horror movies.  
(c) My sister’s name is Amina.  
(d) Blue is my favourite colour.  
(e) Is that tv good?  
(f) Do you like that movie?  
(g) Are you hungry?  
(h) Get me my shoes.  
(i) Study your lessons now.  
(j) Are you insane?  
(k) How many more hours before you are done with your work?  
(l) Which novel is the best for you?  
(m) He is a little bit nervous, isn’t he?  
(n) You should listen to your parents’ advice.  
(o) Did you finish your homework?  
(p) Water is good for the body.  
(q) This is good!  
(r) What a crazy show.

**SECTION B: MASTERY OF CONTENT**

1. **DEBATE**
A formal contest of argumentation between two sides is what debate is. Debate embodies the ideals of reasoned argument, and tolerance for divergent points of view.

There are two sides in the debate: the proposition and the opposition. These two teams are presented with a resolution, such as, ‘Girls and Boys Should play in a mixed football team.’

The teams are given enough preparation time. The team affirming the resolution speaks first. The opposing team then must refute the arguments offered by the affirming team and offer arguments rejecting the resolution. Both sides are given the opportunity to present their positions and to directly question the other team.

Neutral judge(s) then evaluate the persuasiveness of the arguments and offer constructive feedback.

Preparation Time
This is the time you have from when the motion is announced to the beginning of the debate. During this time:
1. Research on the motion to get facts. The facts can be got from the teachers, other students, etc.
2. Write notes on the facts. You can once in a while look at them during your presentation.
3. Practice how to speak. Do it in front of friends and relatives, as well as in front of a mirror.
4. If anxious, do some physical exercise. You can also take a deep breath just before your presentation.
5. Dress decently.

Points Delivery
Here are the points that will help you be successful during your points delivery:
1. Deliver your points in a confident and persuasive way.
2. Vary your tone to make you sound interesting. Listening to one tone is boring.
3. Speak quite loudly to be comfortably heard by everyone in the room. Shouting does not win debates.
4. Make eye contact with your audience, but keep shifting your gaze. Don’t stare at one person.
5. Concisely and clearly express your points to be understood by your audience members.
6. Provide a proof for each point you put across. If you don’t you will not earn a point.
7. Speak slowly and enunciate your words. When you slow down your speech, you give your audience and the judge more time to process your strong points.
8. Use gestures to elaborate on your points.
9. Pause to divide your major points.

**Heckling**

- Only supportive and argumentative heckling is permitted.
- Heckling is a brief phrase (about two words) or other non-verbal actions that are directed to the judge of the debate.
- They are reminder to the judge to pay close attention to the message immediately expressed by the speaker.
- There are two types of heckles:
  - Those that are non-verbal, such as,
    - Rapping the knuckles on the desktop.
    - Rapping the palm on the desk.
    - Stamping the feet
  - Those that are verbal, such as,
    - Objective
    - Evidence
    - Point of information
- They are said after standing up by one member of the opposing side. These are meant to alert the judge to a problem in the opposing side’s argument.

**Exercise**

After you deliver your points during the debate, everyone claps for you. How could you have delivered your points to earn their heckling?

**2. INTERVIEWS**

Have you ever attended the formal meetings where you are asked questions and are expected to respond to them? More than once you will be invited to attend interviews. You can also invite someone to interview. For this reason, you should some interview tips.

The two participants in an interview are the interviewer (at times a panel of interviewers), and the interviewee.

**Tips for the Interviewees**

**Job Interview Preparations**
If you really want to be considered for a particular job following an interview, you have to adequately prepare to succeed. The following are the preparations the interviewee would put in place before the interview:

(a) Contact your referees to alert them that you will be interviewed and they are likely to receive a call.
(b) Prepare your documents. Make sure they are neat and well arranged.
(c) Know the location where you are having the interview. It will help you know how long it will take you to reach there.
(d) Do some research about the organization.
(e) Prepare what to wear and how to groom.
(f) Anticipate potential questions and prepare answers correctly.
(g) Arrive early enough for the interview.
(h) Prepare questions to ask the interviewer at the end. It will show how much you are interested in working there.

**During the Interview;**

(a) Greet the interviewer.
(b) Knock on the door and wait for response before you enter. Shut the door behind you quietly.
(c) Wait until you are offered the seat before sitting.
(d) Sit or stand upright and look alert throughout.
(e) Make good eye contact with the interviewer to show you are honest.
(f) Explain your answers whenever possible and avoid answering questions with yes/no as answers.
(g) Answer questions honestly. Don’t ever lie!

**Common Blunders you MUST Avoid**

Avoid falling foul of the following:
1. Turning up late for the interview.
2. Dressing and grooming inappropriately.
3. Giving simple yes/no as answers.
4. Speaking negatively about your previous employer.
5. Sitting before invited.
6. Discussing time-off or money.

**As an Interviewer**

**Before the Interview:**
1. Write down questions to ask.
2. Call the prospective employee’s referees.
3. Prepare the place for the interview.
4. Alert the interviewee about the interview. Mention the time and place.
5. Arrive early for the interview.

**During the Interview:**
1. Allow them enough time to respond to questions.
2. Encourage them to speak by, for example, nodding your head when they answer questions.
3. Speak and ask questions politely. Be friendly but formal as much as you can.
4. Make eye contact with the interviewee to show you are listening to them.

**Exercise 1**
You are the secretary of journalism Club at Maembe Dodo Mixed School. On Friday you would like to interview your school Deputy Principal on the issue of Students’ Discipline.

(a) Write down any three questions you would ask him/her.
(b) Other than writing down questions to ask, how else would you prepare for this day?
(c) State four things you would do as you interview him.

**Exercise 2**
Read the conversation below and then answer questions after it.

Ms Naomi: Welcome to our Doctor’s office.
Mr. Josh: Nice to be here.
Ms Naomi: I see from your resume that you are a cardiologist with 10 years of practice.
Mr. Josh: That’s right.
Ms Naomi: This interview is just to get to know you a little and then there are follow up interviews. So what do you do in your free time?
Mr. Josh: I like golfing and swimming. I also like to read newspapers.
Ms Naomi: Why did you want to be a doctor?
Mr. Josh: Actually I love helping people get well. I think cardiology has made great strides recently and I would like to share my findings with others.
Ms Naomi: Have you written in any scientific journals so far?
Mr. Josh: Not yet. But hopefully soon.
Ms Naomi: OK, we’d like to learn more about you. Let’s go for lunch with our colleagues, if that’s OK.
Mr. Josh: That’s fine, I am free.

(a) What two things qualify Ms Naomi as a good interviewer?
(b) Identify two evidences of interview tips displayed by Mr. Josh.

**3. SPEECHES**
Have you ever stood in front of a big group of people to present your talk? Well here we shall learn how to prepare your speech and deliver it effectively.
Preparation for Speech Delivery
There are steps any speaker should follow in preparation for presentation of speech. They include:
1. Doing some research on the topic to present. Get the facts about the topic. If you do enough research, your confidence level will be boosted.
2. Practice in front of a group of friends or relatives. This can also be done in front of a mirror, or videotaping your rehearsals. You will be able to correct your gestures, postures etc.
3. Write down the points about the topic on a note pad. You can refer to them when giving the speech.
4. Plan on how to groom and dress decently. You should appear presentable to feel confident.

Grabbing and Keeping Audience Attention
Your opening determines how long your audience will listen to your presentation. If they are bored from the beginning; the chance that your message will effectively get across is very little.
The most commonly used methods are:
1. Asking a question. The question should make them think about the topic. For example, ‘How many of you would like to be millionaires?’
2. Stating an impressive fact connected to the topic of your presentation. For example: ‘About 30% of Kenyans are millionaires.’
3. Telling a story closely connected to the topic. It should neither be too long nor intended to try to glorify the speaker. For example: “Dear audience, before I begin I would like to tell you a short story about Maina Wa Kamau became a millionaire. Don’t worry, it’s not too long. …..”

Other methods of beginning a speech are:
➢ Using humour
➢ Starting with a quote that ties with your topic.
➢ Using sound effect.

Presentation of Speech
There are various techniques of delivering speech. They are what will ensure understanding of your message. Some of these techniques include:
1. Use gestures effectively to reinforce the words and ideas you are trying to communicate to your audience. For example, when talking about love, you can use your hands to form a cup shape to indicate how tiny something is.
2. Make eye contact with your audience members to study their reactions to you. If you sense boredom, you need to improve and if you sense enthusiasm, it will help pump you up.
3. Use movements to establish contact with your audience. Getting closer to them physically increases their attention and interest, as well as encouraging response if you are asking questions.
4. Your posture should be upright. The way you conduct yourself on the platform will indicate you are relaxed and in control. Do not lean or slouch.
5. Wear appropriate facial expressions to show feelings and emotions. Smile to show happiness, for example.
6. Speak loud enough to be heard by all your audience members.
7. Pronounce the words correctly and speak clearly for your message to be understood.
8. Pause at key points to let the message sink.

**Stage Fright**
Almost all speakers are nervous. Even the most experienced do. Fear of addressing a group is not wrong, but how we deal with it is what is possibly not good enough. Those speakers who seem relaxed and confident have learnt how to handle anxiety.

**Symptoms of Nervous Speakers**
An anxious speaker can be identified in case of:

- Shaking hands
- Sweating palms
- Dry mouth
- Rapid heartbeat
- Squeaky voice
- Knocking knees
- Facial flushes
- Watery eyes
- Mental confusions
- Jitters

**Causes of Fear**
2. Poor or insufficient preparation. Nothing gives you more confidence than being ready.
3. Discomfort with your own body and movement.

**Dealing with Anxiety**
A speaker can try the suggestions below to deal with anxiety before and on the day of speech.

**Before the day;**
1. Know your topic by doing adequate and thorough research. You will be sure of presenting accurate information and be able to answer questions asked by audience members.
2. Practice delivering your speech several times. This helps you be sure of your organization of the main points.

**On that day;**
1. Do some physical exercises like press ups, push walls, etc. to reduce anxiety.
2. Use simple relaxation techniques like taking deep breath, tightening and relaxing your muscles, etc.
3. Wear clothes that you feel confident in. When you feel good about of you feel, your confidence level is boosted. You don’t need to adjust your clothes or hair during your speech.
4. Spot friendly faces in the crowd. These are people who give you positive feedback (e.g. nodding, smiling). Such faces give you encouragement to speak.
5. Come up with ways to hide your anxiety. For example,
   - When mouth goes dry, drink some water
   - In case of excessive sweating, wear clothes that will not allow your audience detect
   - If your hands shake, use gestures to mask the shaking.

**Exercise 1**
In the next three days, you are presenting a speech on the topic: **Effects of HIV/AIDS**.
(a) Write down any three ways you would prepare for the speech delivery.
(b) State the techniques you would employ to ensure your audience listens to you throughout and that they understand the message during the presentation.

**Exercise 2**
Makufuli is presenting his speech. Your friend, Makwere claims that Makufuli is not confident.
(a) What could have warranted this claim?
(b) State four reasons that could be behind Makufuli’s state?

**4. DISCUSSION**
- Discussion is a process where exchange of ideas and opinions are debated upon in a group.
- A group which comprises a small number of people is given a topic to discuss.

**Preparation for Group Discussion**
Do the following before you start the discussion:
1. Select/choose group leaders. Choose the secretary to write the points down and the chair to lead the discussions.
2. Research round the topic to make sure you have the points. You can get the points from the sources including:
   - Newspapers and magazines
Friends, relatives and teachers
Text books
Internet
Television
3. Arrive early for discussions. It is advisable you do so so that you start early and finish early.
5. Prepare with questions to ask.

Participating in a Group Discussion
Remember the tips below for success during the discussion:
1. Learn to listen to each other and respond to what other people have to say.
2. Speak with moderation. What you say is usually more important than how much you say. Quality is needed rather than the quantity.
3. Back up each point you put across. You can explain your points in a number of ways including:
   ➢ Providing facts or statistics to support it;
   ➢ Quoting expert opinion;
   ➢ Explain why said what you said; and
   ➢ Referring to your own experience.
4. Stay calm and polite. Use polite words like ‘May I …?; please …, etc.’
5. Take notes of important words and ideas.
7. Speak loud enough to be heard by all the group members.

The Common Discussion Mistakes
Having learnt what you should do during the discussion, let us now learn what under no circumstances you do. You should never:
➢ Dominate the discussion;
➢ Interrupt abruptly;
➢ Be inaudible;
➢ Carry out mini-meetings; or
➢ Talk over each other.

Exercise
You and your group members have been assigned the topic: ‘Responsibilities of a Good Citizen’ by your teacher of History and Government. You are supposed to discuss this before you give the presentation in two days.
(a) State three ways in which you would prepare before you start discussing the topic.
(b) How would you ensure your group members and yourself benefit from this discussion?

5. ORAL REPORTS

➢ From the heading, an oral report is spoken, not written.
➢ Being oral, it doesn’t mean writing is not involved. As part of preparation, you have to write notes on the topic or at least an outline of points.
➢ When asked to present an oral report you get the opportunity to practice your speaking skills.
➢ A spoken report has various elements including an introduction, body and conclusion.

Preparation for Oral Reports
You can prepare by:
1. Researching on the topic. Get all the facts about what is known and unknown by your audience.
2. Take notes on the facts about the topic. Choose your words appropriately in the process.
3. Practice the report before presenting it. You may
   • Practice in front of a mirror.
   • Practice in front of friends or relatives.
   • Videotape your rehearsals.
   More practice is required if it has to be memorized.
4. Plan on how to dress and groom.
5. Prepare the visual aids if you plan to use the them. Select the appropriate chart, picture, etc. that will make abstract ideas concrete.

Reporting
1. Stand up straight. Your upper body should be held straight, but not stiff. Do not fidget.
2. Make eye contact in order to look surer of yourself and to ensure your audience listens better.
3. Vary your tone appropriately and speak clearly.
4. Use gestures to make your points well understood and to keep the audience interested.
5. Pause at key points to let the point sick.
6. Speak loud enough for everyone to hear you.
7. If you have visual aids use them appropriately.

Exercise
You have seen thieves robbing your neighbor’s house. During this time you have your phone that you have used to capture one of the two robbers. The next day you are called at the police station to report on what occurred.

(a) State any three ways you would prepare to deliver this oral report.
(b) What three details would you include in your report?
(c) How would you deliver the report to ensure the information is understood?

SECTION C: ETIQUETTE

Etiquette is the rules that indicate the proper and polite manner to behave.

1. USE OF COURTEOUS LANGUAGE
   ➢ When one uses courteous language, he/she uses a language that is very polite and polished to show respect.
   ➢ At no time should you allow yourself be rude, ill-mannered, impolite, inconsiderate, or even thoughtless.
   ➢ Being and remaining polite will go a long way in building relationships.
   ➢ To show politeness and respect:
     • Use the word please in request;
     • Say thank you to those who help or compliment you.
     • Start your requests or interrogatives beginning with words such as can, could, may, will, or would.
     • Say excuse me when you interrupt other people or intrude into their time or privacy.
     • Use question tags.
   ➢ In this section, we shall learn the words and phrases that show respect.

(a) Please
   ➢ We use it when you want someone to do something for you. For example: Can you pass that cup, please?
   ➢ Also used when you want something from someone. For example: Lend me ten shillings, please.
(b) Thank you
   ➢ Use it whenever someone does something for you.
   ➢ Use it when someone commends you.
(c) Sorry
   ➢ Say it any time you inconvenience someone.
   ➢ Say it when step on someone’s toes, etc.
   ➢ Also when someone asks you something you cannot do.
(d) Excuse me
To introduce a request to someone, or to get past someone, use this phrase. For example
Excuse me, can you show me where Amina lives?
(e) Pardon me
Almost as ‘excuse me’

Exercise 1
Jennifer has gone to the shop to buy a bar of soap. The shopkeeper tells her to be polite the next time she comes to buy from him. Showing where, which polite phrases could Jennifer have failed to use?

Exercise 2
Read the dialogue below and then explain how Jacinta expresses politeness.
John: I would like to send this letter to Japan by airmail, how much is the charge?
Jacinta: It’s one pound, do you need extra stamps?
John: I do, I have been also expecting a package from New-York. Here is my identity card and receipt.
Jacinta: Would you mind signing this form? Here is the package.
John: Finally, I would like to send this registered letter to London.
Jacinta: Please fill in the complete address in capital letters.

2. TELEPHONE ETIQUETTE
Telephone etiquette are the rules that demonstrate the proper and polite way to use your phone/telephone.
It starts from how you prepare for phone calls to when you end the call.

Preparation for Phone Call
The following should be done before placing a call:
➢ Ensure you have enough time. It will not auger well to suddenly end the conversation because of insufficient airtime.
➢ Go to a place where there is silence. Too much noise will distract your attention.
➢ Think through exactly what you want to say. Write it down if possible so you don’t forget what to say or ask and look as though you didn’t have anything to say.

Tips to Display When Making a Call
Whether at work, at home, or on your mobile phone, remember to display the tips below at all times:
1. Identify yourself at the beginning of the call.
2. Speak clearly and slowly especially when leaving the message.
3. Speak with a low tone of voice. Be sure to know how loud you may be.
4. Always end with a pleasantry, for example, ‘Have a nice day.’
5. Let the caller hang up first.
6. Stay away from others while talking on the phone. They don’t need to hear your private conversation.

**What to Avoid**
1. Avoid being distracted by other activities while speaking. Some of these activities include:
   - Rustling papers
   - Chewing
   - Driving
   - Speaking with someone
   - Shopping
   - Working on the computer
2. Avoid allowing interruptions to occur during the conversation.
3. Do not engage in an argument with the caller.
4. Talking too loudly.

**Not at these Places**
The following are places you should not make a call. You should even have your cell phone in a silent mode or switch it off altogether.

- Bathrooms
- Hospitals
- Waiting rooms
- Meetings
- Museums
- Places of worship
- Lectures
- Live performances
- Funerals
- Weddings

**Telephone Conversations**
Here we shall focus on majorly business telephone conversations. It should be noted that there are patterns that are followed; but not all will follow this rigid pattern. The six patterns include:
1. The phone is answered by someone who asks if he/she can help.
2. The caller makes a request either to be connected to someone or for information.
3. The caller is connected, given information or told that that person is not present at the moment.
4. The caller is asked to leave a message if the person who is requested for is not in.
5. The caller leaves a message or asks other questions.
6. The phone call finishes.

**Exercise 1**
*Read the telephone conversation below and then answer questions that follow.*

**Pauline:** (a form two student, Wajanja School) ring ring… ring ring …

**Secretary:** Hello, Wajanja School, this is Ms Esther speaking. How may I be of help to you?

**Pauline:** Yes, this is Pauline Karanja a form two student calling. May I speak to the principal, please?

**Secretary:** I am afraid Ms Kaluma is not in the office at the moment. Would you like to leave a message?

**Pauline:** I would really want, thanks. When she comes back, tell her I wanted to ask for one day permission. My brother is sick and I would like to request her that I report one day after the opening day. It is I who will be left with my siblings as the brother goes to the hospital. That is all.

**Secretary:** Sorry for that, I wish him quick recovery. I would give her the message as soon.

**Pauline:** I would be grateful madam. Thanks again.

**Pauline:** Welcome Pauline. Just ensure you report as stated here.

**Secretary:** Ok have a nice day madam.

**Pauline:** You too have a perfect day. Goodbye

(a) With examples, outline the patterns of telephone conversation in above.
(b) Identify evidences of telephone etiquette tips displayed by Pauline in the conversation above.

**Exercise 2**
Your sibling is very sick. You are planning to make a doctor a phone call to come to your home to provide medication.

(a) State any three preparations you would put in place before making this important call.
(b) Give four bad habits you would avoid when making this call.

**Exercise 3**
Joan has just called the parent to ask them to pay the school fee. Unfortunately, the parent is not happy with the way she has made the call. Identify any four telephone etiquette tips she could have failed to display.

**3. APPROPRIATE CHOICE OF REGISTER**
- Register denotes the choice of language, whether that be formal or informal.
- It is the choosing of appropriate language for the context.
- There are factors that determine the language we use.
It is important to select the right language for the right situation. The choice of register is affected by:

(a) The setting of the speech;
(b) The topic of the speech;
(c) The relationship that exists between the speakers; and
(d) The age.

The Setting
There are words we use depending on the field. There are those we use in the field of medicine, in the field of law etc. they are also those that we use at home when talking to family members. A chemist, for example, will ask for ‘sodium chloride’ while at the laboratory, while at home she will request for ‘salt’. At work place, people tend to use formal language while informal language at home.

Topic
If, for example, you want to ask for something valuable from a brother you would say: ‘I was wondering if you could lend me….’. This is a formal language even though it is your family member you are talking to.

When offering your boss tea or coffee, you will still use formal language for example: ‘Would you mind being served tea or coffee? ’ and to a friend you will say: ‘Tea or coffee?’

Relationship
There are words you use when speaking to different people in different situations. More often than not, an intimate couple will use words like ‘darling’, ‘honey’, etc. These words cannot be used to address your colleague at work place; or even your pastor.

Age
There are ways to speak to a child and those of speaking to adults. To a baby, we use words like ‘popopoo’ while to an adult ‘long call’, etc.

The Words used in Different Fields
Field of Medicine
Some words used in the hospitals, clinics and other health stations include: X-ray, syringe, paracetamol, doctor, nurse, mortuary, patient, etc.

Police Station
Lockup, cell, bond, etc.

Airport
Aircraft, flight, air hostess, etc.

Information Technology
Computer, laptop, CPU, Monitor, software, hardcopy, hard disk, etc.

School
The words used by the teachers, students and others at school are: chalk, ruler, blackboard, senior teacher, deputy principal, dean of studies, etc.

Law
Technical terms used by lawyers and in the courts of law include: adult probation, affidavit, alimony, Amicus Curiae brief, annulment, appeal, appellant, appellee, arrest, plaintiff, defendant, dismissal, oath, revocation hearing, learned friend, etc.

Exercise
Read the conversation below and then answer question that follow.
Caller: Is this the Credex?
Receptionist: Yes, how may I be of help to you?
Caller: It’s Dorothy calling.
Receptionist: Oh, Dorothy! How is the going?
Caller: Lunch today?
Receptionist: Of course..
Caller: what time then?
Receptionist: After I have seen the deputy principal. There are packets of chalk I am supposed to deliver.

(a) Giving the reasons, where is the Credex?
(b) What is the relationship between the caller and the receptionist?
(c) Explain the formality of the language the receptionist and the caller use.
(d) Give illustrations for (c) above.

4. TURN-TAKING
Being a cyclical process, turn taking starts with one person speaking, and continues as the speaker gives control to the next individual. This is then offered to another person and then back to the original speaker. Orderly conversation has to take place.

A turn is a crucial element within turn taking. Each person takes turn within the conversation – either in person or on phone.

Achieving Smooth Turn Taking
It is achieved with:
1. Using specific polite phrases, for example, those for,
   ➢ Interrupting
   ➢ Accepting the turn when offered it
   ➢ Keeping your turn
   ➢ Getting other people speaking, etc.
2. Using gestures to indicate you have completed what you are saying or that you want to say something. You drop your arm when you have completed and raise it when you want to say something.

3. Varying the intonation to show you have or have not finished speaking.

4. Use noises like ‘uming’ and ‘ahing’ while thinking so as not to lose your turn.

Turn Taking Cues
There are various ways of signaling a finished turn. They might be indicated when the current speaker:

1. Asks a question, for example, ‘Did you want to add anything?’
2. Trails off (his/her voice becomes weaker to the extent you may not hear his words)
3. Indicates they are done speaking with a closing statement, for example, ‘That’s all I wanted to say.’ or ’I think I have made my point.’
4. Uses marker words (those that allow the other a chance to speak), for example, ‘well…’ or ‘so…’
5. Drops the pitch or volume of their voice at the end of their utterance. This is the use of falling intonation.
6. Uses gestures to signal that another can contribute.

Violations in Turn-Taking
There are five well known turn-taking violations in a conversation. They are: interruptions, overlaps, grabbing the floor, hogging the floor, and silence. Do you know what they really are? If you don’t, read the explanations for the violations in that order.

1. Inhibiting the speaker from finishing their sentences during their turn.
2. Talking at the same time as the current speaker. This is interruptive overlap. However, cooperative overlap is encouraged as it shows you are interested in the message.
3. Interrupting and then taking over the turn before being offered it.
4. Taking over the floor and ignoring other people’s attempt to take the floor.
5. Remaining without saying anything for quite some time.

The List of Turn-Taking Phrase

To interrupt;

- Before I forget, …
- I don’t like to interrupt, but …
- I wouldn’t usually interrupt, but …
I’m afraid I have to stop you there.
I will let you finish in a minute/second/moment ….
May I interrupt?

To accept the turn when offered it;
Thanks. I won’t take long.
What I wanted to say was …

To stop other people from interrupting you during your turn use;
I have just one more point to make
I have nearly finished
Before you have your say …
I haven’t quite finished my point yet
I know you’re dying to jump in, but….

To offer the turn to another use;
….., right?
But that’s enough from me.
Can you give me your thoughts on …?
Does anyone want to say anything before I move on?
How about you?

To take the turn back after being interrupted;
As I was saying (before I was interrupted)
To get back on topic…
Carrying on from where we left on…

Note: The list is endless, and you can come up with other appropriate phrases.

5. INTERRUPTING AND DISAGREING POLITELY

English is a polite language. For this reason, it is advisable to indirectly contradict a person. It is rude to do it directly.

Although conversation is a two way street, interrupting a speaker is usually regarded as rude. However, at times you need to interrupt. When then can one interrupt?
You can only interrupt to:
(a) Ask a question;
(b) Make a correction;
(c) Offer an opinion; and
(d) Ask for clarification.

In this section, we shall learn how to interrupt and disagree politely.

Steps to Interrupting
It is important to take note of the following steps when interrupting a speaker during a conversation or during a discussion:
1. Signal to the speaker that you have something to contribute by implementing the body language such as:
   (a) Making eye contact;
   (b) Slightly raising your hand;
   (c) Sitting forward on your seat;
   (d) Quietly clearing your throat; or
   (e) Coughing quietly.
2. Wait patiently until the speaker pauses or in case of a lull in the conversation.
3. Speak clearly using polite phrases. These phrases will be learnt later.
4. Wait for the speaker to acknowledge your request to speak before you do so.
5. After you have spoken, thank the speaker and allow them continue.
6. Take a deep breath and calm yourself before interrupting when you feel angry or annoyed.
7. Take care to use low tone of voice.

Avoid:
1. Unnecessary interruptions.
2. Finishing speaker’s sentences.
3. Interrupting to correct the speaker unnecessarily.
4. Speaking harshly or using disparaging comments.

Phrases used in Interruption
Below is the list of phrases which you can use to politely interrupt someone:

- May I say something here?
- I am sorry to interrupt, but …
- Excuse me, may I add to that…?
- Do you mind if I jump in here?
- Before we move on to the next point, may I add …?
- Sorry, I didn’t catch that, is it possible to repeat the last point?
- I don’t mean to intrude …. 
- Sorry to butt in, but …
- Would this be a good time to ….?
- Excuse the interruption, but …
- I hate to interrupt, but …
- I know it is rude to interrupt, but …

How to Disagree Politely
The tips that follow will help you handle disagreements without annoying the other person in a discussion or discussion:
1. Actively listen to the other person’s point of view. This helps in showing respect and understanding of the other person’s perspective.
2. Stay calm even if you feel angry.
3. Acknowledge the other person’s point of view before the buts.
4. Disagree only with the person’s idea but not he person.
5. Use polite phrases to respectfully disagree.
7. Give some credence to the other person’s point of view before challenging it.

For example, say: **It’s partly true that I bought this phone at a cheap price, but …**

Disagreeing Politely Expressions

- I agree up to a point, but …
- I see your point, but …
- That’s partly true, but …
- I’m not so sure about that.
- That’s not entirely true
- I am sorry to disagree with you, but …
- I’m afraid I have to disagree
- I must take issue with you on that
- It’s unjustifiable to say that..

6. NEGOTIATION SKILLS

- This is the process of discussion between two or more disputants, aimed at finding the solution to a common problem.
- It is a method by which people settle their differences.
- It is also the process by which a compromise or agreement is reached while avoiding argument.
- There could be a difference between people with different aims or intentions, especially in business or politics. When this happens, they have to reach an agreement.
- Negotiation skills will be helpful when:
  - Haggling over the price of something;
  - Negotiating with your employer e.g. for higher salary;
  - Negotiating for peace/ solving conflict;
  - Negotiating for better services; etc.

Stages of Negotiation

1. Preparation comes first. During this time, ensure all the pertinent facts of the situation is known in order to clarify your own position. It will help in avoiding wasting time unnecessarily.
2. Discussion then follows. This is the time to ask questions, listen and make things easier to understand. At times, it is helpful to take notes to record all points put forward.
3. Negotiate towards a win-win outcome. Each party has to be satisfied at the end of the process.
4. Agreement comes after understanding both sides’ viewpoints and considering them.
5. Implement the course of action. If for example, paying the amount, it has to be paid.

**Points Every Negotiator Should Consider**
1. Ask questions, confirm and summarise. These three activities ensure that there is no confusion on what each party wants.
2. Acknowledge each other’s point of view. Show that you have listened to and understood their perspective. Show appreciation of the other person’s point of view.
3. Listen attentively to the other person.
4. Respond to negative comments and complaints. Avoid confrontational language.
5. Behave in a confident way, but don’t be rude. Make polite but firm requests.
6. Give options/alternatives. You can both win if you recognise that you share a common ground.

**Exercise**
**You are planning to buy a new model car.**
(a) Write down three relevant facts you would want to know before going to buy the car.
(b) State any three hints for the negotiators you would consider when haggling over the price of that car.

**7. PAYING ATTENTION (LISTENING)**
Listening is different from hearing. When you listen, you understand both the verbal and non-verbal information.

*Why should you listen?* You listen:
- To obtain information
- To understand the message
- For enjoyment
- To learn

In this section, we shall learn the techniques of active listening.

**Techniques of Paying Attention**
In order to benefit from a talk as the listener, you should take note of the following key tips:

1. Keep an open mind. Listen without judging the speaker or mentally criticizing their message they pass. You just have to hold your criticism and withhold judgment.

2. Familiarize yourself with the topic under discussion. Audience tend to listen more if they have idea of the topic being discussed. How then can one familiarize himself/herself with the subject? They can do this by:
   (a) Reading from the books.
   (b) Reading from the internet.
   (c) Asking for ideas from those who know.

3. Use the speaker responses to encourage the speaker to continue speaking. You will also get the information you need if you do so. Some of the speaker responses we use include:
   (a) Slightly nodding the head, but occasionally.
   (b) Smile occasionally.
   (c) Using small verbal comments like yes, uh huh, mmmh, I see, etc.
   (d) Reflecting back e.g. you said …

4. Take notes on the important points. This can in itself be a distractor. You should therefore know when to and when not to take notes.

5. Listen for the main ideas. These are the most important points the speaker wants to get across and are repeated several times.

6. Wait for the speaker to pause before asking a clarifying question. Just hold back.

7. Avoid distractions. Don’t let your mind wander or be distracted by other people’s activities. If the room is too cold or too hot get the solution to that situation if possible.

8. Sit properly. Sit upright

9. Make eye contact with the speaker. When you do this you will be able to understand the non-verbal messages too.

**Signs of Inactive Audience**
You can easily tell whether your audience listens or not. The inattentive listeners tend to possess the following characteristics:

(a) Fidgeting
(b) Doodling
(c) Playing with their hair
(d) Looking at a clock or watch
(e) Picking their fingernails
Passing small pieces of paper to one another
Shifting from seat to seat
Yawning

**Barriers to Effective Listening**
There are many things that get in the way of listening and you should avoid these bad habits so as to become a more effective listener. These factors that inhibit active listening include;
1. Lack of interest in the topic being discussed.
2. Unfamiliarity with the topic under discussion.
3. Fear. One might fear being asked a question and in the process fail to look at the speaker.
4. Noise. In case of noise the listeners might not get what the speaker is saying.

**Exercise 1**
Mwangi Mwaniki, the author of one of the set text you study, is coming to your school to give a talk on the themes in his novel.
(a) How would you prepare for this big day?
(b) State what you would do to ensure you benefit from the talk during the presentation.

**SECTION D: NON-VERBAL SKILLS IN LISTENING AND SPEAKING**

1. **IMPORTANCE OF RESPECTING PERSONAL SPACE**
A personal space is an imaginary area between a person and their surrounding area. This space makes the person feel comfortable and should therefore not be encroached.
The distance can exist at work, at home and in our social circles.
The personal space varies depending on factors such as:
(a) Gender
(b) Trust
(c) Relationship
(d) Familiarity with the person.

**Why Respect People’s personal Space?**
1. To make them feel comfortable.
2. To maintain good relationships.
3. To enhance listening. Especially during a talk.
General Personal Space Rules
The personal space guidelines below will help enhance listening and speaking:
1. Respectfully keep your distance if you walk into a room and see two people in private conversation.
2. Pay attention to your volume when you speak, whether on the phone or in person, to ensure you don’t distract attention of others.
3. Maintain physical space at table and chair rows so the people around you have enough room to write, raise their hands, etc.
4. Be mindful of amount of perfume or cologne you wear as if it is in excess it might distract others.
5. Never lean on the other person’s shoulder unless invited to.
6. Don’t eavesdrop on another person’s phone conversation. In case you overhear details of the conversation, keep it confidential.

Dealing with Space Intrusion
Depending on the nature of the intrusion, you would deal with space encroachment in different ways. Here are the steps of dealing with a person who leans on your shoulder:
1. Lean away or take a step back away from the person hoping they would take a hint.
2. Come right out and say you feel discomfort being too close.
3. Explain why you need more space. You can for example tell them you need more space to write.

Exercise
You have attended a one day seminar. The person sitting next to you is said to be intruding your personal space. What four personal space guidelines could this person have failed to follow?

2. FACIAL EXPRESSIONS
➢ The face you wear is a great component of emotion and feeling.
➢ The various facial expressions represent various feelings. A smile for example, represents joy, while a scowl, anger.
➢ When speaking or listening, flex your facial muscles as appropriate. You can’t smile when the speaker is talking about incidence of tragedy. Doleful face will do.
➢ Remember your face is like a switch and will keep changing depending on the feelings and emotions.

Some words for Describing Facial Expressions

<table>
<thead>
<tr>
<th>Emotion/ Feeling</th>
<th>Facial Expression</th>
</tr>
</thead>
<tbody>
<tr>
<td>Approval/ agreement</td>
<td>Appealing</td>
</tr>
</tbody>
</table>
Happy and peaceful  Beatific
Angry or unhappy  Black, grave
Worried  Bug-eyed
Sad  Doleful
Confused  Quizzical
Surprised  Wide-eyed, quizzical
Extremely happy  Radiant
Embarrassed  Withering

3. GESTURES
➢ A speaker will always move part of their body especially a hand, arm or the head when speaking.
➢ This is done to express the idea or meaning.
➢ As a speaker you can use illustrators of what you are saying using your hands. They will add mental image to what is being conveyed. For example,
  • Headshake to mean ‘no’.
  • Use hands to form the shape of heart to express love.
  • Use the hands to form the bow shape to show the big belly. Etc.

4. EYE CONTACT
➢ Did you know you can use your eyes to listen? We use the eyes to listen to another person’s body language – gesture included.
➢ An eye is a powerful tool of effective communication.
➢ Let us learn some situations that demand different uses of the eyes. For example:
  (a) When arguing, hold your gaze.
  (b) When deferring, lower your eyes.
  (c) When loving someone, stare in the pool of their eyes.
➢ Making eye contact is very vital as you can get the feedback from your listeners, on your message. When you notice they are bored you know you have to make adjustments and when they show enthusiasm then this will help in pumping you up.
➢ Too much eye contact by the listener indicate they have interest in either you or the information you are putting across.
➢ Speakers tend to look up:
  (a) At the end of their utterances.
  (b) To indicate to the others to have their turn.
➢ Speakers tend to look away when:
  (a) Talking non-fluently.
  (b) Thinking
5. BOWING/CURTSYING

- A curtsy is a polite gesture of respect or reverence made chiefly by women and girls.
- It is the female equivalent of males’ bowing.

**When to Bow or Make Curtsy**

- To end a performance.
- To show respect.

**How to Curtsy**

- Lower your head.
- Hold your skirt at the edges with both hands.
- Place your right foot behind the left.
- Bend your knees outward

6. APPERANCE AND GROOMING

How you look when speaking in front of an audience or when going for an interview is very crucial. It both boosts your confidence level and build respect. Your appearance involves the clothes you wear as well as how you groom. Grooming on the hand involves what you do to your body other than the clothing. Your personal hygiene is the simplest term that can replace the term grooming.

**Clothing**

The kind of clothe you wear will depend on such factors as:

(a) Your occupation;
(b) Weather;
(c) Location; and
(d) Your preference.

**Guidelines for Clothing**

1. Your cloth should fit comfortably.
2. The cloth should also be neat and clean.
3. Wear the right cloth for appropriate occasion.

**Grooming**

Read the grooming checklist below.

1. Your hair should be lean, trimmed and neatly arranged.
2. If you are a man, ensure your facial hair is freshly shaved.
3. Fingernails should be neat, clean and trimmed.
4. Teeth should brushed and with fresh breath.
5. Body should be freshly showered.
6. If a woman, use make up sparingly and be natural looking.
7. Use perfumes/aftershave/colognes sparingly or even use non at all.

Exercise
Ayub has been invited to an interview. State four grooming mistakes he should be careful to avoid.

SECTION E: INSTRUCTIONS TO FRIENDS AND RELATIVES

1. GIVING AND RECEIVING INSTRUCTIONS

Giving clear instructions is one of those things that seems easy to do but actually are more complex.

The tips that follow will help you in giving clear instructions:

1. Get the attention of the other person. Be sure you have the attention of the person, or people, you are giving instruction. This is one way in which you will tell whether they are listening. Do you know ways to get the attention of a child or even a group of people in some noisy place? Here are some suggestions;
   - Ring the bell
   - Bang the table/door
   - Switch off the lights
   - Clear your throat
   - Blow the whistle, and many others.

2. Use simple language that can be understood. Avoid using too much vocabulary.

3. Break instructions down and deliver them in steps. Give one instruction at any given time to avoid any confusion.

4. Repeat instructions to them.

5. Be loud enough.

6. Give instruction beginning with a verb i.e. use the imperative forms. For example: Take three cups...

7. Ask them repeat instructions to you in their own words.

8. Make eye contact.

Exercise
You are a mother. On a certain day, very early in the morning, you want to go to pay your friend a visit. Before you leave, you have decided to leave your 6-year old son instructions on how to prepare his lunch.

(a) Make a list of methods you would use to get his attention before giving instructions.

(b) Other than getting his attention, how else would you ensure you leave him clear and understandable instructions?
GIVING DIRECTIONS

Once in a while people will ask you to lead them to their destination. If it is not possible to do this then the best thing to do will be to give them directions to those places. The most important thing to do is to be brief and clear.

Let us learn the steps to giving the clear directions.

Steps to Giving Clear Directions

1. Give the direction with few turns. Remember shortcuts may be faster, but at times are complicated especially in the case of many turns.
2. Indicate the turns—whether left or right. Tell them to turn a left or a right. For those who know cardinal points, you can use north, south, west, or east.
3. Mention the landmarks, for example, a large clock, a school, a river, e.t.c. Tell them: `you will see a blue church...
4. Specify distance. Offer the Ballpark Figures (rough estimates of the time and length of travel). The three ways of specifying the distance are:
   (a) Telling them how many streets or buildings to pass;
   (b) Giving them distance in kilometres, metres, or miles; and
   (c) Telling them how much time in minutes or hours it will take them to reach their destination.
5. Warn them about any confusing parts of the route. For example, let them know of a narrow road that people normally miss.
6. Say which side of the street or road their destination is on. There could be two houses that look alike on either sides of road. Tell them: My house is on the right.
7. Repeat directions to them and allow them repeat back directions to you.
8. Draw a simplified map if paper and pencil or pen are available.
9. Give them a drop-dead point. This is the place when if you reach you know you are lost and have to make a U-turn. For example, tell them: if you see a big black billboard you have gone too far.

Exercise

Your church is in the same estate you live. Your mother goes to a different church. On this particular Sunday she has decided to join you later in your church. For that reason, she asks you to give her the direction to the church.

(a) Mention three ways you would specify her the distance from your home to the church.
(b) Apart from specifying the distance, how else would you ensure she reaches the church when giving her the direction?
ANSWERS ON ORAL SKILLS
PRONUNCIATION OF VOWEL SOUNDS

/\n• Hill
• Sit
• Still
• Blip
• Fill
• Blink
• Thrill

/i:\n• Jeep
• Creek
• Greased
• Teal
• cheat

/e/
• jet
• bed
• wet

PRONUNCIATION OF CONSONANT SOUNDS

Exercise 1
Sound /s/: seven, students, first, test, licences
Sound /z/: driver’s, licences, Thursday

Exercise 2
(a) Garage
(b) Gift
(c) Go
(d) Digit
(e) Entangle
(f) Gecko

Exercise 3
Sound /ᶴ/: tissue, passion, ocean, cautious, solution, pressure, Persian, chef, sure, precious
Sound /ᶾ/: Caucasian, division, leisure, vision, casual, conclusion, television, decision, collision, exposure

Exercise 4
Sound /ʃ/: forgive, for, forgetting, leftover, food
Sound /v/ : forgive, leftover

DIPHTHONGS
(a) Gate  (e) Pane  (i) Vane/vein  (m) Sow
(b) Made  (f) Plane  (j) Waste  (n) Know
(c) Male  (g) Sail  (k) Weight  (o) Tow
(d) Pail  (h) Tail  (l) Ate  (p) Groan

MINIMAL PAIRS

Exercise 1
(a) Heat  (d) Pitch  (g) Keep  (j) Peel
(b) Shit  (e) Leap  (h) Ill  (k) Skid
(c) Teen  (f) Knit  (i) Grid  (l) Scheme

Exercise 2
(a) Hid  (c) Hem  (e) Fin  (g) Din
(b) Mess  (d) Led  (f) Led  (h) Pig

Exercise 3
(a) Fail  (d) Sail/sale  (g) Read/red  (j) Stead
(b) Pen  (e) Whale  (h) Debt
(c) Hell  (f) Met  (i) Main

Exercise 4
(a) Bat  (d) Flash  (g) Sung  (j) Suck
(b) Much  (e) Come  (h) Ankle  (k) Damp
(c) Mud  (f) Dam  (i) Crush  (l) Tag

Exercise 5
(a) Merry  (c) Kettle  (e) Sex  (g) Tread
(b) Bland  (d) Vet  (f) Track  (h) Mat

Exercise 6
(a) Fir/fur  (c) Purse  (e) Shirk
(b) Hard  (d) Firm  (f) Cart

Exercise 7
(a) Ban  (c) Best  (e) Bent  (g) Lobes
(b) Vote  (d) Bowels  (f) Very  (h) Verb

Exercise 8
(a) Very  (c) Fast  (e) Halve  (g) Fail
(b) Leave  (d) Vine  (f) Prove  (h) Grieve
Exercise 9
(a) Bad  (f) Bet  (k) Hid  (p) Not
(b) Got  (g) Bought  (l) Heard  (q) Said
(c) Ride  (h) Aid  (m) Mad  (r) Plate
(d) Ant  (i) Bed  (n) Meant  (s) Sad
(e) add  (j) feed  (o) need  (t) Debt

Exercise 10
(a) Tag
(b) Flock
(c) Tuck
(d) Come
(e) Cash
(f) Jag
(g) Gave
(h) Sack
(i) League
(j) Grab
(k) Glass
(l) Could
(m) Coat
(n) Block
(o) Gill
(p) Duck
(q) Cut
(r) Lock
(s) Rag
(t) got
HOMOPHONES
(a) bee, be
(b) see, sea
(c) aye, eye
(d) pee, pea
(e) tea, tee
(f) ewe, you

SILENT LETTERS
i. b
ii. s
iii. c
iv. t
v. c
vi. b
vii. s
viii. h
ix. d
x. d
xi. n
xii. t
xiii. t
xiv. h
xv. t
xvi. t
xvii. t
xviii. b
xix. t
xx. e
xxi. p
xxii. x
xxiii. m
xxiv. b
xxv. z
xxvi. ue
xxvii. e
xxviii. th
xxix. th
**STRESS**

**Exercise 1**
1. 
   (a) Bamburi cement was used to cement the bridge.
   (b) After leaving us his address, he will address those students over there.
   (c) He had to permit us to do business since we had a business permit.
   (d) The content of the letter will content the man.
2. 
   (a) Sert, de
   (b) es, cort
   (c) re, sume
   (d) test, con
   (e) vict, con

**Exercise 2**
(a) 
   - I – no one else loves your sister’s handwriting.
   - Love – I don’t hate your sister’s handwriting
   - Your – Not any other person’s sister
   - Sister’s – not your brother’s or your uncle’s
   - Handwriting – It I only your sister’s handwriting I love, not her walking style or her cooking.
(b) 
   - You – all the others came early
   - Came – you did not leave late
   - Late – Not early
   - Yesterday – the rest of the days you came early

**INTONATION**
(a) Falling
(b) Falling
(c) Falling
(d) Falling
(e) Rising
(f) Rising
(g) Rising
(h) Falling
(i) Falling
(j) Rising
(k) Falling
(l) Falling
(m) Rising
(n) Falling
(o) Rising
(p) Falling
(q) Falling
(r) Falling

DEBATE
I could have:
• Spoken confidently
• Varied my tone appropriately
• Spoken loud enough to be heard by everyone
• Made my contact with my audience
• Provided proofs for my points in persuasive way.
• Spoken slowly and enunciated words correctly
• Used gestures that reinforced my ideas
• Paused at key points

INTERVIEWS
Exercise 1
(a) Questions
• How would you handle cases of indiscipline among the students?
• Will you appoint prefects in charge of discipline?
• What punishment will you mete out on those who are indiscipline? Etc.
(b) I would;
• Inform him about the interview.
• Arrive early for the interview.
• Prepare the place to interview him.
(c) I would;
• Allow him enough time to respond to the questions.
• Encourage him to speak by slightly nodding my head.
• Make eye contact with him.

Exercise 2
(a) Ms Naomi is a good interviewer because;
• She warmly welcomes Mr. Josh, hence making him feel free to speak.
• She also offers to take Mr. Josh along with her for lunch.
Mr. Josh:
- Explains her answers well.
- Is honest. When asked whether he has written in any scientific journal he says not yet.

SPEECHES

Exercise 1
(a) I would:
- Do some research on the topic.
- Practice adequately.
- Write down my points.
- Dress and groom well.
(b) I would:
- Effectively use gestures to reinforce my ideas.
- Make eye contact with my audience.
- Wear appropriate facial expressions.
- Speak loud enough to be heard by all.
- Pronounce my words correctly.
- Pause at key points to let the information sink.
- Speak slowly to allow my points be processed.

Exercise 2
(a) Makufuli could have:
- Had shaking hands
- Sweating palms
- Dry mouth
- Rapid heartbeat
- Squeaky voice
- Knocking knees, etc
(b) Makufuli probably:
- Could have dressed uncomfortably.
- Could have failed to research on the topic.
- Could have failed the first time and could have feared to fail again.
- Could not have rehearsed his speech.

DISCUSSION
(a)
- Choose group leaders.
• Do research on the topic to get facts.
• Write the points.
• Arrive early for the discussion.
• Gather writing materials to use.

(b)
• Ensure each point given is backed up.
• Ensure members speak with moderation.
• Speak clearly.
• Take notes on what is discussed.
• Ensure members listen to each other.

ORAL REPORTS
(a)
• Prepare the photo to show the police.
• Ask the neighbours questions to get more facts.
• Practice how to report.

(b) I would:
• Vary my tone appropriately.
• Make eye contact with the officer.
• Use gestures effectively.
• Pause at key points.
• Speak loud enough enough.
• Speak slowly.

USE OF COURTEOUS LANGUAGE
Exercise 1
• Failed to use ‘thank you’ after being given the bar of soap.
• Failed to use ‘please’ when asking to be given the bar of soap.
• Failed to use ‘excuse me’ to get the shopkeeper’s attention.

Exercise 2
• She has used ‘please’ when asking John to fill the address.
• She has used ‘would’ in asking questions.

TELEPHONE ETIQUETTE
Exercise 1
(a) The patterns include;
• Answering of the phone – Hello, …
• Request -- May I speak to the principal, please?
• The caller is told the principal is not in the office at the moment.
• Pauline is asked to leave a message.
Pauline leaves the message for the principal.
The call finishes with pleasantry – have a nice day.
(b) Evidences:
• She introduces herself to the secretary.
• She ends the call with pleasantry.
• She speaks politely to the secretary.

Exercise 2
(a) I would:
• Ensure I have adequate airtime.
• Go to a quiet place.
• Jot down what to tell the doctor.
• Ensure the place to make the call has network.
(b) I would avoid:
• Talking too loudly
• Engaging in an argument with the doctor.
• Interrupting the doctor.
• Being distracted by other activities.

Exercise 3
Joan could have failed to:
• Identify herself at the beginning of the call.
• Speak clearly and slowly.
• Speak with a low tone of voice.
• End the call with a pleasantry.

APPROPRIATE CHOICE OF REGISTER
(a) Credex is a school. There is the use of words such as ‘pieces of chalk’, and the ‘deputy principal’.
(b) The two are friends.
(c) At first it is formal. But when the receptionist realizes it is Dorothy calling it becomes informal.
(d)

Formal
Is this the credex?

Informal
How is the going?
Lunch today?

NEGOTIATION SKILLS
(a)
• Know the prices elsewhere
• Whether I can get discount
• Whether the purchase of the car comes with any offer
• Whether the car is in high demand
• Whether the car is readily available. Etc.
(b) I would:
• Make polite but firm requests.
• Ask questions and summarise to avoid confusions.
• Respond to negative comments from the seller.
• Give alternatives.
• Show appreciation of the seller’s viewpoint.
• Listen attentively to the seller.
• Ensure we arrive at a clear agreement acceptable to both of us.

PAYING ATTENTION
(a) I would:
• Read the set book to remind myself of the themes.
• Ensure I sit where I would be comfortable.
• Prepare questions to ask him.
(b) I would:
• Take down the main points.
• Make eye contact with the author.
• Hold back until the speaker pauses before I interrupt.
• Encourage the speaker to continue speaking by using some responses.
• Avoid interruptions.

IMPORTANCE OF RESPECTING PERSONAL SPACE
He could have failed to:
• Speak in a low voice during the talk.
• Maintain the physical distance between the two of us at the table.
• Resist leaning on my shoulder or chest.
• Resist eavesdropping on my phone conversation.

APPEARANCE AND GROOMING
I would avoid:
• Dirty unarranged hair
• Dirty fingernails
• Foul breath teeth
• Unbathed body
• Excess make up
• Excess perfumes or colognes
Switch off the lights in his room
Call his name
Bang the table beside him
Clap my hands

Use simple language
Give one instruction at a time
Be loud enough
Repeat the instruction.
Ask him if he has any question
Ask him repeat instructions back to me.
Make eye contact.

GIVING DIRECTIONS

Giving the distance in metres.
Telling her time in minutes.
Telling her the number of streets to pass.

I would give her the route with minimal turns.
I would indicate the turns.
Mention the landmarks.
Warn her about any confusing part of the route.
Have her repeat directions back to me.
Draw a simplified map.

FUNCTIONAL WRITING
FORM 1
1. PERSONAL WRITING
(a) Diaries
- A diary is a written record of things that happen each day.
- It is also a record of things you plan to do per day and the time you plan to do so.
- A diary is also the book in which you write down things that happen to you on daily basis.

**Diaries to Record what is planned to be done**
- Here, we record things we plan to do.
- Let us look at the sample below:

<table>
<thead>
<tr>
<th>DAY</th>
<th>DATE</th>
<th>TIME</th>
<th>EVENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday</td>
<td>23\textsuperscript{rd} April, 2015</td>
<td>8.00 am</td>
<td>Waking up</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.15 am</td>
<td>Taking shower</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.30 am</td>
<td>Breakfast</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.40-10.30</td>
<td>Reading History</td>
</tr>
<tr>
<td></td>
<td></td>
<td>10.35 am</td>
<td>Going for skating</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12.30 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1.00 pm</td>
<td>Reading the Bible</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2.00 pm</td>
<td>Supper</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7.30 pm</td>
<td></td>
</tr>
<tr>
<td>Sunday</td>
<td>24\textsuperscript{th} April, 2015</td>
<td>7.00 am</td>
<td>Breakfast</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.00 am</td>
<td>Attending mass</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11.00 am</td>
<td>Reading CRE (St Luke’s Gospel)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>1.00 pm</td>
<td>Taking lunch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2.30 pm</td>
<td>Playing video games</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4.00 pm</td>
<td>Watching movies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6.00 pm</td>
<td>Writing notes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.00 pm</td>
<td>Supper</td>
</tr>
<tr>
<td></td>
<td></td>
<td>7.30 pm</td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>25\textsuperscript{th} April, 2015</td>
<td>7.30 am</td>
<td>Waking</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.00 am</td>
<td>Shower</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.30 am</td>
<td>Breakfast</td>
</tr>
<tr>
<td></td>
<td></td>
<td>9.30 am</td>
<td>Washing clothes</td>
</tr>
<tr>
<td></td>
<td></td>
<td>11.30 am</td>
<td>Playing video games</td>
</tr>
<tr>
<td></td>
<td></td>
<td>12.30 pm</td>
<td>Lunch</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3.00 pm</td>
<td>Reading</td>
</tr>
<tr>
<td></td>
<td></td>
<td>5.00 pm</td>
<td>Chemistry</td>
</tr>
<tr>
<td></td>
<td></td>
<td>8.30 pm</td>
<td></td>
</tr>
</tbody>
</table>
Diaries for Recording the Daily Observation

MY DIARY

Calendar

April, 2016

<table>
<thead>
<tr>
<th>Sun</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thur</th>
<th>Frid</th>
<th>Sat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

ENTRY

Dear Diary,

Today, I started writing my first poem. I thought of what to write and by lunch time, an idea crossed my mind. I decided to write about corruption. I entitled it “Another Bond - Eurobond”. I had a lot to write about it. As I write now, my dear, I have completed writing it. Hopefully, I will write another one before the week ends. I will inform you about it once that is done. Bye

(b) ADDRESSES

- An address is a superscription of a letter directing who the letter is meant to reach.
- The writer also writes their address in the letter to allow for the reply.
- An address is written on an envelope, letter, or package.

Addresses in Letters

- Address format vary according to the type of letter written.
- Even though they are written differently, there are common features such as:
  - The post office box number
  - The postcode

The street, road, or building where the post office is located
The city or town
The country

There are two formats of writing addresses:
- Block format; and
- Indented format

**Block Format**
- Address written in a block.
- Paragraphs also blocked.
- An example is:

```
KILIMAMBOGO FOOD AND
BEVERAGE,
P.O. BOX 555-35400,
KILIMAMBOGO – KENYA.
```

**Indented Format**
- Written on a slant.
- The paragraphs in the letter are also indented.
- An example is:

```
KILIMAMBOGO FOOD AND
BEVERAGES,
P.O. BOX 555-35400,
KILIMAMBOGO – KENYA.
```

**Exercise**
*Write each of the addresses below as they would appear on your envelope:*
(a) Migori Polytechnic-40400- P.O. Box 654- The Principal-Kenya- Migori
(b) Kenya Labour-The Director-30210- P.O. Box 90100- Kenya- Nairobi
(c) PACKING LISTS
- At times you find yourself forgetting something when packing for a trip.
- It is important to get organized. Writing a packing list will be key in ensuring no item intended to be carried during a trip is forgotten.
- A packing list is therefore a checklist for what to bring along with them.
- To make the most out of your trip you have to pack the right items.
- What you pack will highly depend on factors such as:
  (a) The place you are visiting. If for example, you are visiting a place where it is hot, there will be no need of carrying heavy clothes.
  (b) Means of transport. There is a limit to what one should carry depending on the weight.
  (c) Number of days.
(d) The reason for visiting. For example if going on a camp, you need carry camping gear.

**How to Start**

(i) Get a piece of paper and a pen and write “PACKING LIST”. This forms part of the title. The other part is the place to visit.

(ii) Write number of days. It is advisable to do this as it will help you tell how many clothes you will need. It might not sound good to carry only two underpants, for example, if the trip will last a week.

(iii) Draw a table with columns containing item category, item, quantity, and description. The various item categories are:
- Entertainment list, for example, CDs, Radio, etc.
- Clothing List, for example, underpants, skirts, etc.
- Camping Gear, for example, sleeping bag,
- Toiletries, for example, toothpaste, soap, etc.

(iv) In that table fill all the items and all its columns appropriately.

**Sample Packing List**

<table>
<thead>
<tr>
<th>NO.</th>
<th>ITEM CATEGORY</th>
<th>ITEM</th>
<th>QUANTITY</th>
<th>DESCRIPTION</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CLOTHING LIST</td>
<td>Trousers</td>
<td>3</td>
<td>Purple one</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Shirts</td>
<td>3</td>
<td>2 white ones</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Underpants</td>
<td>4</td>
<td>The pink one</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The one printed “Newyork”.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The newly bought one.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>The black, yellow, red and indigo ones.</td>
</tr>
<tr>
<td>2</td>
<td>ENTERTAINMENT LIST</td>
<td>CDs</td>
<td>3</td>
<td>Nigerian movies</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Laptop</td>
<td>1</td>
<td>The one recently bought.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Earphone</td>
<td>1</td>
<td>Purple one.</td>
</tr>
<tr>
<td>3</td>
<td>TOILETRIES</td>
<td>Bathing soap</td>
<td>1-250gm</td>
<td>Jamaa Bathing soap.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Washing</td>
<td>½ bar</td>
<td>Colgate</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>50 gm</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>soap</td>
<td>Toothpaste</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---</td>
<td>------</td>
<td>------------</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>DRINKS</td>
<td>Afya Soda</td>
<td>2-500 ml</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Guava flavoured.</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Fanta</td>
<td></td>
</tr>
</tbody>
</table>

**Exercise**

You are Manchester City Football club Player. During one of the summer holidays, your club go for a 5 day camp to a very hot place in United Arab Emirates. Here, no beddings are provided. Write a packing list of all the items you would carry with you to this trip.

## 2. SOCIAL WRITING

**Informal Letters**

- Usually written to people known to people you know fairly well. These can be friends and relatives.
- Also referred to as **friendly letters**.
- They are meant to:
  1. Give news;
  2. Request information;
  3. Congratulate people;
  4. Ask questions; or
  5. Give advice.

### How to Write Informal Letters

- An informal letter has such elements as:
  - Sender’s address. Write your address here. Example,
    **MAALIK AHMED**
    **P.O. BOX 6454-90800**
    **KITALE**
  - Date when the letter is written.
  - Salutation. Example,
    **Dear Timothy,**
  - Body. Write the body of the text. Include greetings, news, other questions, etc.
  - Closing. Sign of with your name. example,
    **See you soon,**
    **Denis**
- The table that follows is of a format of an informal letter blended with explanations:
<table>
<thead>
<tr>
<th>The Format</th>
<th>Explanation</th>
</tr>
</thead>
</table>
| **Address** | At the top right hand corner, write your address. For example, **Keicy Kimito**  
                  **P.O. Box 567**  
                  **RONGO** |
| **Date** | Below the writer’s address, is the date. For example,  
                  **13th December, 2015** |
| **Salutation** | Written on the left hand side of the letter. Start with:  
                  - **Dear** ...........,  
                    e.g. **Dear Drinkwater,**  
                  - **Dearest** ..........., or **My Dear** ..........., (for close friends and relatives) Example,  
                    **Dearest Drinkwater,**  
                  Or  
                  **My Dear Drinkwater,** |
| **Opening Paragraph** | You may ask about the recipient’s health. For example,  
                  - **How is your family?**  
                  - **How are you Njuguna? I hope that you and your family are in the pink.**  
                  - **I am fine and I hope you are as fit as a fiddle.** |
| **Content Paragraphs** | This is where:  
                  - You mention your main reason for writing (paragraph 2)  
                  - Give the news  
                  - Ask questions  
                  You can start with:  
                  - **I am writing this letter to...** |
| **Closing Paragraph** | It is proper to inform your recipient that you are ending the letter. Some phrases you can use are:  
                  - **Do write me soon.**  
                  - **Please convey my warm regards to...**  
                  - **Allow me to pen off here.**  
                  - **Hope to receive a reply from you.**  
                  - **Bye/ Goodbye** |
| **Closing** | Sign off with your name. You can sign off using:  
                  - **Your loving friend,** |
The Language of Informal Letters

- The language used is simple as well as friendly.
- You can use contractions such as I’m, won’t, you’re, etc.

Sample Friendly Letter

Brigit Annabel

P.O BOX 454—40400

SUNA- MIGORI

5TH September, 2015

Dear James,

Hi James! Hope you are fine back there in Rongo. My sister and I are very much fine.

I’m just writing to let you know I quit my old job and found something new in Migori town.

I was really fed up with working at Banana Academy as there was little work enough to challenge me anymore. You know me; if there is no enough, I get bored too easily and have to find something new.

I’m now teaching at Sunsun in Migori and the kind of work I do suits me to the ground. I teach two candidate classes. The work here is not only challenging, but it is rewarding as well. I know you will find it hard to believe… but you just have to.

That is not all for now! I’m getting married in a couple of weeks. He is working in the neighbouring school. So many promises I hope he will fulfill he has not stopped to give. I also find him the best among the many. When the time comes I believe you will come and celebrate with
Exercise
You have recently joined another school. Write a letter to your friend. In your letter
• Explain why you changed school
• Describe your new school
• Tell him/her your other news

3. INSTITUTIONAL WRITING

(a) Public Notices
➢ A public notice is a notice given to provide information for the public that is widespread in a wide geographical area via media.
➢ They are mostly placed in newspapers by businesses, county and national government, and individuals.
➢ They include:
   (i) Unclaimed property
   (ii) Wanted person
   (iii) Dangerous person
   (iv) Government contracts
   (v) Auction
   (vi) Foreclosures, etc.

Public Notice Format
➢ The parts of a public notice include among others:
   i. Name of the organization/institution. Letterhead is preferred.
   ii. Then write/type “PUBLIC NOTICE”.
   iii. The topic/theme/subject. Let the public know what you want to inform them about.
   iv. Date, time, and venue (if need be).
   v. Picture to reinforce the message.
   vi. Name of the writer of the notice and the job position(and signature, for the more formal ones)

Sample Public Notice

MAJI MACHAFU LANDS DEALER COMPANY
(P.O. Box 123-00200 Nanyuki, Email: majchaf@hotmail.com Mobile: 0715234343)

PUBLIC NOTICE
Notice is hereby given that son of Amos Kinyanjui resident of Plot(5) located opposite Kadika Plaza, Kilgoris Estate, has agreed to sell the plot mentioned in the schedule hereto dated 5th June, 2015. All persons claiming interest in the land or any part thereof by any way are hereby required to bring their complaints at our Mukomi office within 10 days from the date hereof, failing which the sale will be completed.

Yours Sincerely

[sign]

Fredrick Wainaina
SALES MANAGER

- In the notice above, a picture of the plot can be included.

(b) Inventories
- An inventory is a complete list of items such as equipment, property, goods in stock, or even the contents of a particular place.
- A list of things possessed by a person or company.
- It is a good idea to keep the records of items owned by a person or company.
- An inventory will have the following basic elements:

(i) Name of the institution.
(ii) Name of the person, if individually possessed.
(iii) Date when the records are taken.
(iv) Item number
(v) Item category
(vi) Item
(vii) Quantity of items
(viii) Description of the item
(ix) Approximate value of the item
(x) The name and designation of the person keeping the records.
Here is a sample inventory.

### KILIMANJARO MIXED DAY AND BOARDING HIGH SCHOOL
### INVENTORY OF THE EQUIPMENT AS AT 24TH MARCH, 2016

<table>
<thead>
<tr>
<th>ITEM CATEGORY</th>
<th>ITEM</th>
<th>QUANTITY</th>
<th>DESCRIPTION</th>
<th>APPROXIMATE VALUE IN KSH.</th>
</tr>
</thead>
<tbody>
<tr>
<td>LABORATORY EQUIPMENT</td>
<td>Test tubes</td>
<td>15</td>
<td>Good condition</td>
<td>1200</td>
</tr>
<tr>
<td></td>
<td>Microscopes</td>
<td>2</td>
<td>Damaged</td>
<td>9800</td>
</tr>
<tr>
<td>ELECTRONICS</td>
<td>Computers</td>
<td>3</td>
<td>New ones</td>
<td>72 000</td>
</tr>
<tr>
<td></td>
<td>Radios</td>
<td>4</td>
<td>Damaged</td>
<td>12 000</td>
</tr>
<tr>
<td></td>
<td>Printers</td>
<td>4</td>
<td>Not working</td>
<td>6 800</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2</td>
<td>New ones</td>
<td>68 700</td>
</tr>
<tr>
<td>FURNITURE</td>
<td>Teachers’ tables</td>
<td>6</td>
<td>Damaged</td>
<td>48 000</td>
</tr>
<tr>
<td></td>
<td>Staffroom Chairs</td>
<td>14</td>
<td>Good Condition</td>
<td>110 000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>22</td>
<td>Newly Bought ones</td>
<td>68 700</td>
</tr>
<tr>
<td></td>
<td>Classroom chairs</td>
<td>400</td>
<td>Good Condition</td>
<td>200 000</td>
</tr>
<tr>
<td></td>
<td>Students’ Lockers</td>
<td>89</td>
<td>Broken</td>
<td>44 500</td>
</tr>
<tr>
<td></td>
<td>Office Cupboards</td>
<td>500</td>
<td>Good condition</td>
<td>250 000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>6</td>
<td>New Ones</td>
<td>60 000</td>
</tr>
<tr>
<td></td>
<td>Beds</td>
<td>3</td>
<td>New Ones</td>
<td>12 000</td>
</tr>
<tr>
<td></td>
<td></td>
<td>300</td>
<td>Good Condition</td>
<td>600 000</td>
</tr>
<tr>
<td>GAMES EQUIPMENT</td>
<td>Balls</td>
<td>3</td>
<td>Punctured</td>
<td>3 000</td>
</tr>
<tr>
<td></td>
<td>Volley ball nets</td>
<td>2</td>
<td>Good Condition</td>
<td>6 000</td>
</tr>
</tbody>
</table>

RECORDS KEPT BY: Jeniffer Kwamboka
sign
School Store Keeper

**Exercise**

You are St. Monica’s Mission Hospital Resource Manager. At this hospital, records of items in it are kept at the end of every August. Write the inventory of all the items here.

### FORM 2

**1. INSTITUTIONAL WRITING**

(a) **Business Letters**

- Usually from one organization/company/institution to another, or between such and their customers and other external parties.
- A business letter is any letter with two addresses, salutation, RE, and ends with a signature, and whose contents are professional in nature.
- It is more formal than personal letters.
You must have the formatting down.

Some types of business letters are:
• Sales letters
• Order letters – sent by consumers or businesses to manufacturers, retailers or wholesalers to order goods and services. The contents include quantity, name, etc of the product.
• Complaint letters – use a tone that will make your complaint be satisfied.
• Inquiry letters. Written to elicit information from the recipient.
• Letters of Recommendation. Usually written by previous employer describing the sender’s relationship with and opinion of the job seeker.
• Others include: cover letters, acknowledgment letters, letters of resignation, follow-up letters, and adjustment letters.

Business Letters Format

• There are two layouts of business letters: Block and Indented layouts.
• When you choose to use block layout, all the information is written flush left.
  • Provide your address first.
  • Then skip one line and provide the date.
  • Skip one more line and provide the inside address of the addressee.
  • Note that when using letterhead, there is no need of writing your address. Only begin with the date.
  • Skip yet another line and write salutation. This is followed by a colon. Comma is used for personal correspondence.
  • Write “RE” and write the subject.
  • Write the body. Skip lines between the paragraphs.
  • After the body, write complementary close, followed by a comma, sign, then type your name and title (only if applicable)
• When you choose to use indented layout:
  • Your address appears on the right.
  • Date on the right.
  • Addressee’s address, salutation on the left.
  • Typing do not start from the flush left.
  • No skipping lines between paragraphs.
  • Type the closing and signature in the center.

Note: Block format looks professional.
Kamato Academy,
P.O. Box 789 – 20100,
OGONOGO – KENYA

January 3rd, 2016

The Director
Kamato Academy
P.O. Box 789 – 20100
OGONOGO – KENYA

Dear Ms Jane:

RE: RESIGNATION FROM KAMATO ACADEMY

I am writing to provide formal notice of my resignation from Kamato Academy. My last day will be 31st January this year.

I trust four weeks is sufficient notice for you to find a replacement for my position. I would be pleased to help train the person you choose to take my place before I finally leave.

Thank you for offering me the job for the past two years. My experience as a teacher, head of various departments and patron of clubs and societies here has been positive and I am confident that I will use most of the skills I have learnt at Kamato Academy in future.

If you have any concerns, please let me know. I will be more willing to listen to you.

All the best,

[sign]
D’Matteo Kichapo
TEACHER ASSISTANT
A poster is any piece of printed paper designed to be attached to a vertical surface e.g. a wall.

A poster is intended to convey message at the same time appeal to the audience.

A poster can be professionally used for advertisements, announcements, or to share information.

A poster can focus on topics like:
(i) Child labour
(ii) Drug abuse
(iii) Corruption
(iv) Prostitution
(v) Domestic violence
(vi) Road accident, etc.

How to Create Posters

Find a good idea for a poster. You can focus on cars, sports, etc.

Create an image or picture with a clearly inspiration point. If for example, talking about child labour, one can draw a child working in the fields, and being whipped.

Balance between the picture and the writings.

Emphasize the most important information. You can write them in different ink, or underline them.

The picture/image and the writing should be within the borderline.

Be concise.

Activity
Let the students choose any of the topics above and design their posters in groups. Ensure there is a balance between the picture and the words. After they finish, allow them pin their posters on the wall.

Exercise
The habit of shirking assignments in your class has become rampant. You don’t like it and you want to design a poster to warn your classmates against it. Design that poster.

(c) Advertisements

First impression is very important and there is usually no second chance at making a good first impression.

An advertisement should catch the attention within seconds – if it doesn’t, then it is considered failed.

It is crucial to showcase your product in a very clever way.

How to Create an Advertisement
➢ Grab the attention of the audience by coming up with a tagline that is catchy. You can consider using:
  • Humour
  • Thyme
  • Puns
  • Metaphor
  • Alliteration, etc
➢ Type the name of the business.
➢ Have a picture to reinforce your message.
➢ Balance between the picture and the wordings.

Activity
Let the students design their own adverts. They can advertise things like:
(a) New books
(b) New brand of pen
(c) Anything

2. PERSONAL WRITING
(a) Personal Journals
➢ A personal journal is a record of individual’s impression of a given event, occurrence or a person.
➢ Record what strikes you the most.
➢ What you record could have happened to you or to others.

Contents of a Personal Journal
1. Date
2. Day
3. At times, the calendar
4. Entry

Sample Personal Journal

MY PERSONAL JOURNAL

Calendar
February, 2016

<table>
<thead>
<tr>
<th>Sun</th>
<th>Mon</th>
<th>Tue</th>
<th>Wed</th>
<th>Thu</th>
<th>Fri</th>
<th>Sat</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
<td>13</td>
</tr>
<tr>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
<td>20</td>
</tr>
<tr>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
<td>27</td>
</tr>
<tr>
<td>28</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(circle/underline the date)
ENTRY
Today was particularly my best in the month of February, in fact from January. Can you believe Tom, of all the form two students, has been appointed the new class prefect. This has marked the end of bad news and opened the door to fortunes. I will do all I can to improve that class!

I had never given it thought until I was told my name had been mentioned by the deputy principal. It was my friend, Huggies who told me it was me and not any other Tom. Of course I am the only Tom in that great class. I must express my happiness at this. A small, small class prefect in a big, big classroom.

My happiness cannot allow me write more than I have written, my dear journal. Let the rest be said tomorrow. Goodnight.

(b) Shopping Lists
- A shopper needs to write a list of all the items to be purchased.
- Written before a shopping trip to a shop, grocery, or supermarket.
- Writing a shopping list will help cut down on money wastage and time for thinking on what to buy while at the shopping centre.

Contents of a Shopping List
- A shopping list contains the following:
  1. **Title.** A title must have what the shopping is intended for and the words “shopping list”.
  2. **Budgeted amount.** Write how much you have at hand to do shopping. Don’t use more than what you have. Budget carefully. You can’t also remain with a certain amount. If you are left with too much from what you were to use, it will also mean you don’t know how to budget.
  3. **Item category.** Items are normally put under different categories. It is a good idea to group related items together for ease in shopping. Items are categorized as:
    - Snacks e.g. cake, chips, etc.
    - Toiletries e.g. soap, toothpaste, tissue papers, etc.
    - Foodstuff
    - Drinks/beverages
    - Electronics
    - Clothing
    - And others
  4. **Item.** Write items under the right category.
5. **Description.** Write the type of item you want. Prices might also be different. If for example you want to buy juice, write the type you want, for instance, savannah, pineapple. Their prices vary.

6. **Quantity.** Say how many or how much you need to buy. If a liquid use millilitres, litres etc. if solid, grams, kilograms, will do.

7. **Price.** The amount to be spent on each item is written in this column.

8. **Total.** Write the amount in total to spend. Never spend more than budgeted for.

- More creative individuals add to their shopping lists:
  - Expected balance/change
  - Where shopping to be done. For example: **shopping to be done at Uchumi Supermarket.**
  - Who to do shopping, among other things.

**Sample Shopping List**

<table>
<thead>
<tr>
<th>NO</th>
<th>ITEM CATEGORY</th>
<th>ITEM</th>
<th>QUANTITY</th>
<th>DESCRIPTION</th>
<th>PRICE IN KSH.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stationery</td>
<td>Exercise books</td>
<td>8-200 pages</td>
<td>Crown</td>
<td>800</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Ruler</td>
<td>2</td>
<td>Helix</td>
<td>100</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Mathematical set</td>
<td>1</td>
<td>Oxford</td>
<td>300</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pens</td>
<td>10</td>
<td>Bic</td>
<td>200</td>
</tr>
<tr>
<td>2</td>
<td>Clothing</td>
<td>Blouse</td>
<td>1</td>
<td>Short sleeved</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Skirt</td>
<td>1</td>
<td>Dark grey</td>
<td>500</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cardigan</td>
<td>1</td>
<td>Indigo one</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Neck tie</td>
<td>1</td>
<td>Red stripped</td>
<td>200</td>
</tr>
<tr>
<td>3</td>
<td>Books</td>
<td>Set Books</td>
<td>3</td>
<td>The River and the Source</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Betrayal in the City</td>
<td>600</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Mstahiki Meya</td>
<td>600</td>
</tr>
<tr>
<td>4</td>
<td>Drinks</td>
<td>Soda</td>
<td>3-1 litre</td>
<td>Coke</td>
<td>300</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Juice</td>
<td>2 L</td>
<td>Delmonte</td>
<td>300</td>
</tr>
<tr>
<td>5</td>
<td>Snacks</td>
<td>Crackers</td>
<td>50g</td>
<td>Cheez it</td>
<td>110</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Cookies</td>
<td>100 g</td>
<td>Oreo</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Pretzel</td>
<td>100 gm</td>
<td>Bold Gold</td>
<td>200</td>
</tr>
<tr>
<td></td>
<td>TOTAL</td>
<td></td>
<td></td>
<td></td>
<td>6010</td>
</tr>
</tbody>
</table>

**Expected Balance:** Sh. 90

**Exercise**

You are form two class prefect. Your class is throwing the end of the year class party. Before this happens, there is contribution by all the class members. If the total amount raised is sh. 9 000 which you are supposed to budget for, prepare the shopping list of the item you would buy.
3. SOCIAL WRITING

(a) Invitations
- Sending invitations is the appropriate way to communicate to your guest what is it that you are celebrating and what the event is all about.
- There are two types of invitations:
  * Informal invitations
  * Formal invitations
- Invitations also take form of: invitation cards or invitation letters.

(i) Invitation Cards
- They are designed to invite individuals to various ceremonies and parties.
- When designing an invitation card remember to:
  * Provide the name of the host for the party.
  * Extend the invitation by choosing appropriate formal wording, such as, “request your presence” or less formal wording, such as “totally invites you”.
  * Include honorifics (Dr./Mr./Ms/ etc.) before the guest’s name especially if formal.
  * Answer the question “what?” Tell the guest what the event is for. Is it for birthday party, wedding party, birth of a new baby, fundraising etc. If, for example, it is a birthday party ensure you tell them who is it for and age the person is celebrating. By the same token, if it is graduation, tell them who it is for and mention the education milestone they completed. The purpose of the event is stated clearly.
  * Be clear about the date and time of the event. Day of the week should also be included. Example Saturday, 16th May 2016 at 4.00 pm.
  * Be clear on the venue. Tell them where the party will be held. If the party is held off-site (not where is known to all), you can even give directions.
  * Write “RSVP”. Under this, write the name of the people to be contacted and their contact details. You can write the phone number to allow them contact you so as to inform you ahead of time whether or not they will be attending. RSVP is French abbreviation for “respondez sil’vous plait” which simply means “please respond”.
  * Give instructions to your recipients on for example, how to dress, or bring something, if to bring another guest, or any other thing to do.
  * You can also include the teaser. Include something that will drive them to the party even before the actual day. You can mention things like drinks, dance, etc. These make them looking towards attending the party.
  * Include simple but a picture that ties with the party. You can have a picture of a cake if birthday party.
Informal Invitation Card

Because you have believed in
They,
Celebrated with them
Loved and encouraged them,

We, **Ruth Kimani** and **John Kimani**
Ask you to join us in honouring our
Children

**Jenifer Wanjiku**
And
**Joseph Njoroge**

As they celebrate the beginning of
Their adventures together
On **Saturday, January 11th, 2016**
At 9.00 am

Ceremony followed by dinner,
Drinks, and awkward but
Enthusiastic dancing

RSVP:
Mr. John Kimani     or     Ms Ruth Kimani
Mobile: 0711111111    Mobile: 0712121212

Formal Invitation Card

**THE FAMILY OF MR AND MRS KAIMOSI**

Calls for the contentment of
**Dr/Pst/Mr/Mrs/Ms/Eng/ .........................**

At the marriage of
**Arsenal Chelsea and Migingo Island**
On **Saturday, the second of January; 2016**
At **half past 4.00** in the evening
At their **Kasarani home**
Dress as you wish, dine as you like
Dance as you please
(ii) Invitation Letters

- An invitation letter, normally business, is written to invite people to various events, such as, seminars, conferences, and many other functions.
- It takes the format of other business letters.
- In an invitation letter one should include the details required. Only the pertinent information regarding the event should be included.
- They are written to invite:
  - A resource person to school
  - Teachers, students, etc to seminars, conferences, drama festivals, etc

**Elements of Invitation Letters**

An invitation letter will include things like:

- Brief description of the institution/organization. Let the recipient know what you do and to know whether you have the right to hold such an event.
- Include all the pertinent information.

Jehova Jireh School,
P.O. Box 2345 – 30456,
BETHLEHEM – PALESTINE.

February 6th, 2016

The Chairperson,
NACADA,
P.O. Box 966 – 40500
NEBUCHADNEZER – CANAAN.

Dear Mr. Herod:

**RE: INVITATION TO GIVE A TALK ON DRUG ABUSE**

On behalf of Environmental Club, Jehova Jireh School, it is my pleasure to extend the invitation to our school parents’ day in the school refectory on Friday, 6th March, 2016 at 9.00 am. You are invited to give a talk on drug abuse.

Jehova School is one of the three schools in Bethlehem in which students have continued to abuse drugs. However, most of them are ready to
respond to what they are told on dangers of hard drugs. Environmental club has been given the power to curb the use of such drugs.

I do hope you will be able to confirm your attendance to this invitation. We look forward to your presence at this big day.

Yours sincerely,

[sign]
Abraham Father Luke – ENVIRONMENTAL CLUB CHAIR

4. PUBLIC WRITING

(a) Telephone Messages

➢ People who work in offices often answer phones for others especially in their absence.
➢ When you answer such calls, you need to take the messages for them.
➢ The telephone messages have the following elements:
   (i) Name of the person the caller wanted to talk to.
   (ii) The name of the caller.
   (iii) Date and time of the call.
   (iv) Telephone number of the caller.
   (v) Details of the message. Here you write something like: She called to ask whether you will attend the fundraising ceremony at Migingo Hotel.
   (vi) The name of the receiver of the call.
➢ Look at the telephone note pad below.

<table>
<thead>
<tr>
<th>SUKUMA WIKI HIGH SCHOOL</th>
<th>TELEPHONE MESSAGE NOTE PAD</th>
</tr>
</thead>
<tbody>
<tr>
<td>DATE: _________________</td>
<td>TIME: ______________ AM/PM</td>
</tr>
<tr>
<td>TO: ______________________________________</td>
<td>FROM: ____________________________________</td>
</tr>
<tr>
<td>TELEPHONE: ___________________________</td>
<td></td>
</tr>
</tbody>
</table>

| | | |
|-----|-----------|
| Telephoned | Please call |
| Called to see you | Will call again |
| Wants to see you | Returned your call |
Exercise

Your name is Elliot Kumo. As the youth leader in your ward, you have the responsibility of ensuring the garbage in your area are collected by the company known as Matakataka Chafu Garbage Collectors. One day they fail to do that and you decide to call the manager to complain about this and that they should bring the truck the next day to pick up the garbage. Unfortunately, the secretary called Amina Salim picks the call. In a telephone message note pad, write the message Amina will take.

Answer

MATAKATAKA CHAFU GARBAGE COLLECTORS
TELEPHONE MESSAGE NOTE PADS
DATE: 15TH January, 2016
TIME: 9.00 AM/PM
TO: Makau Collins – Manager
FROM: Elliot Kamau – Youth Leader, Kijiko Ward
TELEPHONE: 254-720467987

<table>
<thead>
<tr>
<th>Telephoned</th>
<th>✅</th>
<th>Please call</th>
</tr>
</thead>
<tbody>
<tr>
<td>Called to see you</td>
<td></td>
<td>Will call again</td>
</tr>
<tr>
<td>Wants to see you</td>
<td></td>
<td>Returned your call</td>
</tr>
</tbody>
</table>

MESSAGE: He called to complain about the failure of garbage truck to pick up their garbage today. He is wondering whether the truck could stop tomorrow and pick it up.

RECEIVED BY: Amina Salim
SECRETARY

(b) Filling Forms

- Filling forms might seem easy to majority of people but this is usually not the case.
- To fill the form as required, you need to consider the points below:
  - Go through the whole form before you start filling it in.
Read the instructions and ensure you understand them.
• Fill one section at a time to avoid confusion.
• Fill all the blanks unless stated for official use only.
• If there is a part

Sample Form

EMBE DODO MIXED SECONDARY SCHOOL
(Email: embdod@yahoo.com, phone: 071666666, Website: www.embedodo.go.ke)
‘Making future from the present’
STUDENT’S ADMISSION FORM

INSTRUCTIONS TO STUDENTS
1. Use black ink only.
2. Fill all the blanks you are required to.
3. Complete each section in BLOCK letters.
(a) Student’s Personal Details
Student’s Name: …………………………………………………………………………………
Date of Birth: …………………………………………………………………………………
Gender: ………………………………………………………………………………………
Religion: ………………………………………………………………………………………
Name and classes of brother(s)/sister(s) in school

<table>
<thead>
<tr>
<th>Sibling’s Name</th>
<th>Sibling’s Class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(b) Parent’s Details
Parent/Guardian’s Name: ………………………………………………………………………
Profession: ……………………………………………………………………………………
Address: ………………………………………………………………………………………
Mobile Number: ………………………………………………………………………………..
(c) Academic Details
Class in which Admission is sought: …………………………………………………………
KCPE Marks: ……………………………………………………………………………………
Last Term Grade: ………………………………………………………………………………..
(d) Health
Have you been diagnosed with cancer or HIV/AIDS? Yes/No
If yes, for how long
(c) **Letters of Apology**

- We all make mistakes from time to time. When that happens, it is worthwhile that the situation be mended early.
- One way to mend the situation is by writing a letter apologizing for the wrong done.
- A letter of apology is written in order to:
  - Lay out your mistakes clearly;
  - Ask for forgiveness;
  - Exhibit regret;
  - Provide assurances for change; and
  - Allow for building of relationships.
- When writing a letter of apology:
  - Begin the letter by saying you are apologizing.
  - Admit you were wrong and accept the responsibility.
  - Offer a way you can help resolve the situation.
  - Reassure the person that you will do your best to prevent the problem from occurring again.
  - Tell the person you are looking forward to rebuilding the damaged relationship.
How to Write Apology

<table>
<thead>
<tr>
<th>STEP</th>
<th>EXPLANATION</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Say you are sorry</td>
<td>I am writing to apologize for coming late to school.</td>
</tr>
</tbody>
</table>
|      | • Clearly state the problem.  
      | • Explain as much as you can what went wrong. | My brother was recently admitted at the hospital. This morning no one was left at home with my youngest sibling. She was crying and I had to first wait for any of my relatives to come. |
|      | • Try to solve the problem.  
      | • Give examples of how you can do this. | To mend this, I promise to come early from tomorrow. I will let my parents know that the next time they leave they should leave someone behind to babysit the child. |
|      | • Apologize again | Again, I am sorry for reporting late. I hope that we can put this issue behind us. I look forward to rebuilding the relationship. |

Exercise

One of the school rules state: “ONLY English and Kiswahili are the official languages to use at school”. The school head of Languages department has caught you speaking in your mother tongue. Write him the letter, apologizing for your action.

Answer

KEMBOI HIGH SCHOOL  
P.O. BOX 434 – 30300  
ELDORET – KENYA

14TH January, 2016

THE HEAD OF DEPARTMENT – LANGUAGES  
KEMBOI HIGH SCHOOL  
P.O. BOX 434 – 30300  
ELDORET – KENYA
Dear Mr. Kipchoge:

RE: APOLOGY FOR SPEAKING IN MOTHER TONGUE

I am sorry for breaking one of the school rules.

I knew that speaking in mother tongue is prohibited at school, when I spoke it. I am deeply sorry for acting as though I am above the rules everyone should follow. It was impolite to both you and the other teachers.

I promise to obey all the school rules now that I have learnt that no one is above the school rules. It was inappropriate of me to speak the language not acceptable at school. I know that punishment meted on me is completely deserved.

Once again, I am sorry for my stupid behavior. I will from now on speak in the two official languages. I hope our differences have been put behind us and that our relationship remains undamaged.

Yours Sincerely,

[signature]
Kimita Keino
FORM 2 STUDENT

FORM 3

1. PERSONAL WRITING

(a) Reminders

➢ We keep track of everything we need to do.
➢ Your reminder will help you get things done by including relevant information like phone numbers.
➢ A reminder helps one remember important occasions and appointments.

Sample Reminder 1

REMINDER
APPOINTMENT WITH MR. KANJIRA
DATE: 11th February, 2016
TIME: 4.15 p.m.
PLACE: Staffroom

I will be having an appointment in the staffroom with Mr. Kanjira. To
carry with me are:

- Two pens (blue and black)
- Notebook

I should be punctual.

Sample Reminder 2

<table>
<thead>
<tr>
<th>MY REMINDER</th>
</tr>
</thead>
<tbody>
<tr>
<td>DAY</td>
</tr>
<tr>
<td>--------</td>
</tr>
<tr>
<td>Saturday</td>
</tr>
<tr>
<td>Friday</td>
</tr>
<tr>
<td>Monday</td>
</tr>
<tr>
<td>Tuesday</td>
</tr>
</tbody>
</table>

(b) Personal Journals
As discussed earlier.

2. SOCIAL WRITING

(a) Notes of Thanks

- A Thank You Note is thoughtful way to express your gratitude and appreciation for someone who has done something great for you.
- The note doesn’t have to be long to be meaningful. Your thoughts count more.

Elements of a Thank You Note

1. Date
2. Salutation
3. Personalizing the note. Think of one or two specific instances when you were helped by the person.
4. Concluding the note. Say thank you again to the person.
5. Sign

Sample Thank You Note

9th April, 2016

Dear Ms Becky:

I am writing to thank you for everything you did last year to help me prepare for my exams.

I really appreciated when you asked me to be coming to see you
whenever I had difficulty in your subject. You also advised me to work harder in class. But more than that, you guided me on how to answer questions in the exams.

All the support you gave me helped me receive the grade I have received. I could have never received anything near this grade without you. Thank you.

Sincerely,
Murkomen Abdi

(b) **Congratulatory Notes**
- We always recognize the accomplishments by others.
- Writing a congratulatory note adds warmth to the relationships.
- We write congratulations notes incase of the following achievements:
  - Promotion(job, class)
  - Retirement
  - Graduation
  - New title
  - New job
  - Scholarship
  - Successful speech
  - Birth
  - Engagement
  - Marriage
  - Winning competition

**The Dos when Writing Congratulations Note**
- Write soon after hearing the news.
- Use the word “congratulations” early.
- Tell the person how impressed you are.
- Express your wishes for the person’s continued success.

**Steps to Writing Congratulatory Note**

<table>
<thead>
<tr>
<th>STEP</th>
<th>EXPLANATION</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Writing Salutation</td>
<td>The person might like see their own name written.</td>
<td>Dear Aliow,</td>
</tr>
<tr>
<td>Offering Congratulations</td>
<td>• Done early.</td>
<td>Congratulations on your promotion to deputy</td>
</tr>
<tr>
<td></td>
<td>• Mention the</td>
<td></td>
</tr>
<tr>
<td>Express your happiness.</td>
<td>Tell them how impressed you are.</td>
<td>I was thrilled when I heard the news!</td>
</tr>
<tr>
<td>-------------------------</td>
<td>----------------------------------</td>
<td>---------------------------------------</td>
</tr>
<tr>
<td>Relate the person’s achievement with something.</td>
<td>Relate something about the person that could have led to their achievement.</td>
<td>Ever since we worked together at Maragua Muslim Girls’ School, I knew you were one of the best. I am very glad that your passion for teaching has been recognised.</td>
</tr>
<tr>
<td>Sending wishes for continued success.</td>
<td>• Assure them that there achievement is just one of the many others on the way. • Wish them the best.</td>
<td>Best of luck in your new position. I hope that this is just the start of the many more successes to come.</td>
</tr>
<tr>
<td>Closing</td>
<td>• Add a closing remark. • Choose from the list: (i) Sincerely, (ii) Sincerely yours, (iii) Regards, (iv) Warm regards, (v) Yours Truly, (vi) Cordially, (vii) Best wishes, • Write your name after this</td>
<td>Best Wishes, Fardoly Mohamed</td>
</tr>
</tbody>
</table>

**Exercise**

*Juma Maxwel, your elser brother has just got a new job after working in another company for two years. In his new place of work he will be receiving twice the salary he used to be offered in the previous company. Write him a note congratulating him.
(c) Condolences Notes*
Writing a condolence note is not an easy thing to do. This is because we often don’t know what to say. Because of this, we may even put the task off until the time to write has seemingly passed.

In a condolence note, we reflect our genuine thoughts and feelings.

Keep your message short yet thoughtful.

Try as much as possible to mention a fond or funny memory of the deceased if you knew them.

**Steps to Writing Condolence Note**

(i) Introduce your note. Example,

I was deeply saddened when I learned about Joan’s passing.

Or

I was deeply saddened by the news of Joan’s passing.

Or

We are very saddened to hear your recent loss of Joan.

(ii) Express your condolences, referring to the person’s death as a “loss”. For example,

Please accept my heartfelt sympathies for your loss. My thoughts are with you and your family during this difficult time.

(iii) Share a short story or memory you have about the deceased. It will allow the bereaved know how much their loved ones meant to you. Probably it will give them a reason to at least smile if not to laugh. If possible, tell them that the deceased will be missed. For example,

Joan was a source of inspiration to me. I will never forget her!

Or

Joan spent her time serving others. I am very grateful o have known her.

If you don’t know the person who has passed, you may say:

I will always remember your stories about…..

Or

I will always remember how much you loved ....

(iv) Acknowledge the cause of death especially if it comes after a long period of suffering or illness. For example,

I know Joan experienced a great deal of suffering since she was diagnosed with cancer. I pray that you find comfort in knowing that she is no longer in any pain.

(v) Offer some assistance. Give specific ways in which you would like to help. For example,

In this stressful moment, please let me know whether I can help in any way. I would like to ........

(vi) Sum up your note using an appropriate phrase. You can choose from the list below:

- I am very sorry for your loss.
- With deepest sympathy.
- My thoughts and prayers are with you.
- Please accept my condolences.
- I am very sorry for your loss.
- I am very sorry to hear of your loss.
- I am very sorry for your loss.
- I am very sorry to hear of your loss.
- I am very sorry to hear of your loss.
• You are in my thoughts
• With Deepest Sympathy
• With Heartfelt Condolences,
• Thinking of you
• My sincere sympathy
• I’m praying for you

Exercise
Your friend’s sister has passed on following the road accident on the eve of the new year. That same day you spend most of the time with her before she meets her tragedy. Write a note to Angela expressing how you feel about the sudden death of Mary, her sister.

(d) Telegrams

- A telegram is a text message sent by wire using Morse code.
- The codes are transcribed into language and printed.
- Telegrams can be sent all over the world within a couple of hours.

1. Wording telegrams
   - The right way of wording is economical, while the wrong way is wasteful.
   - Avoid unnecessary words—words that might be omitted without impairing the sense of the message.

2. Writing figures
   - The suffixes ‘th’, ‘rd’, ‘nd’ appended to figures are counted as words.
   - Spell the words as ‘fourth’ instead of ‘4th’ etc.

3. Get rid of small connecting words such as ‘a’, ‘the, etc’.

4. Make use of sharp sentences and phrases.

Sample Telegram

KENYAN POST AND TELEGRAM

TELEGRAM

Sender’s Name: _____________________________________________
Sender’s Address: ___________________________________________
Recipient’s Name: __________________________________________
Recipient’s Address: _________________________________________

Dear Allan,

HEARD YOU WERE LITTLE BIT UNDER THE WEATHER AT THE MOMENT [STOP] JUST REST UP AND LET THE DOCTORS DO THEIR MAGIC[STOP] YOU WILL BE UP AND ABOUT IN NO TIME
Your sister who lives in Chicago, USA, has delivered of a baby girl. Write her a telegram congratulating her on arrival of the new baby.

3. PUBLIC WRITING
(a) Letters of Application
➢ Also known as cover letter, a letter of application is a document sent together with your curriculum vitae to provide additional information on your skills to your prospective employer.
➢ Detailed information on why you are qualified for the job should be provided.
➢ This letter will let your prospective employer know what position you are applying for.

Letter of Application Format
In the table that follows, all that should be included in a letter of application are captured.

<table>
<thead>
<tr>
<th>Item</th>
<th>Explanation</th>
<th>Example</th>
</tr>
</thead>
</table>
| Sender’s Address      | • Write the name(yours or an institution’s)  
• Postal address follows.  
• Write the name of the city after. | KIMITI NJERI  
P.O. BOX 777 – 40400  
suna-migori |
| Date                  | In full                                                                     | 23RD July, 2016              |
| Receiver’s Address    | • Start with the position of the recipient.  
• Write the name of the institution.  
• Add the box number.  
• Lastly, write the town or city. |                              |
| Salutation            | Let it be formal.                                                           |                              |
| In regards to (written ‘RE’) |                                                                                |                              |
| First Paragraph       | Here:  
• Mention the job you are applying for.  
• Mention where |                              |
Sample Letter of Application

Vijana Werevu High School  
P.O. Box 888 – 30200  
MACHAKOS  
31<sup>ST</sup> January, 2016  
The Director  
Makusudi Secondary School  
P.O. Box 434 – 50000  
NAIROBI KENYA  

Dear Sir/Madam:  

RE: ENGLISH/LITERATURE TEACHER  

I am writing to express my interest in the position of teaching English and Literature that has arisen with your school and that was listed in the <em>Wednesday Nation</em> on 31<sup>st</sup> December, 2015. I

| Middle Paragraphs | • Mention why your skills and experience are a good fit for the job.  
|                  | •  |
| Last Paragraph   | • Say thank you to your recipient for considering your letter.  
|                  | • Note how you will follow up. |
| Closing Signature| • End your letter with your signature.  
|                 | • Write your name after it |

| Listing         | you found the listing. |
| Middle Paragraphs | • Mention why your skills and experience are a good fit for the job.  
|                  | •  |
| Last Paragraph   | • Say thank you to your recipient for considering your letter.  
|                  | • Note how you will follow up. |
| Closing Signature| • End your letter with your signature.  
|                 | • Write your name after it |
believe I am an excellent fit for this position, given a chance. Besides teaching the two, I also teach History and Physical Education. I am a 2013, diploma graduate from Nikufunze Teachers’ Training College.

I am a conscientious person who works hard and pays attention to details. I am also quick to learn new skills as well as to learn from others. I am keen to work for a school with a great reputation like Makusudi Secondary School. I have the enthusiasm and determination to make ensure that I make success of the position when offered it.

I enjoy training students and helping them build confidence in their ability to achieve, both academically and socially. In addition, I have computer skills that will be a great asset when developing class resources.

Find my curriculum vitae attached.

Thank you for taking the time to consider this application and I look forward to hearing from you at your earliest convenience.

Yours faithfully,

[sign here]

Seen Later

Exercise
A job has just been advertised. You have been a doctor for three years. When you see this advert you feel like you have to apply for the job. Write your curriculum vitae you will attached in your letter of application.

4. STUDY WRITING
(a) Synopsis
➤ Synopsis answers the question: What is the story of the novel, play, etc?
➤ Just write what happens in the book.
➤ Often not long, so try to capture only pertinent details.
➤ Go into the detail about the setting.

Blossoms of the Savannah Synopsis
BLOSSOMS OF THE SAVANNAH

The novel begins with the birth of a girl child. ...........................................................................................................
...........................................................................................................
...........................................................................................................
...........................................................................................................

Exercise

Assume you are the author of “A Doll’s House”. The play has not been published. When you ask the publishers to publish it, they tell you to write the synopsis of the play before they consider publishing it. Write its synopsis.

(b) Reports

➢ A report is a systematic, well organized document which defines a problem, and analyses it.
➢ Reports are written following research or study on a currently trending topic.
➢ There are short and long reports.
➢ A report has sections, and sub sections
➢ There are elements found in both the short and the long reports. They include:
  • Heading
  • Introduction. Here we include things such as:
    (i) Date
    (ii) Officer to whom the report is presented
    (iii) Committee members (if done as a group)
    (iv) Terms of reference. This is where we write the objective of the study.
      • Methods of data collection. How the information was gathered is discussed here. The different methods of collecting data are use of:
        (i) Questionnaires
        (ii) Observation
        (iii) Interviews
          • Findings. State what you learned.
          • Conclusions
          • Recommendations. State how the findings can help improve the situation.
    ➢ Reports are always:
      • Accurate;
      • Concise;
      • Clear; and
      • Well structured.

Sample Report

www.arena.co.ke
REPORT ON WHY MOST GIRLS AT NAIVASHA CHRISTIAN SCHOOL DROP-OUT OF SCHOOL

Introduction
The principal asked a group of students to find out the reasons why there is high drop out among girls at Naivasha School. The committee included:
1. Njagi Cool
2. Kimotho Macha
3. Jane Kilonzo
The study started on 3rd February and ended on 10th of the same month.

Procedure
The group used different methods to gather the information. The following are the methods used collect data:
(a) Questionnaire
About five students, among them three girls were issued with questionnaires that they filled with ease. At first they were not ready to do so but when they were assured a token, they were more willing to respond. They took approximately ten minutes each to provide response to the questions and prompts.
(b) Interviews
One of the committee members, Kimotho Macha, was appointed to lead in interviewing two students. The two students gave several reasons for the high drop out. One of them even wanted to have been included in the committee. The interviews were conducted at the school quadrangle.

Observation
One week was enough for the committee members to study the other students. It was noted, in the way they talk in small groups, why they drop out. In fact one of the female students left the school before the actual day of submitting this report.

Findings
It was found out that:
(a) Since most girls are idle during the weekends, they yield to pressure from the fellow students who push them into leaving the school. While at home, majority fail to get admission in other schools.
(b) Some of the students are not satisfied with the quality of the meals cooked. They feel they don’t match the amount of money they pay.
(c) Add other two

Conclusion
The committee concluded that:
(a) Some of the girls do not know how to make use of their free time.
(b) Some of the students value food more than education services offered...
at the school.

**Recommendations**
(a) The students should be guided on how to benefit from their free time.
(b) The quality of meals should be improved or at least provide alternative diet to those not satisfied.

**Report compiled by:**
**Signature:**
Amos Ngotho
**Position:** FORM 2 STUDENT

---

**Exercise**

*It has been noted that students at Kinya High abuse drugs. The deputy principal calls you one day and asks you to form a committee to investigate the causes of drug abuse at your school. Write the report to contain:*  
(i) **Introduction**  
(ii) **Three methods of data collection**  
(iii) **Four findings**  
(iv) **Four conclusions**  
(v) **Four recommendations.**

---

**5. INSTITUTIONAL WRITING**

(a) **Notifications of Meetings**
   ➢ A notice of meeting is sent to members of a particular group to inform them of the:
   (i) Time of the meeting  
   (ii) Date of the meeting  
   (iii) Location of the meeting  
   (iv) Information to be discussed. This is where the agenda come.

**Writing a Notice of Meeting**
To write a good notice of meeting, follow the steps that follow:
- Write the name of the organization/institution at the top of the page.
- Write “Notice of Meeting” a few lines down. Write “Notice of Public Meeting” if your meeting will be open to the public.
- Below write the name of the group.
- In the body of the notice, include such things like:
  (i) Time of the meeting  
  (ii) Date of the meeting  
  (iii) Location of the meeting  
  (iv) Agenda of the meeting  
  (v) Any pertinent information

Sign off
Sample Notice of Meeting

USHIKWAPO MIXED DAY SECONDARY SCHOOL
NOTICE OF MEETING
DRAMA CLUB

To All Drama Club Members:

RE: DRAMA CLUB MEETING

This is to inform all members that the club will hold a meeting on 2nd February, 2016 from 4.20 p.m. at the school chapel. The following business will be transacted during this meeting:

- Preliminaries;
- Confirmation of previous minutes;
- Matters arising;
- Rehearsals for drama festival;
- Welcoming the trainer;
- Raising money to buy costumes;
- Any other business; and
- Adjournment.

You are requested to be punctual for the meeting and to come with writing materials. Refreshments will be served.

Yours Sincerely

[sign here]

Kijiko Kirefu
CLUB SECRETARY

Exercise

You are the school head prefect. You want to call for the urgent prefects’ meeting. Notify them of the meeting.

(b) Agenda

- An agenda is the list of activities in a meeting and the order in which they should be taken up.
- Any organized meeting requires a well written agenda.
- If the agenda is not clearly written, the result will be that the meeting will become over-long, inefficient, or even slog.
- Agenda is written and handed to the members participating in a meeting prior to the meeting.
Most secretaries prefer including the agenda in the notice of meetings.

**Steps to Writing an Agenda**

(i) Write the name of the institution. If possible, have a the institution letterhead.
(ii) Give your agenda a title. Write “AGENDA”, “MEETING” and the name of the group to hold the meeting.
(iii) Include the date, time, and venue of the meeting.
(iv) Introduce your agenda.
(v) List the items to be discussed. Start with preliminaries, then reading and confirmation of previous minutes, followed by matters arising(some people write: unfinished business), then list all the other items to be discussed. From there add “any other business” and lastly, “adjournment”.

**Sample Agenda Note to Group Members**

| NIPE NIKUPE MUSLIM BOYS’ HIGH SCHOOL |
| AGENDA OF THE MEETING OF SCOUTS CLUB |
| DATE: 24<sup>TH</sup> JANUARY, 2016 |
| TIME: 9.00 AM |
| VENUE: SCHOOL REFECTORY |

There will be the second meeting of the year with the following items to be discussed:
- Preliminaries
- Reading and confirmation of previous minutes
- Matters arising
- Camping trip
- Planting flowers
- Any other business
- Adjournment

Sign
Denis Benjamin
CLUB SECRETARY

**Minute Writing**

- Minutes of what is discussed is written soon after the meeting.
- During the meeting, the secretary only takes notes.
- Minutes are the official records of a group in an organization.
- It is crucial that they be accurate as they are legal record of the proceedings of that group.

**Minutes Format**

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>EXPLANATION</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
</tr>
<tr>
<td>Heading</td>
<td>The heading comprises:</td>
</tr>
<tr>
<td>------------------</td>
<td>---------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td></td>
<td>• Name of the group;</td>
</tr>
<tr>
<td></td>
<td>• Date of the meeting;</td>
</tr>
<tr>
<td></td>
<td>• Time of the meeting; and</td>
</tr>
<tr>
<td></td>
<td>• Place where the meeting was held.</td>
</tr>
<tr>
<td>Present</td>
<td>We write the names of all the members present here.</td>
</tr>
<tr>
<td>Not Present</td>
<td>• Members who fail to attend the meeting.</td>
</tr>
<tr>
<td></td>
<td>• At times they are classified first, as Absent with Apology, then, as Absent.</td>
</tr>
<tr>
<td></td>
<td>• In other organizations, secretaries only write “Members Absent”. They write in brackets “Pre-Arranged” for those who send their regrets.</td>
</tr>
<tr>
<td></td>
<td>• Either ways seem acceptable.</td>
</tr>
<tr>
<td>In Attendance</td>
<td>Name(s) of people who attend the meeting but are non members of the group are written under this.</td>
</tr>
<tr>
<td>Preliminaries</td>
<td>• It is the introductory remark made before the meeting.</td>
</tr>
<tr>
<td></td>
<td>• Included are prayers, welcoming members by the chair, and congratulating members on being punctual.</td>
</tr>
<tr>
<td>Confirmation</td>
<td>We include:</td>
</tr>
<tr>
<td>of Previous</td>
<td>• Reading of the minutes;</td>
</tr>
<tr>
<td>Minutes</td>
<td>• Confirmation of the minutes by a member, and seconding by another;</td>
</tr>
<tr>
<td></td>
<td>• Approval of the minutes.</td>
</tr>
<tr>
<td>Matters Arising</td>
<td>• Problems or questions arising from the previous meeting are discussed here.</td>
</tr>
<tr>
<td></td>
<td>• It is also referred to as “unfinished business”.</td>
</tr>
<tr>
<td>New Business</td>
<td>Key to be captured are:</td>
</tr>
<tr>
<td></td>
<td>• The issue discussed as a problem.</td>
</tr>
<tr>
<td></td>
<td>• The solution reached.</td>
</tr>
<tr>
<td>Any other Business</td>
<td>Subjects that members mention after the main subjects have been discussed. Not discussed exhaustively as the main ones.</td>
</tr>
<tr>
<td>Adjournment</td>
<td>When meeting ends. Date and time of the next meeting is usually announced.</td>
</tr>
<tr>
<td>Approval</td>
<td>• The minutes of one meeting are normally</td>
</tr>
<tr>
<td>of</td>
<td></td>
</tr>
</tbody>
</table>
Sample Minutes

WILDLIFE CLUB MEETING HELD IN THE SCHOOL REFECTORY ON 13TH FEBRUARY, 2016, AT 4.00 PM

MEMBERS PRESENT
1. Noisemaker Awuor – Chair
2. Beaker Laboraory – Secretary
3. Catherine Njagi – Treasurer
4. Sukuma Wiki – Member
5. Kijiko Povu
6. Jemimah Akinyi
7. Jeremy Kanyari

MEMBERS NOT PRESENT
1. Alot Manumu
2. Kiny Abiro

IN ATTENDANCE
Kibaki Akello – Club Patron

MIN 1/2/2016: Preliminaries
The meeting was called to order at 4.01 pm by the club chair. She welcomed all members and congratulated everyone on keeping time.

MIN 2/2/2016: Confirmation of the Previous Minutes
Minutes from the meeting on 12th January, 2016 was read. It was confirmed as the true records of what was transacted by Annabel and seconded by Felix Kimutai. It was therefore approved without modification.

MIN 3/2/2016: Matters Arising
1. A member wanted the date for commencing trees planting be announced.
2. A member asked that drinks should be served whenever a meeting is held.

MIN 4/2/2016: Registration of New Members
It was discussed that new members was to be registered. This was a result of many students who had completed school last year. Registration was to start in a week’s time. Each new member was to pay sum of sh. 250 before being registered.

MIN 5/2/2016: Trip to Mau Forest
Members discussed the trip to Mau Forest scheduled for 1st March. Each registered member was requested to remit their Sh. 300 contribution through the club patron before the end of February. A member requested that the school management be asked to assist in making the trip a success.

Other things to carry included:
- Toiletries
- Snacks
- Enough clothing

MIN 6/2/2016: Any Other Business
1. A member asked whether new members were eligible to visit the Mau Forest.
2. A member wanted to know when the rabbits owned by the club could be sold in order to supplement their budget for the trip.

MIN 9/2/2016: Adjournment
12th March, 2016 5.00 pm and school refectory were fixed as the date, time and place for the next meeting. There being no other business, the meeting was adjourned at 6.13 pm.

MINUTES CONFIRMED BY:
CHAIRPERSON……………………………SIGN………………DATE………………
SECRETARY………………………………SIGN………………DATE………………

(c) Memoranda

- A memorandum is a brief written message sent from one person or department, to another person or a group in an organization.
- A memo has twofold purpose:
  - It brings attention to a problem; and
  - It solves that problem.
- They inform the reader about new information such as price increases, or by persuading them to take an action.

Memo Format

<table>
<thead>
<tr>
<th>FORMAT</th>
<th>EXPLANATION</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Institution/Organization’s Name</td>
<td>If possible add the letterhead.</td>
<td>HABA NA HABA MIXED SECONDARY SCHOOL</td>
</tr>
<tr>
<td>Heading</td>
<td>● State that this is a memorandum.</td>
<td>Internal Memo</td>
</tr>
<tr>
<td><strong>Reference</strong></td>
<td>Written differently depending on the organization.</td>
<td>Ref 3/2015</td>
</tr>
<tr>
<td>---------------</td>
<td>---------------------------------------------------</td>
<td>-----------</td>
</tr>
<tr>
<td><strong>“To” field</strong></td>
<td>• Write the job title of the person you are sending the memo.</td>
<td>TO: All Teachers</td>
</tr>
</tbody>
</table>
| **“Cc” field** | • Indicate who will receive a “Courtesy Copy” of the memo.  
• It is directed to a person who should remain informed. | CC: Principal |
| **“From” field** | Write your job title. | FROM: The Deputy Principal |
| **Date** | Write the complete date, spelling out the month | DATE: 11th January, 2016 or DATE: January 11th, 2016 |
| **“Subject” field** | • It is a line that gives the reader an idea of what the memo is about.  
• Be specific but concise. | SUBJECT: SUBMISSION OF END TERM EXAMS RESULTS |
| **Body** | • Two issues are discussed: the problem and the solution.  
• Introduce the problem in the first paragraph.  
• Give the solution to the problem in the second paragraph. Suggest the actions that should be taken.  
• The third paragraph (normally the last) close the memo with a positive and warm summary. | As of 3rd August, 2015, only two teachers had submitted the end of term two examination results. The results were supposed to have entered into the computer by 3rd.  
You are requested to increase your speed in marking the remaining |
papers. Before 7\textsuperscript{th} of this month, ensure you have entered the marks.

We will be glad to see all that done by the newly set deadline. We wish all the best as you work towards meeting that deadline.

| Signing off | • Sign  
|            | • Write your name |

Yours Sincerely,  
[signature]  
Mr. Mamboga Japheth

---

**FORM 4**

1. **PERSONAL WRITING**

(a) **Recipes**

- A recipe is a set of steps that lead to a delicious food.
- It is a set of directions that describes how to prepare a culinary dish.
- With the recipe, one is unlikely to be involved in culinary disaster.
- The common terms used in a recipe are:
  - Bake
  - Baste
  - Blend
  - Beat
  - Boil
  - Braise
  - Brine
  - Chop
  - Crush
  - Dip
Format of a Recipe
1. Title your recipe. For example,

Fried Chicken Recipe

- Ingredient List. It is advisable to list the ingredients in the order of their use. This helps the reader to keep track of the ingredients that have been used. Give the quantity of each ingredient. Examples:
  - 4 whole chicken breasts
  - ½ cup bread crumbs

- Method. How the meal is prepared is listed here. The steps should be easier to understand and follow. The steps are usually numbered.
- Service. List how many people to be served and what to serve with. For example,
  - Serve with ...... or
  - Top with ......

Sample Recipe

<table>
<thead>
<tr>
<th>RECIPE FOR COOKING WHITE RICE</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Ingredients</strong></td>
</tr>
<tr>
<td>1 cup of white rice</td>
</tr>
<tr>
<td>2 cups of water</td>
</tr>
<tr>
<td>½ teaspoon salt</td>
</tr>
<tr>
<td>1 tablespoon oil</td>
</tr>
<tr>
<td><strong>Preparation Time:</strong> 20 minutes</td>
</tr>
<tr>
<td><strong>Preparation</strong></td>
</tr>
<tr>
<td>1. Rinse the rice in a strainer.</td>
</tr>
<tr>
<td>2. Bring the water to a boil.</td>
</tr>
<tr>
<td>3. Add the rice to boiled water.</td>
</tr>
<tr>
<td>4. Stir in the rice, salt and oil and bring it back to a gentle simmer.</td>
</tr>
<tr>
<td>5. Start checking the rice around 18 minutes.</td>
</tr>
<tr>
<td>6. Turn off the heat when the rice is tender.</td>
</tr>
<tr>
<td>7. Remove the lid and fluff the rice.</td>
</tr>
</tbody>
</table>

Service
1. Serve when hot.
2. Serve with fried meat.

2. SOCIAL WRITING

(a) E-Mails
- Short for electronic mails.
- They are messages sent via a computer connected to internet.
- Emails must be short and precise.

Email Address
- An email address is what identifies an electronic post office box on a network where email can be sent.
- Usually, there is no capitalization or spacing between the characters.

Component of Email Address
- All email addresses have three parts:
  - Username;
  - @ symbol; and
  - The domain
- Username is the unique name that you select. It can be your real name or nickname. Example: sumudawa
- @ symbol separates the username from the domain. When you insert this symbol, your email program recognizes the character and sends the email to the domain name that follows it.
- Domain is broken into parts: the mail server and the top-level domain.
  The mail server is the server hosting the email account. There are such mail servers as yahoo, hotmail and gmail.
Examples of top-level domains include: com, net, org, edu, etc

Example of email address: sumudawa@yahoo.com

Email Format
Email consists of:

i. "FROM" Field. Write your email address.
ii. Date.
iii. "TO" Field. The recipient’s address is written here.
iv. "Cc" Field. Add the email address of other people whose copy of the message should reach.
v. Subject. Write short but accurate subject header.
vi. Attachments. Include the document that should be attached if required.
vii. Salutation. Use proper salutation beginning with ‘dear’, etc.
ix. Leave-taking. Depending on your level of intimacy with the recipient, you can use phrases and words like:

- Yours sincerely,
- Yours faithfully,
- Yours cordially,
- Best,
- Your loving daughter/son/mum/dad/sister/brother,
- Respectfully,
- Your student, etc

x. Signing. Write your full name.

**Sample Email**

FROM: kanayokanyo@gmail.com  
DATE: 13th June, 2015  
TO: zimamoto@yahoo.com  
Cc: mbwakali@hotmail.com; rosekate@email.com  
SUBJECT: Chemistry/Physics Teaching Position

Dear Sir/Madam:
I am writing this email in response to your advertisement listed in *The Standard Newspaper* on 11th June 2016 for the vacancy of teaching Chemistry and Physics that has arisen with your school.

I am a degree holder from Kilgoris University. I have taught for three years now. While teaching at Ungwana Secondary school, I developed my teaching skills.

I have a strong communication and interpersonal skills, and have the ability to make students understand my two subjects properly. I can help students with their decision making.

I desire to be part of the teaching team at Naikuma School where I could nourish the minds of young students. I will be highly obliged if you could go through my curriculum vitae attached herewith.

Yours faithfully,
Shuruti K. Hassan

(b) Fax

Fax is short for facsimile.  
Also known as telefax or telexcopying.
It is the telephonic transmission of scanned printed material usually to a telephone number which is connected to a printer.

**How it Works**

To transmit the material, the process to follow includes:

- Scanning of the original material using a fax machine (telecopier).
- Telecopier processes the content and converts it into a bitmap.
- The content is then transmitted through the telephone system to the receiver.
- The receiving telecopier interprets the message and reconstructs it.

**How to Write Notes and Fax Cover Sheet**

- Add a letter head to the top of the fax cover sheet. It can either be for a company or an individual. The letter head can include the name of the company or individual’s name, address, telephone number, fax number, and email address.
- Write “TO” followed by a colon some lines down. Fill in the name of the person who should receive the fax.
- Write “COMPANY” and fill in the name of the company where you are sending the fax.
- Write “FROM” and the colon on the next line. List the sender’s name.
- List the date.
- Write the recipient’s fax number.
- Write “NUMBER OF PAGES”. Enter this number including the cover page to help the recipient make sure no page is missing.
- Write “RE” followed by a colon. Enter the subject of what you are writing under notes.
- Write “NOTES” and then a colon. Enter additional information here. Write the message.

An institution can design a facsimile Transmittal Sheet depending on their taste. Below is an example of a facsimile transmittal sheet.

FACSIMILE TRANSMITTAL SHEET

<table>
<thead>
<tr>
<th>TO:</th>
<th>.............................................................................................................</th>
</tr>
</thead>
<tbody>
<tr>
<td>FROM:</td>
<td>......................................................................................................</td>
</tr>
<tr>
<td>COMPANY:</td>
<td>..........................................................................................</td>
</tr>
<tr>
<td>DATE:</td>
<td>..................................................................................................</td>
</tr>
<tr>
<td>FAX NUMBER:</td>
<td>...........................................................................................</td>
</tr>
<tr>
<td>PAGE TOTAL INCLUDING COVER:</td>
<td>..............................................................</td>
</tr>
<tr>
<td>PHONE NUMBER:</td>
<td>..................................................................................</td>
</tr>
<tr>
<td>RE:</td>
<td>......................................................................................................</td>
</tr>
</tbody>
</table>

0713779527

www.arena.co.ke
### Instructions to Family and Friends

- To give instructions is to let others know how to do something or reach somewhere.
- Instructions when written, can take the form of letters, notes, e-mails, and many others. Be careful on which to use and which will work well with your recipient.
- We give instructions to family and friends:
  - To help us do something in our absence.
  - On how to use a newly bought gadget.
  - On how to prepare some meals.
  - On how to write their exams.
  - On how to be successful individuals. Etc.

### What to Do

When writing instructions:
- Use simple words. Save the verbatim words.
- Use imperative form of sentences.
- Give one instruction at a time. Numbered.

**Here, we have a sample of note with instruction**

**INSTRUCTION ON WHAT TO DO WHILE I AM WAY**
Dear Kish,

I have left for work. I will not come back as usually. After you wake up help do the following:
- Clean your bedroom.
- Wash the utensils.
- Mow the lawn.
- Cook your lunch.
- Go out and play after doing all the above.
- Get back to the house before 6.
- Close the gate until I come back.

I hope you will not forget any of the above. When mum comes back she will bring you the fruits you asked for.

Your loving mum,
Aoko

Exercise
Your cousin has bought a mobile phone but she doesn’t know how to type text message and send it. In a letter, give her instructions that will help her do that with ease.

3. PUBLIC WRITING
(a) Letters of Inquiry
- Sent to explore possibilities in employment, admission to college, etc when you are interested in working or learning, etc for a particular institution, but you do not know if an opening or vacancy exists.
- A letter of inquiry is when you are approaching an organization/company/institution speculatively. This means you are making an approach without their having advertised or announced a vacancy.

How to Write a Letter of Inquiry
The steps that follow will help you write a good letter of inquiry:
1. Resolve to follow all the rules for business letter writing. Begin with your address, then the date, followed by the addressee’s address, moving on to the greeting(salutation), and lastly, in regard to(written “RE:”)
2. Write about four paragraphs. The paragraphs can be divided into:
   (a) First Paragraph
   - Introduce yourself and concisely explain why you are writing.
   - Tell the recipient how you heard of the organization.
• Let the recipient, if need be, know the result you will receive or received, and the school or college you are attending or attended.

(b) Second Paragraph
• Describe your interest in the organization.
• Make it clear why you think you think you are qualified, for example for the job, or admission to the college, etc.

(c) Third Paragraph
• Talk about yourself. Highlight your relevant experience, achievements, and qualifications.
• Include two or three skills that relate to the positions within.

(d) Fourth Paragraph
• Thank the recipient for their time.
• Include your phone number or email address.
• Note that you have included your CV. If admission to college, you may mention that you have included your academic certificate or any document.

3. Close your letter.
• Write yours faithfully, if you do not know the name of the person.
• Yours sincerely. If you know the person’s name, end the letter this way.
• Add your signature. Sign your name.

Sample Letter of Enquiry

KANYE MIRACLE SCHOOL
P.O. BOX 333 – 22020
CHEM – KENYA

14TH MAY, 2016

THE PRINCIPAL
JOSEM COLLEGE
P.O. BOX 3456 – 12340
KILGORIS

Dear Sir/Madam:

RE: NEXT INTAKE

I am a 2014 form four leaver from Kanye Miracle School. I received grade B- at KCSE. I am writing to express my interest in joining your college in September incase there is an intake. I have always heard a lot
about your college. Last week, I saw the picture of your college in the newspaper and that attracted me more.

I am now thinking only about Josem College. It has become part of my dream and I would love to study my course there. I know the course I would like to pursue is one of the numerous courses offered there. I would like to study Journalism. I received grade B+ IN English and Kiswahili and I hope that is enough to qualify me for the course of my childhood dreams.

While in high school, I used to be a member of journalism club. It is I who could write all the news to be read on Fridays by fellow club members. I was also involved in broadcasting during the parents’ day and through that my confidence was boosted. I no longer suffer from anxiety when speaking before a large group.

Thank you for your time you have you have taken to consider this letter of inquiry. Would you please contact me on 07000000 when there will be next intake? Attached are my documents.

Yours Faithfully,

[sign]

Salome Mtakatifu

(b) Letters of Request

- Written to request a company/firm/institution to provide complete information regarding a product/service/course, etc.
- One expresses their interest towards the course/product, etc in this letter.
- The following points will help in writing an effective letter of request:
  - Clearly state the reason of seeking detailed information.
  - Use formal tone when writing.
  - Be polite.
  - Recheck for misspellings.

Sample Letter of Request

Nyamirogi Secondary School,
P.O. Box 111—40020,
MLANGO – KENYA.

24th April, 2015
The Principal,
Nyamoro College,
P.O. Box 222 – 34200,
DIRISHA – KENYA.

Dear Mr. Bacuna:

RE: INFORMATION ABOUT YOUR COLLEGE

I am a parent of one of the students who received admission letters from your college. He is very much interested in joining the college.

We have read your admission letter and are very much interested in getting admission in your college. I need, however, the answers to the following questions before I could join the college:
- Is fee paid in installment or paid at once?
- Can accommodation be offered in college?
- Other than the courses offered, are there non-academic ones like driving?

I would be glad to receive the answers to these questions. Could you please contact me on dennism@yahoo.com or 0797878787?

Yours Faithfully,

Dennis Mnyweso

4. STUDY WRITING

(a) Reviews

- A review of a novel, play, short story or even a poem is written to give the reader a concise summary of its content. This includes relevant description of the topic as well as its overall message.

How to Write A Book Review

The steps below are normally followed when reviewing a book (say a novel):

(i) Describe what the novel is about in a couple of sentences. No spoilers should be given here.

(ii) Discuss what in particular you liked about the book. Your thoughts and feelings about the novel are the main focus when doing this. The questions suggested below when answered will help you to a great extent:
- Who was your favourite character? Why?
- Did the characters feel real to you?
- Did the story keep you guessing what to happen next, and next?
- Which part of the book was your favourite? Why?
- Did the novel make you laugh, smile, or cry?

(iii) Mention what you disliked about the novel. Discuss why you think it didn’t work for you. Some questions to help you are:
- Was the ending frustrating?
- Was the story scary for your feeling?

(iv) Summarize some of your thoughts on the novel, suggesting the type of reader you would recommend the novel for. For example would you recommend it for young readers, fans of crime, high school students, etc.

(v) At times, you can rate the novel, for example a mark out of ten, etc.

Sample Book Review Template

Book Review

Title:
Author:
Publisher:
Reviewer:

The novel is about a baby girl who is the source of the river. She becomes the first born girl in a family full of boys. ..................................................................................................................................................................................
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(b) **Questionnaires**

- It is a research instrument containing several questions and other prompts for the purpose of gathering information from the respondents.
- The questions are aimed at collecting facts or opinions about something.

**Outline and Format of the Questionnaire**

<table>
<thead>
<tr>
<th>FORMAT</th>
<th>ELEMENTS</th>
</tr>
</thead>
</table>
| Introduction | • Title of the study  
• Purpose of the study  
• Duration of the survey  
• Guarantee of confidentiality  
• Brief information about the organization  
• If any, incentive Information |
| Demographic Data | • Respondent’s name(could be optional)  
• Age, gender, religion, marital status, etc. |
| Questions    | • Closed-ended questions answerable by Yes/No first. This is for faster response rate.  
• Questions arranged from general to specific.  
• Sensitive questions at the end.  
• Group related questions together.  
• Always number questions.  
• The instructions on how questions are answered placed before the questions. |
Sample Questionnaire

THE ALL TIME HOTEL
(email: alltme@gmail.com, P.O. Box 43 – Nairobi Kenya)
CUSTOMER SATISFACTION IN THE ALL TIME HOTEL QUESTIONNAIRE

I. INTRODUCTION

Dear Esteemed Customer,

We are dedicated to improving the customer satisfaction. Through answering questions in this questionnaire survey, we will be able to analyse the data that will help us enhance our services and meeting your needs.

Your response will only be used for survey purposes and your confidentiality is highly guaranteed.

After you answer all the questions, you will be presented meals of your taste as a token of our good will. We thank you in advance for your time.

II. QUESTIONS

Instructions:

Please indicate your level of agreement or disagreement with each of these statements regarding our hotel. TICK in the box of your answer.

1. How many times do you visit The All Time Hotel per month?

2. Do you visit The All Time Hotel with Family or Friends?

<table>
<thead>
<tr>
<th></th>
<th>Yes</th>
<th>No</th>
</tr>
</thead>
</table>

3. For question (3) answer with:

Agree
Strongly Agree
Neutrally agree
Disagree
Strongly Disagree

(a) The hotel is accessibly located.
(b) Hotel hours are convenient for my dining needs.

(c) Advertised meals are in stock.

(d) A good selection of meals was available.

(e) The meals sold are an equal value for the money.

(f) Meals sold here are of the highest quality.

(g) The hotel has the lowest prices in the estate.

(h) The hotel atmosphere and décor are appealing.

III. DEMOGRAPHIC DATA

Name (optional):
Age: ______________________
Gender: ____________________

Number of Family Members: (Tick appropriate)

<p>| | | |</p>
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Phone (optional): ______________________

IV. Thank you for sharing your feelings and thoughts with The All Time. Enjoy dining at the best Hotel in town!

5. INSTITUTIONAL WRITING

(a) Curriculum Vitae
➢ This is a written overview of a person’s experience as well as their qualifications.
➢ It brings out a person’s life accomplishments, especially those related to academic realm.
➢ Try to present all the relevant information that you can.
➢ The CV need to reflect your abilities within your discipline.

Sample Curriculum Vitae

Page 266

DON MICHAEL OTIENO’S CURRICULUM VITAE

www.arena.co.ke
Personal Details
Date of Birth: 8th April, 1989
Sex: Male
Nationality: Kenyan
Religion: Christian
Marital Status: Married
ID Number: 28724770
Address: 924-40400 Suna-Migori
Email: duncanomondi227@gmail.com
Phone Number: 0716602808 or 0764602808
Languages: English and Kiswahili

Personal Profile
A highly motivated, enthusiastic and dedicated teacher of English who has been praised for hard work and perseverance. Committed to creating classroom atmosphere that stimulates and encourage learners. Has the passion to work under minimum or no supervision at all.

Educational Background

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<tr>
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<th>QUALIFICATION</th>
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<td>2011-2013</td>
<td>Utumishi University</td>
<td>Bachelors of Education (First class honors)</td>
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<tr>
<td>2005-2008</td>
<td>Kafira Secondary School</td>
<td>KCSE {52 Points(C+)}</td>
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<tr>
<td>1996-2004</td>
<td>Kafira Primary School</td>
<td>KCPE(304 Marks)</td>
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Work Experience

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<th>RESPONSIBILITIES</th>
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<tr>
<td>December 2015</td>
<td></td>
<td>2. Offering guidance and counseling to my class.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. Coaching students in soccer.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2. Coaching students in soccer and volleyball.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>3. In charge of discipline.</td>
</tr>
</tbody>
</table>
### Achievements

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<th>ACHIEVEMENT</th>
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<td></td>
<td></td>
<td>2. Appointed member of the disciplinary committee.</td>
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<td></td>
<td></td>
<td>3. Patron of clubs (Debate and Journalism)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>4. Class teacher.</td>
</tr>
<tr>
<td>2015</td>
<td>Kisimani Secondary School</td>
<td>KCSE 2014:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• <strong>ENGLISH MEAN SCORE:</strong> 5.667 up from 3.5.</td>
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<tr>
<td></td>
<td></td>
<td>• <strong>HISTORY MEAN SCORE:</strong> 7.6</td>
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<tr>
<td></td>
<td></td>
<td>• Head of both Games and Languages Departments.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Form 2 class teacher.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>• Acting as Deputy Principal.</td>
</tr>
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</table>
2015 Joy Girls’ Secondary

- Assistant Head of Department, Games.
- Class teacher

2015

Written manuscripts in areas such as:
- Grammar in English.
- Oral Skills in English.

**SKILLS**

- Strong personal skills.
- Problem solving skills.

**Hobbies and Interests**

- Reading novels, journals and plays.
- Playing soccer and volleyball.
- Writing manuscripts.

**Referees**

<table>
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<tr>
<td>Mr. Mfupi Mbilikimo</td>
<td>Head of English Department</td>
<td>Joy Girls’ Secondary</td>
<td>0711223344</td>
</tr>
<tr>
<td>Mr. Issa Abdikadir</td>
<td>Deputy Principal</td>
<td>Right There Muslim Girls’</td>
<td>0722334455</td>
</tr>
<tr>
<td>Mr. Kimoke M.</td>
<td>English Department</td>
<td>Utumishi University</td>
<td>0733445566</td>
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</table>

**Speeches**

➢ Speech delivery requires adequate preparation. Writing itself is part of that preparation.

➢ To write a good speech:
  - Select a topic that you enjoy talking about.
  - Compose your specific purpose statement.
  - Compose your Thesis statement or central idea. This is the most important part of your speech.

➢ writing your thesis statement is a four step process:
  - choose your topic
  - Determine your general purpose. For example, to persuade, entertain, educate, etc.
• Write your specific purpose statement. This is what the speaker wants to accomplish.
• Tie it all together by composing a clear concise thesis statement.

Sample Speech

**KCSE TARGET**

“The principal, deputy principal, teachers, and my fellow students, good morning?
I am grateful for being offered this rare chance to address this large crowd. Thank you for this great opportunity. Today I want to particularly address form fours who are only 3 months away from reaping the hard work.

Dear candidates, where are you going to be in three months? What will you be doing from the time you wake up to day fall each day? What will you achieve when KCSE Results are announced? In other words, what is your target? Some of you might be thinking that three months is a lot of time to first waste and only revise with one week left. They might be thinking it is too early to revise. Let me assure you that it is high time you decide on doubling your effort.

In fact, with my one year experience since I left this school, I can suggest you two alternatives. Either you think about your future after form four – now! – or you leave this a frustrated individual, and regret later in life. Not encouraging at all to depend completely on your parents. I like the proverb: You reap what you sow. Remember no one reaps beans when he plants potato. Only if you work hard that work of your hands will handsomely be rewarded.

[Paragraph]

According to my deepest conviction, happy person is the person who always brings his own sunshine, wherever he goes and whatever the weather. Hope to see these sparks in you in you next year March when the results will be announced. Thanking for you listening to me. ”

**POETRY**

**INTRODUCTION TO POETRY**

**Definition of Poetry**

- poetry has no one set definition because it can mean so many things to different people. The following are some common definitions:
  - it is the art of writing thoughts, ideas, and dreams into imaginative language which may contain verse, pause, meter, repetition, and/or rhyme.
  - writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional.
response through meaning, sound, and rhythm

- A poet is the one who writes poetry.
- A poem is a written expression of emotion or ideas in an arrangement of words or verse, most often rhythmically.

POETRY

What is poetry?

It is not easy to say what exactly poetry is. But poetry explores the possibility of language more vividly than prose. In poetry language is used in a powerful ways.

ODAMO: But then sir, what is poetry?  
TEACHER: Why sir, it is much easier to say what it is not. We all know what light is, but it is not easy to tell what it is.

Poetry expresses language more powerfully than prose. Poetry can be compared to a palace if prose is a house. So just as a palace is more than a house, but it must be a house at least so also poetry is more than prose but it must still be language at least.

TECHNICAL DEVICES IN POETRY.

These include: Rhythm, Rhyme, Alliteration, Assonance, Onomatopoeia, Deeper meaning and Symbolism; Imagery - metaphor - simile, Attitude - Satire, irony,

Types of Poetry

- There are over 50 types of poetry.
- Poetry is categorized by:
  a) the number of lines in the poem, for example, sonnet
  b) the words in the poem,
  c) whether it rhymes or not, and
  d) what it is about, for example, love poetry, death poetry, etc
- Below are the common types of poetry:
  - Haikus
  - Sonnets
  - Name poems
  - Free verse poems

Haikus

- The haiku originated from Japan.
- It’s the shortest type of poem and, often, the most difficult to understand.
- Haiku poems consist of 3 lines.
- The first and last lines of a Haiku have 5 syllables and the middle line has 7 syllables.
❖ The lines rarely rhyme.
Look at the example below:

**Easter Chocolate Haiku**
by Kaitlyn Guenther

*Easter bunny hides*
*Easter eggs are out of sight*
*Kids look everywhere*

**Free verse poems**
❖ A free verse is the loosest type of poem.
❖ It can consist of as many lines as the writer wants.
❖ It can either rhyme or not, and it does not require any fixed metrical pattern.
Look at the example below:

From **Marriage**
Marianne Moore

*This institution,*
*perhaps one should say enterprise*
*out of respect for which*
*one says one need not change one’s mind*
*about a thing one has believed in,*
*requiring public promises*
*of one’s intention*
*to fulfill a private obligation:*
*I wonder what Adam and Eve*
*think of it by this time,*
*this fire-gilt steel*
*alive with goldenness;*
*how bright it shows—*

**Sonnets**
❖ A sonnet is best described as a lyric poem that consists of fourteen lines.
❖ Sonnet’s have at least one or two conventional rhyme schemes.
An example of a sonnet is the poem below:

From **Visions**
Francesco Petrarch

*Being one day at my window all alone,*
*So manie strange things happened me to see,*
*As much as it grieveth me to thinke thereon.*
*At my right hand a hynde appear’d to mee,*
*So faire as mote the greatest god delite;*
*Two eager dogs did her pursue in chace.*
*Of which the one was blacke, the other white.*
With deadly force so in their cruell race
They pincht the haunches of that gentle beast,
That at the last, and in short time, I spide,
Under a rocke, where she alas, opprest,
Fell to the ground, and there untimely dide.
Cruell death vanquishing so noble beautie
Oft makes me wayle so hard a desire.

Name poems
❖ They are popular among children and are often used in schools.
❖ The name of the person becomes the poem.
❖ Each letter in the name is the first letter in the line of the poem.

Study DUNCAN poem below:
Drew naughty cucumbers frenetically
Umbilical yet chubby
Notified earls generously
Cavorted willfully
Apologized selfishly
Napped frankly but courageously

Note: There is a very wide definition of what constitutes poetry, and although some types of poetry can be grouped together in specific styles, creativity is the key to poetry and a new poet can choose to write in any style he wants, even if it doesn't fit into one of the recognized types.

PERSONA
❖ A persona is a character taken on by a poet to speak in a poem.
❖ Dramatic monologues create a persona; however, as a poem using a persona need not tell a reader anything about the situation of the speaker, the narrative, or the person that the poem is spoken to, a persona-poem need not be a dramatic monologue.

A Freedom Song
Atieno washes dishes,
Atieno plucks the chicken,
Atieno gets up early,
Beds her sacks down in the kitchen,
Atieno eight years old,
Atieno yo.
Since she is my sister’s child
Atieno needs no pay.
While she works my wife can sit
Sewing every sunny day:
With her earnings I support
Atieno yo.
Atieno’ sly and jealous,
Bad example to the kids
Since she minds them, like a schoolgirl
Wants their dresses, shoes and beads,
Atieno ten years old,
Atieno yo.
Now my wife has gone to study
Atieno is less free.
Don’t I keep her, school my own ones,
Pay the party, union fee,
All for progress! Aren’t you grateful
Atieno yo?
Visitors need much attention,
All the more when I work night.
That girl spends too long at market.
Who will teach her what is right?
Atieno rising fourteen,
Atieno yo.
Atieno’s had a baby
So we know that she is bad.
Fifty fifty it may live
And repeat the life she had
Ending in post-partum bleeding,
Atieno yo.
Atieno’s soon replaced;
Meat and sugar more than all
She ate in such a narrow life
Were lavished at her funeral.
Atieno’s gone to glory, Atineo yo.
Marjorie Oludhe-Macgoye

The persona in the poem is Atieno’s uncle. He says; “since she’s my sister’s child/Atieno needs no pay.

SUBJECT-MATTER
➢ A poem’s subject matter is what the poem is about.
➢ To understand subject matter, you need to answer the questions below.

a) What event, situation, or experience does the poem describe or record?
b) Who is the speaker? Is the poet speaking in the role of another person, an animal, a thing?
c) To whom is the speaking talking?
d) What is the time setting - hour of day, season, era?
e) What is the place setting?

In the poem “Freedom Song”, can you discuss what the poem is about?

The poem is about a young girl called Atieno who is mistreated by her own uncle. She works without pay and ends in death due to post partum bleeding. Now read the poem below.

THE GRACEFUL GIRRAFE CANNOT BECOME A MONKEY

Okot P B’TEK (Uganda)

My husband tells me
I have no ideas
Of modern beauty.
He says
I have stuck
To old-fashioned hair styles.

He says
I am stupid and very backward,
That my hair style
Makes him sick
Because I am dirty.

It is true
I cannot do my hair
As white women do.

Listen,
My father comes from Payira,
My mother is a woman of Koc!
I am a true Acoli
I am not a half-caste
I am not a slave girl;
My father was not brought home
By the spear
My mother was not exchanged
For a basket of millet.
Ask me what beauty is
To the Acoli
And I will tell you;
I will show it to you
If you give me a chance!

You once saw me,
You saw my hair style
And you admired it,
And the boys loved it
At the arena
Boys surrounded me
And fought for me.

My mother taught me
Acoli hair fashions;
Which fits the kind
Of hair of the Acoli,
And the occasion.

Listen,
Ostrich plumes differ
From chicken feathers,
A monkey’s tail
Is different from that of a giraffe,
The crocodile’s skin
Is not like the guinea fowl’s,
And the hippo is naked, and hairless.

The hair of the Acoli
Is different from that of the Arabs;
The Indians’ hair
Resembles the tail of a horse;
It is like sisal strings
And needs to be cut
With scissors.
It is black,
And is different from that of a white woman.

A white woman’s hair
Is soft like silk;  
It is light  
And brownish like  
That of a brown monkey,  
And is very different from mine.  
A black woman’s hair  
Is thick and curly;  
It is true  
Ring-worm sometimes eat up  
A little girl’s hair  
And this is terrible;  
But when hot porridge  
Is put on the head  
And the dance is held  
Under the sausage-fruit tree  
And the youths have sung

You, Ring worm  
Who is eating Duka’s hair  
Here is your porridge,

Then the girl’s hair  
Begins to grow again  
And the girl is pleased.

What is this poem about?

BUILDING THE NATION

"Today I did my share in building the nation.  
I drove a Permanent Secretary to an important, urgent function  
In fact, to a luncheon at the Vic.

The menu reflected its importance  
Cold bell beer with small talk,  
Then fried chicken with niceties  
Wine to fill the hollowness of the laughs  
Ice-cream to cover the stereotype jokes  
Coffee to keep the PS awake on the return journey.
He yawned many times in back of the car
Then to keep awake, he suddenly asked,
Did you have any lunch friend?
I replied looking straight ahead
And secretly smiling at his belated concern
That I had not, but was slimming!

Upon which he said with a seriousness
That amused more than annoyed me,
Mwananchi, I too had none!
I attended to matters of state.
Highly delicate diplomatic duties you know,
And friend, it goes against my grain,
Causes me stomach ulcers and wind.

Ah, he continued, yawning again,
The pains we suffer in building the nation! So the PS had ulcers too!
My ulcers I think are equally painful
Only they are caused by hunger,
Not sumptuous lunches!

So two nation builders
Arrived home this evening
With terrible stomach pains
The result of building the nation-in different ways!"

(a) Who is the persona in this poem?
The persona is the senior government officer’s driver who drives him to an expensive hotel.

(b) What is the subject matter of the poem?
The poem is about the government officer who attends an official function at a hotel. The meals he takes here are expensive. The driver looks at him as he eats..

THEMATIC MESSAGE
➢ Thematic message is the lesson the poet is attempting to express in the poem.
➢ Here we ask ourselves questions like: What seems to be the poet's purpose in writing this - what message, ideas, issues, themes, (etc.) are communicated?
Thematic Message in “THE GRACEFUL GIRRAFE CANNOT BECOME A MONKEY”
Africans should be proud of their identity. No matter what they do Africans will remain Africans.

MESSAGE in Building the Nation

- If we wish to do well in nation building we must as public servants respect everything that belongs to the state; money, property, working hours etc.
- If the high class is not careful with nation building one day the oppressed may revolt.

STYLISTIC DEVICES

Stylistic devices

- In this section, we will learn some of the most important stylistic devices (also called rhetorical devices or figures of speech)
- Stylistic devices make poem:
  i. more interesting and lively; and
  ii. help you to get and keep reader’s / listener’s attention.
- Some of these stylistic devices include:
  a) Alliteration
  b) Allusion
  c) Anaphora
  d) Antithesis
  e) Hyperbole
  f) Hypophora
  g) Litotes
  h) Metaphor
  i) Metonymy
  j) Onomatopoeia
  k) Parallelism
  l) Parenthesis
  m) Personification
  n) Points of view
  o) Repetition
  p) Rhetorical Question
  q) Simile
  r) Synecdoche
  s) Understatement

Stylistic devices can be grouped as:
(a) Figures of speech, such as,
  • Synecdoche
  • Metonymy
• Similes
• Metaphors
• Apostrophe, etc
(b) Sound devices/techniques, such as:
• Alliteration
• Assonance
• Consonance
• Repetition

**Figurative language**
A figure of speech is any way of saying something other than the ordinary way. Figurative language is language using figures of speech.

**Irrony**
- a subtle of meaning

**Synecdoche**
Synecdoche is a literary device that refers to a whole as one of its parts. For example, someone might refer to her car as her “wheels,” or a teacher might ask his class to put their eyes on him as he explains something. Or Workers can be referred to as ‘pairs of hands’, a vehicle as one’s ‘wheels’

**Metonymy**

**Definition of Metonymy**
- Metonymy is a figure of speech in which something is called by a new name that is related in meaning to the original thing or concept.

**Common Examples of Metonymy**
- "He writes a fine hand." - This means that the person writes neatly or has good handwriting.
- The big house—Refers to prison
- "The pen is mightier than the sword." - This only means that words spoken well are mightier than military force.
- "We have always remained loyal to the crown." - The crown here stands to symbolize the king of a particular country. This metonymy is used commonly when talking or writing.
- "The House was called to order." - This means that the 'members' of a House, assuming that it's a House of Parliament, were called to order.
- 'He is a man of cloth' - This only means to say that the man who the sentence is talking about is a man who belongs to a religious sect; cloth signifies that 'robes' worn by religious men.
- 'She works with a newspaper' – Newspaper stands to represent a group of journalists and editors working together to churn out news items.
Consider the poem below:

*We passed the School, where Children strove At Recess, in the Ring*

*We passed the fields of Gazing Grain*

*We passed the Setting Sun*

*Or rather, He passed Us*

*The Dews drew quivering and chill*

*For only Gossamer, my Gown*

*My Tippet, only Tulle*

*We paused before a House that seemed*

*A Swelling of the Ground*

*The Roof was scarcely visible*

*The Cornice in the Ground Since then 'tis*

*Centuries, and yet Feels shorter than the*

*Day I first surmised the Horses' Heads*

*Were toward Eternity*

*Because I Could Not Stop For Death –*

*Emily Dickinson*

At a quick look, it may be difficult to find out the use of metonymies in the poem above. However, when you take a deeper look at the poem and are better acquainted with a metonymy as a figure of speech, the whole process should be a breeze.

Look at the first line in the first poem: "We passed the School, where Children strove". The word 'school' represents a building, but then school also stands to represent the children studying in that particular school.

**Difference Between Metonymy and Synecdoche**

- Metonymy and *synecdoche* are very similar figures of speech, and some consider synecdoche to be a specific type of metonymy.
- Synecdoche occurs when the name of a part is used to refer to the whole, such as in “There are hungry mouths to feed.” The mouths stand in for the hungry people. The definition of metonymy is more expansive, including concepts that are merely associated in meaning and not necessarily parts of the original thing or concept.

**Function of Metonymy**

Poets use metonymy:

- to address something in a more poetic and unique way.
- to make statements more concise.

**Apostrophe**

Similar to 'personification' but indirect. The speaker addresses someone absent or dead, or addresses an inanimate or abstract object as if it were human.
Sample Apostrophe Poem
DEATH BE NOT PROUD
JOHN DONNE (England)
Death be not proud, though some have called thee
Might and dreadful, for thou art not so;
For those whom thou think’st thou dost overthrow
Die not, poor Death, nor yet canst thou kill me.
From rest and sleep, which but thy pictures be,
Much pleasure- then from thee much more must flow;
And soonest our best men with thee do go,
Rest of their bones and soul’s delivery.
Thou art slave to fate, chance, kings and desperate men,
And dost with poison, war, and sickness dwell;
And poppy or charms can make us sleep as well,
And better than thy stroke. Why swell’st thou then?
One short sleep past, we wake eternally,
And death shall be no more; Death, thou shalt die.

Explanation
The poet addresses death but death does not respond. Eg he says ‘poor death’ which is an embarrassing way to talk to someone who considers himself tough.

Anaphora
➢ This is where successive clauses or sentences start with the same word(s)
➢ The same word or phrase is used to begin successive clauses or sentences.
➢ This makes the reader's / listener's attention to be drawn directly to the message of the sentence.
➢ The most common examples in prose are:
  • Every child must be taught these principles. Every citizen must uphold them. And every immigrant, by embracing these ideals, makes our country more, not less, American.
  • The beginning of wisdom is silence. The second step is listening. (unknown)
  • A man without ambition is dead. A man with ambition but no love is dead. A man with ambition and love for his blessings here on earth is ever so alive. (Pearl Bailey)

Sample Anaphora Poem
I have been one acquainted with the night.
I have walked out in rain - and back in rain.
I have outwalked the furthest city light.
I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.
I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,
But not to call me back or say good-bye;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

Robert Frost

➢ You realize that the phrase “I have” is the same in:
I have been one acquainted with the night.
I have walked out in rain—and back in rain.
I have outwalked the furthest city light.
I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

Antithesis

Examples:
• That's one small step for a man, one giant leap for mankind. (Neil Armstrong)
• To err is human; to forgive, divine. (Pope)
• It is easier for a father to have children than for children to have a real father. (Pope)

➢ Antithesis is a figure of speech which refers to the juxtaposition of contrasting ideas.
➢ Antithesis emphasises the opposition between two ideas.
➢ The structure of the phrases / clauses is usually similar in order to draw the reader's / listener's attention directly to the contrast.
➢ It involves the bringing out of a contrast in the ideas by an apparent contrast in the words, phrases, clauses, or sentences, within a parallel grammatical structure.

Examples:
These are the common examples of antithesis:
• "Man proposes, God disposes."
• “To err is human, to forgive, divine”
• "Love is an ideal thing, marriage a real thing."
• "That's one small step for man, one giant leap for mankind."
• It is easier for a father to have children than for children to have a real father.
• "Many are called, but few are chosen."

Sample Antithesis Poem
Read the part of John Donne’s poem “Community”
“Good we must love, and must hate ill,
For ill is ill, and good good still;
But there are things indifferent,
Which we may neither hate, nor love,
But one, and then another prove,
As we shall find our fancy bent.”

- Two contrasting words “love” and “hate” are combined in the above lines. It emphasizes that we love good because it is always good and we hate bad because it is always bad. It is a matter of choice to love or hate things which are neither good nor bad.

Function of Antithesis
- When contrasting ideas are brought together, the idea is expressed more emphatically.
- It helps bring forth a judgment on either the pros or the cons. This is after we examine the contrasting ideas.

Hyperbole
- It refers to a deliberate exaggeration
- It draws the attention to a message that the poet wants to emphasise.
Example: I was so hungry, I could eat an elephant.
- Do not confuse it with understatement.

Sample Hyperbole Poems
Appetite
In a house the size of a postage stamp
lived a man as big as a barge.
His mouth could drink the entire river
You could say it was rather large
For dinner he would eat a trillion beans
And a silo full of grain,
Washed it down with a tanker of milk
As if he were a drain.

What Am I?
I’m bigger than the entire earth
More powerful than the sea
Though a million, billion have tried
Not one could ever stop me.
I control each person with my hand
and hold up fleets of ships.
I can make them bend to my will
with one word from my lips.
I'm the greatest power in the world
in this entire nation.
No one should ever try to stop
a child's imagination.

My Dog
His bark breaks the sound barrier
His nose is as cold as an ice box.
A wag of his tail causes hurricanes
His jumping causes falling rocks.
He eats a mountain of dog food
And drinks a water fall dry.
But though he breaks the bank
He’s the apple of my eye.
Poetry by Sharon Hendricks

Understatement
➢ A statement is deliberately weakened to sound ironical or softened to sound more polite.
Examples are:
• I know a little about running a company. (a successful businessman might modestly say.)
• I think we have slightly different opinions on this topic. (instead of: I don't agree with you at all.)
• "It is just a little cool today" - when the temperature outside is 5° below zero.
• "The food was tolerable" - on the food that was prepared by the best chef in the world.
• "It was ok" - when a top ranker was asked about his exam results.
• "I wouldn't say he was thin" - describing a very obese person.
• "He is a little on the old side" - describing a very old person.
• "I wouldn't say it tasted great" - on terrible food.

Sample Understatement Poem

Fire and Ice
By Robert Frost

Some say the world will end in fire,
Some say in ice.
From what I’ve tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.
Consider: I think I know enough of hate, to say that for destruction ice, is also
great, and would suffice’

**Rhetorical Questions**
- The author speaker raises a question that doesn’t need a direct answer.
- The answer is seen as obvious.
- Rhetorical questions are used to provoke, emphasise or argue.
- The line following the rhetorical question is not answer to it.

**Sample Rhetorical Questions Poems**

**What happens to a dream deferred?**

*Does it dry up*
*like a raisin in the sun?*
*Or fester like a sore—*
*And then run?*
*Does it stink like rotten meat?*
*Or crust and sugar over—*
*like a syrupy sweet?*

*Maybe it just sags*
*like a heavy load.*

**Or does it explode?**

**How will i die**

*The more i think about it the more I wonder*
*will i die in a deep slumber?, or will the heavens send a angel for me.*
*will a car come from around the corner and hit me*
*will a robber stick me up at gun point......will he squeeze the trigger and will the bullet land in my skull and then i die*
*will i die of cancer or some unknown bacteria*
*will i die of an heart attack*
*will i get food poising from my favorite dishes*
*will i die from a lack of sleep*
*will i die at the hands of mercy*
*or at the hand the hands of my greatest enemy*
*will i be pushed from a tall mountain peek*
*oh how frustrating will i die not knowing how i will die*
*should i treat this question as a rhetorical question*
*oh how will i die urggggggggggggggggggggggggggggg!!!!!!!!!!!*

Terrica Richards
Hypophora

- Hypophora is a figure of speech in which a writer raises a question and then immediately provides an answer to that question.
- **The speaker asks a question and answers it.**
- Hypophora is used to get the audience's attention and make them curious.
- The question is often raised at the beginning of a stanza and answered in the course of that stanza.
- This kind of question can also be used to introduce a new topic of discussion.

Examples are:

- Why is it better to love than be loved? It is surer.
- How many countries have actually hit the targets set at Rio, or in Kyoto in 1998, for cutting greenhouse-gas emissions? Precious few.

Should not be confused with **rhetorical questions**.

**Difference between Hypophora and Rhetorical Question**

The basic difference between hypophora and a rhetorical question is that in a rhetorical question the answer is not provided by the writer since it does not require an answer.

However, in hypophora, the writer first poses a question and then answers that question immediately.

**Functions of Hypophora**

- The major purpose of using hypophora is to create curiosity among the readers.
- It helps to capture the attention of the audience.
- However, hypophora can also be employed to introduce new discussions or topics of importance about which the readers might not have information.
- It can also be used as a directional device to change the topic.

**Litotes**

Litotes is a form of understatement which uses the denied opposite of a word to weaken or soften a message.

Examples:

- That's not bad. (instead of: That's good/great.)
- Money isn’t easy to find. (instead of: Money is hard/difficult to find.)
- They aren't the happiest couple around.
- He's not the ugliest fellow around!
- She's not the brightest girl in the class.
- The food is not bad.
- It is no ordinary city.
- That sword was not useless to the warrior now.
- He was not unfamiliar with the works of Dickens.
She is not as young as she was.
You are not wrong.
Einstein is not a bad mathematician.
Heat waves are not rare in the summer.
It won't be easy to find crocodiles in the dark.
He is not unlike his dad.
That's no small accomplishment.
He is not the kindest person I've met.
That is no ordinary boy.
He is not unaware of what you said behind his back.
This is no minor matter.
The weather is not unpleasant at all.
She's no doll.
That was no small issue.
The city is not unclean.
Rap videos with dancers in them are not uncommon
Running a marathon in under two hours is no small accomplishment.
She's no idiot.
That's not a meager sum.
You're not doing badly.
That's no mean feat.

Simile
Two things are compared directly by using 'like', 'as', 'similar to' etc.

Sample Simile Poems

Berkley
Black as midnight,
Bad as the devil
With eyes like pieces of dark chocolate,
He thinks he’s king of the world,
My dog Berkley.
He’s very much like a pig
With his pudgy stomach and all.
Like a leech, he’s always attached
To his next meal.
Even though he’s as bad as the devil,
Berkley is my best fellow.

Stars
They are like flashlights in the night sky;
God’s little helpers guiding us on our journeys.
Stars are as bright as a lighthouse on an icy, ocean night;
they are like guardians committed to bringing you home.

**Birds**

Chirping non-stop, like a machine in the trees,
Building their nest like little worker bees.
They sing their songs, like chatter-boxes.
As regular as alarm clocks,
Waking people up each day.
They are silent at night,
Like snakes advancing on prey.

**My Cat**

Eyes like a green-yellow crayon,
Almost as bright as a ripe orange.
My cat rules my heart and my actions.
I am as a puppet on strings
When he purrs against me
Like I am a warm blanket heating him in the cold.

**My Friend**

She is as crazy as a rooster;
Still I love her like a sister.
Her hair is black and dark
Like the color of the midnight sky.
Her skin is as pale as flour
Placing her among the Twilight vampires.

**Metaphor**

Metaphor is a figure of speech where two things are compared in a figurative sense. Unlike in a simile (A is like B.), “like” is not used in metaphor (A is B.).

Example:
- Truths are first clouds, then rain, then harvest and food. (Henry Ward Beecher)
- Through much of the last century, America's faith in freedom and democracy was a rock in a raging sea. Now it is a seed upon the wind, taking root in many nations.

**Sample Metaphor Poem**

**A Broken Family Tree**

Lori McBride

Published on February 2006

I am one of many
Small branches of a broken tree,
Always looking to the ones above
For guidance, strength and security.
One little branch trying
To keep the others from breaking away.
Who will fall?
And who will stay?
Now I stand alone,
Looking at the earth through the rain,
And I see the broken branches I knew
Scattered about me in pain.
There are those who have taken an ax
To the root of our very foundation
And who have passed this destruction
Down to every new generation.
If I could take that ax,
I would toss it deep into the sea,
Never to return again
To harm the generations that follow me.
I am one of many,
But alone I will go
And plant the new seeds
Where a beautiful tree will grow.

**Onomatopoeia**
The pronunciation of the word imitates a sound. Onomatopoeia is used because it's often difficult to describe sounds. Furthermore, a story becomes more lively and interesting by the use of onomatopoeia.

Examples:
- The lion *roared*.
- The steaks *sizzled* in the pan.
- The bomb went off with a *bang*.
- My son *swooshed* the basketball into the net.
- Please do not *whisper* in the examination hall.
- The owl *hooted* as it sat in the tree.
- *Boo*. I scared you.
- *Meow*, where's my milk, cried the cat.
- The *jangle* of her bracelets caught his attention.
- *Click, click*. She made a sound with her tongue to show her displeasure.
- The birds like to *tweet* outside my window.
- *Drip, drip, drip*, went the faucet all day long.
- Grandma loves to hear the *pitter-patter* of little feet around the house.

**Sample Poems with Onomatopoeia**
*When The Lights Go Out*
The door went *creak*
In the still of the night
The floor went bump
Oh what a fright
All of a sudden, we heard a chime
The grandfather clock was keeping good time
We turned down a hallway and heard a loud crash
It seems that someone had dropped all the trash
So many sounds when the lights go out
It’s enough to make you scream and shout!

Keys
I went for a ride with my Uncle Jay
He slammed the door shut and we were on our way
Then he revved the gas pedal, which was on the floor
What a lovely day, could I ask for more?
I wanted a hot dog so he slammed on the brake
It belched out a screech, for goodness sake
We finished our hot dogs in record time
We were out of that place by half past nine
He misplaced his keys
We were in a mess
I must admit, he started to stress
He picked up his soda started to sip
Eager to resume our wonderful trip
From inside the cup he felt something shake
A closer look he surely did take
His keys had fallen into that refreshing soft drink
And we figured it out when we heard the clink

The Precocious Teapot
The teapot whistled at the lovely young pot
She came to a boil at this unfortunate shot
When the pan saw what happened, he began to sizzle
The pot was his cousin and it made him grizzle
The faucet joined in with a whoosh of its water
It seems that the pot was his only daughter
The teapot was humbled and expressed his regret
It was an unfortunate gaffe he’d rather forget

The Construction Site
On my way home from school today
I stopped for sweets along the way
When I heard a thud that made me jump
It seems that a wrecking ball was in a dump
But this wasn’t a dump, I am not a fool
It was a construction site and it was so cool
I was startled by the rat-tat-tat of a loud jackhammer
It caused me to stumble and even to stammer
Then all of a sudden, I heard some loud taps
A hammer was banging
A new building perhaps?
One of the men had a brand new drill
It buzzed as it drilled; it was such a big thrill
Then I heard the beep beeping of a truck in reverse
What a great afternoon, I could sure have done worse!

City Street
Beep beep goes the taxi as the light turns green
He is in a hurry so he makes a huge scene
The police car let out a mighty wail
‘Honking your horn sir can land you in jail!’
Well that is not entirely true
But it can surely get you into a mighty big stew
A bus goes by with a mighty roar
With a sleeping passenger who started to snore
A traffic policeman whistled his whistle
The sound of that whistle made everyone bristle
It is true that the city is a busy, busy place
But said another way, It’s just a faster pace

Poetry by Alan Loren

Parallelism

- Successive clauses or sentences are similarly structured.
- This similarity makes it easier for the reader / listener to concentrate on the message.
- The normal progression of a sentence is interrupted by extra information or explanations enclosed in commas, brackets or dashes.
- The extra information can be a single word, a phrase or even a sentence.

Examples of Parallelism:
- The mediocre teacher tells, The good teacher explains. The superior teacher demonstrates. The great teacher inspires.
- The mistakes of the fool are known to the world, but not to himself. The mistakes of the wise man are known to himself, but not to the world.
- Tell me and I forget. Teach me and I may remember. Involve me and I will learn.
• We are bound by ideals that move us beyond our backgrounds, lift us above our interest, and teach us what it means to be citizens.
• Like father, like son.

➢ Parallelism is a useful device for instructions. Due to the parallel structure, the reader can concentrate on the message and will immediately know what to do.

**Sample Parallelism Poem**

*The Tyger*

By William Blake

*Tyger Tyger, burning bright,*  
*In the forests of the night;*  
*What immortal hand or eye,*  
*Could frame thy fearful symmetry?*

*In what distant deeps or skies.*  
*Burnt the fire of thine eyes?*  
*On what wings dare he aspire?*  
*What the hand, dare seize the fire?*

*And what shoulder, & what art,*  
*Could twist the sinews of thy heart?*  
*And when thy heart began to beat,*  
*What dread hand? & what dread feet?*

*What the hammer? what the chain,*  
*In what furnace was thy brain?*  
*What the anvil? what dread grasp,*  
*Dare its deadly terrors clasp!*

*When the stars threw down their spears*  
*And water'd heaven with their tears:*  
*Did he smile his work to see?*  
*Did he who made the Lamb make thee?*

*Tyger Tyger burning bright,*  
*In the forests of the night:*  
*What immortal hand or eye,*  
*Dare frame thy fearful symmetry?*

**Personification**

➢ Animals, inanimate objects or abstractions are given attributes of human beings.
Such attributes could be behaviour, feelings, character etc.

Personification can make a poem more interesting and lively.

Examples:

- Why these two countries would remain at each other's throat for so long. (3)
- I closed the door, and my stubborn car refused to open it again.
- The flowers nodded their heads as if to greet us.
- The frogs began their concert.
- Every morning my alarm clock springs to life; I hate it when that happens.
- The peaceful and fun loving town close to the coast was swallowed by an angry tsunami.
- The picture in that magazine shouted for attention.
- With a lot of anger, the lighting lashed out from the skies.
- Art is a jealous mistress. Money is a bad master.
- All of a sudden, the radio stopped singing and started to stare at me. It was hard to believe.

Sample Personification Poems

Dinnertime Chorus

The teapot sang as the water boiled
The ice cubes cackled in their glass
the teacups chattered to one another.
While the chairs were passing gas
The gravy gurgled merrily
As the oil danced in a pan.
Oh my dinnertime chorus
What a lovely, lovely clan!

My Town

The leaves on the ground danced in the wind
The brook sang merrily as it went on its way.
The fence posts gossiped and watched cars go by which winked at each other just to say hi.
The traffic lights yelled, ”Stop, slow, go!”
The tires gripped the road as if clinging to life.
Stars in the sky blinked and winked out
While the hail was as sharp as a knife.

Nature's Chorus

Willows bend to their partners
while the spruces curtsey in response.

Cherry trees form a circle
and the oaks dance just like debutantes
of woodpeckers tapping on their trunks.
and squirrels chattering in the boughs.
Listen to the sounds of nature’s chorus
What fun it does arouse!

Games
Chipmunks chatter and scurry,
Blue jays scream and scold.
Robins talk and gossip
demanding their story to be told.
Squirrels skip and box one another
and rabbits play hop scotch.
The games they play, the sounds they make
Really are top notch.

The Gastronomic Gym
Pasta twirling and spinning,
peas do vertical jumps
mashed potatoes swimming.
meat doing bench press and pumps.
Food has begun to exercise
but it’s not in any gym.
My brother said its happening
right inside of him.

Repetition
Words or phrases are repeated throughout the text to emphasise certain facts or ideas.

Oxymoron
An oxymoron is a figure of speech that combines contradictory terms.

Examples:
An oxymoron can be made of an adjective and a noun:
- Dark light
- Deafening silence
- Living dead
- Open secret
- Virtual reality

Oxymoron can also be a combination of a noun and a verb.
- The silence whistles

Sample Oxymora Poem
Read the poem below by Christopher and identify the use of oxymora.

A blind man looks back
Into the future with the
Ear-splitting whispers of
Unconcealed ghosts
Thundering silently.

A wealthy peasant marches
Weakly across a blazing glacier
As the stars in the cloudy sky
Glisten grimly.

A hateful saint drowns afloat
Into the dismal heaven of peaceful war.

Solid water surges down a
Minuscule mountain into
A celestial hell.

A colossal dinghy raises
Its feather-light anchor
With vicious doves circling
In the bright winter sky.

SOUND PATTERNS IN POEMS
i) ASSONANCE AND ALLITERATION IN POEMS
Assonance and alliteration are sound patterns used in the poem. While assonance makes use of vowel sounds, alliteration makes use of consonant sounds. These sounds are repeated in the words close to one another.

Now read the poem below aloud by Steven Henderson.

Path Choices
Best, Boy, Believe
That, There, Two
Placed, Possible, Paths
Willing, Wanting, Waiting
Appraising, Asking, Applying
Lessons, Learned, Leads
Compass, Chosen, Course
Fools, Find, Fate
Sin, Street, Set
Driven, Determine, Destiny
Searching, Seeking, Seeing
Offering, Openly, Often
In the poem you realize there is repetition of the beginning consonant sounds. Look at the illustrations:

- Best, Boy, Believes – sound /b/ has been repeated.
- Placed, Possible, Paths – sound /p/ is repeated

This repetition of initial consonant sounds is **alliteration**. Illustrate other instances of alliteration in the poem.

There is also repetition of vowel sounds in the words close to each other. Examples we have seen are:
- Seeking, seeing – the sound /i:/ has been repeated.
- Openly, Often – the sound /e/ has been repeated.

This repetition on vowel sounds in the nearby words is **assonance**.

**Further Practice**

Pick out all the instances of assonance and alliteration in the poem that follows.

**My Puppy Punched Me in the Eye**

*My puppy punched me in the eye*
*My rabbit whacked my ear*
*My ferret gave a frightful cry*
*And roundhouse kicked my rear*
*My lizard flipped me upside down*
*My kitten kicked my head*
*My hamster slammed me to the ground*
*And left me nearly dead*

*So my advice? Avoid regrets;*
*No matter what you do*
*Don’t ever let your family pets*
*Take lessons in kung Fu*

**ii) CONSONANCE**

Just like alliteration, consonance makes use of consonant sounds, only that these sounds are in in the inner parts of the words (middle or end, but not beginning). There are illustrations for this in the two poems we have read. In the poem ‘**My Puppy Punched me in the Eye**’ there are the illustrations as follow.

- rabbit, wacked – the sound /t/ has been repeated.
- hamster slammed – there is repetition of the sound /m/
Note: Alliteration, assonance, and consonance don’t have to have the same letters – it is the sound that must be repeated.

Role Played by Alliteration, Assonance, and Consonance
1. Provide musical rhythm.
2. Make poem interesting.
3. Make the poem easier to memorize.

Exercise
Read the poem below and then identify, with illustrations, instances of alliteration, assonance and consonance.

BLACK BREWRIES BRAVENES
By John Chizuba

Black breweries braveness
In ink incorporative individualism
Those tinny tracers ticking Time
Be-little black braveness baselessly
Mirror my motion moves momentously
Directed diagonal deeply
Hurt humans heart heavy
Because better black believes
Dedication, determined destinies
Of our oddity, obviously occupied
We welcome world words with warrant
Blacks built braveness buxom butterflies
Enlightenment enchanting ego enlarged
Decade braveness debut delightfully.

iii) RHYME
➢ Rhyming words are the words that sound the same at the ends. Examples of rhyming words are:
➢ When a poem has rhyming words at the end of its lines, these are called ‘end rhymes’. Look at these two lines:
That keep me locked up tight
All of the things that make me feel not right
The words ‘tight’ and ‘right’ rhyme.
➢ By contrast, internal rhyme/ middle rhyme, is a rhyme that occurs either when:
• Two or more rhyming words occur within the same line;
• Two or more rhyming words appear in the middle of two separate lines, or sometimes more;
- A word at the end of a line rhymes with one or more in the middle of the following line.

Read the poem below and then try to identify the instances of rhyme in it.

**Mystic Travel**

*Mystic travel time*

Too endless islands in your mind

Tiny lights majestic and free

*Open the skies soar me*

Travel your minds unseen road

To mysterious lands secrets untold

The mountains valley lay quiet

*As a shower carries away*

The warmth of an evening breeze

*Built from within a day*

Heat dances shadows on the lakes fiery bay

*Constructing temples where gods could play*

Today is the finest piece

*For tranquil emptiness*

Suggestions of fluent sensations

*Congregated illusions of masturbations*

Sympathize the richness of the truth

Energize the expected thoughts of youth

Reading the poem aloud, we can point out several rhyming couplets. They include among others:

- Free and me
- Away and day
- Sensations and masturbations
- Truth and youth

**Internal Rhyme in Separate Lines**

Here are two examples of pairs of lines with middle rhymes in separate lines.

*I see a red boat that has a red flag*
Just like my red coat and my little red pail
The words ‘boat’ and ‘coat’ rhyme.
I’d like to jump into the ocean
But don’t dump me instead.
The rhyming words are ‘jump’ and ‘dump’.
Now read the stanza below from the poem ‘The Raven’ and identify all the pairs of rhyming words.

Once upon a midnight dreary, while i
Pondered, weak and weary
Over many a quaint and curious volume of
Forgotten lore.
While I nodded, nearly napping, suddenly
There came a tapping
As if someone gently rapping, rapping at
My chamber door
’’Tis some visitor,’’ I muttered, ’’tapping at
My chamber door;
Only this, and nothing more.’’

**Rhyme Scheme**

- This is a way of describing the pattern of the end rhymes in a poem.
- The points below will help you in reading and notating the rhyme scheme.
  - Each new sound at the end of a line is given a letter.
  - The letters start with ‘a’, then ‘b’, and so on.
  - If an end sound repeats the end sound of an earlier line, it gets the same letter as that earlier line.
- Here are four different stanzas, each with a different rhyme scheme, that can help you understand rhyme scheme.

1. **From Voices in My Head, by Ivor Davies**

   Suddenly a voice appears
   I hear it in my mind
   Within my head not in my ears
   Not of the normal kind
   The rhyme scheme is: abab
   It is regular rhyme scheme as it is easy to predict when the sound will next appear.

2. **From Falling Raindrops’ Prayer for the Broken**

   I pray for the crying
   For the hurt and the dying
   For those burned and screaming
   For each helper crying
   The rhyme scheme is aaaaa
This too is regular.
3. From the poem by Robert Broadbent.
   *Early or late,*
   *Patient ...can’t wait*
   *Lost or your found*
   *The world goes around*
The rhyme scheme here is **aabb**. This is a **Regular scheme**

4. From Happy Holidays by John Lumber
   *Christmas Eve*
   *Oh how supreme!*
   *When Santa comes*
   *Every night!*
   *Then, next day,*
   *I just can’t wait,*
   *When the tree is all alight.*
The rhyme scheme is **abcdedd**. This is irregular.
The irregular rhyme scheme occurs when you can’t predict when the end sound will be repeated.

**Why Rhyme?**
(a) Rhyme creates rhythm in the poem.
(b) It also makes reading or reciting the poem interesting.
(c) The poem is also made easy to memorize.

**Exercise 1**
**Describe the rhyme scheme of the poem below by Robert Broadbent.**
**One Day at a Time**
*Happy or sad*
*Good days or bad*
*Cherry or down*
*The world goes around*

*Give up or try*
*Out going or shy*
*A smile or a frown,*
*The world goes around*

*Early or late,*
*Patient ...can’t wait,*
*Lost or your found,*
*The world goes around*
Angry, serene
Out spoken, unsent
Tense or unwound,
The world goes around
All future days,
Are hidden in haze,
Don’t worry, just learn,
To let the world turn.

Exercise 2
The incomplete poem below has the rhyme scheme: *aabccbddehfe*. Complete it with appropriate words.
Death did not take Paris silently
Rumbled the grave screaming _______________________
No child slept easy that _______________________
Twenty minutes of terror waking
Wee ones from sleep in cold sweats __________________________
Stealing their peaceful birthright.

Indelible imprints of __________________________
Ingrained in young psyches forever;
Post traumatic stress syndrome.
They may age, but they will not __________________________
The bloody death that evil begets
Shadows lurk in dreaming’s gloam.
(By *Catie Lindsey*)

ANSWERS
RHYME
Exercise 1
(a) Violently
(b) Day
(c) shaking
(d) terror
(e) Forget

Exercise 2
ALLITERATION AND ASSONANCE IN POEMS

Alliteration

- Black Breweries braveness /b/
- Tracers ticking Time /t/
- Black braveness baselessly /b/
- Mirror, my emotion moves momentarily /m/
- And others

Assonance

- In ink incorporative individualism
- Directed diagonal
- Etc.

Consonance

- Little, black, baselessly /l/
- Black believes /l/
- Determined, destinies /t/

TONE IN POETRY

- Tone expresses the poet's or speaker's attitude toward the subject, the reader, or herself or himself.
- Tone can shift through a poem.

ADJECTIVES USED TO DESCRIBE TONE

- The following are the common tone/attitude words:

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Accommodating</td>
<td>Willing to help. Also obliging.</td>
</tr>
<tr>
<td>2. Accusatory</td>
<td>Charging of wrong doing.</td>
</tr>
<tr>
<td>3. Humorous</td>
<td>Making one laugh.</td>
</tr>
<tr>
<td>4. Optimistic</td>
<td>Having hope.</td>
</tr>
<tr>
<td>5. Pessimistic</td>
<td>Having no hope.</td>
</tr>
<tr>
<td>6. Sadistic</td>
<td>Being cruel to others.</td>
</tr>
<tr>
<td>7. Bitter</td>
<td>Exhibiting strong animosity as a result of pain or grief.</td>
</tr>
<tr>
<td>8. Malicious</td>
<td>Intending to harm.</td>
</tr>
<tr>
<td>9. Respectful</td>
<td>Showing respect.</td>
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<td>10. Resigned</td>
<td>Reluctantly accepting something unpleasant.</td>
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<tr>
<td>11. Loving</td>
<td>Feeling or showing love.</td>
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<td>12. Understanding</td>
<td>Sympathetic to</td>
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<tr>
<td>13. Spiteful</td>
<td>Wanting to hurt /annoy/offend.</td>
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<td>14. Inferior</td>
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<td>15. Nostalgic</td>
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<td></td>
<td>Adjective</td>
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<td>16</td>
<td>Critical</td>
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<td>17</td>
<td>Cynical</td>
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<td>18</td>
<td>Ironical</td>
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<td>19</td>
<td>Patronizing</td>
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<td>20</td>
<td>condescending</td>
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<td>21</td>
<td>Satirical</td>
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<td>22</td>
<td>Slanderous</td>
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<td>23</td>
<td>Supportive</td>
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<td>24</td>
<td>Contemptuous</td>
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<td>25</td>
<td>Judgmental</td>
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<tr>
<td>26</td>
<td>obsequious</td>
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<tr>
<td>27</td>
<td>callous</td>
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<td>derisive</td>
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**Tone Poems**

A FREEDOM SONG
BY Marjorie Oludhe Macgoye (Kenya)

Atieno washes dishes,
Atieno plucks the chicken,
Atieno gets up early,
Beds her sucks down in the kitchen,
Atieno eight years old
Atieno yo.

Since she’s my sister’s child
Atieno needs no pay
While she works my wife can sit
Sewing each sunny day,
With her earning I support
Atieno yo.

Atieno’s sly and jealous
Bad example to the kids
Since she minds them, like a school girl
Wants their dresses, shoes and beads.
Atieno ten years old,
Atieno yo.

Now my wife has gone to study
Atieno’s less free,
Don’t I feed her, school my own ones,
Pay the party, union fee
All for progress? Aren’t you grateful,
Atieno yo?

Visitors need much attention,
Specially when I work nights.
That girl stays too long at market
Who will teach her what is right?
Atieno rising fourteen,
Atieno yo.

Atieno’s had a baby
So we know that she is bad
Fifty-fifty it may live
To repeat the life she had,
Ending in post partum bleeding
Atieno yo.

Atieno’s soon replaced
Meat and sugar more than all
She ate in such a narrow life
Were lavished in her funeral
Atieno’s gone to glory
Atieno yo.

The tone is sympathetic to the child.

Ironic Tone
Read the poem “Building the Nation”
The poet uses an ironic tone, and his choice of words clearly reflects his bitterness and anger about the pretence by leaders like the PS, who attempt to hide their greed and selfishness behind empty official meetings.

Nostalgia Poems

The two poems below have nostalgic tone.
Nostalgia by **Billy Collins**

Remember the 1340s? We were doing a dance called the Catapult. You always wore brown, the color craze of the decade, and I was draped in one of those capes that were popular, the ones with unicorns and pomegranates in needlework. Everyone would pause for beer and onions in the afternoon, and at night we would play a game called “Find the Cow.” Everything was hand-lettered then, not like today.

Where has the summer of 1572 gone? Brocade and sonnet marathons were the rage. We used to dress up in the flags of rival baronies and conquer one another in cold rooms of stone. Out on the dance floor we were all doing the Struggle while your sister practiced the Daphne all alone in her room. We borrowed the jargon of farriers for our slang. These days language seems transparent, a badly broken code.

The 1790s will never come again. Childhood was big. People would take walks to the very tops of hills and write down what they saw in their journals without speaking. Our collars were high and our hats were extremely soft. We would surprise each other with alphabets made of twigs. It was a wonderful time to be alive, or even dead.

I am very fond of the period between 1815 and 1821. Europe trembled while we sat still for our portraits. And I would love to return to 1901 if only for a moment, time enough to wind up a music box and do a few dance steps, or shoot me back to 1922 or 1941, or at least let me recapture the serenity of last month when we picked berries and glided through afternoons in a canoe.

Even this morning would be an improvement over the present. I was in the garden then, surrounded by the hum of bees and the Latin names of flowers, watching the early light flash off the slanted windows of the greenhouse and silver the limbs on the rows of dark hemlocks.

As usual, I was thinking about the moments of the past, letting my memory rush over them like water.
rushing over the stones on the bottom of a stream.
I was even thinking a little about the future, that place
where people are doing a dance we cannot imagine,
a dance whose name we can only guess.

2. PATRIOT INTO TRAITOR BY ROBERT BROWNING

It was roses, roses, all the way,
With myrtle mixed in my path like mad:
The house-roofs seemed to heave and sway,
The church-spires flames, such flags they had,
A year ago on this very day.

The air broke into a mist with bells,
The old walls rocked with the crowd and cries.
Had I said, "Good fold, mere noise repels—
But give me your sun from yonder skies!"
They had answered, "And afterward, what else?"

Alack, it was I who leaped at the sun
To give it my loving friends to keep!
Nought man could do, have I left undone:
And you see my harvest, what I reap
This very day, now a year is run.

There's nobody on the house-tops now—
Just a palsied few at the windows set;
For the best of the sight is, all allow,
At the Shambles' Gate— or, better yet,
By the very scaffold's foot. I trow.

I go in the rain, and more than needs,

A rope cuts both my writs behind;
And think, by the feel, my forehead bleeds,
For they fling, whoever has a mind,
Stones at me for my year's misdeeds.

Thus I entered, and thus I go!
In triumphs, people have dropped down dead.
"Paid by the world, what dost thou owe Me?"— God might question; now instead,
MOOD IN POETRY

Mood is referred to as the atmosphere, as it creates an emotional situation that surrounds the readers. Mood is developed in a literary piece through various methods. It can be developed through setting, theme, tone and diction.

Common Mood Words

<table>
<thead>
<tr>
<th>Word</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>Agreeable</td>
<td>Pleasing.</td>
</tr>
<tr>
<td>Angry</td>
<td>Bitter with</td>
</tr>
<tr>
<td>Nostalgic</td>
<td>Looking at the happy past</td>
</tr>
<tr>
<td>Sad</td>
<td>Not happy</td>
</tr>
<tr>
<td>Amusing</td>
<td>Making one laugh</td>
</tr>
<tr>
<td>Defiant</td>
<td>Opposing openly</td>
</tr>
<tr>
<td>Diffident</td>
<td>Lacking self-confidence</td>
</tr>
<tr>
<td>Festive</td>
<td>Joyous</td>
</tr>
<tr>
<td>Indifferent</td>
<td>Not having interest in</td>
</tr>
<tr>
<td>Sorrowful</td>
<td>Sad because sth bad has happened</td>
</tr>
<tr>
<td>Melancholic</td>
<td>Sad</td>
</tr>
<tr>
<td>Excited</td>
<td>Happy</td>
</tr>
<tr>
<td>Remorseful</td>
<td>Showing regret/repentance</td>
</tr>
<tr>
<td>Solemn</td>
<td>Not happy/not smiling</td>
</tr>
<tr>
<td>Serene</td>
<td>Calm/peaceful</td>
</tr>
<tr>
<td>Violent</td>
<td>Use force/fighting</td>
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</tbody>
</table>

Poem with Sad Mood

Waiting For My Dad

By Amy

I sit alone in the darkness
Waiting...
Waiting for him to come back to me.
Can he hear my cries?
Can he feel my tears?
Can he sense my breaking heart?
God only knows such a fact.
How can this be that he can't see me?
Is it because I'm sitting alone in the darkness?
I just walk past everyone as if I were invisible.
Can he see me now?
Can he see the pain he's caused me?
Or does he look past it?
I think I should move on,
But something tells me to wait.
It's my heart.
I'll give him one more chance
He needs to prove his love to me.
As I return to sit alone in the darkness...Waiting.

**Melancholic Mood Poem**

On longer evenings,
Light, chill and yellow,
Bathes the serene
Foreheads of houses.
A thrush sings,
Laurel-surrounded
In the deep bare garden,
Its fresh-peeled voice
Astonishing the brickwork.
It will be spring soon,
It will be spring soon —
And I, whose childhood
Is a forgotten boredom,
Feel like a child
Who comes on a scene
Of adult reconciling,
And can understand nothing
But the unusual laughter,
And starts to be happy.

"The Trees."
The trees are coming into leaf
Like something almost being said;
The recent buds relax and spread,
Their greenness is a kind of grief.
Is it that they are born again
And we grow old? No, they die too,
Their yearly trick of looking new
Is written down in rings of grain.
Yet still the unresting castles thresh
In fullgrown thickness every May.
Last year is dead, they seem to say,
Begin afresh, afresh, afresh.

**Happy Mood Poem**
So fine a day it is today  
To the world I send out my hope and care  
Happy and joyful I am so to all I must say  
That I will remember you all in my prayer.

I woke up with a smile upon my face  
After knowing again that I was still alive  
And I am not ill through GOD and his grace  
Another year and night I did survive.

The morning has begun and I am awake  
And my wallet is full of money  
I owe no bills my finances I will not break  
So I will go out while it is nice and sunny.

I will greet all comers with a wave or a hello  
As I am walking down the street  
I am living for the day and not for long ago  
And no strangers today will I meet.

I will feed the birds and I will pet the dogs  
If I decide to walk to the park  
And I will not be a nuisance to any who jogs  
My day is a day of happiness as I do embark.

Today is such a beautiful day  
So I decided to start it off with a pleasant attitude  
I wished today was a holiday  
Since I woke up in a joyful and happy mood.

Randy L. McClave

**SUMMARY OF ATTITUDE, IRONY, SARCASM, MOOD AND TONE IN POETRY**

**Attitude**

We can define attitude into two:  

i) The poets attitude towards his subjects (what he is writing about)  

ii) A poet may choose to write about attitudes that are not his. His subjects (characters in his poem) can have their own attitudes towards one another or towards a certain issue e.g. in the poem Building the Nation (9) what is the
drivers attitude towards the PS? Sometimes a poet may show disapproval without using negative words. In the poem, ‘Cow for breakfast’(16) the author disapproves his subject without using negative words instead he makes us laugh at him. This is called satire. Satire is the mocking or ridiculing or ridiculing people and their characteristics to expose their foolishness and weaknesses.

In the poem, cow for breakfast (16) greed is satirized without being mentioned. In satire the poet attacks indirectly.

**Irony**

Is the expression of the writers meaning by the use of language, which says the direct opposite of his thought. In the book ‘Song of Lawino’ when Lawino calls Clementine Beautiful, she in fact means that she thinks Clementine is very ugly. Beautiful is therefore used ironically.

**Sarcasm**

Is a bitter or wounding remark, which is often ironically worded. Sarcasm just refers to the tone of voice in which a remark has been made e.g when Lawino calls Clementine beautiful she is being sarcastic because she is bitter and contemptuous. In the poem ‘Building the Nation” (9) the whole tone of the poem is satirical. The title is ironic.

**Mood and tone**

Mood is the condition someone is in and mood is usually expressed by the tone of voice one uses. If you want to see somebody in authority eg. Headmaster for a favour, you will not go to him when he is in a bad mood but you will wait until the day when he is in a good mood. But in poetry we don’t talk of bad and good mood. Instead we use words like happy, bitter, angry, violent, quiet, resigned, sad, pleasant, resentful, humorous etc.

In the poem, “The woman I married”(19) the mood is humorous and resigned. This can be established by the words used in the poem. He does not call her his wife but instead he calls her ‘the Woman I married’. He does not say she is a typist but says she bangs the typewriter, and now she bangs the crockery so that the house sounds like a factory. In this poem we see that he is not planning to send her away or discipline her in any way but he has just given up (resigned).

The poem, “Grass will grow; (20) is sad, even desperate. Tone is the voice used in a poem. It refer to the words in the poem.

(x) Stanza. Is a paragraph of lines in a poem.

I ask for tears
Do not send me moon hard madness
To lodge sn
Crushing.
But do not break
The York of the moon on me.
ug in my skull
I would you sent me hordes of horses
Galloping
Jonathan Kariara.
Poem no.21. The Philosophers
‘Those who speak know nothing;
Those who know are silent’.
These words, as I am told,
Were spoken by Lao-Tzu.
If we were to believe that Lao-Tsu
Was himself one who knew,
How comes is that he wrote a book
Of five thousand words
To Chui

ANALYSIS OF POETRY - to understand the analysis of poetry, study the diagram below.
Now try to analyse the two poems below following the guidelines.

"It Was Long Ago" Eleanor Farjeon

I'll tell you, shall I, something I remember
Something that still means a great deal to me.
It was long ago.
A dusty road in summer I remember
A mountain, and an old house, and a tree
That stood, you know.
Behind the house. An old woman I remember
In a red shawl with a grey cat on her knee
Humming under a tree.
She seemed the oldest thing I can remember
But then perhaps I was not more than three
It was long ago.
I dragged on the dusty road, and I remember
How the old woman looked over the fence at me
And seemed to know
How it felt to be three, and called out,
I remember 'Do you like bilberries and cream for tea?

I went under the tree
And while she hummed, and the cat purred, I remember
How she filled a saucer with berries and cream for me
So long ago,
Such berries and such cream as I remember
I never had seen before, and never see
To day, you know.
And that is almost all I can remember,
The house, the mountain, the grey cat on her knee,
Her red shawl, and the tree,
And the taste of the berries, the feel of the sun I remember,
And the smell of everything that used to be
So long ago,
Till the heat on the road outside again I remember,
And how the long dusty road seemed to have for me
No end, you know.
That is the farthest thing I can remember.
It won't mean much to you. It does to me.
Then I grew up, you see.
Raymond Tong  
*Sprawled in the dust outside the Syrian store,*  
a target for small children, dogs and flies,  
a heap of verminous rags and matted hair,  
he watches us with cunning, reptile eyes,  
his noseless, smallpoxed face creased in a sneer.  
Sometimes he shows his yellow stumps of teeth  
and whines for alms, perceiving that we bear  
the curse of pity; a grotesque mask of death,  
with hands like claws about his begging-bowl.  
But often he is lying all alone  
within the shadow of a crumbling wall,  
lost in the trackless jungle of his pain,  
clutching the pitiless red earth in vain  
and whimpering like a stricken animal.
Oral stories are told to us from a very early age. When we are old enough we start telling those stories ourselves. We attend various ceremonies where we listen to songs and experience various dances and other utterances and performances.

At funerals stories would be told to adults about spirits and the underworld.

In everyday conversation the elders use proverbs and imaginative language which qualify as Oral Literature.

Some samples of Oral Literature have been written in books which we can buy and read.

The mass media also present some programmes that are Oral Literature oriented. But sometimes we are hampered from being exposed to Oral Literature.

Why?

The occasions of performance are irregular and unsystematic. Also some people move to urban areas and grow up in a sort of vacuum as far as the African background is concerned. So they remain culturally rootless and in most cases ‘ape’ foreign cultures. So, to rediscover ourselves, we should study Oral Literature. For us to understand ourselves in the present time we should discover our roots.

Taban Lo Liyong’ says, ’just as we don’t want the Africa of our fore fathers forgotten, we also want the Africa of our grand children realized as well as living meaningfully in our times. He says that, ‘we are like a strange beast with three heads - one looks perpetually behind, one looks steadily under our feet and the other is poised to heavens dreamily. In order to reach our rural people - who are the majority - and serve them effectively, we should have an understanding of oral literature which they still use to this day.

The study of oral literature is necessary as it is likely to expose us to some of the best creative productions of the human mind.

How to Study Oral Literature.

For a successfully study of anything one must have a direct access to it. So we should have direct contact with Oral Literature, ready to watch and listen to performances of oral literature.

i) When we have opportunity, we should be ready to seek out these performances, going out to places and occasions where such performances are likely to take place.

ii) We should know how to classify our Oral Literature - as we have already done for you but remember that each society has its own classifications.

iii) We should be able to analyse (dissect) some samples of Oral Literature in order to see how they are put together and how they work. We look at the content (subject matter and themes), organization and presentation (the structure, development and style used by composer and performers).
iv) Lastly we interpret the Oral piece in terms of its significance to the society. What lessons it teaches the society.

**How Oral Literature Relates to Society**

Oral Literature cannot be seen as arts for arts sake. Whether narratives, song, proverbs or riddles, it relates to the culture of the people who create it; their beliefs, customs and accepted norms; their likes and dislikes.

A study of Oral Literature amounts to studying the society which creates it. This would involve field research.

Children were brought up according to the norms of their society through narratives, songs, proverbs and riddles.

**FORMS OF ORAL LITERATURE**

**INTRODUCTION TO ORAL LITERATURE**

**ORAL LITERATURE DEFINED**

- It is a form of art verbalized, dramatized and performed.
- Oral literature can be categorized as either fiction or nonfiction.
- Nonfiction is informational text that deals with an actual, real-life subject.
- Fiction is a text that deal with non factual subject.

**FORMS OF ORAL LITERATURE**

- There are various genres of literature.
- These genres include:
  1. Oral narratives
  2. Oral Poems/Songs
  3. Proverbs
  4. Riddles
  5. Tongue-twisters
  6. Puns
- Proverbs, riddles, tongue twisters, and puns are short forms of oral literature. This is because of their length.

**REASONS FOR LEARNING ORAL LITERATURE**

Study of oral literature is important to a student since he/she:

1. Is able to understand his/her culture and appreciate the culture of others.
2. Is able to appreciate his/her history.
3. Appreciates the creativity in oral literature as a means of understanding other African arts.

**FIELDWORK**

**Definition of Fieldwork**

- It refers to the process of collecting oral literature material from the field.
- Field study can be carried out by anyone including a student.
Importance of Fieldwork
1. Since oral literature is a performed art, a student can witness and experience
the performance. When this written, the live aspects are lost.
2. It enables a student to have a contact with the community and the culture of
that community.
3. A student is equipped with research skills.
4. It also enables for recording of history of a community.

Stages in Fieldwork
There are five key stages in fieldwork:
1. Preparation
   Adequate preparation should be taken in to consideration for a meaningful
research. You can do the following:
   ❖ Identify the narrator or informant.
   ❖ Identify the location of the informant.
   ❖ Plan when to visit the informant.
   ❖ Plan the necessary tools for recording the materials.
   ❖ Get the administrative permission to conduct the research.
   ❖ Decide on the method of data collection to use.
   ❖ Budget for the fieldwork.
2. Material collection
   ❖ This is where the actual information is gathered.
   ❖ There are different methods of collecting oral literature materials:
     i. Observation
     ii. Interviews
     iii. Participation
     iv. Use of questionnaires, etc.
       ❖ Do this carefully.
3. Recording of information
   You can record the material collected by:
   i. Writing the information;
   ii. Taping the information; or
   iii. Filming it.
4. Processing the information
   ❖ In preparation for interpretation, analysis and dissemination, scrutinize the
information.
   ❖ Put down the recorded information in writing. You can do this word for word.
     This is called transcription.
   ❖ You can translate it in the language you would like it to be shared. This is
     translation.
5. Analysis and Interpretation of material
   ❖
At this stage:
i. Classify the material into genres and sub-genres using particular criteria.
ii. Identify the themes.
iii. Identify styles used.
iv. Identify functions of the item.
v. Interpret the information.
vi. Draw conclusions.

Methods of Collecting Oral Literature Materials
1. Interviews
   ❖ An interview involves meeting the respondent face to face and verbally asking questions in order to seek the required information.
2. Recording performance
   First hand information on things like performance and chanting can be recorded using tape recorders, etc. during the festivals in which they are performed.
3. Observation
   ❖ This is a way of gathering information or data by watching behavior, events, or noting physical characteristics in their natural setting.
   ❖ Observation can either allow one know he/she is being observed, or without him/her not being aware.
4. Participation
   ❖ The collector of the material can also participate in the enactment of the oral forms like dance and song, etc. if he/she has the skills to.
   ❖ It is important to note that his/her participation should not distract him/her from her investigative roles.
5. Administering Questionnaires
   ❖ A questionnaire is a research instrument containing series of questions and prompt given to the informant for the purpose of gathering the information.

Methods of Recording Oral Literature Materials
1. Memory of the Researcher. There are individuals who can remember all the information collected especially if it is not long.
2. Use of tape recorders.
3. Videotaping
4. Written records. You can have writing materials to put down the information gathered.

Challenges Likely to be Encountered during the Fieldwork
❖ An oral researcher can encounter problems while in the field.
❖ Some of the challenges one is likely to face in an attempt to seek the required information are:
1. Language barrier. If the researcher is unable to understand the language of the informant, and vice versa, no information is likely to be collected.
2. Hostility of the informant community.
3. Transport challenges.
4. It might be expensive.
5. The informant might ask for payments.

**ORAL NARRATIVES**

**Definition of an Oral Narrative**
- A narrative is a prose that recounts events, people, and places.
- A narrative can either be fictional (non factual) or nonfictional (factual).
- The terms used to mean the same as a narrative are *tale*, *folktale*, or a *story*.
- At its essence, an oral narrative is a story spoken to an audience.
- An oral narrative is handed down from generation to generation by word of mouth.
- As we learnt earlier, an oral narrative is one of the genres of oral literature.
- A person who tells a story is known as a narrator.

**Qualities of a Good Narrator**
A good narrator:
1. Is confident.
2. Is able to use the non-verbal skills like gestures, facial expressions, etc.
3. Uses stage well.
4. Involves their audience in the narration.

**Classification of Oral Narratives**
- Narratives are categorized into different classes.
- These classes are:
  (a) Myths
  (b) Legends
  (c) Ogre or monster stories
  (d) Trickster stories
  (e) Etiological Narratives
  (f) Dilemma stories
  (g) Fables
  (h) Spirit tales
  (i) Allegory

**(a) Myths**
- Deal with origins.
- There is a supernatural being involved.
- They explain the origin of death, origin of a group of people, etc.
1. A story that is or was considered a true explanation of the natural world (and how it came to be).
2. Characters are often non-human – e.g. gods, goddesses, supernatural beings, first people.
3. Setting is a previous proto-world (somewhat like this one but also different).
4. Plot may involve interplay between worlds (this world and previous or original world).
5. Depict events that bend or break natural laws (reflective of connection to previous world).

(b) Legends

- A legend is a story about an outstanding person who has participated in the historical events of a community.
- A legend is a story of a hero known to people.
- Based on fact but also includes imagination material.
- There is also an element of exaggeration.
- There are also historical events.
- Some well known legends are:
  
  i. Koome Njue
  ii. Wangu wa Makeri
  iii. Mugo wa Kibiru
  iv. Mekatilili wa Menza
  v. Fumo Liyongo
  vi. Luanda Magere

- The target audience of legends are usually the youth so that they can emulate the hero or heroine.

  Main Features of Legends

- There are extraordinary actions done by the hero.
- Facts in such stories are historical.
- Features mentioned are actual ones.
- In some, there is an aspect of betrayal.
- Element of exaggeration is common.
- Birth or death is associated with some mystery.
- Events are in the present world; the one we live in.

(c) Ogre Stories

- An ogre usually represents an evil.
- Ogre are usually destroyed at the end.
- They have happy ending.

Functions of Ogre Stories

- They warn against strangers.
2. They caution youth against marrying the people they don’t know.

(d) **Trickster Stories**
- A character makes up for a physical weakness with cunning and subversive humour.
- The trickster alternatives between:
  i. Cleverness and stupidity;
  ii. Kindness and cruelty;
  iii. Deceiver and deceived; and
  iv. Breaker of taboos and creator of culture.

(e) **Etiological Narratives**
- They explain the origin of a certain phenomenon.
- An etiological narrative is an imaginative story triggered by question “how or why” something came to be in the world.
- Examples are:
  i. Why rainbow appears in the sky after it rains.
  ii. Why hare has a short tail.

**Why Turtles Live in Water**
Turtles used to live on the land, they say, until the time a clever turtle was caught by some hunters. They brought him to their village and placed the turtle before the Chief, who said, “How shall we cook him?”
“You’ll have to kill me first,” said the turtle, “and take me out of this shell.”
“We’ll break your shell with sticks,” they said.
“That’ll never work,” said the turtle, “Why don’t you throw me in the water and drown me?!"
“Excellent idea,” said the Chief. They took the turtle to the river and threw him into the water to drown him.
They were congratulating themselves on their success in drowning the turtle, when two little green eyes poked up in the water and the laughing turtle said, “Don’t get those cooking pots out too fast, foolish people!” As he swam away he said, “I think I’ll spend most of my time from now on, safely in the water.”
And it has been that way ever since.

(f) **Dilemma Stories**
- A dilemma story shows a character or a group of characters faced with two or more alternatives, none of which is easy to make.
- The conflicting situation arises for a character to choose from.
A dilemma story is a morally ambiguous story, thus allows the audience to comment or speculate upon the correct solution to the problem posed in the story.

A dilemma story has a perplexing situation, which presents different possibilities, and both of them seem practically acceptable.

**Functions of Dilemma**
1. Dilemma gives the audience an insight into characters’ lives.
2. It also creates suspense. This is because the audience will be left wondering which choice the character will make.

**(g) Fables**

- Feature animal characters.
- Animals speak as human beings.
- Now read the story below.

Once upon a time, there was a hare who loved to boast of his speed in front of the other animals. He asked the tortoise to take up the challenge in the next competition with him.

All the animals were surprised that the tortoise took up the challenge. He was known to be a very slow animal. However, a day was fixed for the great race and all the animals looked forward to it.

On the day of the race, no animal went to the market. No one went hunting; all the animals gathered together, excited to watch the race between the tortoise and the hare. Both animals were ready, each of them felt confident and everyone wondered why the tortoise was so confident since they felt he was no match for the hare.

The elephant started them off when he blew his big whistle and the sound rang across the entire jungle. Every year was alert, every eye fixed on the two competitors. Who will win the greatest animal race in history?

The hare darted almost out of sight at once, but soon stopped. In order to show that the tortoise was no match for him and should not have accepted his challenge in the first instance, he lay down to have a nap. Slowly but surely, the tortoise plodded on. He had a goal, he had a focus and he never looked back. When the hare awoke from his sleep, he saw the tortoise near the finish line. He jumped up and tried to catch up with him but it was too late. The deed had been done.
To the amazement of all the animals, the tortoise had crossed the finish line. It was unbelievable. The hare was humbled. He had no choice but to congratulate the tortoise and accept him as the winner. All the animals learnt a very important lesson from the tortoise.

(h) **Spirit Tales**

Ghosts or spirits feature in such stories.

(i) **Allegory**

- Real life is represented by characters and events.
- Though embodies real life, it is presented as if it is fictional.

**Setting in Oral Narratives**

- Through a community’s oral narrative, we can learn a lot about them.
- An oral narrative gives information on the following:
  1. The physical environment. Features like lakes, mountains, forests, etc. are mentioned.
  2. Economic activities.
     - These are the activities or occupations through which the community earns its livelihood.
     - These activities include:
       - Hunting
       - Livestock keeping
       - Crop farming or cultivation
       - Bee-keeping, etc
     - The mention of products like honey, tools, sorghum, milk, etc will lead us know the economic activities of that community.
  3. **Social activities**
     - These are activities like ceremonies, religious practices and forms of entertainment.
  4. **Political activities**
     - Here we learn:
       - The power structure
       - War activities

**FEATURES OF ORAL NARRATIVES**

Oral narratives have many features. The main ones include:

- Use of opening formula. This is used to indicate the beginning of a story. It also removes the audience from the world of reality and take them to the world of fantasy. A world of fantasy is where bones speak, a king is the lion, etc. some commonly used opening formula phrases are ‘a long time ago…’, ‘once upon a time’, ‘there once was ….’, and ‘long, long ago…’

**Opening Formula** serves the following functions:
1. Announces the coming of a narrative.
2. Gets the attention of the audience.
3. Removes the audience from the world of reality.
4. Identifies the narrator.
   - Use of Closing formula. It makes the end of a story. It also removes the audience from the world of fantasy and take them back to the world of reality.
   
   Here are examples of closing formulae:
   - And that is why …
   - And there ends my story.
   - From then onwards …
   - To come to the end of my story …

   A closing formula serves such functions as:
   1. Announcing the end of the narrative.
   2. Momentarily releases the audience from concentration.
   3. Brings back the audience to the world of reality.
   4. Clears the way for the next narrative or activity.

   - Use of idiophones. There is the use of words that imitate the movement or sounds made by characters in the story. For example,
     - The bees flew buzz buzzbuzz.
     - The woman laughed hahahahaha.
     - The branch was cut kacha.

   - Repetition. A word, phrase, a song, or even a sentence can occur more than once in a story. The repetition is meant to:
     i. Bring out the meaning.
     ii. Emphasize a point.
     iii. Maintain the rhythm.
     iv. Sustain the mood in the story.

   - Use of songs. Many narratives have songs. The songs perform the following functions:
     (a) Brings out the character traits.
     (b) Brings out the theme.
     (c) To entertain.

   - Fantasy. Imaginary and factually impossible things are created in the story.

   - Allusions.
     i. Familiar objects or persons well known are referred to.
     ii. Complex problems are explained and clarified by referring to something the audience is familiar with, eg.

       ✓ The bible
       ✓ History
Famous people

- Use of suspense.
  - Here the audience is left wondering what will happen next.
  - The climax is delayed.
- There is also the use of dialogue. A character speaks directly to the other. Dialogue is used to bring out the theme, character traits as well as to develop the plot of the story.

**ORAL POETRY/Songs**

**SONGS**

(a) **Lullabies**
- They are sung by a nanny, sibling, aunty, etc. in order to:
  1. Send the baby to sleep.
  2. Calm the crying baby.
  3. Give promise to the crying baby. The promise can be that one of the parents is coming back.
  - They are normally sung softly so as to lull the baby.
  - If you have to clap, or hum, or whistle to the rhythm, do it softly and slowly.
  - In the case where a child cries, rock the baby as you sing.
  - You can also gently tap the back of the baby.
  - They are normally short.
  - They are also repetitive.
- Read the song below and then attempt the questions that follow.

  *Sleep baby sleep*
  *Sleep baby sleep*
  *Your father tends the sheep*
  *Your mother shakes the dreamland tree.*

  i. Identify two features of lullabies in the above song.
  ii. Give the main reason for singing the above song.
  iii. How would you do the following as you sing the song:

  a) Clap to the rhythm of the song.
  b) Rock the baby as you sing.

(b) **Children Songs**
- They are sung by children during their playtime.
- Also referred to as play songs.

  **Features of Children Songs**
  1. Repetition is used. A word, sentence, and even a whole stanza can be repeated.
  2. They are often short.

  **Functions of Children’s Songs**
1. They help in developing children’s language skills as they listen to familiar words in the songs.
2. Help develop children’s listen skills, thus concentrate.
3. Encourage creativity in children. At times you find children adding words that were not initially mentioned in the original versions of the songs.
4. Some teaching counting of numbers.
   - Now read the song below. You can practice singing it.
     ```
     In and out the bamboo forest
     In and out the bamboo forest
     You are my partner.
     Beat a beat on my shoulder
     Beat a beat on my shoulder
     Beat a beat on my shoulder
     You are my partner.
     ```

   (c) **Teasing Songs**
   - Sung to make fun of someone.

   (d) **Religious Songs**
   - Sung and performed during religious occasions.
   - Sung mostly at places considered holy grounds.
   - Sung softly and slowly.

   (e) **Love Poetry/Songs**
   - They are based on romance.
   - Sung by one to the loved one.
   - They are sung softly and slowly as they should present romantic elements.
   - They are sung to:
     1. Express romance.
     2. Mend the damaged relationship between lovers.

   (f) **Cradle Songs/Poetry**
   - Performed to mark the birth of a child.
   - In most cases, a child is wished a successful life in future.
   - Mostly performed by women and girls.
   - During this time, a child or child’s mother is presented with gifts.

   (g) **War Poetry**
   - Performed by warriors during war.
   - Sung loudly to show bravery.
   - During the singing, weapons are held in the hands of the performers.

   (h) **Hunting Songs**
   - Hunters perform hunting songs.
   - Sung on the way to and from hunting trip.
✓ Hunting tools carried in the process.
✓ Just like war songs, they are sung loudly.
✓ They are on the way to hunt to encourage themselves on the possibility of
  killing fatter and enough animals.
✓ Also to pass time on their way.

(i) **Satirical Songs**
✓ One’s folly is criticized in this song.
✓ They are meant to help the wicked in some areas to change.

(j) **Epics/Heroic Poetry**
✓ They are elaborate and talk about the lives of heroes known to the community.
✓ The heroic deeds of the heroes are mentioned.

(k) **Dirges**
✓ Also referred to as funeral songs or funeral poems.
✓ They are sung after learning about the death of someone.
✓ Can also be sung during the funeral ceremony.
✓ Should also be sung softly to show the sadness that result from losing
  someone’s beloved one.
✓ In some cases, weapons are held during the performance.
✓ There is the use of apostrophe. This is style of addressing an object or a death
  as if it is alive and can respond.
✓ While women sing, men chant.

(l) **Panegyrics**
✓ In its specialized form panegyric is a type of song and one meant to praise
  someone.
✓ The praise song can be sung by someone else or sung by one for self praises.
  Sometimes these are self-praises
✓ Formalized praises are directed publicly to kings, chiefs, and leaders,
  composed and recited by members of a king’s official entourage.
✓ One can be praised in case of:
  
i. personal achievement in war ; or
  
ii. Achievement in hunting.

  ✓ Look at the panegyric in the next page.
Ogun kills on the right and destroys on the right.
Ogun kills on the left and destroys on the left
Ogun kills suddenly in the house and suddenly in the field.
Ogun kills the child with the iron with which it plays.
Ogun kills in silence.
Ogun kills the thief and the owner of the stolen goods.
Ogun kills the owner of the slave—and the slave runs away.
Ogun kills the owner of thirty ’iwofa’ [pawns]—and his money, wealth and children disappear.
Ogun kills the owner of the house and paints the hearth with his blood.
Ogun is the death who pursues a child until it runs into the bush.
Ogun is the needle that pricks at both ends.
Ogun has water but he washes in blood.

The following are sample questions and answers on oral poetry/songs:
1. Read the poem and answer the questions which follow.

THE MARKET WOMAN

"The market woman
Strong sun
and the market woman in the shade
of the mulemba
- Orange, my lady
a nice little orange!

Light plays in the town
its burning game
of brightness and shade

and life plays
in worried hearts
its game of blind-man’s buff.

The market woman
who sells fruit
sells herself.
- My Lady
orange, nice little orange!

Buy sweets oranges
buy from me too the bitterness
of this torture
of life without life

buy from me the childhood of the spirit this rosebud
that did not open
start still impelled to a beginning."
Orange, my lady!
I exhausted the smiles
with which I cried
I no longer cry.
And there goes my hopes
as did the blood of my children
mingled with the dust of roads
buried on plantations
and my sweat
soaked in the cotton threads.
As effort was offered to
the security of machines
the beauty of tarmac roads
of tall buildings
comfort or rich gentlemen
happiness dispersed in towns
and I
became a part
of the very problems of existence.

There go the oranges
as I offered myself to alcohol
to anaesthetize myself
and stupefied myself to live.

I gave all.

Even my pain
and the poetry of my naked breasts
I gave to the poets.
Now I myself am selling me

Buy oranges!
my lady!
Take me to the markets of life
My price is only one: - Blood.
Perhaps selling myself
I possess myself
Buy oranges!
From Scared Hope by Agostino Neto,
Tanzania Publishing House, 1974, 12 - 14

QUESTIONS
(a) Identify the three voices in this poem. 3mks
(b) What is the Poet’s attitude to the market woman? 2mks
(c) What is the theme of the poem? 3mks
(d) Describe the feeling of the market woman. 3mks
(e) Identify the lines spoken by the persona in his role as an observer. 3mks
(f) Explain the meaning of the following lines. 6mks
(i) I exhausted the similes
With which I cried
I no longer cry
(ii) Even my pain
and the poetry of my naked breasts
I gave to the poets

My price is only one: - Blood

Answers
a) The three voices
- The person who introduces the market woman
- Market woman’s voice calling to buyers
- Market woman’s inner voice of reflection
b) Sympathetic / pities the market woman
c) Suffering / exploitation / destitution
d) Mood of anger, hurt feelings / defiant mood
e) “The market woman/……… Mulemba”
f) (i) The market woman has given up tactics of persuasion and self-pitying hope.
She is now hardened person
(ii) The market woman became the subject for poet’s verses
(iii) Her ventures are for survival.
2. Read the following poem and answer the questions that follow.

THE SMILING ORPHAN
And when she passed away,
They came,
Kinsmen came,
Friends came,
Everybody came to mourn her.

Hospitalized for five months
The Ward was her world
Fellow patients her compatriots
The meager hospital supply-her diet

When she was dying
Her son was on Official Duty
The State demanded his Services.
Her only daughter, uneducated,
Sat by her
Crying, praying, waiting for an answer
From God far above
Wishing, she spoke the language
Figures in white-coats do understand.
They matched, the figures did
Stiff, numb and deaf, to the cries and wishes
Of her dying mother.
As she was dying
Friends and kinsmen TALKED of her
How good, how helpful: a very practical woman.
None reached her: they were too busy, there was no money,
Who would look after their homes?
Was it so crucial their presence?
But when she passed away, they came,

Kinsmen came, friends hired cars to come,
Neighbours gathered to mourn her,
They ought to be there for the funeral
So they swore.

The mourners shrieked out cries
As they arrived in the busy compound of the dead.
Memories of loved ones no more
Stimulated tears of many.

They cried dutiful tears for the deceased
Now stretching their hands all over to help.
The daughter looked at them
With dry eyes, quiet, blank.
The mourners pinched each other
Shocked by the stone-heartedness
Of the be-orphaned.

She sat: watching the tears soak their garments
Or in the soil around them; wasted.

That night, she went to her love,
In the freshly made emergency grass hut,
And let loose all ties of the Conventional Dress she wore
Submitting to the Great Power, she whispered:

‘Now.....
You and I must know Now....
Tomorrow you might never understand
Unable to lick my tears......’

And there was light
In the darkness of the hut

While outside
The mourners cried
Louder than the Orphan.
By Grace Birabwa Isharaza.

1. What is the poem about? (3mks)
2. Comment on the title of the poem. (2mks)
3. What is the attitude of the persona towards the mourners? Explain your answer. (4mks)
4. Paraphrase the message in the fourth stanza. (3mks)
5. Explain the following lines as used in the poem (2mks)
   (i) They cried dutiful tears for the deceased.
   (ii) And there was Light in the darkness of the hut
6. Comment on the tone of the poem (2mks)
7. Identify and illustrate two stylistic devices used in the poem. (4mks)

Answers
1. - A woman who was silk and hospitalized
   - Was never visited by her relatives who claimed they were busy?
   - Later the woman dies and ironically the relatives come in large numbers vowing that they cannot miss the burial?
- During the funeral her only daughter (who had stayed with her in hospital) seems unmoved and the relatives start backbiting her (Total 3 mks)
2. “The smiling orphan” has been used in reference to the illiterate daughter who had stayed in hospital with the mother but now is perceived as not being in mourning by the other mourners.
3. Sarcastic
“They had initially said that:-
Stanza 4 lines 3-5 how good ..... 
Stanza 7- line 1 mourned dutiful tears
He can see through their hypocrisy, initially they were not bothered but after her death they come in droves
- (Student must cite examples and explain their relevance to the altitude identified
Mark 1 mark for identification, 1 for example and 1 for illustration

4. While the woman is in hospital suffering her relatives never bothered to visit her they pledged lack of time and money and they also said that there was no need for them to visit her at the hospital
5. i) Their tears were not genuine 
ii) She felt relieved- she had unburdened her grief (with her lover there’s no condemnation)
6. Sarcastic/ satirical
- The mourners are satirized- they mourn louder than the bereaved (Illus) stanza 8 last line 1and 2
OR

Reproachful
- The persona condemns the mourners for assuming a self righteous attitude. They condemn the daughter who seems not to be mourning. The persona feels that their concern is rather belated

7. Repetition
--------- they came
--------- came
- To illustrate the fact that the mourners arrived for the funeral in large numbers

Rhetoric questions
- Would look after their homes?
- Was it crucial their presence?
Reveals the attitude of the mourners at the beginning; that they were not bothered
Symbolism
- there was light in the darkness
Light to symbolize the relief she feels after unburdening herself to the lover

Hyperbole
- Stanza 8….. their tears soak their garments. Enhances the satire - that the mourners cry much and we know that their grief isn’t genuine

Ellipsis

2nd last stanza (10)
Enhances suspense, allows imagination, and reveals the feelings of the orphan the strain she’s been under e.t.c.

3. 3. Read the poem below and then answer the questions that follow.

(15mks)

TO JAMES
Do you remember
How you won
That last race ..........?
How you flung your body
At the start ......
How your spikes
Ripped the cinders
In the stretch ..... 
How you catapulted
Through the tape ......
Do you remember .......
Don’t you think
I lurched with you
Out of those starting holes .... ? 
Don’t you think
My sinews tightened
At those first
Few strides ....
And when you flew into the stretch
Was not all my thrill
of a thousand races in your blood .... ?
At your final drive
Through the finish line
Did not my shont
Tell of the
Triumphant ecstasy
Of victory .... ?
Live
As I have taught you
To run, Boy –
It’s a short dash
Dig your starting holes  
Deep and firm  
Lurch out of them  
Into the straightaway  
With all the power  
That is in you  
Look straight ahead  
To the finish line  
Think only of the goal  
Run straight  
Run high  
Run hard  
Save nothing  
And finish  
With an ecstatic burst  
That carries you  
Hurtling  
Through the tape  
To victory  .........

a) What event is the speaker describing? Illustrate.  (2mks)
b) Explain how the person gets involved in the event he describes.  (4mks)
c) What is the relationship the persona and the ‘you’? Illustrate. (4mks)
d) Identify and illustrate any 2 stylistic features in this poem.  (4mks)
e) Explain ‘you catapulted’  1mk

Answers
a) A race, running competition
Illustration: - How you won that race
How you captured through the tape e.t.c.
b) 1 mk for identification 1 mk for illustration  2 mks
i) He’s a physically involved e.g. “lurched with” “As I have taught you” “you”
- “My sinews tightened”
  2 mks
He’s emotionally involved
  e.g. “Was not all my thrill”
“Did not my shout tell of the triumphant ecstasy”  2 mks
c) The relationship is that of:
- Instructor - Learner “The thrill of a thousand races in your blood”
- Father - Son
- Teacher - Student
“As I have taught you to run boy”
“Think only of the goal”
“Dig your starting holes deep and firm” e.t.c. 4 mks

b) Features of style:
i) Repetition
   - Do you remember?
   - Run

ii) Rhetorical questions
Do you remember?
How you won
That last race………?

iii) Exaggeration
   - A thousand races

Any two styles. 1 mk for identification 1 mk for illustration

c) You catapulated ______________ accelerated/ shot through

4. Read the following oral poem and answer the questions that follow

The Timi of Ede
Huge fellow whose body fills an anthill

You are heavily pregnant with war.
All your body except your teeth is black.

No one can prevent the ape
From sitting on the brannh of a tree.

No one can dispute the throne with you.
No one can try to fight you.
One who shakes a tree trunk shakes himself.
We do not try to resist you.

The seeds of the Ayo game
Do not complain of being shoved about.
You are like death,
Who plucks a man’s eyeballs suddenly.
You are like a big ripe fruit
that falls on a child at midnight.
Fighting a battle in front
You mark out the next battlefield behind.
My lord, please give the world some rest.
If one greets you there is also trouble.
The fire of destruction is part of your baggage
Wherever you go.
You kill your opponents gently,
Like cutting a calabash in two.
When the leopard kills,
Its tail trails gently on the ground.
Whenever you open your mouth wide,
You swallow a hero.

(a) Classify the above poem. 1mk
(b) What images does the poet use to build up the character of Timi? 6mks
(c) What is the attitude of the speaker towards Timi? 2mks
(d) Identify the themes of the poem. 4mks
(e) Describe the mood of the poem. 2mks
(f) Mention any three aspects of performance that can be lost if this song is written down. 3mks
(g) State any four functions of this song. 2mks

Answers
a) A praise poem ½ it seeks to extol the military? ½ virtues of the leader or a political poem 1 mk
b) ......... metaphors........... Whose body fills an anthill?1.......you are heavily pregnant with war . no one can prevent ape for sitting on the branch of a tree?1....
Show how invisible Timi is.
.... Fire of destruction is part of your baggage showing how?1 destructive his ventures are
Similes...... you kill your opponents gently, like cutting a calabash in two......he’s discrete in his deals........?1
Similes..... you are like a big ripe fruit........... You are like death?1
.....Proverbial streak........ one who shakes a tree trunk?1 shakes himself”........ he’s invincible
c) The attitude of the speaker.
d) ......... Fear..... my lord, please give the world some rest..... awe.......?1......... Mystery...... Fighting a battle in front?1......... mark next behind
Any two 2 mks
e) Themes: - Timi’s gallantry and efficiency in war
i) Subjugation of the citizens to the leader?1
“We do not try to resist you”
ii) Fear -“you are like death.......”?1
iii) Terror inherent in the leader. Any two 4 mks
f) Mood: Humorous awe e.g. Comparing Timi to an ape, -Apprehensive/ fear……… you kill your opponents gently….”
Any one illustrated mood 2 mks
f) Facial expression 4 mks
Tonal variation
-Gestures
-Dramatization 1 mk each
g) Functions: Praise 2 mks
Worship
Education
Entertainment ½ mark each

1. **ORAL NARRATIVES**

**FEATURES OF OGRE STORIES AND TRICKSTERS**

(j) **OGRE STORIES**
- An ogre usually represents an evil.
- Ogre are usually destroyed at the end.
- They have happy ending.

**Functions of Ogre Stories**
3. They warn against strangers.
4. They caution youth against marrying the people they don’t know.
5.

(k) **TRICKSTER STORIES**
- A character makes up for a physical weakness with cunning and subversive humour.
- The trickster alternatives between:
  v. Cleverness and stupidity;
  vi. Kindness and cruelty;
  vii. Deceiver and deceived; and
  viii. Breaker of taboos and creator of culture.

**NJABALA**

Once upon a time, a man and his wife had a daughter. The girl’s name was Njabala and she was stunningly beautiful. But she was badly brought up, that girl. She was spoilt. She did not want to do any work in the shamba or around the house. All through her childhood, it was her mother who cooked for her, washed and ironed her clothes for her, did everything for her. But Njabala’s beauty was beyond words.

Anyway, Njabala grew up and was soon ready for marriage. She married a young man who took her to his home. But of course she couldn’t do any work.
When the time came for her to go and work in the shamba, she didn’t know what to do. She put both her hands on her head and cried out:
Mamma, mother-of-twins!
It’s you who used to spoil me
Come and dig.
Whereupon the skeleton of her mother, who had died, suddenly appeared. It took the hoe and started clearing the shamba as it sang:

*Njabala, this is the way women dig,*

*Njabala!*

*Njabala, this is the way women dig,*

*Njabala!*

*Don’t let me be caught by my in-laws.*

And it cleared a large patch of the shamba, from here to way, way out there. Then it disappeared back to the grave. This went on for quite some time. Every time Njabala went to the shamba, she would call out:

*Mamma, Mother-of-twins!*

*It’s you who used to spoil me*

*Come and dig.*

Then the mother’s little skeleton would come and clear the shamba, singing;

*Njabala, this is the way women dig,*

*Njabala!*

*Njabala, this is the way women dig,*

*Njabala!*

*Don’t let me be caught by my in-laws.*

One day, however, a relative of Njabala’s husband saw what was happening. She went and said to the husband. “You know what? The food we eat in this house is grown by skeletons”.

The husband said, “Oh dear, Oh dear!” The next day, he went and hid in the shamba. When Njabala arrived, she called out as usual.

Mamma, Mother-of-twins!

*It’s you who used to spoil me*

*Come and dig.*

*The skeleton came and began to dig as it sang:*

*Njabala, this is the way women dig,*

*Njabala!*

But suddenly, the man leapt out of his hiding and dealt his mother-in-law’s skeleton a big blow with his stick. The skeleton disappeared immediately. Njabala was almost fainting with shame and shock. Her husband said to her angrily, “So this is what’s been happening? You’ve been feeding us on food grown by skeletons?”
From that day on, Njabala learned to work saying, “What else can I do now that my mother has been beaten and driven away?” And so she became a hard-working woman. I left her happy with her husband and the rich crop she was harvesting from her shamba, and I came back here. That is what I saw.

Questions
i) Which audience would this narrative be most appropriate for? Justify your answer. 2mks

ii) State and explain three functions of song as an aspect of style in this narrative. 6mks

iii) Apart from the song, identify three typical features of oral narratives evident in this narrative. 6mks

iv) Using at least two expressions from the narrative, show evidence that the recorder remained true to live performance of the narrative. 4mks

v) Cite and explain a proverb from any community you are familiar with that comments on either beauty or work.

Answers
i) Young women ripe for marriage?1. The narrative teaches young ladies to prepare themselves well to handle marriage responsibilities before they get married OR Young men ready for marriage?1. They should choose well before marrying ??

ii) Breaks the monotony of pure narration thus making the story interesting. 

iii) Brings out the character traits of the mother, Njabala e.t.c. E.g. mother as irresponsible person/ “It is you who used to spoil me”

iv) Plot development -join one episode to the other.

v) Entertainment/ in live performance. The song would entertain audience

vi) -The opening formula -Once upon a time

- The closing formula -I left her happy---------

-Fantasy- skeleton digging

-Timelessness- Once upon a time.

-Simple plot

-Dialogue between husband and wife

iv) It cleared a large patch of the shamba, from here to way, way out there. ------ I came back here ------ That is what I saw

You reap what you sow
Beauty is skin deep
Beauty is in the eyes of the beholder
All that glitters is not gold
Unity is strength

2. THE CRUEL STEP - MOTHER

Once upon a time, there was a man and wife who had a baby girl. Unfortunately, the wife died and so, the man married again. He got another girl with the second wife.

The two girls became extremely close, so close that whenever the mother sent one on an errand, the other was sure to accompany her. The mother, however, did not like the child of the deceased. She would always show her dislike by denying her certain favours. Her feelings became so bad that she decided to get rid of the girl. To do this, she dug a hole in her bedroom on a day when the husband was absent and covered the hole with a cow’s hide. She then called her daughter and sent her to the house of a friend some kilometers away. As usual, the two girls wanted to go together but the woman refused, giving the excuse that she wanted to send the other one elsewhere.

After the departure of her daughter, she called the other girl and sent her for her snuffbox in the bedroom. Unaware of what lay ahead, the girl eagerly rushed into the room only to fall into a hole! The mother very quickly filled the hole with soil, completely disregarding the girl’s screams for help.

When the daughter came back, she merely assumed that the absence of her dear companion was justified. After hours of waiting, she, however, became impatient and questioned the mother.

‘Where is my sister?’ she asked.

‘But she followed you. As soon as she did what I wanted, she ran after you. Now stop bothering me,’ the mother retorted.

Time passed and the now anxious girl went round calling out the name of the other one, but all in vain. Alas…. She cried the whole night and the next day and refused to touch any food. The father helped in the search but to no avail.

After three days, the girl still cried and called the other one. She then heard a very weak voice responding in song:

_Maalya Maalya_  
_Maalya Maalya_  
_Na mwenyu niwe mwai iiee malya,_  
_Ekwinza muthiko iiee malya,_  
_Wakwisa kunthika iiee malya_  
_Wakwisa kunthika iiee malya_
And your mother is the wise one iiee malya,
She dug a grave iiee malya,
For interring me in iiee malya.

The girl dashed towards the direction of the voice, repeated her cries and again go the same response. She came to the conclusion that whoever was responding was definitely underground somewhere in the house. Immediately the father came that day (before the arrival of the mother), she told him what had happened. After hearing the song, the father dug up the place and pulled out an extremely weak and disfigured daughter. All three wailed and wailed. Eventually, the father gave her a mixture of blood from a goat and milk to drink after which she vomited all the soil she had eaten. He gave her some more of the mixture on after which he hid her.

When the wife eventually came back, the man did not let her get into the house but sent her for a cow in a far off place. He explained away his action by telling her that he had decided to host a feast for relatives (including his inlaws). In the meantime, he sent for all of them. When the woman came back with the cow, she found everyone waiting for her. Uneasy now, she sat down in the place she was shown by her husband. He then stood up and after welcoming all, reminded them of the lost daughter. He then called upon the wife to explain the circumstances leading to the sad episode. She hauntingly repeated the now commonly known story. When she sat down, the husband told this woman’s daughter to repeat her earlier wails after which all heard:

Maalya Maalya
Maalya Maalya
Na mwenyu niwe mwai iiee malya,
Ekwinza muthiko iiee malya,
Wakwinsa kunthika iiee malya.

All were surprised to hear the words of the other girl’s song and at that moment, the ‘dead’ girl joined them. The woman was as though paralysed by shock.

The husband then explained the truth of the matter and told his in-laws to take their daughter with them. They said that if that was what she had done to the girl, they couldn’t have such a monster in their house. The woman was disowned by all and chased away.

QUESTIONS
(a) To which audience and when can such a story be told? (2mks)
(b) Explain three features of style employed in the narrative (6mks)
(c) Contrast the character of the mother and her blood daughter. (4mks)
(d) Explain two problems you are likely to encounter when collecting materials for such a genre.
(4mks)
(e) What does the author mean by the following sentences as used in the passage?
(i) “When the daughter came back, she merely assumed that the absence of her dear companion was justified.”
(1mk)
(ii) And your mother is the wise one iiee Malya. (1mk)
(f) What is the moral lesson of this narrative? (2mks)

Answers
(a) - The audience — Young women preparing to get married
- when - when being prepared for marriage/being educated as the role of good wife. (2mks)
(b) Features of style used.
(i) opening formula
- Once upon a time .........................
- announcing the coming of the narrative or attracts the attention of the audience.
(ii) Use of song
- Maalya .......................Maalya
- Ironically emphasizing the wrongness of the mother’s deed.
(iii) Dialogue
- Between/ mother and daughter
- Character of sister brought out as loving/concerned/ character of the mother as being cruel comes_out.

c) The mother is cruel/callous as seen from the mistreatment she gives to the step-daughter whereas the daughter is kind/loving/ concerned as seen from the concern she has for the step sister when she goes missing. (4mks)
(d) Problems you are likely to encounter when collecting materials for the given genre:
- Suspicion by some members of the community from which-you do your research.
- informants may demand cash payment
- Language if research is carried out of ones community
- Good informants and performers may not be available
- Religious convictions
(e) (i) It never occured to her that her dear companion was being gotten rid of for no apparent reason*
(ii). It is ironical reference to the mother's cruel character.
(f) That we should show love to all irregardless of their relationship to us.

3. Read the oral Narrative below and answer the questions that follow
THE WARRIOR WHO HAD EIGHT LOVERS

A long time ago there was a warrior whose bravery and handsome looks made the girls of the village fall in love with him. Eight girls, at least, were known to want to marry the young warrior, for they had composed many songs in his praise.

Now, this warrior was one time getting ready to go on alone raid in faraway country. Before he set off for the raid, he called the youngest of his eight lovers and told her to put fresh milk in a small guard. He also instructed her to keep checking on the colour of the milk every day.” Should the milk turn red, “the warrior told the girl, ‘it would mean that I have been killed or I am seriously wounded.’

The young girl was so touched by the departure of her lover that she composed the following song for him.

My warrior whom I love
For whom I open the sweet curdled
Milk of my father’s herd,
And to whom I give fat rams
Of my father to slaughter,
To whom I give my slender
Thighs to lie on,
With whom are you going on a raid next?

It happened that many days after the departure of the warrior, the girl noticed that the milk was turning red. She wept bitterly, for she knew that her lover was either dead or dying in a faraway country. Without telling anyone, the girl set off to look for her dying lover.

For many days she traveled, and as she walked through plains and forests she sang the song she had composed for her warrior. She travelled on and as she travelled she checked the colour of the milk in the gourd. Each day that she saw the milk turn a little more red, she traveled faster. And each day she hoped that she would find her lover alive.

On the ninth day the girl sang louder and louder as she traveled. Each time she sang she would listen to hear if there was any reply. Any as she listened at one time, she heard a faint voice. There was no mistake about it. It was her lover’s voice. She ran and ran and after a while she found her lover. He was extremely weak and badly wounded. When the dying warrior saw her, he told her; ‘When I am finished, you take my attire and weapons home. When you get a son give them to him And with that the warrior seemed to be dying.

But the girl did not listen to him, she quickly looked for water and washed his wounds. And after that she began to look for food for him. It did not take long before she saw a deer passing by. With her lover’s spear she killed it, and wasted
the meat for her lover. For many months the young women washed the wounds of her lover and fed him until he was well again.

Back at home everybody thought that the young woman and her lover were dead, and they insisted that their death rites be performed. However, the father of the warrior kept postponing the death rites. But at last the old man agreed to perform the rites because his youngest son was to be circumcised, and could not be circumcised before the rites were performed.

So preparations for the death rites for the lost warrior were made. But on the morning of the day that the rites were to be performed, and as people were gathering, one of the people in the gathering heard a war song coming from the other side of the valley. He asked other people to listen. The father of the warrior could not mistake his son’s voice. He was almost crying as he gazed on the other side of the valley. The singing voice became clearer and before long the warrior and his lover emerged, driving a large herd of cattle. The bells that were tied around the necks of the oxen played to the tune of the war song.

There was great rejoicing as people ran to meet the lost warrior and his young lover. On their arrival back home a big bull was slaughtered and there was a great feast. People at and drank. And the warrior and his lover were married. The two became man and wife and lived happily. And my story ends.

From Oral Literature. A Junior Course
By A. Bukenya and M. Gachanja, Longhorn Kenya.

Questions
1. What kind of a narrative is this? (2mks)
2. Identify two instances of repetition in the passage (2mks)
3. What are the character traits of? (4mks)
   (i) the warrior
   (ii) the youngest lover
4. Give two functions of the song. (2mks)
5. Show instances of irony in the passage (2mks)
6. What are the economic activities of this community? (2mks)
7. Which devices have been used to start and end this story? What are their functions? (4mks)
8. With one proverb, summarize the teaching or moral lesson in the story. (2mks)

Answers
1. Dilemma 1mk (Identification)
   Warrior’s choices going to bring cows and risk being killed or stay and marry wonderful lovers and remain poor. 1mk (Explanation)

No mark if identification is missing.
2. Sang louder and louder (1 mk)
- She ran and ran (1 mk)
3. (ii) The warrior
- Brave (1 mk) went for a lone raid (1 mk)
(iii) the youngest lover
- loving (1 mk) risked her life going to look for her lover (1 mk)
(Any other correct trait and illustration) Total 4 mks
No mark if trait is missing.
4. (i) Expresses the girl’s love for the warrior (1 mk)
(ii) Helped the girl trace her warrior lover (1 mk) Total 2 mks
5. (i) The warrior was ready to die but instead he recovered (1 mk)
(ii) Everybody thought the young woman and her lover were dead and insisted
their death rites be performed. (1 mk) Any other relevant irony
6. (i) Pastoralists (½) - bull, cows (½)
(ii) Hunting ½ - she killed a deer with lover’s spear ½ mks
7. (i) Opening formula
- to call for attention
- alert audience for start of narration
- Removes the audience from the world of reality and takes them into the world of
fiction
(ii) Closing formula
- to mark the end of the story.
8. A friend in need is a friend indeed
- the girl was willing to risk her life to serve her lover
4. Read the following oral narrative and answer the questions that follow.

**JACKAL AND HEN**

This is a story that the old people tell. They say that hen flew to the top of a
stack of wheat one day to find food. From where she stood on the stack she could
see far out over the fields. She could see far and she saw Jackal coming from afar.
She saw him coming towards her, she saw him out of the corner of her eyes, but
when he came closer she did not look up at all. She went on hunting for food.

“Good morning, mother of mine,” Jackal greeted her.
“Yes, I greet you,” she replied.
“Are you still living?” He asked, according to the correct way in which one
person greets another. “Yes, I am still living. And you? Are you still living also?”
“Yes, I too am still living, mother, “he replied. And then he asked as the
custom was, “Did you wake well this morning?”
And she answered, as it is proper, “Yes, I woke well.”
And all the while he was talking, talking, talking, Jackal was looking closely
at hen and saw that she was young and that her flesh would taste sweet. He thought
of how he would get at her. But now she was standing on top of that stack of wheat, where he could not reach her. He could not get hold of her at all, not while she was on top of the stack of wheat, and would have to think of a way to get her down.

Jackal had many plans. He was a man who was not just a little bit clever. No, he was very clever. He asked her. “Mother, have you heard of that there is peace among everybody on earth? One animal may not catch another animal any more, because of that peace.

“Peace?” She asked.

“Yes, mother, peace. The chiefs called together a big meeting, and at that meeting they decided this business of peace on all the earth.”

“Oh yes,” said hen. But she wondered about it. She wondered whether this Jackal could be telling the truth. He was a man with many clever stories, and many times those clever stories were nothing but lies.

“You say there is peace now?”

“Yes, mother. The big peace. There has never been such a big peace. You can safely come down from that stack of wheat. Then we can talk about the matter nicely. We shall take snuff together. Come down. Mother! Remember the peace!”

But hen was not quite as stupid as Jackal thought she was. She wanted to make sure first that Jackal was telling the truth and that he was not telling her lies again. She turned around and looked far out over the fields behind her. Then she went to stand on the highest point of the stack and kept staring out over the fields until Jackal asked: “What is it that you see from up there that you stare so: me?”

“What do I see? Why do you want to know what I see? It does not matter what I see, for there is no danger anymore for any animal on earth. Is it not peace among the animals? It is only a pack of dogs that are running towards us.”

“Dogs! A pack of dogs!” he cried. And his fear was very great. “Then I shall have to greet you, mother. I am a man who has a lot of work waiting.”

“Kekekeke!” hen laughed. “I thought it was peace among all animals on earth? Have you forgotten it?

The dogs will do nothing to harm you. “Why do you want to run away, grandfather?” I don’t think this pack of dogs came to the meeting on peace!” and jackal ran so fast that the dust rose in great clouds from the road behind him.

“Kekekeke!” laughed hen, for then she knew the story of the peace was just a big lie. And she knew that if she had taken snuff with that fellow he would have caught her so she made up a story herself and with it she had caught him beautifully.

“Kekekeke!” she laughed. “I caught the story teller with another story.” And that is the end of this story.
Questions
a) State the category of this Oral narrative and give a reason for your answer. (2mks)

b) What does the conversation between the Jackal and Hen in the first part of the narrative reveal about the social conduct of the community in which this story originated? (2mks)

c) Compare and contrast the character of Hen and Jackal. (4mks)

d) Quoting examples from the story to support your answer, identify four features that are characteristic of oral narratives. (4mks)

e) List and illustrate two techniques of narrative more interesting if it were told orally.

f) Give two problems you are likely to encounter when collecting this type of oral literature genre. How would you solve these problems? (4mks)

Answers
(a)(i.) Trickster narrative (1mk)
   Reason:
   - Jackal attempts to trick Hen about the existence of peace among all animals with the hope that Hen will come down from the stack of wheat in order for him to eat her tender flesh. Or
   - Hen tricks Jackal by pretending she has seen a pack of dogs running towards them prompting jackal to flee.
   OR
(ii) Fable
   Reason:
   - The use of animal characters like Hen and Jackal.

Any one of the above 1 mk for categorizing, 1 mk for reason.

(b) - Members of the community greet each other with respect and humility.
   - There is concern for the welfare of each member of the community.
   - There is an established convention of greeting a member of the community. Any two of the above, 1 mk each.

(c) Comparison:
   - Both Hen and Jackal are cunning / tricky (1mk)
   e.g - Jackal attempts to Hen into believing that there is peace among all animals on earth.
   - Hen tricks jackal that a pack of dogs is running towards them prompting jackal to flee. (1mk)  Note: A candidate must bring out the two illustrations to be awarded a mark.

Contrast:
- Hen is courageous / brave while Jackal is cowardly (1mk)
  - e.g. Hen is not scared of the jackal when the latter comes towards the stack of wheat where Hen is hunting for food especially given that she is not aware of “peace” among all animals on earth.
- Jackal on the other hand is cowardly when he runs away upon hearing that a pack of dogs is running towards them. (1mk)

OR
- Hen is intelligent / wise Jackal is stupid / gullible (1mk)
  - e.g. Hen suspects that Jackal is telling lies and she goes ahead to test the Jackal’s allegation --Jackal is stupid / gullible when he is easily taken in by Hen about imaginary pack of dogs running towards them and he takes to his heels. (1mk)

Note: 2 mks for comparison + illustration; 2 mks for contrast + illustration.

(d) Features of oral narratives in the story:
(i) Convention of beginning / opening formula e.g This is the story that the old people tell.
(ii) Dialogue e.g “Good morning mother of mine” Jackal greeted.
     “Yes, I greet you,” she replied.
(iii) Repetition e.g talking / she could see / kekeke etc.
(iv) Personification e.g Hen and Jackal talk to each other like human beings. / Jackal described as a “man” / Animals are said to have come in a big meeting where they decided on peace among all animals on earth.
(v) Ideophones e.g kekeke.
(vi) Convention of ending / closing formula e.g and this is the end of the story.
(vii) Moral lesson - we should choose our friends wisely / Friendship should be genuine.

Any 4 of the above plus illustrations; 1mk each x 4. No mark for feature without illustrations.

(e) Techniques of narration:
(i) Use of gestures; demonstrating / communicating using hands.
(ii) Facial expressions; showing the mood
(iii) Tonal variation of voice - changing from low/high to high/low pitch/tone
(iv) Imitation / mimicry; attempt to do an act/speak as it is actually done by the real thing/person.
(v) Involvement of audience through asking questions, comments etc.

Any two of the above, 2 mks each.

Note: each of the above must be explained / illustrated from the story 1 mk for technique, 1 mk for explanation and 1 mk for illustration.

(f) Problems likely to be encountered:
(i) Communication problems in terms of language barriers if one doesn’t come from the community where the story is taken.
(ii) There may be hostility from the community / performer. (iii) Recording / filming equipment may fail to work. 
(iv) Communication problems in terms of physical terrain and impassable roads. 
(v) Wrong timing / season.  
Any 2 of the above 2 mks Solution to the above problems  
(i) Have a reliable translator. 
(ii) Mix and identify with the local. 
(iii) Collect the narrative at convenient time / season.  

FEATURES OF ORAL NARRATIVES  
Oral narratives have many features. The main ones include:  
➢ Use of opening formula. This is used to indicate the beginning of a story. It also remove the audience from the world of reality and take them to the world of fantasy. A world of fantasy is where bones speak, a king is the lion, etc. some commonly used opening formula phrases are ‘a long time ago…’, ‘once upon a time’, ‘there once was ….’, and ‘long, long ago…’  
➢ Use of Closing formula. It makes the end of a story. It also removes the audience from the world of fantasy and take them back to the world of reality. Here are examples of closing formulae:  
- And that is why …  
- And there ends my story.  
- From then onwards …  
- To come to the end of my story …  
➢ Use of idiophones. There is the use of words that imitate the movement or sounds made by characters in the story. For example,  
- The bees flew buzz buzzbuzz.  
- The woman laughed hahahahaha.  
- The branch was cut kacha.  
➢ Repetition. A word, phrase, a song, or even a sentence can occur more than once in a story. The repetition is meant to bring out the meaning.  
➢ Use of songs. Many narratives have songs. The songs perform the following functions:  
(d) Brings out the character traits.  
(e) Brings out the theme.  
(f) To entertain.  
➢ Fantasy.  
➢ Use of suspense. Here the audience is left wondering what will happen next.  
➢ There is also the use of dialogue. A character speaks directly to the other. Dialogue is used to bring out the theme, character traits as well as to develop the plot of the story.
TECHNIQUES OF STORY TELLING

There are several story telling devices a narrator can decide to use when delivering an oral narrative.

The techniques a narrator can use include:

- **Use of gestures.** Gestures are meant to reinforce the idea. For example when talking about a character going, you can stretch your arm to show that.
- **Altering your facial expressions** according to the emotion and feelings in the story. Do not frown when the emotion happy.
- **Varying the tone of your voice** depending on what you are saying and who is saying it. The tone should be low when for example a small animal talks, and high when a big one speaks.
- **Changing the pace of narration.** There are those unimportant details that can be said faster.
- **Involving the audience in the narration.** Asking them to join you when singing will be okay.
- **Use of mimicry.** Here a narrator imitates the walking style of a character, etc.

3. SHORT FORMS

PUNS/WORD PLAY

A pun is a form of word play that suggests several meanings, by either exploiting the multiple meanings of a word, or substituting a word for another similar sounding word, the result of which is humorous.

A pun is also known as paronomasia.

There are two main types of puns:

(a) **Homophonic puns**

This is where a word is substituted for another similar sounding word or word pronounced almost in the same way. For example,

*Fishermen are reel men.*

**Explanation:** There is a twist on the word ‘reel’ which is originally supposed to be spelt ‘real’.

Can you now explain the pun in the following homophonic puns?

1. What do sea monsters eat for lunch? Fish and ships.
2. I am on a seafood diet. Every time I see food, I eat it.
3. Did you about the Italian chef with terminal illness? He past away.
4. Beauty is in the eye of the beer holder.
5. What tea do hockey players drink? Penalttea
7. What did the tree sya to the autumn? Leaf me alone.
8. What did the boy cat say to the girl cat on Valentine’s day? You’re purr-fect for me.
9. What day does an Easter egg hate the most? Fry-days.
10. Why did the scientist install a knocker on his door? He wanted to win the Nobel prize!

(b) **Homographic puns**

Homographic pun is formed by using a word that has multiple meanings. You might not tell exactly what the speaker means.

For example;

Rose is the flower of my life.

**Explanation:** The word ‘Rose’ is a female name. It could be the person the speaker loves.

It is also a type of flower.

The other examples are;

1. My math teacher called me average. How mean!
2. What do prisoners use to call each other? Cell phones.
3. No matter how much you push the envelope, it’ll remain stationery.
4. Have you ever tried to eat a clock? It’s very time consuming.
5. A waist is a terrible thing to mind.
6. I am reading a book about anti-gravity. It’s impossible to put down.
7. What part of football ground is never the same? The changing room.
8. I want to tell you a chemistry joke but I know I will not get a reaction.
9. Why did the bee get married? Because he found his honey.
10. Did you hear about the guy who got hit in the head with a can of soda? He was lucky it was a soft drink.

**Features of Puns**

Puns are characterized by;

1. They are short.
2. They are humorous.

**Functions of Puns**

They serve functions such as:

(a) Teaching pronunciation. For example, homophones.

(b) Enhancing creativity. One has to think in order to form their puns.

(c) Entertaining. When said one wonders what the speaker intends, the audience will laugh.

**Exercise**

Explain the pun in:

(a) I used to be a banker but I lost interest.

(b) A bicycle can’t stand on its own because it is two-tired.

(c) I don’t trust these stairs because they are always up to something.
(d) Santa’s helpers are known as subordinate clauses.
(e) The man who drank battery acid got charged.

**TONGUE TWISTERS**

- A phrase or a sentence which is hard to speak fast because of alliteration or a sequence of nearly similar sounds is the **tongue twister**.
- It is worth noting that there is usually the use of mnemonic feature (sound devices or sound patterns) in the tongue twisters.
- Let us read the following tongue twisters fast.
  - She sells sea shells on the sea shore.
  - Any noise annoys an oyster but noisy noise annoys an oyster more.
  - Kindly kittens knitting mittens keep kazooing in the king’s kitchen.

**Sound Patterns in Tongue Twisters**

1. **Read the tongue twister below fast.**
   She saw a fish on the seashore and I am sure the fish she saw on the sea shore was a saw-fish.
   In the words: she, shore and sure, there is the repetition of the consonant sound /ʃ/ at the beginning of the words. This is **alliteration**. Alliteration is the repetition of the initial consonant sound in the nearby words. Can you identify any other instance of alliteration in the above tongue twister?

2. **Read this other tongue twister and take note of the highlighted letters.**
   A skunk sat on a stump and thank the stump stunk, but the stump thank the skunk stunk.
   The sound pattern here is **consonance**. **Consonance** is the repetition of the inner consonant sound in the nearby words. An inner sound is that which comes after the first. There is another instance of consonance. Can you illustrate it?

3. **Repetition**
   - In most tongue twisters, there is repetition of words or phrases. In (1) above, the words ‘saw’, ‘fish’, etc. have been repeated.
   - Now pick out the words and phrases repeated in these tongue twisters.
     (a) If you tell Tom to tell a tongue twister, his tongue will be twisted as tongue twister twists tongues.
     (b) The sixth sick Sheik’s sixth sheep’s sick.

4. **Assonance**
   Let’s look at:
   How much wood could a wood chopper chop, if a wood chopper could chop wood?
   There is repetition of the /u:/ in the words; wood,could. This is **assonance**. Assonance is the repetition of vowel sounds in the nearby words.
**Features of Tongue Twisters**
A tongue twister will have the following features:
1. It is short and brief.
2. It is alliterative.

**Functions of Tongue Twisters**
1. They entertain. When one confuses the pronunciation of sounds, the audience will laugh.
2. They teach pronunciation. We can, for example, learn the pronunciation of the sounds /f/ and /v/, /s/ and /ʃ/ etc.
3. Enhance creativity.

**Exercise 1**
With illustrations, identify the sound patterns in:
(a) It’s not the cough that carries you off, it’s the coffin they carry you off in!
(b) If two witches were watching two watches, which witch would watch which watch?
(c) If a black bug bleeds black blood, what colour of blood does a blue bug bleed?
(d) I wish to wash my Irish watch.

**Exercise 2**
Read the item below and then answer questions after it:
*We surely shall see the sun shine soon.*
(a) Identify the genre.
(b) Which two sounds has the item been used to teach?

**RIDDLES**
- A riddle is a statement or a question with veiled meaning posed as a puzzle to be solved.
- The riddles play functions such as:
  - They boost the creativity of kids.
  - They entertain.
- Some examples of riddles include:
  - What gets wetter and wetter the more it dries? A towel.
  - What can you catch but not throw? A cold.
  - What goes around the world but stays in a corner? A stamp.
  - Give me food, and I will live; give me water, and I will die. What am I? Fire.

**Riddling Process**
- There are two parties involved: the audience (respondents) and the challenger (or the riddler).
- There are basically four stages of a riddling process, but at times six.
- The parts of the riddling process are:
(1) The riddler challenges the audience. The challenge differs from community to community. Some phrases used here include: riddle riddle!, I have a riddle! Etc.
(2) The respondents accept the challenge. The invitations include: riddle come! Throw it! Etc.
(3) The riddler then poses the riddle.
(4) The guess or guesses. The audience tries to come up with the solution. If they are unable, then the next part follows.
(5) The challenger asks for a prize. The prize can be a town or city, or any other thing. The challenger accepts the prize.
(6) Then the solution is given by the challenger.

Exercise
Read the riddling convention below and then identify its six parts.
Challenger: I have a riddle!
Respondent: Throw it.
Challenger: What comes down but never goes up?
Respondent: Wind
Challenger: no, try again.
Respondent: Bird
Challenger: What will you give me if I offer the solution?
Respondent: You will have the entire fire to yourself.
Challenger: The answer is rain.

ANSWERS

PUNS
(a) Interest has multiple meanings. Interest is the state of wanting to do something. It is also amount paid at a particular rate for money borrowed from the bank.
(b) There is a twist on the word ‘tired’ which is originally supposed to be spelt ‘tyred.’
(c) Up to something means doing something wrong. It also means the stairs could be leading him to another floor.
(d) The word ‘Santa’s’ has been twisted. It is supposed to be spelt ‘sentence’.
(e) Charged means passing electric current. It also means being formally accused in the court.

TONGUE TWISTERS
Exercise 1
(a)
- Alliteration: cough, carries, coffin, carry
- Consonance: cough, off, coffin, off
- Repetition: off
(b) Alliteration: witches, were, watching, watches, which, witch, would, watch, which, watch
- Consonance: witches, watching, watches, which, witch, watch, which, watch
- Repetition: watch, which, two
(c) Alliteration: black, bug, bleeds, black, blood, blue, bug, bleed
- Consonance: bleeds, blood, bleed
- Repetition: black, blood, bug repeated
(d) Sibilance: wish, wash, Irish ... Or consonance
- Alliteration: wish, wash, watch

Exercise 2
(a) It is a tongue twister.
(b) The sound /s/ and /ʃ/

RIDDLES
- Challenge – I have a riddle!
- Acceptance – Throw it.
- Pose/ Riddle – What comes down but never goes up?
- Guesses – wind, bird
- Prize – Fire
- Solution – rain

PROVERBS
Read the following proverbs and answer the questions after each.
(a) No cleverest person ever saved his own head.
   (i) Explain the meaning of the above proverb and give an example of a situation in which it could be used.
      (2mks)
(b) Authority is the tail of a water rat.
   (i) What type of audience would be suitable for the above proverb and why?
      (3mks)
   (ii) Identify and explain the image used in this proverb. (3mks)
   (iii) Under what category would you place this proverb? (1mk)
c) Give four characteristics of proverbs
d) Give four functions of proverbs. (4mks)
e) If you were to carry out field work to collect proverbs, cite three main problems you would encounter.
f) Give two similarities between proverbs and oral narratives. (2mks)

**Answers**

a) No cleverest person over shakes himself (2marks)
i) It means: No one person can be self sufficient?
- I can apply in a situation where one does not want to co operate with others, he feels he assistance eg a head teacher in a school will need teachers, workers, and student etc.
b) Authority is the tail of a water rat.
What type of audience………..(2marks)
i) Leaders doesn’t need their
Why ? to tell them that leadership is slippery if mismanaged, can fail to lead well……?
i) Image : metaphor Authority refers to as a tail of a water rat?
ii) Cautionary proves?
c) - Characteristic of proverbs
- Brief
- Use of images….metaphors
- Contradictory in nature
- Hyperbole/ exaggeration
- Neither negative nor positive
- Fixed in nature
d) Four functions of proverbs (4 marks) (any 4 x 1 mk each= 4marks)
- Used in oratory to embellish or enrich speech
- Transmit education
- Comment on social experiences eg praise or ridicule - Carry people’s culture
- Used to warn (any 4 x 1 = 4 marks)
e) - Translation
- Lack of informants
- Shortage of proverbs because of cultural change (3 x 1 = 3mks)
f) Similarities between proverbs and oral narratives………..
- Use of figurative language
Both are educative
Henry ole Kulet was born in 1946. He is a veteran and award winning Kenyan writer known for his novels which capture aspects of environment, culture and experiences of Maasai people. He is an established author for he has written eight novels. *Daughter of Maa* is a story of quiet village that is stirred by a frenzy of activities by the arrival of a young and pretty community teacher, Anna Walangh. He authored *It is possible* in 1971, *How To became a Man* in 1972 and *Bandits of Kibi* in 1999. In *Bandits of Kibi*, he created scenes which came out during the Post-Election Violence in 2007 after the disputed elections.

**SYNOPSIS**

The novel begins as Kaelo, his wife, Taiyo and Resian leave Nakuru for Nasila, a rural area in Maasai land. This is as a result of retrenchment of Kaelo who has been working as the manager of Agribix Limited. On reaching Nasila, Ole Kaelo’s are welcomed by uncle Simiren’s family which consists of four wives and sixteen children. In a move towards settling in Nasila the new home, Ole Kaelo visits his old friend Ole Sumpeyo. It is thirty years since Ole Kaelo left Nasila for Nakuru.

The Kaelo’s hold a homecoming party in which they invite members from the five clans aimed at re-linking the Kaelo family to the other villagers. Taiyo and Resian observe that some young men are suspicious of them for they are not circumcised. In an attempt of acquainting the two girls with Nasila culture, Kaelo informs Joseph Parmuat to teach Taiyo and Resian traditional songs and dances. As the young ones spend more time together, a love relationship begins to develop between Taiyo and Joseph but unfortunately due to cultural demands the relationship is restrained.

Unfortunately, there is an attempted rape on Resian and Taiyo. Consequently, an ad hoc
A group of men is formed to hunt down the culprits. After it is known that Lante and Ntara are responsible for the heinous act, punishment is meted on them. The novel reveals how females have contributed significantly to the beginning and continuation of FGM through the Olarinkoi legendary story.

Kaelo opens an agricultural shop and enters into business contracts through Oloisudori who is conversant with shady businesses. Oloisudori’s aim is to exploite Kaelo. After realizing that Kaelo has beautiful daughters, he chooses to marry one and organize for the other one to be married by his friend instead of extorting him. Oloisudori comes in a procession and gives gifts and money as dowry for the young Resian. Since Resian disagrees with Oloisudori and her father’s plan, Oloisudori plans to use anesthesia to render Resian unconscious so that he may snatch her for marriage by force. However, the girls craft a scheme of shaming Oloisudori in which they return the gifts Oloisudori had given them earlier.

The couple goes to consult Simiren and Sumpeyo on how to deal with Oloisudori’s demands as the girls go to the shop. On their way back, the girls are almost raped by two callous young men. Later on, after Resian refuses to cooperate, Oloisudori gets enraged and slaps her mercilessly. It is Olarinkoi who supposedly saves her by whisking her away before she commits suicide.

Olarinkoi organizes with a pick-up driver so that he whisk Resian away claiming to ensure her safety from Oloisudori and her father. The three have a trek of terror which leaves Resian raped by Olarinkoi in a dark hut in the forest. On regaining consciousness, she finds herself under the care of Nabaru, a nurse who reveals everything that transpired.

Finally, with the help of Nabaru Resian comes face to face with Minik ene Nkoitoi, the activist against FGM in the sheep’s ranch. She welcomes Nabaru and Resian warmly. Resian learns that Oloisudori has advertised in the newspaper for her search. Minik’s pivotal role is evident in that in the ranch there are other five hundred girls who have gone through a similar experience just like Resian. On the other hand, Taiyo faces the painful blade of the Olmurunya. While managing the ranch, Minik meets a new challenge in which the powerful in the government are threatening to close the ranch. However, Minik, the foresighted planner ensures the survival of the ranch. Resian learns of the unfortunate death of Joseph Parmuat. He is killed in his mission of saving Taiyo from a group that circumscribes her by force. At long last, Resian meets Taiyo at the ranch.

Oloisudori makes his last heinous kicks by visiting the ranch to demand Resian as his wife. He is told off by Minik. With his company, he flees for his life after his cars are burnt down. The ultimate goal is attained when Minik takes Taiyo and Resian to Egerton University where Resian has a chance of studying her dream course.

CHAPTER SUMMARIES

CHAPTER 1: THE JOURNEY

As the novel begins, Ole Kaelo is reprimanding loaders for being slow. The couple is relocating from Nakuru to Nasila after Ole Kaelo is retrenched from Agribix Limited where he has
been working as the commercial manager. Not long ago Kaelo had denied Taiyo a chance to go to Mombasa to develop her talent. That is why Taiyo sympathizes with the loaders who are receiving strict instructions from her father. The two girls visualize what life in the new environment will be like. The girls are experiencing apprehension. Nakuru town has always bustled with life and they fear the shop that their father aims at starting may not pick.

Taiyo encourages Resian that they should hope for the best. Resian requests Taiyo to plead with their father so that they can join Egerton University. Resian knows her father listens to Taiyo. Through a flash back, the reader learns that Ole Kaelo and his wife Mama Milanoi have lived for twenty two years since they married. Women from Nasila had earlier visited Mama Milanoi at Nakuru and hinted at the hostility expected especially because the daughters are not married. Kaelo has been a hardworking man, a trait that led to his promotion at Agribix Limited. The retrenchment has triggered ambition to work so as to be rich. A few kilometers to Nasila one lorry breaks down but soon it is fixed and the family reach uncle Simiren’s homestead where they are welcomed warmly. It is now thirty years since Ole Kaelo left Nasila for Nakuru. In all this time he has been away, uncle Simiren has been representing his elder brother. Elders are not happy with Kaelo’s monogamous marriage. Simiren on his part has four wives and sixteen children

CHAPTER 2: NASILA

Life at the rural Nasila is contrasted with that of Nakuru town. Uncle Simiren is a polygamous man. He has four wives and sixteen children. Each of these wives has a house. The girls are introduced to the sixteen cousins by the senior most aunt, and the eldest wife. The children are aged between three and sixteen years and out of the four wives, two aunts are pregnant. Resian and Taiyo are allowed to go walking. The girls make the observation that the four aunts are not happy as well and the kids are not contented. Resian outrightly says she is not ready to be a parent and that she will first learn. They are accosted by a tall heavyset young man with thick dark beard and a moustache. Resian orders the man to leave Taiyo alone. According to the man, the girls are not decent for they are uncircumcised. The girls keep the ordeal as a secret. Ole Kaelo visits ole Sumpeyo, a famous cattle trader and a longtime friend who supports FGM. Ironically, even though a close friend, Sumpeyo is malicious and envious of Kaelo especially when he learns of his great business plan. He however warns him to be wary of Oloisudori, a business partner, and advises him to keep his daughters away from him.

CHAPTER 3: STRANGE VISITORS

Ole Kaelo ushers his family into the newly constructed house. The Kaelo’s are elated by the new house. In a flashback Mama Milanoi remembers how she was married by Kaelo while she was eighteen and Kaelo twenty four years old. The couple has enjoyed peace generally since then but since she does not have a son, Mama Milanoi feels she has failed Kaelo. In a dialogue, we learn that Taiyo and Resian are afraid of undergoing the act and wish to go back to Nakuru and join university. In a dramatic irony we realize that Kaelo has been hard and cruel to Resian for he expected a son to be born in her place. Although Taiyo does not understand the cause of the
hatred, she always defends her sister devotedly even when her mother does not offer any protection. Probably Mama Milano is afraid of ole Kaelo.

CHAPTER 4: HOME COMING CEREMONY

In order to re-link himself to the community ole Kaelo holds a big celebration party which is also made for blessing his home. Members from the five Maa clans: Ilmolelian, Imlakesen, Ilukumae, Ilaizer and illtarosero are invited. The Kaelo’s belong to the Ilmolelian clan. Ole Kaelo’s are very actively involved in the preparation of the homecoming ceremony. During the dances, Taiyo is attracted to the manager of music, a young local primary school music teacher Joseph Parmuat but unfortunately they belong to the same clan and forging any intimate relationship is an abomination. A carnival mood is witnessed during the party for the generous Kaelo, has offered plenty of foodstuffs.

In the dance Taiyo’s talent is brought forth for she is really attracted to the song and dance. We learn that she has already done well in music festivals too. Unfortunately, her father denied her a chance to go for a music extravaganza in Mombasa which would have developed her talent. Lastly, Musanka leads in the blessing section. He calls upon the community to welcome the Kaelo’s back home. Kaelo is advised to involve himself in the community affairs and Nasila. He is also advised to take care of his family and children.

CHAPTER 5: DEPRESSED ONE

Taiyo and Resian are distressed. Resian feels Taiyo is taking too long before broaching the issue of their university studies with their father. The issue of FGM makes the two girls have a sleepless night. Taiyo is also disturbed by the cultural law that does not allow her relationship with Joseph Parmuat, the primary school teacher and a music enthusiast. The two girls cry a lot that night. The day before, Joseph had promised to visit her and also coach her in traditional music. The thought of enkamuratani (circumciser) and Olmurunya (circumcising blade) makes Taiyo shudder with dread. In Resian’s mind it is clear that enkamuratani and her Olmurunya cannot have their way with her, maybe over her dead body.

Contrastingly Kaelo and his wife enjoy a great night after the day of the great party and blessings. They feel fulfilled for the great achievement, getting welcomed as well as being blessed. In her morning thoughts, Mama Milanoi is at a dilemma, whether to force the girls to undergo the ritual and lose their faith, love and confidence or refuse to yield to the traditions and become a pariah in the Ilmolelian clan. Kaelo authoritatively states his demands; mama Milanoi is to counsel her daughters in preparations for circumcision while he is to ask Parmuat to teach the girls home truths and later enkamuratani to be called to do her part. Mama Milanoi interrogatively reflects on her stand and that of her family. She feels her husband is turning into a deep Nasilian very fast.

Afterwards, the Kaelo’s visit their agricultural shop. On arriving home, the three females welcome Joseph Parmuat delightfully. As the chapter ends, a second male visitor visits the Kaelo’s.

CHAPTER 6: OLARINKOI

Kaelo makes a pompous speech introducing Joseph Parmuat. Despite the warning, Taiyo is still infatuated with Joseph and decides to make him a confidante. Resian is critical and
dismissive of her father’s pompous speech and generally how females are viewed by men. In a
defiant mood, Resian expresses her mind on the subject of unfair men towards women.
Surprisingly and daringly, she portrays the defiance to her aunt, mother and Resian.

The listeners are deeply embarrassed. Aunt Botorr says Resian has a bad spirit that can
only be treated through circumcision. Taiyo’s questions who Olarinkoi is and is answered by
Joseph by telling a legendary story. Ilarinkon is a legend who was a great fighter who saved
the Maa community from being wiped out by an adversary while their morans had gone for a raid.
Ilarinkon warriors abused women until one day women discovered how to deal with the problem.
Their collective resolution ironically gave birth to *enkamuratani* who was handed over an
*Olmurunya*. Hence the birth of FGM and therefore according to Joseph, only women can stop the
barbaric FGM.

**CHAPTER 7: SHADOWY OLOISUDORI**

Resian is in an optimistic mood that all will be well especially about their university
education. After Taiyo leaves for the shop, Mama Milanoi broaches the subject of FGM. Even
though Mama Milanoi supports FGM, Resian is categorical that it has been used by men as a tool
of oppression to women. One Edward Oloisudori visits Kaelo’s home. Resian is uncomfortable
with him for he is immoral. Mother scorns her for talking ill about him. Father returns and due to
Resian’s nervousness, he calls her names. Kaelo clearly states that all members of Kaelo family
must respect Oloisudori and that he should not be denied anything. Resian learns that her father
did not give in to the request about joining university.

Joseph reveals that Oloisudori is a shadowy figure; a Jack-of-all-trades. He is also, a
poacher, smuggler, robber, extortionist and a hired assassin. He had survived numerous jail terms
and was now incorrigible. Due to the revelation, the girls fear for their father. When Oloisudori
leaves, the countenance of Kaelo and Mama Milanoi changes; they are absent-minded and aloof
even though Kaelo insists that everything is in control. Mama Milanoi even burns rice without
realizing it.

**CHAPTER 8: TROUBLED COUPLE**

Oloisudori’s cruel demand, to marry Resian and organize the marriage of Taiyo renders
Kaelo and Mama Milanoi a sleepless night. Although Kaelo knew Oloisudori’s past criminal
record, he still falls for his trap due to greed for wealth. Oloisudori’s initial plan was to extort
money from Kaelo but on noticing his two beautiful daughters he changed his mind. Mama
Milanoi suffers great pain and cries for the olden days when demands such as those of
Oloisudori would be dealt with accordingly. Mama Milanoi recalls through flashback how
women had invoked mass action on men in the past by depriving men food, milk and beating
them up while naked. She contrasts those times with the current times when Nasila River is
polluted with chemicals. She fears that Oloisudori may kill her daughter. Despite the hard
times the Kaelo’s are experiencing, the following morning, the members manage to afford
smiles as they take tea. Even the entrance of Olarinkoi does not dampen the high spirits embraced
by the Kaelo’s.
CHAPTER 9: LOVE

Joseph Parmuat begins a routine practice of coaching Taiyo and Resian on traditional songs and dances and the trio enjoy it immensely. Joseph Parmuat guards against any untoward behavior so as to conserve his integrity. The chapter then says a lot about the Maa Culture on different subjects. He explains different types of loves to the two girls; elangatare and patureishi. Resian boldly asks Joseph to be her patureishi but he explains how it is impossible for that to happen due to Nasila cultural norms. Taiyo and Resian question the rigidity of Nasila culture and traditions. They question some negative practices like F.G.M Joseph clarifies that culture had dropped some negative practices like throwing the dead and the dying to the hyenas, abandoning very old and ill in deserted homesteads. In a flashback, Taiyo accounts for her love to Joseph. It began on the day their father organized a homecoming celebration and since then she has even visited Joseph in his house. Joseph also feels strong love to her but traditions shields him from her. They think of falling in love and leaving for a far destination. Taiyo is ready but Joseph is prefers to abide by Nasila culture.

CHAPTER 10: OLARINKOI VERSUS THE RAPISTS

A cloud of apprehension hangs around the couple. Oloisudori does not turn up as he had promised earlier. After procrastinating for some time they find it unbearable. Mother and father leave their home so as to consult their friends; the wife to Simiren and Ole Kaelo to Supeyo, on the issue touching on Oloisudori’s callous demand to marry one of their daughters. The two girls go to the shop to have their lunch prepared by the manager, Maiso. On their return journey, they are attacked by two rude young men. On observing the two men, they realise one of the accosters was responsible for the earlier ambush. The two young men are frightening for they are in possession of knobkerries. They attempt to rape them but luckily the girls are rescued by Olarinkoi. The girls cannot thank Olarinkoi enough. The two girls detest the two young men’s behaviour. The girls feel terribly shaken. Resian feels she should leave Nasila for university. The incident strengthens Taiyo’s resolve as a combatant in a war zone.

CHAPTER 11: CHANGE OF ENVIRONMENT

Taiyo and Resian wait for their parent’s return to tell them of the near rape ordeal as they were coming from their shop at Nasila. Ole Kaelo is very agitated on hearing that his daughters were assaulted with the aim of being raped. Their father storms out of the house while their mother asks them to go to Simiren’s house to have a change of environment.

The girls are heartily welcomed at their uncle’s home and that enables them to settle very fast. They get used to the communal and polygamous running of affairs at their uncle’s home. They learn very many aspects of Nasila culture, both negative and positive. They are told more about Minik ene Nkoitoi, the Emakererei and their role model by one of Simiren’s wives. They are told that she went to Makerere University where she studied veterinary medicine. They admire her opposition of negative Nasila culture and say they would like to be like her. Through flashback, it is revealed that Resian’s interest in vet medicine began when she and Taiyo accompanied
father to agricultural show in Nakuru and since then, she has admired the profession. Taiyo plans to compose a song with the help of Joseph Parmuat praising Minik and ridiculing three women who still clung on retrogressive Nasilian culture. Later, they are asked to return home by their parents. A party, which their parents also attend, is held for them after which they return home.

CHAPTER 12: RETALIATION

Ole Kaelo hits the road angry and bitter and complaining to all he meets about the beastly attack on his daughter. He goes to the school where Joseph teaches and explains the events heading to his anger. Joseph parades all pupils, and sends boys from the Ilmolelian clan to go and call their elder brothers and fathers to an urgent meeting at Oerata plain.

The search party narrows down on Lante son of Kanyira of Ilukumae clan and Ntara son of Muyo, also of Ilukumae clan as the culprits. They decide to embark on a revenge mission to prevent further provocation from the Ilukumae clan. The retaliation is done by the young and old men from Ilmolelian clan and the sympathizers from Limakesen clan. The search party comes across the two culprits who ran and fall under the feet of two old men begging for mercy. According to Nasila culture, a man is spared of any crime if he hides his head between the legs of an old man. Nevertheless, they are clobbered, slapped and kicked by Kaelo and his men. It is realized after interrogation that one of the offenders was related to Taiyo and Resian for he was son of Mama Milanoi’s sisters. A cleansing ceremony is planned and Ole Kaelo is compensated for the trauma he underwent. Ntara Muyo gives Taiyo and Resian each a heifer to remove the shame he caused them. Lante pays two heifers.

Ole Kaelo continue to have mixed feelings about Oloisudori’s plan to marry his daughter. He consoles himself that Oloisudori is not an ordinary man. And that his business success depended on him. Thus reasoning, he decides to go along with Oloisudori’s plan. He also dismisses negative rumours about Oloisudori assuring himself that his daughter was lucky to get such a man. Meanwhile, the girls’ visit to the uncle’s home has greatly changed their outlook on life. It reduces their overreliance on their parents. They are finally happy that they are getting acceptance in the highly traditional community.

CHAPTER 13: OLOISUDORI’S GRAND VISIT

Oloisudori changes his plans of coming for Resian in two weeks’ time and declares he would do so the following day. He would be accompanied by his three friends and wants Resian to cook for them. Ole Kaelo asks Resian to remain at home and cook for them instead of going to help plaster the kitchen of Teiyo Kiti with Taiyo as they had planned. She is not comfortable with the idea saying she fears Oloisudori and that he is like a monster. Her father hears none of her protestation. Resian seeks refuge in the garden. She wonders why she has been chosen and not Taiyo. She finds injustice in the way her father treated her unlike her sister Taiyo. Taiyo sympathizes with her situation. She knows her father biasness in treating his daughters. She thinks that the current demand from his father would make him hate her more. She blames the new culture that her father has immersed himself into as the cause of all her problems. Traditionally, a girl was shielded from men and it was rare for a girl to interact with men. Finally, Resian agrees to cook for the visitors
after Taiyo is allowed to do it with her.
Oloisudori arrives in a procession of four wheel drive vehicles. He is immaculately dressed and so is his three friends. Taiyo starts sensing that he could be targeting her sister Resian. He gives each of the family members generous gifts including a briefcase to their father. Later after leaving, Taiyo talks to her father to get more information about Oloisudori and his mission in their home but he reveals little. After failing, she plans to ask him to enroll them at Egerton but she does not succeed. Ole Kaelo calls for his daughter Resian. He talks to her pleasantly and tells her he has good news for her. Resian misinterprets this thinking it’s about being enrolled at the university. Finding that they are on different pages, he dismisses her and calls for her mother.

**CHAPTER 14: THE WEALTHY OLOISUDORI**

Ole Kaelo and his wife visit one of Oloisudori’s homes in Naivasha. He wanted them to see the home he is building for their daughter so that they can easily convince her to marry him. Oloisudori compares Resian with one of the legendary beauty in the land and this greatly flatters Ole Kaelo. He also compares her with lord Ngata an English lady who drove a legendary gentleman crazy but the lady finally refused to marry him hence making the gentleman hate women forever. He intends to rectify that by building a palatial home that she would not turn down. Oloisudori is even ready to enroll her as a parallel student at Egerton if she marries him. However, she must undergo circumcision before he can marry her. Ole Kaelo regards Resian lucky and hopes his other daughter would find such a rich man who could give him generous dowry.

Ole Kaelo reminisces his journey with his wife to Oloisudori’s palatial home in Naivasha with pleasure. He still remembers with awe the grandeur and magnificence of the house Oloisudori was building for Resian in Milimani area of Nakuru which made him decide that Resian had to be married by Oloisudori come what may. Before parting, they hatch a plan of abducting Resian if she offers resistance and are very happy about it. His wife is not very happy about the idea but has no option. She is unhappy that her daughter would miss a chance of going to Egerton University. Ole Kaelo also seems at conflict but keeps assuring himself that Oloisudori is a genuine man enjoying his own fruits of labour. Later, after a disturbed night, he has a dream in which Resian accepts to marry Oloisudori without any resistance and that raises husband and wife’s spirits.

Resian and Taiyo hatch a plan of returning all gifts Oloisudori had given them in his next visit to show him they were not on sale. Resian receives Oloisudori warmly into their home and hands over the carton she and Taiyo had packed all his gifts. This catches Oloisudori by surprise and he is made to believe that the battle has been won. He reveals his plans to marry her and she is shocked by the revelation. They have a nasty exchange of words with Resian telling him that she can only be his wife over her dead body. Resian storms out of the house and confronts her father in his shop at Nasila. Ole Kaelo confirms his intention to marry her off to his friend and says he has no intention of enrolling her to university. She has a nasty verbal exchange after which he slaps her twice. She tells him he better kill her than hand her over to his friend, the monster.

Their bitter exchange attracts a crowd outside the shop. Resian leaves in hurry and heads to the river where she contemplates committing suicide. Just then, Olarinkoi comes to what seems to be
her rescue. She tells her that Oloisudori men are looking for her all over and that he can help her reach Minik’s ranch. Resian agrees to the idea and they plan to start off very early the following day.

CHAPTER 15: THE REAL OLARINKOI

After a sugarless breakfast served by a kind-hearted old woman, Resian and Olarinkoi get into a pick up to start their journey to Minik’s ranch. The old woman gives Resian a leso and a blanket to cover herself with. At the beginning, she is very optimistic and happy that finally her salvation has come. Later the hot weather and the bumpy ride makes the journey very uncomfortable while dust, flies, mosquitoes and the fear of wild animals haunt along the way. On the way, Olarinkoi is aloof, he does not communicate with Resian, but this does not bother her for her focus is to reach the ranch and meet Minik her mentor.

The pick-up stops outside a mud plastered house with a rusty tin roof and Olarinkoi orders her to alight. He orders her to follow him into the desolate house which has two rooms Olarinkoi brings several foodstuffs he had brought with him in the pick-up, rudely gives Resian several instructions on how to cook a meal and leaves in a huff. Soon, she falls asleep and dreams where she meets Minik who promises to enroll her as a student at Egerton University and protect her from F.G.M. Her dream is interrupted by a loud bang on the door by Olarinkoi. He reprimands her for not cooking food and tells her she is his wife. He proceeds to take her by force and a struggle ensues. Resian bites his thumb and in defense, he hits her on the ribcage making her pass out before proceeding to rape her.

When consciousness returns, Resian realizes she was in a bed covered with bloody rags and naked. She begins to have recollection of what happened but cannot go beyond biting Olarinkoi’s thumb. She faints again and sees alternating images of both Olarinkoi and Oloisudori. When she regains consciousness, she notices another woman who she had been seeing in her hallucinations in the room. The woman is called Nabaru and is the nurse that has been treating her. One evening after she is able to walk on her feet, Olarinkoi’s mother comes and admonishes her for biting her son’s thumb and abuses her for being uncircumcised. She reveals that she intends to have her circumcised after recovering and that she and Olarinkoi would go to Tanzania to start their marriage. The nurse comes when she is deep in thoughts and tells her that Olarinkoi’s mother is an enköiboni, a prophet and had prophesied that her son would bring one of Ole Kaelo’s daughter home, circumcise her and make her his wife. The nurse tells her she has admired her courage and is ready to help her out in whatever plans she has. The news gives Resian a new surge of hope.

CHAPTER 16: HELP

Resian has a life full of torment at Olarinkoi’s home from insects, reptiles as well as from the old enköiboni. The Enköiboni has a lot of bitterness directed to the well - to - do in the society such as Oloisudori. Nabaru informs Resian she is under a lot of pressure from Enköiboni to have her recover so that she can undergo the initiation ritual. Resian pleads with her to take her to Emakererei’s ranch which Nabaru agrees to.

When her health improves a little bit, Resian starts venturing out of the homestead. She keeps the
company of some two young women who were married early. Olarinkoi re-appears after disappearing for several days and tries to ask for forgiveness from Resian and even assures her that he would never molest her sexually again. He discloses that they plan to have her circumcised in two days’ time so that he can marry her. After the revelation, Resian realizes that her only hope is in Nabaru. She waits for her eagerly but does not come that evening. She has a dream in which she fights the *enkamuratani* who wants to circumcise her, *enkoiboni* and when she is about to attack Nabaru, her dream is cut short by somebody calling out her name. Resian at first is unable to stand to open the door for Nabaru but after great effort, she reaches the door and opens it before collapsing. Nabaru administers some medicine through her mouth and she regains consciousness. The two women escape from the advancing *enkoiboni*, Olarinkoi and the *enkamuratani*. As they walk to the main road to board a lorry, they experience a big challenge, the heavy rain. Olarinkoi catches up with them as the lorry is about to leave, exchanges assaulting words with the two women before leaving him standing in the rain.

Finally, they reach the sheep ranch were Minik *ene* Nkoitoi is the manager, and the place where she so longed to go. Resian is very grateful for Nabaru’s sacrifices to save her from Olarinkoi saying that only God could repay her for her love and kindness. Three motorbikes catch up with them as they wait for their lorry to cool down. One of the riders is Minik who also recognizes Resian having seen her picture in the papers which advertised her disappearance and promised a big reward to whoever would find her. Minik orders the driver to take her to the farm so that they can talk more. Resian is now towards the end of a torturous journey; homestretch as the lorry heads to the station.

**CHAPTER 17: THE PROMISE**

Resian finds Minik sitting on the veranda of her spacious house. She is awed by her presence for she reminds her of her high school Principal. She welcomes Nabaru and Resian into her glamorous and elegant house. After bathing, she tells Minik the events leading to her present state. She discloses she has always admired Minik, wanted to meet her and wanted to study veterinary medicine which Minik herself did at Makerere University. She also tells her that she would like to join her in the fight against FGM.

Minik observes that some cultural practices like F.G.M and *emuata* had outlived their usefulness and should cease being part of Maa’s culture. Nabaru promises to join Minik in fighting the practice Minik also promises to have Taiyo and Resian enrolled at Egerton University, their lifelong dream. She also promises Resian a scholarship and gives her a fully furnished house and a job in the ranch for the duration she would be studying at the university.

**CHAPTER 18: SISTERS’ REUNION**

On her fifth day in the ranch one mid-morning, a vehicle that Minik had sent on a rescue mission comes in the ranch. Minik goes to see the girl’s condition and later sends for Resian. Resian is gripped by anxiety and apprehension on finding Minik angry. Minik is angry at the new culture brought by wealth where men would like young girls and forcefully circumcise them hence lowering their esteem. She narrates the case about the girl. She tells Resian the girl’s rescue was not easy for the home where she was circumcised was heavily guarded and after luring the guards,
they were able to rescue her but unfortunately, the man who assisted in rescuing the girl was speared to death by the thugs. She tells Resian that the rescued girl was her sister and the killed man was Joseph Parmuat a teacher.

Through recollections, Taiyo remembers how her mother lured her to accompany three women promising they would take her to Resian. When they got to Esoit village she was abandoned in a smoky hut and in the morning was forcefully circumcised. After that she went through several hallucinations. Resian goes to her room and the sisters hug and kiss passionately. The reunion of the two girls is very emotional. Taiyo slowly recovers with the help of Minik, nursing care of Nabaru and counseling by a teacher.

Taiyo fully recovers, she and her sister discuss their dark past events. They blame their mother for accepting to agree to everything their father said. They vow not to be subservient to their male counterparts. They also blame women for the perpetuation of F.G.M arguing that if all women said no to the practice, men would do nothing about it. As the chapter comes to a close, Taiyo is advised to accept what has happened to her and move on. She is also advised to ensure in future her children do not go through a similar experience. The three ladies agree that if they stand by their position the primitive culture would end.

CHAPTER 19: DREAM FULFILLED

Minik calls for Taiyo and Resian later in August that year. She discloses that the contents of the two envelopes she has are about their admission in Egerton University. The girls are elated by the news. Minik organizes a farewell party for the girls. She invites many workers and girls to come and celebrate with the girls. The girls from Intapuka-e-Maa sing a song that seeks to empower and energize them in their resistance of outdated cultural practices. In the song, they condemn F.G.M and envision themselves as great professionals just like men in the nation. As they sing, Oloisudori comes in a convoy of vehicles to demand to be given either Resian or Taiyo arguing that he has already paid enough to have them both. Minik tells him to leave the place for he would have none of the girls.

Oloisudori starts insulting Minik calling her a spinster who lost a chance to get married and now masquerades as an FGM crusader. Oloisudori orders his men to take Resian by force and a vicious fight ensues between the ranch’s workers and Oloisudori’s men. Oloisudori’s convoy is burnt to the ground and he and his men ran for their lives after a thorough clobbering.

On 5th September the following day, Resian and Taiyo are full of happy sensation as they climb the four wheel drive vehicle belonging to Minik to go to Egerton University, their Nirvana. They think of ways to repay Minik for her kindness but all in all agree that it is well that ends well.

CHARACTERS AND CHARACTERIZATION

A character is a fictitious personage created by a novelist in order to convey an idea. Characterization is the process of selecting suitable characters that suit specific roles by the novelist.

Characters are of many types: main, minor, shadow, protagonist, antagonist depending on their
and significance. With themes and style, they form the basic triangle in literary work. The three questions answered by the three basic aspects are what, how and who. The question answered by character and characterization is “who”. In this novel, the protagonist, the character every reader would wish to be like, is Resian. The family of Kaelo is a key family; Kaelo, Mama Milanoi and Taiyo. Close people to this family like Oloisudori, Olarinkoi, and Joseph Parmuat are equally key characters in this novel. There are still other characters that help in anchoring thematic concerns, the plot and style and they include: Simiren, his wives especially Yeiyoo Botorr and yeiyoo-kiti, Ole Supeyo, Nabaru, Minik, the enkamuratani and enkoiboni.

**PARSIMEI OLE KAELO**

He is the husband to Mama Milanoi and father to Taiyo and Resian. He is a retrenched commercial manager of Agribix Limited Company situated in Nakuru.

**Strict**

As the bread winner of the family and a senior officer at the work place Kaelo develops a strict character. As the novel begins, he is reprimanding the loaders of a lorry (p.1). He denies Taiyo permission to travel to Mombasa with other young men and women to attend an extravaganza. He thinks Taiyo’s exposure to music extravaganza would make her a harlot (p.45). Taiyo tells Resian they hurry to the lorry before father spoils their day with his sharp tongue (p. 5). He also denies Resian a chance to go to the university saying her education is enough yet his aim is to enjoy the money (p.207). He terms Resian as stupid and myopic for insisting on going to school. (p.207). His daughters fear to report the heinous incident when they are accosted by a callous young man (p.20). When he is away, the house is joyous and comfortable. (p.35). The moment Resian sees him, she becomes clumsy and breaks a glass (p.40). During the homecoming ceremony, he sends a corrosive glance at Taiyo when Joseph approaches her. (p.48). When their father comes at the sitting room, Taiyo and Resian disappear to the kitchen (p.69)

**Commanding/ short tempered**

He commands the loaders violently (p.1).Taiyo knew the sting of her father’s tongue. (p.1)When a lorry breaks down during relocation, he fuses, curses and mutters expletives (p.10).When Resian becomes clumsy and almost breaks the glass he winces, grimaces and struggles to control himself (p 40).When mama Milanoi shows her dilemma about whether the girls should be circumcised or not, Kaelo commands, “You must immediately start counseling the girls”(p.61). After Supeyo fails to take him to Oloisudori, he gets very annoyed. He shouted in a thunderous booming voice (p.46). On learning that her girls were accosted he takes a sword and froths trembling (p.147).He furiously pursues the men who had accosted his daughters (p.159).

**Hateful**

He detests Resian from the moment she is born. When she shows early signs of maturity he declares to himself “the earlier we disposed of her, the better” (p.10). This clearly shows his disregard to his own blood. Mama Milanoi attests that Kaelo had scolded and bullied her like halfwitted child (p.29). He wonders where in the world they fetched that awkward, overblown,
stupid Resian. (p.40). When they make an accident with Resian at the door he curses, “Have you run amok?” (P.96). This is a disregard of the delicate emotional little girl. He brutally slaps Resian for not co-operating with Oloisudori (p.209) He gets dowry from Oloisudori without even informing his daughters (p.209). This is great disregard to Resian for she is the one expected to be in the marriage yet he does not inform her that he has picked dowry.

**Hardworking**

Kaelo remembers how while young he worked himself to the bone preparing for his future (p.8). He believes the way to the stars is hard work (p.8). Hard work had seen him through the ranks from a clerk to the coveted position of a manager (p.9). He succeeds in whatever he puts his hands in (p.29). He goes to Nakuru to work and returns to Nasila with wealth (p.38). While organizing for the homecoming event, he wakes up at cock crow. Mama Milanoi informs Yeiyo-Botorr that Kaelo is hard-working and that Taiyo resembles him (p.76).

**Sexist**

A sexist person is that who discriminates on grounds of sex. Right from the time Resian is born, he detests her for she is not male. It is unfair for a child is always innocent. In this case she did not participate in her birth. He uses abusive language on Resian most of the time. He instructs Joseph to coach her girls on traditional dances. Resian argues that if they were males their father would not have got them a trainer. It had been his prayer to get at least three boys (p.9).

**Chauvinistic/egocentric**

Taiyo is his pride. When she is born, Kaelo proofs his fatherhood (p.10). But when he gets the second girl, he is disappointed. He detests Resian since then (p.10). When he sees Joseph talking to her daughter, he refers her to Mama Milanoi’s daughter (p.48) yet we know she belongs to both her father and mother but since he considers the gesture embarrassing he does not wish to be associated with her. He talks to her daughter through their mother (p.69). This is because his gloated manly feeling cannot allow him to address a young girl. He stays for long time without relaying critical information like the intention by Oloisudori to marry one of his daughters (p.114). Since she is a woman and her decisions are not necessary, he first weighs the issue independently.

**Enterprising**

His mentor is Ole Supeyo (p.20) who is a serious businessman in cattle trading. He owns a pick up for business (p.22). Plans to open the shop at the onset of rains (p.24). He is about to sign a four-year’s contract with the government through Oloisudori. (p.24). His mother-in-law is happy to get a son in law who is a businessman (p.28).

**Greedy**

Even after being warned by Supeyo against the corrupt Oloisudori, Kaelo insists on dealing with him due to financial gains. He views the warning as envy on the part of Supeyo (p.26). Because of greed, he becomes a sycophantic follower of Oloisudori. This makes him mention reckless statements like “There is nothing that he ought to be denied in this home” (p.98). He chooses to deal with Oloisudori the criminal due to greed (p.109). He wishes to deal with the wealthy. (p.109). He does not care the means of getting wealthy (p.111). He takes dowry for his two daughters even when they want to join university (p.111).
Modern
He tells off his brother when elders send him to tell him to marry other wives and get more children and sons. He says polygamy is archaic. He has only one wife and two daughters even when men have many wives and many children. He builds a modern stone house for his family with red tiles (p.27). His shop in Nasila is also furnished tastefully to attract high-class customers.

Traitorous
Though a parent to Resian and Taiyo he betrays them. He does not provide parental love as he ought to. He does not support university education for his daughters and he supports their early marriage. He also supports their FGM so that he can receive dowry and safeguard his businesses.

Patriotic
During the homecoming ceremony, he swears never again will he Live away from Nasila nor abandon its culture (p.40). The twin sub clans of Ilmoleian Itoorasha Kiheji and Lelema will always be like two chambers of his heart. (p.40). He calls Joseph to train Taiyo and Resian Maa dance and culture (p.121).

Alienated
He had got detached from Nasila life for many years. He has to hold a homecoming ceremony. (p.37). It is now thirty years since he left Nasila for Nakuru. He seems to embrace more of the modern culture than the traditional one. This makes him embrace the likes of Oloisudori

Perfectionist/ Meticulous
He made sure that their furniture was loaded as fittingly as possible so that it does not break on the way (p.14). He organizes a homecoming party without fault (p. 37). He includes guests from all the five clans (p 37).

Ironical
When elders send Simiren to tell him to be polygamous, he dismisses polygamy as archaic yet later he encourages FGM on her daughters (p.13), which is equally a negative traditional cultural practice.

Stoic
Even when he is retrenched, he goes about the sudden news without physically showing he is beaten. He views the new change as an inevitability (p.7). When Resian runs and leaves Oloisudori at home on reaching the shop, Kaelo attempts not to show his great fury to the girl. When asked about university studies he answers stoically, “I decided I am not sending you there” (p.207).

Stubborn
He stubbornly denies his daughters a chance to study at the university. Taiyo comments ‘You know the stubbornness of father’ (p. 4).

Sycophantic
When Oloisudori visits, Kaelo stands in order to please him. (p.177). He seems to be worshipping riches and wealth.

Jealous
He is hurt because Simiren is more appreciated and considered as the cultural leader of the Kaelo’s
Dependable/Trustworthy
Ole Supeyo trusts him. He would entrust him to count his money (p.4). Milanoi’s parents find him a dependable protector (p.29).

Corrupt
He is well versed with the murky business of the underworld. (p.23). He is about to sign a four-year’s contract with the government through the help of the corrupt Oloisudori (p.25).

Foresighted planner
Mama Milanoi expresses this fact on (p.29) in a flashback. He planned homecoming ceremony meticulously (p.37). He tells Joseph that he had planned his future life when he was young (p.70).

Responsible
Mama Milanoi attests to the fact that Kaelo is responsible (p.28). She says since he married her he has always provided for the family.

Loving
Mama Milanoi confirms this trait (p.29). He calls her ‘Lanoo-ai-nayorr” an intimate expression (p.30). Taiyo is his favorite daughter (p.111). The role of Kaelo is to anchor the themes of patriarchy, culture, FGM, greed among others. He is useful in development of other characters especially Taiyo, Resian, Mama Milanoi and Oloisudori.
The writer uses him to create flashbacks and his retrenchment helps in developing the novel’s plot.

TAIYO
She is sister to Resian and daughter to Kaelo and Mama Milanoi.

Intelligent
She understands her father well (p.1). For example she knows when he is not in the right mood to be spoken to. She knows he does not like having his plans delayed. She observes intelligently that “culture and traditions are never static but by being dynamic, culture sheds off aspects that are irrelevant” (p.127).

Sympathetic
She sympathizes with the loaders who are receiving stern instructions from Kaelo her father. (p.1) She had made it her duty to mop her young sister’s tears, soothe her anger and gently reassure her when shaken (p.34). At the homecoming ceremony she sympathizes with the old man who struggles with meat with little success (p.50). She later comes to know he is Ole Musanka, a religious leader. She brings alternative soft food to him.

Bold/ Daring
To the knobkerrie carrying young man she demands. “Let go of my hand.” She vows to fight F.G.M even when Nasila culture and her father promote it (p.88). She declares openly to Joseph that she has fallen in love with him. “She does not give a hoot about it.” (p.129). She boldly visits Joseph’s house even when it is a risky affair (p.130). She thinks boldly that their relationship with Joseph must remain even if it means relocating to Tanzania and becoming people of undefined
culture (p.136). The attack by callous young men strengthens her resolve (p.143).

**Loving**

She loves Joseph. This is even after being warned against having a relationship with him by the father (p.71). She is infatuated and makes him a confidante. She says “If by loving you I offend the sensibilities of Nasila then let me offend them and face the consequences of doing so.” (p.133). She sacrifices to go and see Resian so that Resian may eat when her mother lies to her that Resian has gone on a hunger strike (p.272).

**Emotional**

At the time they are leaving Nakuru for Nasila, Taiyo sheds tears (p.6, p.2). This shows the intimate relationship she has had with this town. She is not ready to let go of the town. She could also be afraid of relocating to a rural town. She is not willing to part with her boyfriend from Nakuru, Lenjir (p.3). When she realizes her relationship with Joseph Parmuat is highly hindered by traditions, she weeps herself dry (p.56).

**Responsible**

She holds Resian’s cheek and registers that she has been devoted to her sister since they were in nursery school (p.34). She takes a lot of time before broaching the issue of going to university for she seeks an apt opportunity (p.54). Kaelo tells Joseph that the girls are intelligent but require cultural studies (p.70). She responsibly and carefully prepares delicious meals (p.75). She advises Joseph that they keep a clandestine relationship and then reveal it later so as not to hurt Papaai (p.134). She advises Resian not to be left alone in the house with Oloisudori (p.197).

**Alienated**

She feels estranged for she has never visited Nasila before in her lifetime therefore she lacks basics of Nasila culture (p.70). She chooses to fall in love with Joseph even when the culture does not allow. This is because she is ignorant and alienated of the culture. She finds it hard to cope with Nasila culture at first. During the dance she takes a lot of time watching for she has no dancing skills of Nasila dances. She has to be trained traditional dances and culture by Joseph.

**Stubborn**

She stubbornly puts up a spirited struggle but later the battle is lost. This is when she insists on attending an extravaganza at Mombasa but her father denies her permission (p.2). She stubbornly falls in love with Joseph (p.133).

**Sociable**

While in Nakuru, with Resian they always stand at the window every Sunday before they go to church (p.2). With Resian, they discuss petty issues like they observe that two out of four aunts are pregnant (p.18). Together with Resian they mingle with women folk and girls of Nasila and learn a lot (p.36).

**Optimistic**

She hopes that the new shop will succeed. She says Nasila is an Agricultural area and fertilizer and other inputs will be in high demand (p.4). She hopes one day they will go to Egerton University.
Assertive
She tells the young man who accosts them “We are not the kind of women you have in mind.”

(p.19). With Resian, while in the ranch they declare never to be subservient to their male counterparts (P.277).

Hardworking
On arriving in their new house at Nasila, Taiyo works to exhaustion even when Resian is just reading books (p.32).

Flexible
With Resian, they adapt to Nasila’s lifestyle and easily get used to welcoming impromptu visitors like Olarinkoi (p.35).

Her role in the novel in the novel is essential in developing the character of Resian. It is through her that we understand the character of Resian as assertive and committed to female empowerment.

RESIAN
She is sister to Taiyo and daughter to Kaelo and Mama Milanoi.

Inquisitive/Keen
She inquisitively questions the chances of her father’s new shop picking up (p.3). She questions on the rivalry and apprehension between the four houses of her uncle. (p.16). She interrogates and observes that Kaelo’s cheerfulness has decreased after meeting Oloisudori (p.120). She questions Olarinkoi’s sincerity about taking her to the ranch (p.217).

Critical
She questions why her father sought Joseph to be their teacher of culture “Why not a girl” (p.73). She observes that the arrangement is favoring men. That Joseph is to prepare them to be suitable wives to their husbands (p.73). When mother tries to explain FGM to her, she dismisses it as a myth created by men to oppress women (p.90). She critically observes FGM to be useless in the current times (p.91). She fails to see any difference between the ancient Ilarinkon from the current Ilarinkon (p.91). She questions the intruding tendency by Nasilan’s into their house (p.91). She initially questions the significance of Kaelo - Oloisudori relationship (p.98).

Firm/Determined/Resolute
Even when told of their new shop she clearly says she does not want to work in the shop but to go to Egerton University. She does not just want to go to a university but Egerton University where she will take veterinary science and become a veterinary doctor (p.4). When she is told by Taiyo that she will have a right to have as many children as she wishes she answers immediately saying, “I don’t want to be a parent. At least not in the foreseeable future (p.18). She adds, “I want to study.” She resolves to face the callous Oloisudori firmly (p.200). Even when she is beaten and denied a chance to join University by her father, she does not lose hope but still focuses on going to the university (p.211). She reminds herself when the lorry breaks down before reaching the ranch that she will not allow other people to sway her from her charted course (p.256). It should be noted
that Resian’s decision to go to Egerton University began when with Taiyo and her father visited agricultural show. From that time she stuck to the goal till came to fruition.

**Bold**

On reaching Nasila, with Taiyo they manage to walk around even when they are not familiar with the environment (p.17). She asks her mother directly into her eyes, ‘what is the purpose of FGM today?’ (p.90). She openly and boldly says she will not allow early marriage to occur in her life (p.129). She does not easily agree when told by her father that she is to wait for Oloisudori and three guests to cook for them (p.171). She comes up with a risky plan of humiliating Oloisudori (p.195). She is most attracted to bold personalities like Minik and Prof. Wangari Maathai (p.250). Nabaru confirms to us that Resian is a brave girl (p.253). Resian inspires the old lady Nabaru with her boldness so that she walks a long distance to organize for a lorry to take them to the ranch. Dr. Minik congratulates Resian for being firm and boldly resisting FGM (p.264).

**Assertive**

When they are accosted with Taiyo by knobkerrie welding young man she hisses, “Leave my sister alone.” (p.19). She strongly declares that she would rather live in the noisiest place than near a vagabond with intention of mutilating her (p.33). She feels Joseph’s lessons are taking her to the Stone Age era (p.72). She detests Joseph’s teachings on culture and insists she will be taught universal content at the university (p.73). Mama Milanoi thinks of her as a hard nut to crack for she knew her rights (p.118). She knows Oloisudori will not have a walkover on the issue of marriage (p.118). She observes that Nasila culture must soon shed off F.G.M and assertively notes that there are no two ways about it” (p.128).

**Aggressive**

She bites the thumb of Olarinkoi when he attempts to rape her (p.22). In a dream, she tells the old *enkamuratani* that she will never circumcise again. She twists her hand that is holding the *Olmurunya* mercilessly (p.245). She descends on the mono eyed witch like a ferocious leopard and disfigures her face. She batters her mono eye (p.245). Resian hits the witch on the head like a snake. The witch sprawls flat on the ground (p.245). All these happen in a dream.

**Resentful**

She instinctively detects the absence of love from her father. She grows sullen, bewildered and resentful (p.10). She resents Oloisudori’s ill-motive and therefore tells him off when he visits and insists that she should serve him (p.205). She resentfully asks what is wrong with being born a woman. (p.205). She contemplates suicide after her plan to go to the university is cancelled by her father (p.210).

**Remorseful**

When she becomes clumsy and almost breaks the glass she apologizes to her father (p.40). When chided by her mother against using rude words towards Oloisudori and *yeiyo-botorr*, she apologizes (p.94). When she learns Oloisudori is heart she says sorry (P.95).

**Visionary/Ambitious**

She has a dream of being called Dr. Resian Kaelo (P94). She is always reading books so as to keep her ambition alive (p.135). When Kaelo tells her with finality that she is not joining
university, she screams like one possessed with demented spirits (p.209).

**Observant**
She observes that her uncle’s four houses have rivalry and apprehension amongst themselves. She observes that two of the four aunts are pregnant (p.18). She interestingly observes that there is always a scramble for girls to marry in Nasila (p.128). She observes that the doors are well locked (p.138). Lastly, she observes that the term children always referred to girls in the Maa culture (p.175).

**Pessimistic**
At time she lacks hope. This is partly contributed by her father who disliked her right from her birth. Mama Milanoi observes that Resian is in a pessimistic mood most of the times (p.29). She hopes for the worst in their new house and requests Taiyo to plead with father so that they can go to university for studies and security (p.33).

**Persuasive/ Persistent**
She persuades Taiyo to plead with Kaelo her father to take them for university studies (p.5). She does not change her stand. She always asks Taiyo whether she has talked to father about their university education (p.89). She persuades the young man accosting them not to harm them, (Taiyo & Resian) (p.18).

**Sarcastic**
“Wiser indeed!” jeered Resian. (P.72). She mocks her father’s words that Joseph will teach them. When asked by her father why she has left her guest (Oloisudori) alone in the house, she sarcastically answers, “I left him at home enjoying his tea and pancakes” (p.206).

**Jealous**
She fears Taiyo’s attraction to Joseph may lower her attention to her (Resian) (p.49). She declares to hate anyone who comes in between her and her sister (p.49). She is not ready to be abandoned by Taiyo as she falls in love with Joseph (p.72).

**Lazy**
In their new house, even when there are many duties to be done, she chooses to read a book (p.32). She tosses into the bed and declares that, ‘my body belongs to me.’ (p.33). Kaelo comments that she is lazy like an overfed lizard after comparing her with the industrious Taiyo (p.64).

**Defiant**
She said in a defiant voice that she has no problem with adding knowledge but not traditional knowledge (p.76). Resian does not wish to please male counterparts (p.77). She is mad at Olarkinwho is always doing nothing in the house (p.77).

**Optimistic**
She constantly hopes that one day she will join university (p.89). She imagines herself already admitted at the university and walking majestically (p.89).

**Secretive**
She agrees that they should not inform the father about the incident when they are accosted by a callous young man (p.20).
Resian’s role in the novel as a protagonist is critical. The author uses her to drive central themes like FGM, female assertiveness and determination. She compliments Taiyo her elder sister and a confidante. She also immensely develops dialogue as a style as well as the plot of the novel.

**MAMA JANE MILANNOI**

She is the wife to Kaelo and mother to Taiyo and Resian.

**Meek/ Submissive**

She says she did not resist Kaelo’s marriage for traditions did not allow any resistance (p.2). She prays God to open her womb so that she can bear a son for Kaelo (p.29). When she is taken to her new house she exclaims, “Father of all creation!” (p.30). When Taiyo requests her to allow Joseph Parmuat to come and coach her on traditional dances, she fears saying “that’s your father’s territory.” (p.56). She fears to broach the subject of circumcision of her daughters. (p.61). She is disturbed by Resian when she (Resian) uses harsh words on Oloisudori (p.94). She knows very little about her husband for he is a man (p.95). She honors her husband’s visitor and his friends (p.179). She burns rice as she is afraid of Kaelo after Oloisudori has just left (p.104).

**Religious**

Before embarking on their journey to Nasila, she leads in prayers. Kaelo first spotted her at a church service at Nasila (p.9). She is to join women in ancestral prayers and songs of praise, a prayer for exhorting God to open women’s wombs so that she can bear a son for Kaelo (p.29).

**Cautious**

She cautions Taiyo and Resian against strangers who might take advantage of their unfamiliarity with Nasila. (p.17). She wishes to care for her children although she fears Nasila people for their intolerance (p.30). She is torn between her love for Nasila culture and that for her daughters as well as her dutiful role of a faithful and obedient wife. (p.61). That is why she takes the subject of FGM cautiously.

**Loving**

She loves and cares for her daughters. She is worried by the FGM that is to be conducted on them (p.61). On learning that Oloisudori intends to marry one of her daughters she cries with pain. (p.113). Like a woman in labour, the story about selling Resian to Oloisudori highly hurts her (p.193).

**Evasive/ Elusive**

She avoids the girls’ demand to be taken to university (p.8). Even when the girls make this request she lingers.

Mama Milanoi as a character is important in addressing the issue of women subjugation by men in the patriarchal Maa community. The novelist uses her to demonstrate how women occupy a lowly position in the family. Dialogue and flashback as stylistic devices are used by the novelist through her. She is also used to address the issue of religion in the novel.

**Traitorous**

Her daughters expect her to voice their requests to their strict father but she disappoints them on the issue. The girls also expect the mother to side with them on the idea of FGM so that they do not
undergo the cut but instead she supports their circumcision and keeps quiet about the arranged marriage of her daughters and Oloisudori even when she notes the gender disparity and the girls’ relentless desire to acquire university education.

**UNCLE SIMIREN KAELO**

He is the younger brother to Kaelo, uncle to Taiyo and Resian and brother-in-law to Mama Milanoi.

**Responsible**

For thirty years, Parsimei Ole Kaelo has been away and during this time Simiren has acted as the head of the Kaelo family (p.11). “He ran all kinds of errands for his brother” (p.12). He purchases livestock for him (p.12). He also sells cattle for him (p.12). He participates in the construction of Kaelo’s two buildings (p.12). He always passes any critical information to him and keeps him updated on what is happening in Nasila. An apt example is when elders show displeasure in his monogamous state (p.13).

**Humble/peaceful**

“There had never been any rivalry between him and his brother ever since they were young” (p.12). He has always accepted his position to be subordinate (p. 12). Even when he has four wives and sixteen children while his brother has only one wife and two children he remains humble (p.12). When Ole Kaelo returns to Nasila, he humbly expects that Kaelo will take up his role as the eldest brother (p.12) When Kaelo gets enraged after he(Simiren) relays elders’ concerns to him(Kaelo) on their stand on polygamy, he does not argue with his brother (p.13).

**Hospitable**

He jovially welcomes the Kaelo’s; his brother’s family, back home from Nakuru where they have stayed for around thirty years.

**Traditional/Conservative**

He represents his brother during ritual and practices such as girls’ initiation, boys’ circumcision etc. (p.11, 12).

The novelist uses Simiren to show the positive aspects of the Maa culture. Humility, generosity, responsibility and hospitality are emphasized. He makes it possible for Kaelo to have a smooth transition to Nasila before and during the migration.

**Yeïyo-Botorr**

She is the first wife of Simiren, and aunt to Taiyo and Resian. She is accorded more roles in the family and has an obligation of leading the co-wives. In Simiren’s house, she is the eldest wife of the four wives.

**Conservative/Superstitious**

She thinks of Resian as a mad girl when she speaks ill about the lazy Olarinkoi. She cannot bear an argument about female freedom and assertiveness (P.77). She believes Resian has a bad spirit because she is not circumcised (p.78). *Yeïyo-botorr* is used by the novelist to lay ground for polygamy in a Maa family. She is used to show cohesion in a traditional polygamous family.

**Responsible**
She introduces the other women to visitors (p.16).

**Sincere**
When she finds Taiyo and Resian doing house chores she genuinely praises them (p.76).

**SOIN OLE SUPEYO**
He is a respected elder of Ilmolelian clan, a longtime friend to Ole Kaelo as well as his mentor.

**Honest**
He honestly tells Ole Kaelo how much corrupt Oloisudori is and warns him sarcastically against him (p.26). He advises Kaelo to be careful with Oloisudori (p.26). He also warns Kaelo against Oloisudori’s immoral behavior by telling him to ensure he keeps his daughters away from him (p.26).

**Sarcastic**
He uses sarcastic remarks on Kaelo aiming at hurting him. “Supeyo said, scornful smile twisting his lips.” (P.26)

**EMAKEREREI/ MINIK ENE NKOITOI**
She is a doctor of veterinary science, manager of a big ranch and a crusader against FGM. She is the mentor to Taiyo and Resian. She is the manager of a ranch and a veterinary expert.

**Bold**
Though she is hated very much in Nasila, she champions freedom of females and crusades against F.G.M and early marriages (p.62. She boldly tells Oloisudori that none of the girls would leave the ranch (p.283). She looks boldly into Oloisudori’s eyes (p.283). She visits Ole Supeyo’s homestead to persuade him not to circumcise his daughter (p.22). She orders Oloisudori to leave the ranch for his own safety and the safety of his expensive machines (p.283). She refuse to comply with his demand to be given either Resian or Taiyo.

**Authoritative**
She orders the driver to take delivery notes to the office (p.254). Resian observes that Dr. Minik Nkoitoi has an authoritative aura like of a principal in a high school (p.259). She authoritatively makes it clear that Oloisudori and his group did not have a right to receive any invitation letter to the party (p.282). She advises Oloisudori to leave the ranch in an angry tone (p.283).

**Generous/ Helpful**
She helps Resian and Taiyo get admission letters to Egerton University. She gives Resian a house and a job in the Ranch and saves Taiyo from her circumcisers. She holds a party for the two girls before they go to the university (p.280).

**Educated/ Liberated**
Mama Milanoi says she had gone to Makerere University in Uganda (p.61). She manages a vast ranch which requires a lot of expertise.

**Loving/ Warm**
She holds Resian on her shoulder and speaks to her calmly (p.259). She chooses to address Nabaru instead of Resian directly. (p.262). She develops a warm relationship with Resian (p.267).
She convinces Nabaru that FGM is wasteful to females and Nabaru changes her position towards FGM (p.263).

**Sympathetic**
She feels sad when she sees a traumatized girl; she feels bitter bile sizzle inside herself and burn in her heart (p.269).

**Courteous**
The narrator comments about her courteous character when she calls the girls for the admission letters (p.279).

Minik is important to the novel for she is the agent of education, female empowerment as well as crusader of women freedom. Without her, the novelist cannot address the central issue of FGM in the novel. The last section of the novel takes place at the ranch and therefore she contributes significantly to plot development.

**EDWARD OLOISUDORI LOONKIYAA**

He is a close friend to Ole Kaelo and a jack of all trades.

**Immoral**
Supeyo warns Kaelo to keep his daughters away from him terming him as a randy he goat. His initial plan was to extort Kaelo but on noticing the two girls he changes his mind. (p.112). Resian certainly felt the fingers of his lifted hand graze the fullness of her breast (p.93). While in Kaelo’s house, Oloisudori’s eyes drop from face to Resian’s bosom (p.203). Kaelo is advised to keep off his daughters from him.

**Cunning**
He brings gifts to the girls without telling them he is also paying their dowry (p.179). He entices Resian and Taiyo’s parents by taking them for a visit in his own homestead (p. 186). Ole Kaelo had even earlier reported to Oloisudori that girls are reporting at the University but instead he plans to marry them (p.187). He ensnares Taiyo and Resian like antelopes (p.192). He schemes a plan of grabbing Resian to be his wife (p.200).

**Corrupt**
Supeyo states clearly that Oloisudori’s corrupt nature is known by everybody in Nasila. Joseph refers to him as a monster (p.100). He also describes him as a shadowy figure (p.100) and extortionist (p.101). He takes part in hunting elephants and rhinos (p.236).

**Authoritative**
He authoritatively asks where Kaelo is (p.92). He authoritatively states that Resian is his wife (p.204) and that only death can part them (p.204).

**Cynical/Sarcastic**
He tells Kaelo, that he is interested in his girl, Resian and his friend is interested in Taiyo bluntly (p.110). He instructs that only Resian should cook for him and three guests (p.69). He tells Kaelo, “I would like to relieve you of your two daughters (p.110).

**Sadistic**
When Resian tells him off he laughs sadistically. (P.205). Resian tells Oloisudori that he is stark
mad for thinking she is her wife. In response to this, Oloisudori laughs softly. This shows he derives pleasure from her displeasure. Oloisudori is essential in the novel for he helps in creation of the theme of materialism / greed. The author uses him to create irony as a stylistic device.

**JOSEPH PARMUAT**

He is a teacher in primary school and trainer of Taiyo and Resian on traditional dances. He is in love with Taiyo but traditions restrain the relationship.

**Bold**

He openly tells Taiyo and Resian that he will join them to fight FGM even when the environment is not friendly (p.88). He describes himself as a fish that had jumped out of water… on verge of death” This is when his relationship with Taiyo inclines to intimacy (p.136).

**Dependable**

Mama Milanoi corrects Kaelo’s thinking by informing him that Joseph is the finest and dependable young man of Nasila (p.48). She does not disappoint Taiyo’s parents (p.132).

**Loving**

On meeting Taiyo, he falls in love with her. He promises to visit her the following day and also coach her on traditional dance if allowed by Taiyo’s father.

**Cautious**

In dealing with Kaelo’s two girls, he is cautious of Nasila culture and respects his parents. (p.122). He is alert so that with Taiyo they do not begin a clandestine relationship (p.123). He fears the condition of Intoiye nemengalana in the girls. He cautiously weighs whether to fall in love with Taiyo and break his cultural law (p.137). He fears that the uncircumcised Taiyo may be wild and untamable.

**Responsible**

While dealing with Taiyo he always ensures that Resian is available (p.124). He follows Kaelo closely to ensure the old man was safe during the errands of pursuing his girls’ molesters (p.159). He helps in the rescue of Taiyo from her circumcisers although he dies by being speared to death in the process.

**Intelligent/Informed**

He observes that Maa culture has already shed off some traditional practices like throwing of the dead and the dying to hyenas, abandoning very old and terminally ill people to animals.” (p.128). He observes how Nasila culture is violent once its sensibilities are violated (p.132).

**Patriotic**

Although there is a strong wave of marrying Taiyo who is uncircumcised, he sticks to his culture. He strongly feels that “Nasila culture was the father and mother that nurtured.” (p.137). in this case he views the culture as that which nourishes the members of the community. He resolves to decline her love (p.136).

**Educated**

In his house shelves are neatly packed with books. (P.131). He is a primary school teacher in
Maasai land, an area with low education index. Joseph Parmuaut’s role is important in the novel. The novelist uses him to anchor the theme of culture. He also helps in the emancipation of women through his sacrifice towards Taiyo’s education.

OLD OLE MUSANKA
He is the old man who leads in blessing ceremony of Kaelo’s during the homecoming ceremony.

Religious
He leads in blessings of the religious section of the Kaelo’s homecoming function (p.51). He blesses Taiyo and prophetically says she will be a mother of the next leader of Nasila (p.52).

Wise
He uses proverbs in his conversations. He describes Kaelo as a tiny strand of hair that had been blown to show the insignificance of Kaelo compared to Maa culture (p.51). He interprets Maa culture to the crowd (p.52). “Home is Maa, Home is Nasila, home is family and home is children” (p.52).

Conservative
He warns Taiyo and Resian not to follow the teachings of Emakererei. He curses Emakererei the wasp, “may she go down with the setting sun!” (p.52). Ole Musanka is an important character in reinforcing the theme of religion as well as culture. His age and position as an elder as well as a prophet make him stand a better position in religion and culture. He also signals future and hope in Taiyo through his prophecy.

Patriotic
He advises Maa elders to cut loose the strings of alien culture from Ole Kaelo (p.52).

OLARINKOI
He is the young Maasai man who stays at Kaelo’s home. He is a suspicious character and through him the novelist employs suspense.

Intruding
He intrudes into the affairs of the girls while in the house of Ole Kaelo (p.74). He is not known by the Kaelo’s yet he keeps coming to Kaelo’s house.

Indifferent
He directs his attention to the girl’s parents and not the girls (p.75). While escaping with Resian, they travel for a very long distance in silence (p.127).

Lazy
He is always dozing off at the sitting room or idling somewhere else (p.77). He does not bathe and stinks terribly (p.240).

Secretive
He occasionally brings bundles of food to Kaelo’s (p.79). He knows the prophesy which states that he should marry Resian and keeps quiet about it as he waits for the opportune time. Protective
He protects Resian from committing suicide after her father beats her and denies her a chance to go for University studies (p.210). He rescues the girls from molestation by two young men.
Mysterious
Joseph says Olarinkoi is a mystery (p.80) and only four men know about him. But the four always contradict in their facts about him (p.81). For example one says that he comes from Polonga, 200 kilometers from Nasila (p.80).

Abusive
He uses caustic language (p.211). He uses very abusive language on Resian even after she is emotionally unstable (p.217). He calls Nabaru a filthy woman for escaping with Resian (p.249).

Rough/Violent
On the day he abducts Resian, he goes drinking and comes late in the night kicking the door roughly (p.221).

Beastly/bitter
He rapes Resian while drunk (p.221). He promises to do something nasty to Nabaru in case she returns after taking Resian to the ranch. (p.249). He strongly believes that Nabaru and Resian will be followed by a curse (p.249).
Olarinkoi is important as far as suspense is concerned. The author uses him to create suspense. He is used in the development of F.G.M as a theme as well as exploring the theme of violence.

NABARU
She is the old woman who takes care of Resian after she regains her consciousness after the rape ordeal done by Olarinkoi.

Caring/Helpful
She encourages and cares for Resian until she regains her health (p.225). She promises to give Resian account of what transpired when she lost her memory (p.231). She is the enkabaani who informs Resian of great secrets and even the prophecy (p.232). She saves the life of Resian (p.236). She also becomes her confidant (p.237) so that the two share a great deal.

Bold
She travels a long distance in a rough terrain at night to search for a lorry to ferry Resian to the ranch (p.253).

Independent minded
She thinks it is none of enkoiboni’s business to want to circumcise Resian while her parents were still alive (p.238). Her role is vital in showing the possibility of a female helping a fellow female in overcoming challenges of FGM. The author uses her to develop dialogue as a major stylistic device in the novel.

OLARINKOI’S MOTHER
She is the old woman prophetess/enkoiboni

Scary
She looks like a witch and has ill motives (p.227). She has a single, red rimmed eye that resembled a monster which is partly stone and partly human (p.227).

Cynical/Wicked
She shows mockery and disregard to Resian. She abuses her for biting her son’s thumb. She calls
her names for being uncircumcised. She says Resian is not yet a woman because she is not circumcised (p.228). She shamelessly uncovers Resian’s stomach to check whether she is pregnant (p.235).

Sarcastic
She remarks sarcastically, “We have been trying to feed you from your bed with a silver spoon.” This is not true for Resian was always treated roughly by the witch. (p.228). She laughs sarcastically. She mocks her for her father has money (p.228).

Contemptuous
She has contempt for the rich corrupt people in the society (p.236). She feels political leaders and wealthy people in the country are responsible for the unequal distribution of resources. In the novel, she represents women who are responsible for being stumbling blocks to their fellow women in the society. She is used by the writer to bring out the theme of women as enemies of themselves.

LEBUTU/ LORRY DRIVER MEEK
He politely asks for more work from Dr. Minik (p.254). On their way to the ranch he uses polite language to address the two ladies. He is contrasted with the other driver who drives a pick up earlier in the novel carrying Olarinkoi.

THEMES
Themes are issues that are consistent in a creative work. They are sub categories or sub topics of the subject matter or the main idea in a work of art. They constitute the entire message the writer wishes to put across to his or her readers. Therefore, themes are the messages put across by a writer in a work of art. There are major and minor themes. Major themes cut across the text and are the main ideas the writer intends to pass to the readers. Minor themes are minor ideas which are still important in the text.

POSITIVE NASILIAN CULTURE/TRADITIONS
Culture refers to the customs, habits and behaviors that characterize a society’s, community’s or nation’s way of life. On the other hand, traditions form part of the culture of a people and are handed down from one generation to the next. Positive aspects of culture in Nasila are important in holding people together. There are many aspects of Nasilian culture which are positive. The songs the young people and children sing during Ole Kaelo’s homecoming ceremony attest to the rich Maa culture. The narrator says, “From the children’s performance, it was evident that the cherished Nasilian traditional dance would stand the test of time.” (p.44). The writer says that the party was full of pomp and gaiety. This is brought
out by jewelry won by the guests such as ivory, beads, coloured lesos, kongas and shukas (p.47), all attesting to the rich cultural heritage of the Maa. Generosity as a virtue is seen in Simiren who invites all those present in the party to savor his brother’s lavish hospitality (p.46). Food and drinks are served in generous measures to all those present (p.47). Ole Musanka, an elder who blesses Ole Kaelo’s home, glorifies Maa’s culture saying that it was the blood and marrow that gave sustenance to the body” (p.51). According to him, home is Maa, Nasila, family and children (p.52).

His only problem is that he supports FGM, a cultural practice that does not assist women in any way.

When Resian and Taiyo go to stay at their uncle’s place for some time, they witness some positive aspects of communal life and unity at their uncle’s home. We are told that, “Life and work in that home was communal. Although each mother had her own house and cooked her own food, all grown up daughters helped each one of them” (p.148). There is well laid down chain of command with the first wife being the deputy to their uncle. There are hardly any disagreements and virtues of selflessness and sharing are emphasized (p.149). When Ole Kaelo’s daughters are assaulted by two men, the communal way of life comes in handy. All Ilmolelian men join him in pursuing the men and meting punishment on them. He is not left alone to deal with the matter. During Ole Kaelo’s homecoming ceremony, young men and women from the clan work together to make the day successful. Ole Kaelo is touched after discovering that brotherhood, honour and selflessness still existed in Nasila and this makes him swear that he would never abandon the culture of his people or live outside his clan (p.40).

Nasila culture clearly defined relationships. “The founder had intended that the culture would regulate the lives of the people…It charted out the way for everyone, from cradle to the grave. It defined relationships, it created laws that governed the ownership of property and settled disputes. It did not discriminate, it did not favour anyone over the other, it gave everyone a chance to live a full life; it protected everyone within its confines and provided cleansing procedures for those who defiled it. It was simply a cherished way of life for all the Maa people…” (p.118).

Mama Milanoi appreciates Nasila culture which spares her nephew from death. She “…began to see the wisdom of the Maa founder who ensured that justice was always tempered with mercy” (p.163). According to Nasila culture, if a man sought refuge between the legs of an old man, he was to be spared despite the crime committed (p.162). Anybody who violates cultural values of Nasila culture is faced with laid down punishment. Both Ntara Muyo and Lante who had attempted to rape Resian and Taiyo are forced to pay fines to the girls and their father and somehow, justice is done. “The two boys had been fined two heifers each” and Ntara Muyo “…an extra heifer to cover the shame that he had occasioned by accosting his own sister” (p.164). Mama Milanoi also reminisces the old aspect of her culture which gave room for mass action in case somebody misbehaved and went against the expected conduct. A case in point is where an old man got infatuated by a girl of fourteen years. When women realized it, they attacked the man, stripped him naked and beat him up to death. That served as a detractor to any other man who would
such intentions. Mama Milanoi wonders where such good aspects of Nasila culture had gone for they would shield her daughter from being forced to marry an old man like Oloisudori (pp.115-117).

A girl was always protected from men with evil intentions. Girls were kept away from male visitors in their homes and there was hardly any interaction between fathers and daughters (p.175). The rich Maa culture has different types of love. There is elangatare where boys did anything possible to win girls’ admiration (p.124). The elangatare love included feats by boys such as killing lions and defending people and their cattle from their enemies. There is also patureishi type of love where a girl and a boy were allowed to have a love affair alongside the conventional love. Such boys were the darlings of the girls and a song of praise would be composed by the girlfriend in praise of the valorous deeds of her boyfriend (pp.124-125). This relationship ended in marriage after a marriage ceremony. On the other hand, the patureishi did not end in marriage. It was meant to check the conduct and behavior of young people and keep them disciplined (p.126).

**NEGATIVE CULTURE/TRADITIONS**

Negative aspects of culture in Nasila are strongly opposed by the young generation. To them, such practices should be shunned because they have outlived their usefulness in a society that is slowly but surely embracing modernity and civilization.

Female Genital Mutilation (F.G.M) is an outdated cultural practice that has no standing in the changing Nasila. To those that support it, it is meant to tame a wild gender just as cattle that require to be dehorned (p.22). When it was discovered several years back, it was to find a lasting solution to the exploitation of the Maa women by the Ilarinkon warriors. “…that gave birth to enkamuratani (the female circumciser). And her Olmurunya was shaped, sharpened and handed to her” (p.87). Mama Milanoi also affirms the origin of this cultural practice saying, “It was the shame and anger that was provoked by Ilarinkon taunts, lewd teasing and provocative posturing that made the women do what they did to curtail those desires the worthless predators exploited to prey upon them” (p.90).

Resian is very much opposed to this retrogressive practice. She says, “I would rather live in the noisiest place on earth, than live anywhere near a vagabond who would accost me…with the intention of mutilating my sexuality (p.33). At this early point, she makes her stand clear that she is opposed to the practice that disfigures and damages female sexuality. She is bitter and has pain in her heart due to threats of undergoing F.G.M. The olmurunya, the instrument used to conduct is scary. The writer reveals that it “…was a bladelike tool shaped like a smoothing plane blade” and the enkamuratani “showed the way she went about her profession of transforming young girls into young women through the cut of olmurunya” (p.58). She wonders what the use of F.G.M in today’s woman is (p.90). She observes that the practice is being fueled by men who use it to continue oppressing women. “…one of their ways of oppressing us is to demand that F.G.M be perpetuated against us forever” (p.91). The enkoiboni, mother to Olarinkoi tells Resian, “As soon
as we clip that erogenous salacity from you that destroys homes, you will become a respected woman…” (p.229). This was not the original reason why F.G.M was invented but the practice has been maintained to purportedly keep women faithful.

F.G.M is so highly regarded that no girl would get married before getting circumcised. Such a girl was derogatorily referred to as *entaapai* and her family was not spared ridicule. To make matters worse, if she got pregnant, she would be circumcised at birth and married off to the oldest man in the village (p.63). According to *enkoiboni*, no mother would want an uncircumcised girl as a wife for her son (p.235). This would prevent any other girl from doing such a thing. Circumcising the girl at birth is painful, dehumanizing and traumatizing. Joseph Parmuat opines that negative aspects of culture such as throwing the dead and the dying to hyenas or abandoning the old and very sick in deserted homesteads to be eaten by wild animals have already been expunged from Nasila culture (p.128). Resian is optimistic that soon, Nasila culture would do away with F.G.M as a cultural practice. Minik cites horrible and outdated cultural practice such as *emuata* that forced young brides to wear heavy copper around their limbs, legs, arms to make them beautiful and which had been discarded hence freeing women from pain. She opines that even girl child circumcision should be discarded for it has outlived its usefulness (p.263).

Sexism refers to preference given to either the male or the female gender child. It is an outdated tradition that is still embraced by individuals such as Ole Kaelo. We are told that he wanted at least three boys but instead gets two girls. This shows his preference for boys. When his wife gets pregnant again, he hopes for a boy who would carry his name to the next generation but instead, he gets a girl that he lives to loathe (p.10, 174).

The communal way of life in Nasila and clanship system also has negative effects. Its major negative effect is that it offered no privacy to those who needed it. Taiyo and Resian realize that in Nasila, home belonged to all members of the clan. We are told “It was not an unusual thing to get up in the morning to find the living room full of men and women who came that early…to share a sumptuous breakfast with their kith and kin” (p.35). Some intrude their homes even without being invited (65). Although they adjust to such a negative aspect of culture, it still remains a bad aspect of culture for it interferes with their privacy.

Taiyo is unhappy with the tradition that disallows marriage of young people from the same clan, however remotely related they are. According to Nasila culture, if such people married, there would be untold consequences (p.49). Taiyo finds this as a “gross unfairness of the outdated culture” and “a searing torment to her and to all others who were of progressive minds” (p.56). Joseph fears going against that tradition because he would be castigated and punished for doing such a thing. He would also be forced to pay cattle to Ole Kaelo as compensation and undergo a demeaning cleansing ceremony as well as a public rebuke (p.123). On the contrary, according to Taiyo, culture and traditions are never static but are dynamic in that culture “…shades off aspects that become irrelevant with time” (p.127). She cites F.G.M and the clan system that prevents people from the same clan from marrying (p.128). She observes that such practices should “…have disappeared at the turn of the last century” (p.128).

Another aspect of culture that Resian and Taiyo condemn is the practice of booking unborn baby...
girls (p.129). This denies women a chance to choose their marriage partners based on love but not what is dictated upon them by their parents. Apart from booking unborn baby girls, young women are also subjected to early marriages. Resian and Taiyo are the best cases in point. Ole Kaelo forces Resian to marry Oloisudori, his business friend against her expectations. She undergoes several challenges in order to overcome this plan. When she escapes from Oloisudori’s net, she is subjected to another forced marriage to Olarinkoi but she also escapes it. Taiyo is also not spared the practice. She is forcefully circumcised in order to be handed over to Oloisudori as a wife, although she is rescued by Minik.

ALIENATION

Alienation is becoming a stranger to what one initially belonged to or being isolated from others. Alienation in the novel, Blossoms of the Savannah is as a result of embracing new culture. Ole Kaelo and his family have lived for thirty years in Nakuru where he has brought up his daughters until his retrenchment. This has alienated him from many cultural practices which he comes across with once he returns to Nasila. During his absence from Nasila, it was his brother Simiren who represented him in the Ilmolelian clan in sacred rituals such as girls’ initiation (p.11). While his brother has married four wives for the culture permits polygamy, Ole Kaelo has one wife and is contemptuously likened to a mono-eyed giant who stood on legs of straw (p.13) showing that his position and stand in Nasila is precarious and unstable. He regards himself as civilized and calls the clan elders “megalomaniacs” who were still trapped in archaic traditions that were better buried and forgotten” (p.13). During Ole Kaelo’s homecoming party, his daughters jokingly observe that he does not know how to dance and that he should be coached (p.45). His inability to dance, perhaps, is a result of being away from Nasila for many years. After settling in Nasila, the writer says that a new Ole Kaelo was emerging and he was becoming a Nasilian very fast (p.62). Mama Milanoi reveals that her husband was not a strict follower of Nasila traditions only prescribing to those aspects that he considered decent (p.60). Perhaps, that is why he allows Oloisudori to marry his daughter Resian, a thing that goes against the cultural grain of Nasila. She asks, “How could a man who was the age of her husband be her son-in-law? Where was Nasila culture?” (p.114).

Resian blames the tension which continues to be witnessed at their home to their father. She blames these developments and changes in their home on “a newborn mongrel; a new culture that was partly Maa and partly a combination of a myriads of cultures found in Nakuru town.” (p.174). She argues that that was the animal her father introduced into his home in Nasila and which was “…threatening to devour her first and thereafter everyone else, one by one” (p.174). By embracing the two cultural divides, he sees no problem in planning to marry his daughters to an old man, a plan that costs his family a lot including losing the trust of his two daughters.

One of the cultural practices he embraces is Female Genital mutilation. It is a practice he didn’t think about in Nakuru but which confronts him after he returns with his two daughters as Intoiye Nemengalana or uncircumcised. This has made them alienated from the people of Nasila. They
contemptuously refer to them as *Intoiye Nemengalana* and they cannot be easily married in the culturally rich Nasila community (p.8, 58). Being not circumcised earns the girls constant ridicule and contempt because they are unlike other girls. The *enkoiboni* asks Resian contemptuously, “Are you not ashamed to be among *intoiye nemengalana* at your age” (p.228). Their state, which physically alienates them from other girls, has been a constant cause of harassment from all sorts of people “…all trying to discredit them for not having undergone the cultural rite of circumcision” (p.261). As a result of not having circumcised his daughters, Ole Kaelo is derogatively called the father of *Intoiye Nemengalana*.

Ole Kaelo has also alienated himself from his culture by marrying only one wife while the community allows polygamy. He is likened to a mono-eyed giant who stood on legs of straw (p.13). He is in constant clash with the Nasila culture which if he adhered to; he would not give his daughters to an old man like Oloisudori. For instance, culture prohibits girls meeting with male visitors but he insists that Resian should serve Oloisudori and his friend during his visit (p.175).

Both Resian and Taiyo clash with FGM tradition, forced early marriages and coaching about Nasila culture. Resian is very rebellious of FGM and forced marriage to Oloisudori. She also rejects cultural coaching saying, “I refuse to be taught to solely please male counterparts” (p.77-78). Resian and Taiyo have lost touch with Nasila culture as a result of being brought up in the city of Nakuru and being educated. They don’t know the types of love that exist in the rich cultural heritage of their community. Resian asks Joseph Parmuat whether *patureishi* really exists (p.127) showing her ignorance about the matter. Taiyo’s modern cultural values clashes with traditional Nasila culture. She falls in love with Joseph who is of her clan, a thing not allowed in the Nasilian culture. She does not care about her disregard of such a cultural restriction arguing she cannot care about a primitive culture which also violates her right to marry anybody she falls in love with (p.133).

The positive aspects of Nasila culture are under threat from the imposing modern culture. The writer puts that this culture, “was no more … and just Nasila River has been polluted by chemicals, by the likes of Oloisudori. It had …” become mutable and now it contained defiant mutants that it could not regulate and which were above Nasila laws” (p.118). Mama Milanoi admits that her daughters were operating under a different culture from hers. She says they, “…knew very little of Nasila culture. They were children of a new undefined culture. Theirs was a mutant of another kind” (p.118).

Education is one of the causes of alienation. The Kaelo’s, for instance, want their daughters educated but at the same time are wary of the influence of education on them. We are told that the sons of Nasila who got educated “…got alienated and hardly came back home” (p.150). There is a clash between formal education, which is an aspect of modern culture, with traditional Nasilian culture. This clash makes Nasila culture to be “…grappling with the changes education brought.” These changes, according to the narrator, were “…threatening an explosion in the not too distant
Several characters undergo cultural conflict or dilemma in the novel as a result of encountering and embracing the modern culture. Nasila culture, which is part of the larger Maa culture, is also in crisis as a result of clashing with modernity.

Mama Milanoi, wife to Ole Kaelo, is at cultural crossroads. She is in dilemma as far as the question of FGM is concerned. She understands the danger she would expose her daughters in Nasila where there are both positive and negative cultural practices and wishes she could “…shield them and protect them” (p.30). She knows this would not be possible because “Nasila people were very intolerant of those who ignored their cherished cultural sensibilities” (p.30). She knows that she is in breach of Nasila traditions by not having circumcised her daughters by then (p.60). While back in Nakuru and before her husband’s retrenchment, Mama Milanoi admits that FGM was a nonissue in the family for “She had regarded the practice as an archaic rite that had been discarded and forgotten. But there it was now, rearing its ugly head and threatening to wreak havoc in the young innocent lives of her daughters” (p.63).

Mama Milanoi is torn between yielding her daughters to the barbaric culture and losing their faith, love and confidence and going against Nasila culture and becoming an alien in the clan. She fears doing anything that would wrong her husband and hence chooses to tread carefully around the matter. She comes out as a weak woman who shies from declaring her stand on Nasila culture when she meekly tells her husband, “Our culture is everything and its rules, our lives” (p.61). Her dutiful role of a faithful and obedient wife to Ole Kaelo comes before her duty to her daughters hence chooses to obey his edicts. She wishes to join forces with the likes of Minik or Emakererei, and fight against practices like FGM but then fears for her marriage, “If she aligned herself with a person who Nasila regarded as having such an obnoxious reputation, where would her marriage stand?” (p.62). She even wonders whether as a family, they are traditionalists or modernists especially by embracing retrogressive cultural values (p.62).

Joseph is faced with cultural conflict when he falls in love with Taiyo who is from his clan. His culture does not allow such a union and hence he is torn between loyalty to that culture or love for Taiyo. He asks himself several questions that reveal this crisis. “Did he have to abandon Nasila culture in exchange of a woman who sneered at its tenets? He considered running away from Nasila and its culture but that left a sour taste in his mouth.” (p.137). He finally opts to stick by Nasila culture arguing that it was too valuable to be abandoned in exchange of a woman’s love. He finally resolves this conflict by declining Taiyo’s love (p.137).

Ole Kaelo’s alienation from his culture and embracing a culture that was neither modern nor traditional creates internal conflict in him. He is torn between marrying his daughter Resian to Oloisudori or turning down his request, thereby losing his business. He keeps wondering what sort of a man Oloisudori is and at some point, he has to assure himself that he is a morally upright man so that he can marry his daughter to him (p.194).
At the centre of fighting retrogressive cultural practices is Resian, Taiyo and Minik ene Nkoitoi who is commonly called Enakererei.

Both Resian and Taiyo resist F.G.M and do all they can to fight the outmoded practice. Resian says she would not live anywhere near a man who would want to mutilate her sexuality while Taiyo says she would only be mutilated if only she were dead (p.33). This declaration sets the mood and tone in the rest of the novel where the girls fight various individuals that try to force them in taking a path they do not wish. Resian resists being circumcised by force in a dream by fighting the enkamura and the enkoi (pp.244-254). She tells Minik that she had heard of her relentless fight against F.G.M and underage marriage (p.262). Her stand is that child circumcision should disappear from Maa language and regarded extinct and that Intoiye Nemangalana (uncircumcised girl) should stop being derogatory (p.263). Minik is bitter and angry about the continued practice of F.G.M at a time she believes the rite has stopped being useful to women. She blames the practice on the neo-culture of wealth which was dampening the fight against such outdated practices. Her take is that “…there was need to plan new strategies to battle the new monster that was rearing its ugly head” (p.269). Resian has a different way out of the problem. She believes that if all women said no to the detestable culture, men would do nothing about it (pp.277-278).

Women who have undergone F.G.M such as Minik and Nabaru agree that they are not different human beings hence downplaying its importance.

Resian is opposed to cultural coaching by Joseph Parmuat. Her father observes that though they may find some cultural demands detestable, it is such practices that nurtured and bound their people together (p.71). To Resian, the coaching is worthless and she says that if they were sons, they would not be subjected to cultural coaching. She says, “I refuse to be taught. I will either be taught at the university what is universally beneficial to all mankind or be taught nothing” (p.73). She is opposed to informal education to girls meant to please men saying, “I refuse to be taught to solely please male counterparts. They can also cook, and they can, and should also learn to please us females” (p.77). She is described as someone who knows her rights by her mother and that she would not allow anyone trample on them (p.118). Later, she accepts to be coached but only after Joseph introduces interesting topics such as those of love.

When Taiyo falls in love with Joseph, she does not care about what others or the culture says about it. She boldly tells Joseph, “No, I don’t care about the oppressive Nasila culture. Why should I care about violating the backward culture when it does not care when it violates my own rights?” (p.133). She says this despite knowing very well that her culture does not allow inter-clan marriage. She assertively tells Joseph she does not care about her culture’s position on the matter when he tells her they cannot marry (p.134). She is ready to defend her love for Joseph including eloping with him to join others who share with her neo-cultural persuasion.

The two girls are ready to fight and resist forced marriages and Oloisudori’s advances on them. They plan and succeed in returning the gifts that he had brought them saying, “Woe to him if he thought she was a chattel to be secured by the content of a briefcase!” (p.198). She flatly rejects Oloisudori’s plans to marry her saying, “You are stark mad if you think I am your wife. I can only be your wife over my dead body” (p.204). She boldly tells her father that she would rather die than
get married to a monster” (p.209). When Resian is abducted by Olarinkoi, she continues in her fighting and resisting spirit. The writer says, “Olarinkoi and his demonic mother may physically take her to Tanzania...take her as his wife...physically circumcise her, but mentally she was going to resist...She was going to refuse to be subdued...she was going to physically resist” (p.230). The song by the girls from Intapuka-e-Maa during Taiyo’s and Resian’s farewell party is full of female assertion. They say they are proud to be uncircumcised and that they would be doctors, teachers and engineers and would build the nation together with men (p.281). This is a song of hope and optimism hence revealing a generation of young people that are not ready to be daunted by retrogressive cultural practices.

MORAL DECADENCE
Despite the rich cultural setting of the novel, there are many cases of immoral conduct or behavior that falls short of the morals of any society. This can be largely attributed to the clash or encounter between the traditional culture and modern culture. Many evils are perpetrated by Oloisudori and other characters with warped morality.

Oloisudori is totally morally decayed. He engages in all sorts of vices in order to amass wealth. He is corrupt, immoral, an extortionist, a smuggler, a poacher, a blackmailer, a thug and even a killer (p.101, 236). He is also suspected by Ole Kaelo to belong to the cult of ilmasonik, a cult that thrived on extortion and blackmail (p.107). These vices, allegedly associated with him, point at his moral deficiency.

When Ole Kaelo asks his friend Supeyo if Oloisudori is a man of integrity, he replies, “Don’t trust him any further than you would a hyena in your homestead...keep the fellow away from your daughters” (p.26). When Oloisudori meets Resian for the first time, his amorous character is evident. He openly scans her body (p.92) and cranes his neck to watch her (p.95). In his presence, Resian is uncomfortable for she felt from his looks as if her blouse was unbuttoned (p.96). She also feels as if he was caressing her entire body with his hands against her will (p.96). He tells Ole Kaelo his intention to marry his daughter very callously and as if he was talking about a goat or a sheep (p.110). In his first visit to Ole Kaelo’s home, “…he took a long time washing his hands as he gloatingly peered at her” (p.179). He has no shame taking the hand of Resian and kissing it without her consent. He looks at her in a sexually suggestive manner “…his gaze deliberately dropped from her face to her bosom and lingered there” (p.203). This is before he drops the bombshell; which is marrying her and making her the happiest woman in East Africa. He shamelessly tells Kaelo of his intention to circumcise Resian before marrying her. Ole Kaelo regards such talks as very abnormal between a father-in-law and a would be son-in-law. From such immoral talk, Ole Kaelo believes that the world had come to an end (p.112).

Apart from Oloisudori, there are many other morally rotten characters in the novel such as Olarinkoi warriors, Olarinkoi, and enkoiboni. The Olarinkoi warriors, who subdued the Maa for long, are morally rotten. They forced the Maa women to “…compose lewd songs which they had to perform in the most outrageous and indecent postures and styles” (p.86). They took advantage of the compromising situation of the Maa women to exploit them sexually knowing that “...they
were not able to resist their natural instinctive desires…” (p.86).
Taiyo and Resian’s near rape by two men as they come from their father’s shop in Nasila points at moral decay in Nasila. (p.140). This incident causes the girls mental torture. Some of these deeds are done to them because they are uncircumcised. Olarinkoi is also immoral. He abuses Resian by telling her: “Today we shall see how educated your body is” (p.221). This is before physically assaulting and raping her after she passes out.
The foul language that enkoiboni, the mother to Olarinkoi, addresses Resian with is full of moral rottenness. Her language is full of abuses and bitterness. Enkabaani, Resian’s nurse does not support enkoiboni’s foul language and urges Resian to ignore her. She does not respect Resian’s privacy when she feels her stomach with her hands to check whether she was pregnant. All this time, “Resian seethed with anger at the blatant intrusion of her privacy and total disregard for her feelings” (p.235).

**BETRAYAL**
Betrayal is breaking of the trust that existed between individuals before. The greatest betrayal in the novel is that of Ole Kaelo to his daughters. On page one, we are told that Ole Kaelo refused to allow his daughter Taiyo to travel to Mombasa with other young men and women selected by an FM radio station for a music extravaganza (pp.1-2). He refused to allow her saying that no daughter of his “…would so demean herself and her family as to perform in public in exchange of monetary gain” (p.45). To him that would be like engaging in harlotry. In addition, he betrays his daughters’ ambitions to join Egerton University preferring instead to marry them off to Oloisudori, a very rich man. This shows he is not ready to help them realize their dreams as a father should do.
Ole Kaelo has betrayed Resian in many ways. He has not loved her as he should from her birth. We are told that “From the moment she was born, mute and helpless, he detested her” (p.10). This has contributed to Resian growing up “…sullen, bewildered and resentful” (p.10). He is biased in his treating of the two daughters for he does not love her as he loves Taiyo. Taiyo admits this emotional betrayal: “For reasons she did not understand, she had always found their father strangely and harshly impatient towards Resian” (p.34). However, she knew that he despised her ever since she was young (p.173). Ole Kaelo is strongly hateful and unappreciative of her: “…he wondered where in the world they fetched that awkward, overblown, stupid child…And the very look in her eyes, half-fearful, half-defiant and wholly troubled, was always enough to raise his temper to the highest pitch” (p.41). He also abuses her at the slightest provocation. He tells her: “While Taiyo works herself to the bone, she lazes about like an over-fed lizard in the hot afternoon sun!” (p.64). He goes on “Look at the way you slouch…I’ll not be surprised if you soon become a hunchback” (p.64). Even her mother fails Resian for we are told: “Even stranger was their mother’s failure to come to Resian’s defense. It was as if her motherly instincts could not extend her protective wings to cover Resian. Seeing her parents’ betrayal of her sister, Taiyo takes over to comfort Resian and reassure her when hurt especially by her father. Her role in Resian’s life is
very important because she relies on her to make requests to their father on her behalf for she cannot approach him directly. The case in point is her quest to join university which she keeps pestering Taiyo to ask their father to do on her behalf. A parent that cannot communicate with his child has definitely failed in his parental responsibility.

Ole Kaelo and Oloisudori mercilessly hatch a plan to abduct Resian and marry her off without her consent if she does not cooperate. The plan is “If she declined, he would leave it at that until the evening when his men would pounce on her and abduct her” (p.191). After such a heinous plan, “The three of them …roared with rich laughter” (p.192). He is even ready to have her circumcised so that she can get married to a man she does not even love. Mama Milanoi is not blameless because she is inwardly opposed to the abduction plan; but does not speak out to condemn such a wicked plan. When Oloisudori reveals his plan to marry Resian, it “dawned on her that her father had already sold her” (p.204). This greatly shocks her because she never thought that her father could go to the extent of selling her (p.205). He confirms the plan to marry her off to his friend Oloisudori and also shatters Resian’s dream of enrolling as a student at Egerton University. He tells her: “I thought about it alright, but decided that I am not sending you there!” (p.207). This discovery makes her cry, “accusing her father of hatred and betrayal by betrothing her to Oloisudori” (p.208). Resian does not absolve her mother from blame for she believes she also failed her (p.230) especially due to her silence when all those plans against her were being devised. She reasons that her mother should not have been silent when her daughter was being sold to the highest bidder for “Even the hyena’s greed spared its own young ones” (p.231).

Mama Milanoi also betrays her daughter Taiyo by allowing her to accompany three women to take her to Resian only for her to end up being forcefully subjected to F.G.M. We are told that “When she came to, two days later, she was sore, bitter and angry” (p.273). Her mother does all this out of her docile submission and fear of her husband. In addition, she has to play along with Ole Kaelo in his devious acts so that they cannot lose the wealth Ole Kaelo has corruptly acquired by doing business with Oloisudori. Later, when Resian and Taiyo are reunited, they blame their mother for their ordeals saying “She was an example of a wife they never wanted to become” and that they knew she was always in “awe of their father who held her captive and never for once allowed her to express her own opinion on any matter however small it was” (p.277).

**MATERIALISM/GREED AND OPULENCE**

Materialism is putting material possession before anything else in one’s life while greed is insatiable want for material possessions. Opulence in this novel refers to exaggerated display of wealth by characters.

Ole Kaelo’s house in Nasila is so magnificent that Mama Milanoi exclaims, “Father of all creation! This is but a dream” (p.30). Taiyo says that the house is magnificent while Resian exclaims she had never seen anything like it before (p.31). He has furnished his shop at Nasila extravagantly. We are told “It was splendid, large and well stocked. The décor was discreetly and fashionably
done while taking into consideration the kind of customers that were expected” (p.65). This is a show of extravagance and opulence which the rich in this society strongly believe are indications of a wealthy man. Taiyo tells her ever critical sister: It’s important that the shop displays a certain measure of opulence” (p.65). This is so that their father can attract rich customers.

The genesis of Ole Kaelo’s troubles is his signing of a contract with Oloisudori to start a business in Nasila. We are told that “He had long realized the choice was between remaining a nobody; self-righteously and accepting, sensibly, that the man with the meat was also the same man with the knife” (p.25). He therefore gets into business with him. His friend, Supeyo, warns him in advance what kind of man Oloisudori is “…and Oloisudori is probably the most corrupt…keep the fellow away from your daughters” (p.26). Despite the early warning, he is unheeding a thing which makes him lose his two dear daughters finally. Oloisudori has his hands on all sorts of businesses both legal and illegal. These are; agriculture, finance, tourism, import and export, mining and motor trade, extortion, poaching, smuggling and robbing (p.101). When he comes visiting Ole Kaelo, his show of extravagance cannot fail to be noticed in his extravagant dressing. He has a pin-striped designer suit, a gold watch, gold bracelet and a gold chain. (p.177). He shows off his wealth by giving generous gifts to Ole Kaelo, Mama Milanoi, Resian and Taiyo. (p.178). He also hands over a briefcase to Ole Kaelo which is later revealed to have contained a half a million shillings (p.188).

Despite these ugly businesses, Ole Kaelo still deals with him in order to save his business from collapsing. He is not sure whether Oloisudori does not belong to a cult that thrived on blackmail and extortion and which after helping a businessman grow his business, would come back making outrageous demands like sacrificing their beloved ones to the gods of the cult (p.107). Despite knowing all these about him, Ole Kaelo comforts himself in order to defend the material path he has taken. The narrator observes: “He knew it was pursuit of success that made him interact with Oloisudori….Success was attainment, fortune and prosperity; it was triumph and it gave one happiness. It did not matter how it was obtained….the end…justified the means” (pp.108-109). He consoles himself for having decided to marry his daughter to Oloisudori saying, “Where else would he ever get such a business offer as the one Oloisudori had offered him” (p.165). He decides that he is not ready to lose his business premises and home for these were a matter of life and death to him. In order to survive, “…he realized with finality, he had to change his attitude towards Oloisudori; he had to embrace him” (p.165). He sees the material side only if his daughter married Oloisudori, saying, “…she would soon have her own establishment and a wealthy husband who had much ambition” (p.166).

When Ole Kaelo visits one of the homes of Oloisudori and the house he is building for Resian, he falls instantly in love with the might of wealth that he witnesses. Ole Kaelo’s house is lavishly furnished and the writer says it “…must have been done by a person whose mind must have been preoccupied by the need to be showy, and ostentatious. On the other hand, the house being built for Resian leaves Ole Kaelo speechless and Mama Milanoi stupefied by its grandeur and magnificence (p.190). Attracted by wealth, he concludes that “…it was only a stupid woman, like
his daughter Resian, who would turn down the offer to own the riches they saw in Oloisudori’s home” (p.188). He also hopes that Taiyo, his other daughter would get a rich man to marry her and give him hefty sums of money just as Oloisudori had done. (p.188). After witnessing Oloisudori’s wealth, he decides that Resian must be married by Oloisudori and that “…he was not going to allow his daughter’s ignorance to destroy her future” (p.191). He so much wants the marriage plan to work that he devises a plan with Oloisudori to abduct Resian by force if she did not cooperate (p.191).in fact they agree on usage of a anesthesia to make her unconscious. The only saving grace that can prevent losing his business and house is the success of the marriage. He admits that, “the success or failure of the event would determine the fate of his business” (p.194). He fears being reduced to poverty by Oloisudori and therefore, betrays his own daughter in exchange of material possessions.

DETERMINATION/OPTIMISM

Not giving up in whatever one decides to do is very instrumental in achieving success. Resian’s determination to go to university from the beginning of the novel to the time her dream is achieved is remarkable. This determination is seen from the time they are in Nakuru to when they relocate to Nasila. As her father and family is busy packing so that they can go to their rural home in Nasila, she tells her sister “I don’t want to work at the shop…I want to come back to Nakuru and join Egerton University. I want to take a course in Veterinary Science and become a veterinary doctor” (p.4). She keeps urging her sister to talk to their father so that they can be enrolled at the university. To escape FGM, she tells her sister: “That’s why it’s imperative that you persuade Papaai to allow us go back to Nakuru and enroll at the university” (p.33). She is worried that her father had spent all the money in decorating the shop and left with nothing for their university education (p.65). Sometimes, she would imagine herself admitted at the university “…and walking majestically with other students into one of those awesome lecture theatres, while donning her academic regalia” (p.89). After their near-rape by two young men, Resian tells Taiyo to use that incident to compel their father to take them to university (p.144).

She dreams of graduating and getting a chance to work with Minik ene Nkoitoi, her lifelong role model. (p.153). She is determined to face Oloisudori and resist his advances on her. We are told that “She had vowed to face the monster gallantly…She was in the battle front and success or failure was in her hands” (p.200). Her optimism to join university does not reduce even at her lowest moment when she realizes her father’s intention to marry her by force to Oloisudori. She says, “If I don’t die and live to be eighty, I will still go to the university. I’ll go to Egerton University, Papaai…I hope you will be there to witness my graduation” (p.210). Even in her dream while held captive by Olarinkoi at his hut, she has a dream that showcases her gallant and determined nature. “She was determined that the old enkamuratani would never circumcision another girl again” (p.244). In the dream she fought both the enkamuratani and enkoiboni with a mallet.
Resian’s determination to get university educated and resistance against FGM start bearing fruits when she and Nabaru reach Ntare-Naaju sheep ranch. “She remembers the Maa adage that said: home was never far for one who was still alive” (pp.256-257). Her dreams of joining Egerton University are fulfilled when Minik promises that she would ensure that she and Taiyo get enrolled at the university as they wanted. This is fulfilled when she brings them letters of admission to the university towards the end of the novel. The song that the girls from Intapuka-e-Maa sing is full of determination. The girls are proud of being uncircumcised and have hopes of being doctors, teachers and engineers and contribute in building the nation with men (p.281). Taiyo is determined to be married by Joseph. She says she won’t be dissuaded by Nasila culture that prevents interclan marriage saying, “I cannot accept its verdict...I am too, ready to face any eventuality that may arise out of our love for one another” (p.134).

HELP/BENEVOLENCE

The overcoming of difficult situations by some characters would not be possible without help and benevolence from other characters. Some of these incidents of help and benevolence, though coincidental, are very important in not only shaping characters’ lives but also in shaping the novel’s plot. When Taiyo and Resian are about to be assaulted sexually by two men, we are told, “Suddenly and unexpectedly, a third man sprang out of the bushes like a ghost” (p.141). This man is Olarinkoi and he is the one that saves them by fighting the two men. The girls cannot imagine what would have happened to them if he had not come at that moment (p.142-143). Later, it is the same Olarinkoi who saves Resian from Oloisudori’s men. His appearance is timely because Resian has even been contemplating to commit suicide by jumping into a river (p.210).

Resian is nursed by Nabaru, a motherly woman after her sexual abuse by Olarinkoi (p224). “At times she held her up, giving her drinks of water, or milk, or feeding her; putting bits of olpurda dipped in honey into her mouth...” (p.224). Nabaru also promises to help Resian in whatever her plans are: “I am willing to help you to do what you intend to do or go where you want to go once you are back onto your feet” (p.233). She keeps her word by coming to rescue Resian when Olarinkoi’s mother is just about to attack and have her circumcised (p.246).

Further, Taiyo and Resian get help from Minik when she promises to have her enrolled at Egerton University (p.264). She keeps her promise when she gives the two girls letters of admission to the university. Resian also qualifies for a scholarship from the ranch which is managed by Minik to fund her education. She in addition gives her a job in the ranch, an advance salary, as well as a fully furnished house. Resian is sincerely appreciative of Minik’s benevolence, saying, “Your voice dear Emakererei is truly the voice of God” (p.265). Taiyo is rescued from the hands of her circumcisers by Minik. Both Nabaru and Minik are very instrumental in the physical and psychological healing of the two girls. We are told that with Nabaru’s nursing care, Minik’s encouragement and counseling sessions from a teacher from Intapuka-e-Maa school, Taiyo is able
to fully recover (p.276).

**MALE CHAUVINISM**

Male chauvinism refers to the feeling of superiority by men and their domineering attitude over women in the society as a result of general male domination or patriarchy in a given society. Ole Kaelo is a male chauvinist. He beats his wife to submission to coerce her follow his decisions without any resistance. When his wife reasons that they should think of the family interests first with regard to adhering to Nasila culture, he irritably asks her, “What do you mean?” (p.61). When she realizes that he is getting angry, she beats a hasty retreat saying, “Our culture is everything and it rules our lives” (p.61). Although Mama Milanoi realizes when it is too late the role Oloisudori has played in shaping their material lives, she admits that she would not have helped to separate him from such a man because it “…Was the man who made decisions as to which direction their lives took” (p.114).

According to Resian, the ancient Ilarinkon were no different from the current ones. She is of the view that the current Ilarinkon are worse and that they are despotic oppressive tyrants who oppress women by ensuring that they are subjected to FGM for ever (p.91). The current Ilarinkon include Ole Kaelo, Oloisudori and Olarinkoi. Ole Kaelo forces Resian to attend to and serve his friend Oloisudori when her mother says nothing about it. He orders: “You have to be there…it is important to me that you are there” (p.171). Olarinkoi’s chauvinism is seen in his changed attitude towards Resian when he takes her to his house far from Nasila. He tells her, “You woman…You can either cook or keep standing stupidly or die of hunger…and Resian stared “…at the man who seemed to have suddenly turned from a person she had known for quite some time, to a beast” (p.218). He later molests her sexually after returning drunk. Oloisudori is a male chauvinist. This is seen in his address to Resian when she refuses his marriage offer. He tells her “You can never escape Resian…Whether you scream your heart out, or jump into the deep sea…you are mine. You are my wife from now henceforth” (p.204). He arrogantly tells her: No one plays games with Oloisudori. Ask your father, he will tell you” (p.204). (add more illustrations).

**GENDER INEQUALITY**

Men and women are not equal in this novel. Women’s position is lower than that of men who dominate over everything and suppress women. This is especially seen at the family level where the husband is the sole decision maker and the wife just accepts those decisions without question. Ole Kaelo has a very easy time courting and marrying his wife. A woman is not supposed to resist a man who wants to marry her as per Nasilian tradition whether she loves him or not. We are told “She accepted him without any resistance. Tradition did not allow her to offer any and as expected of her, she did not resist” (p.29). Mama Milanoi is an unequal marriage partner to Ole Kaelo. She leaves decision making to her husband and does not oppose any of his decisions. She refuses to be drawn into the discussion about the coaching of her daughters by Joseph saying “It was Taiyo’s father’s territory” (p.56). Mama Milanoi cannot oppose him for “…in her culture there was no room for dissent, especially if the subject was in conformity with the culture” (p.61).
In this society, “...women had no say. It was a patriarchal society where the Emakererei and her ilk were fighting to find relevance with little success” (p.62). Such gender imbalance uplifts the man over the woman. In their case, it leaves Ole Kaelo with the sole responsibility of making final decisions on all matters affecting the family. We are also told that Mama Milanoi has been held captive by her husband who “...never for once allowed her to express her own opinion on any matter however small it was” (p.277). This suppression has prevented her from speaking her mind and opposing the subjection of her daughters to outdated cultural practices. Resian is opposed to her father’s hiring of Joseph to coach them about Nasilian culture. She says “I am beginning to think it is disadvantageous being a woman in this society” (p.73). She finds fault with the plan reasoning that if they were sons, they would not be subjected to such cultural coaching. Resian regrets living in a society where men thought they had right to every woman’s body (p.143). This is after their near-rape by two men. Such unjustified rights emanate from the fact that men deem themselves as superior to women and can do whatever they want with women.

CHANGE

Change refers to transition or transformation of characters or situations. Most of the changes in the novel Blossoms of the Savannah are caused by the erosion of the Maa culture as a result of its coming into contact with modern culture or civilization. This causes alienation in characters and as a result they change.

The Ole Kaelos are forced by destiny to relocate to Nasila after his retrenchment. This came as a thunderbolt at midday (p.7). The environment in Kaelo’s new home in Nasila is different from that in their urban home in Nakuru. Taiyo and Resian are woken up the first day in Nasila by “…a lively chatter of birds in the trees surrounding the house...What a contrast to what they were used to in Nakuru!” (p.14). In Nakuru, they were always woken up by hoots from Matatus, touts’ shouts, engine revving and banging on vehicles.

Nasila culture is changing due to alienation. Mama Milanoi cannot believe she can have a man as old as Oloisudori as her mother-in-law. She observes that in the past, such a thing would not have happened for “Culture would not have allowed it to happen” (p.114). She feels that if Nasila culture was intact, such a thing would not have happened and she wonders “…where that culture had fled to “…Had the culture become moribund, useless and impotent?” (p.117) This could be true because forced marriages to old people were not there in the past and any old man who showed interest in a young girl was met with much retribution from women and the entire society.” pp.115-117). The traditional Nasilian culture had many advantages to the people. It regulated lives of people, defined relationships, did not favour or discriminate and above all, was cherished by all. Sadly, according to Mama Milanoi, this culture was no more. “It was defiled and polluted by the likes of Oloisudori...had become mutable and contained defiant mutants that it could not regulate and which were above Nasila laws” (p.118). One of the causes of this great change in Nasila
is education for Mama Milanoi goes on to observe that she had seen changes in her daughters. “They had gone through a school system that intermingled them with children from other cultures.” (p.118). As a result, her children know very little of Nasila culture. “They were children of a new undefined culture. Theirs was a mutant of another kind” (p.118). Indeed, Resian best exemplifies the epitome of this new undefined culture.

Joseph Parmuat observes that “Individualism, petty jealousy and lack of trust killed that once important aspect of Nasila culture” (p.127). The individualism of the likes of Ole Kaelo and Oloisudori are very central in eroding the culture of Nasila hence bringing many changes in the society. According to Taiyo, culture and traditions are never static. She says, “By being dynamic, culture shades off aspects that become irrelevant with time” (p.128). She hopes that the outdated FGM and restriction on inter-clan marriage should be abolished from Nasila cultural practices. Joseph and Minik cites cultural practices like throwing the dead to the hyenas, leaving the elderly and sick in deserted homesteads to be devoured by wild animals and emuata (pp.128, 263). This ascertains the dynamism and transformational characteristic of Nasilian culture over the years an aspect that gives hope to fighters against outdated practices such as F.G.M.

**LOVE, MARRIAGE AND FAMILY**

Ole Kaelo has effectively played his role as a father by providing and putting up a house for his family in Nasila. The house he has built for his family in Nasila is so magnificent that Mama Milanoi exclaims, “Father of all creation! This is but a dream” (p.30). Taiyo says that the house is magnificent while Resian exclaims she had never seen anything like it before (p.31). At another level, both parents fail in their emotional obligations to one of their daughters, Resian. Ole Kaelo for instance has instilled fear in her such that there is no free interaction between father and daughter, has hated her from birth, keeps reprimanding her, abuses her and finally greatly betrays her by conspiring to marry her off to his friend Oloisudori (pp. 206-210) and when this aborts, he turns to his favorite daughter Taiyo but not before he has her forcefully circumcised (p.273). The hitherto good and peaceful family especially when he was in Nakuru has fallen apart at the end of the novel due to his greed for wealth.

In the traditional Nasilian culture, love is not entirely a prerequisite to marriage. Although Ole Kaelo was smitten with love for Mama Milanoi the first time he saw her in the church, her feelings for him are not required for them to marry. We are told that “From the moment he saw her, he had been obsessed and he was still obsessed twenty-two years later” (p.9). On his wife’s side, we are told, “She accepted him without any resistance. Tradition did not allow her to offer any and as expected of her, she did not resist (p.29). What she considers is his character. We are told she knew he was a good man, a great provider, a planner and a man with the will to succeed. She also knew he loved her genuinely (p.29). He continues loving his wife many years after their marriage showing his satisfaction with her. When he wakes up he says, “Oh, did he not have a wife there. He was elated” (p.59).

Simiren, brother to Ole Kaelo, is a polygamist but he treats all his wives equally. “It was only yeibo-botorr, who occupied a special position in the home and who received favour from her
husband without anyone frowning. Communal life, selflessness, and respect characterize this family and there are few disagreements and disputes. The family in general is a haven of peace, a thing that makes Resian and Taiyo admire traditional way of life in their uncle’s polygamous marriage (p.154).

Taiyo puts love first before cultural dictates on who one should marry. Their culture does not allow inter-culture marriage but nonetheless, she falls in love with Joseph Parmuat, who belongs to her own clan and hence they are not allowed to marry. Taiyo is assertive enough for she is the one who approaches Joseph saying, “I know you are in love with me the way I am in love with you” (p.133). Joseph reciprocates her love for him saying, “I loved you the moment I saw you during your father’s homecoming ceremony” (p.134). When Resian asks Joseph to be her Patureishi, he says that culture does not allow it for she is like his sister (p.127). Taiyo loves her sister so much that she has stepped in to fill the vacuum that has been left in Resian’s heart due to her parent’s cold attitude towards her. Resian has relied on her sister for protection since primary and Taiyo has made it her duty to mop her tears (p.34).

SUFFERING
There are several characters who suffer in the hands of the blunt Nasilian culture. Resian is slapped by her father for refusing to marry Oloisudori. After this, she undergoes a series of mental and physical suffering. She suffers as she is transported to the assumed Minik’s Sheep ranch by Olarinkoi. At night during the journey, she fears attack of wild animals. She also had “...a layer of dust in her mouth, in her nostrils, in her ears and on her eyelashes” (p.215). She suffers in the hands of Olarinkoi and his mother. She is physically assaulted by Olarinkoi until she passes out after which he proceeds to rape her. After the sexual assault, she falls sick and has hallucinations. We are told that when “…she later came to, confused fleeting impressions registered on her awareness” (p.223).

Taiyo also suffers the blunt of archaic retrogressive Nasilian culture. She is forced against her will to undergo FGM. During the painful rite, we are told “She screamed and screamed, but nobody came to her rescue. Then she fainted. When she came to, two days later, she was sore, bitter and angry” (p.273).

RELIGION AND SUPERSTITIONS
During the homecoming party of Ole Kaelo, an elder is expected to bless his home before Ole Kaelo can be received back in Nasila. We are told “The elders would also bless the wife, children and property that he brought back and which were all henceforth going to be the wealth of the Ilmolelian clan (p.38). The ceremony is conducted by Ole Musanka who is to conduct the sacred ceremony of officially receiving him into the Ilmolelian culture and offer blessings for his family’s well-being (p.50). Apart from blessing Ole Kaelo, the elder had special blessing for Taiyo. He even prophesies that she would be the mother of the next leader (p.52). This man also curses Emakererei, the wasp, whose real name is Minik for fighting F.G.M. He says “May she go down with the setting sun” (p.52).

Taiyo Bottor, Resian and Taiyo’s aunt tell their mother that their daughter Resian has Olkuenyi, a
bad spirit and it is only circumcision that could get rid of it (p.78). Mama Milanoi remembers that when she was young, diseases were treated through “...a blood-letting ceremony known as angam. “Several nicks were made on the ailing sections of the body and the blood sucked out” (p.79). Curses are indications of the superstitious nature of this community. The Enkoiboni, is a diviner. It is said that she had prophesied that Ole Kaelo would move to Nasila with his two uncircumcised daughters and that his son would go to live in that home and finally bring with him one of Ole Kaelo’s daughters to be circumcised before marrying her. Going by that, it is evident that her prophecies and predictions are true (p.232). As Nabaru and Resian escape from Olarinkoi, Olarinkoi curses her saying, “My mother’s curse will find you there” (p.249). He also boasts that his mother’s predictions always come to pass” (p.250).

WOMEN AS THEIR OWN ENEMIES
Much as the modern woman opposes retrogressive cultural practice such as F.G.M, majority of women support these practices. Mama Milanoi is in support of F.G.M even as her daughters fight to resist the harmful practice. The writer puts: “Did she not support female genital mutilation that was prevalent among her people in Nasila?” (p.63). Despite being a woman, she betrays her daughter by giving her over to the enkamuratani to be circumcised (pp.272-273). She also keeps quiet and does not speak to oppose her husband’s plans to marry off her daughters to an old man. This is despite the fact that she is inwardly opposed to the whole idea. According to Maa oral tradition, it was women who came up with the idea of F.G.M. They made a lasting resolution to sexual exploitation of women by the Olarinkoi and that gave rise to enkamuratani. “And her olmurunya was shaped, sharpened and handed to her” (p.87). The same practice that was useful then comes to haunt young girls such as Taiyo and Resian.

Nabar also finds fault with the Maa women. She believes that they were the perpetrators of FGM and that no woman had taken up the olmurunya to circumcise a girl. (p.277). Resian says that if all women said no to the detestable culture, men would do nothing and the practice would stop (p.278). However, women are not speaking in one voice hence it has becomes very difficult to fight cultural practices that harms them. Olarinkoi’s mother also greatly serves in oppressing fellow women. She is planning to have Resian circumcised before she can be married by her son. The three women that Taiyo composes a song to ridicule also serve in oppressing women. We are told that they collaborated with men to oppress women (p.153).

WAR/ VIOLENCE
The traditional Maa community in which the novel is set takes pride in engaging in external battles and wars to protect their territory or as an economic undertaking. There are many cases of violence reported in the clan.

One remarkable war is that between Olarinkoi and Maa warriors that led to the Maa people being ruled for many years. After many years under the Ilarinkon rule, we are told that “the Maa people eventually revolted and overthrew the Olarinkoi despotic rule” (p.87). Ole Kaelo attacks his daughter Resian for refusing to cooperate in his plan to have her married to Oloisudori. “After a moment of frozen immobility, her father suddenly pushed his chair, moved fast from behind the
desk and slapped her face, sending her reeling back so that she almost fell” (p.209).

The fight between the girls at Minik’s ranch and Oloisudori’s men ends the protracted oppression of the man on Kaelo’s daughters. We are told that his convoy “…was reduced to smoldering shells and acrid smell of burning tyres” (p283). There is also a fight between Olarinkoi and the men that wanted to rape Resian and Taiyo. The bravery of Olarinkoi saves the girls from being raped. When the two young men are caught up by Olarinkoi and his men, they are beaten up before being spared. Women are also violent. The case in point is the old man they punish for being infatuated by a young girl. We are told “Then all the women proceeded to the homestead of the accused, armed with all kinds of weapons that included firewood…and their husbands’ knobkerries” (p.115). They go on to “…beating him thoroughly and stripping him naked” (p.116). Finally, this man dies and the women feel satisfied that they have avenged their anger.

DISCUSSION QUESTIONS ON THEMES
1. Explain four good aspects of Nasilian culture.
2. Discuss four cases of culture conflict in the novel Blossoms of the Savannah.
3. Identify and illustrate instances of alienation in the novel.
4. “Determination is the key to success.” Write a detailed composition to illustrate the statement.
5. Resian, Taiyo and Minik are justified in their fight against FGM because many cultural practices have been abandoned. Do you agree? Support your answer with illustrations from the novel.
6. Illustrate cases of betrayal in the novel Blossoms of the Savannah and their impact on characters.
7. Discuss four evils present in a morally decadent society.

LANGUAGE AND STYLE
The language used in literature is different from that used in other disciplines. Language in literature goes a notch higher because it is not only used originally but also innovatively. This contributes to aesthetics or beauty in literary texts hence appealing to the readers. Style on the other hand can simply be defined as the unique manner of doing something. Just like everybody has a walking style and hair cutting style, playwrights have unique ways which they use to pass their messages to the audience. There are a number of stylistic devices in the novel Blossoms of the Savannah. This guidebook will enumerate some of these devices.

VIVID DESCRIPTION
The writer uses words to paint clear mental images on the readers’ mind. This enables the audience to understand the text better. As the Kaelo’s are preparing to depart from Nakuru for Nasila the scenery is vividly described. “He was gesticulating violently, apparently reprimanding loaders for being slow and inept (p.1). This description points out clearly the character of Kaelo as stern. The welcoming ceremony of the Kaelo’s family by uncle Simiren’s family is vividly described “Chunks of meat went round...selected a piece from the tray” (p.12). The description helps in showing the generous nature of Kaelo as well as his meticulous planning abilities. Life at Nasila is vividly described “the intermittent crowing of roosters... a rare atmosphere of tranquility
and serenity...” (p.14). The description is used to contrast the peaceful mood of the rural Nasila and the urban town of Nakuru that is characterized by hustles and bustles.

Simiren’s polygamous setting is described vividly “Three main houses stood within a well-tended and a evenly trimmed kei apple perimeter hedge… (p.14). “The sixteen or so children aged between three and sixteen were perched on benches, stools and chairs” (p.16). This description shows high birthrate in the family. It also paints a polygamous family in Nasila. The vivid description of Ole Supeyo (p.23), “he lifted a corner of his shirt and scratched his belly while his other hand stroked the stubble on his chin…” shows his wealthy status in the society.

Oloisudori is described in uncomplimentary terms “wide gap…black eyes….looking like a warthog” (p.92). The description signals Oloisudori’s mean character and the readers can even form a picture of a criminal before much is disclosed to them. There is a vivid description of how women in the past dealt with an old man who sexually mistreated a young girl (p.117). Taiyo’s bold visit to Joseph’s bachelor house is vividly described (p. 130). It shows the feelings of the two lovers who are restrained by culture. The attack of the two girls by two men in which Olarinkoi saves them is vividly described. “He sprang like a ghost” (p.141). This shows the risk the girls are going though in the hostile Nasila environment.

The search conducted by thirty men with Kaelo and Joseph is vividly described to show the urgency of getting the girls’ molesters (p161). The resigned Resian is vividly described after she is required to serve Oloisudori and his group (p.172). “She walked to an oloponi tree at the centre of the garden. Finding a log underneath it, she sank down…her shoulders drooping…” It shows Oloisudori’s insensitive character. The journey by Oloisudori and the couple is vividly described (p. 190,191). It shows Oloisudori’s cunning and scheming character. The journey by Resian, Olarinkoi and the pick-up driver is vividly described to show the ill manners of the two young men (p. 212, 213). The escape by Resian and Nabaru is also vividly described to show the risk involved by the two females with strong character (p. 247).

SIMILES

A simile is a stylistic device that compares two things indirectly with an aim of drawing a mental picture in the mind of the reader. Before the Kaelo’s relocate to Nasila, some women from Nasila visit Mama Milanoi. They signal a future menace since the girls are not circumcised. The author says, “The words came to haunt her like a demented spirit” (p.8). This is later seen when mama Milanoi and Kaelo have to live alone in their old age after Taiyo and Resian go to the ranch and later to the university (p.13). “They had likened him to a mono- eyed giant who stood on legs of straw.”(p.13).Kaelo is compared to a giant because he holds a senior position in his home, as the head in his house yet he has chosen to be very weak by having only one wife and two daughters. The elders feel Kaelo is not stable. He should be supported by many sons like Simiren. Ole Supeyo compares effects of FGM with effects of dehorning cows. “Like cattle that required being dehorned to reduce accidental injuries to each other, a certain docility was required to keep more than one
wife in one homestead” (p.22). This simile shows the chauvinistic nature of Supeyo.

“The sense of foreboding from the threat was still hanging in the air like the sword of Damocles.’ (p.27). This simile shows the apprehensive mood in which the girls are in after they are accosted by the callous young man. Mama Milanoi says her husband had bullied and scolded her “like halfwitted child” (p.29). This shows how Kaelo considered her as a child. It also reveals the low position of a wife in a Maa family.

Uncle Simiren danced, his bald head shining like a piece of iron sheet in the afternoon sun.” (p.45). The simile shows the industry, age and alienation of Simiren as well as the celebratory mood in the event. After the drinks, voices of laughter of the revelers are described as: “they rose and fell like sound of waves beating upon flooded river banks to show the exuberant carefree mood (p.50). A simile describes Resian’s condition of insecurity, “Lonely stalked her like a lost young leopard.” (p.57). This shows the danger that looms in the new environment. Kaelo comments, “Your daughter Resian is like an overfed lizard in the afternoon sun” (p.64). The simile is used to comment on the lazy character of Resian.

Olarinkoi is described as “sitting quietly and staring unblinkingly like a leopard would while stalking an antelope (p.75). This shows Olarinkoi’s antisocial nature. It also indirectly reveals his real intention in Kaelo’s home. Yeiyo Botorr expresses her contempt for Resian’s assertive character in a simile. “One with olkuenyi (bad spirit) was shunned like plague” (p.78). “It was easier to fall in love with a serpent than with Olarinkoi” (p.80). Taiyo’s statements shows that Olarinkoi is antisocial and nobody would wish him to be their friend. Mama Milanoi cannot bear the prickling language of Resian on Oloisudori. She says, “You spoke like one with a demented spirit?” This shows Mama Milanoi’s fear towards Oloisudori and her meekness to Kaelo.

Kaelo comments, “Why do you run like one who has seen an apparition? (p.96). In this simile, Kaelo-Resian cold relationship is shown. After Oloisudori’s visit, the couple has sleepless nights. “They turned and turned like ilmintilis being roasted in the fire” (p.107). The simile shows the torture that the couple undergoes. After Oloisudori informs the couple that he is to have their two daughters, “a disaster loomed large like ominous black clouds” (p.121).

To express her aggressive character, Resian is described by use of a simile. “She sunk her teeth into the flesh like a ferocious animal” (p.221). After the ordeal, the writer says, “thoughts came back like a remote collection” (p.223). This simile evokes a sympathetic attitude on the part of the reader. To show the caring, sacrificing and protective nature of Nabaru, the writer says, “Nabaru scooped Resian like a little baby” (p.246).

**METAPHORS**

It is a style which employs direct comparison of two things without using “as...as” “like” etc. with an aim of forming a mental picture in the reader’s mind. Ole Sumpeyo terms Oloisudori as a randy he goat so as to show the height of his sexual immorality. He warns Kaelo to keep off his daughters.

(p.26). Ole Musanka describes Kaelo as a tiny strand of hair that has been blown away from its
owner’s head by a gust of wind. (p.51). This shows that Kaelo is part of Maa culture and is owned by the Maa culture.” (p.51). It also brings out the wise character of Ole Musanka. To express her contempt and annoyance, Resian describes Oloisudori, “what an ill-mannered devil this man is.” (p.93). After the heinous act by Olarinkoi on Resian, rape, the sun is described as a bowl of red (p.226).

PERSONIFICATION
It is a stylistic device in which a novelist uses human attributes on non-living things with significance to the novel. For instance Nakuru is described as “That beloved town that was the mother of all flamingoes” (p.2). It is evident that the flamingoes make the area very attractive and probably that is one of the reasons Taiyo sheds tears and is hesitant to leave it for Nasila a rural set up. It could also be interpreted that Nakuru is enlivened by the flamingoes making it relaxing. On reaching Nasila, the tranquility is expressed, “a cool fresh breeze swept in and caressed her face soothingly.(p.14).The breeze in this case is emphasized by being given a human quality of caressing. A pot of ugali is said to hiss cheerfully at the side (p.280).The exaggeration is aimed at emphasizing on the significance of the happy event.

DIALOGUE
It is a novelistic style in which the writer presents the actual conversation between characters. It brings a break from prose and therefore breaks monotony on the part of the reader. Taiyo and Resian converse about their new residence (p.3). The dialogue shows their mixed attitudes towards Nasila. Resian is afraid of the new home. She fears that the new shop may not pick something which may make the family needy in the future. However, Taiyo encourages her to have faith. While taking a walk around Simiren’s compound, Taiyo and Resian converse on the apprehension and rivalry among the four houses. This exposes the enmity in a polygamous marriage. The dialogue between Joseph and Ole Kaelo serves to warn Taiyo and Joseph against having any love relationship (p.70).
The heated conversation between yeiyo-Botorr, mama Milanoi, Taiyo and Resian on p.77 reveals Resian’s assertiveness and daring character. It also shows yeiyo-botorr as conservative. The dialogue between Taiyo, Resian and yeiyo-Kiti gives the girls more information about Minik Nkoitoi and adds curiosity on the part of the girls to see her in the future (p.151).
On the other hand, the heated dialogue between Kaelo and Resian (p. 210, 211) brings out Kaelo’s character as mean and abusive while it portrays Resian as sentimental. Lastly, the conversation between Resian, Taiyo and Minik on (p. 280) in Minik’s office brings out the manager’s character as courteous.

FLASHBACK
It is a style in which a novelist takes us back to a time in the past with an intention of informing the reader on past occurrences. It reveals critical information to the audience as well as helping in plot development. We are informed of how the Kaelo’s got married twenty two years ago and
Kaelo got employed by Agribix Limited. In order for mama Milanoi to view the future in the right perspective, she first recalls on the past (p.7). Kaelo flashes back how he had first spotted Jane, his wife in a church service (p.9). The flashback helps in identifying Mama Milanoi as religious. Through a flashback we are told of the humorous story of how Ole Supeyo would take Kaelo to the forest and instruct him to count a lot of money. From this flashback, we discover their deep rooted friendship (p. 21). The flashback in this case is also a source of humour. Mama Milanoi flashes back to a time when Kaelo married her twenty two years ago and how her parents were happy to get a wealthy son in law (p. 28). The flashback informs the audience of the concern Jane’s parents had for their daughter. Taiyo has a flashback on how she excelled in music festivals and was awarded and garlanded. An FM radio station sponsored her to attend an extravaganza (p.44). This flashback is essential in revealing Taiyo as a talented girl. It explains why she is interested with the Maasai dance as well. Mama Milanoi flashes back when an old man like Oloisudori would not have been allowed by culture to marry young girls. (p.114). in such a case Mama Milanoi would have appealed to an elder’s court which would rule him out of elders. It would also fine him.

**IRONY**

This stylistic device entails a writer depicting what is contrary to what is expected by the reader. For instance, Mama Milanoi optimistically thinks that it would be easy for the couple to marry off their two girls at Nasila than Nakuru town (p.8). However, this proves to be difficult later in the novel. The two girls put up a spirited fight against their marriage to Oloisudori. Resian escapes from her prophesied marriage to Olarinkoi while Taiyo escape shortly after undergoing FGM. It is ironical that Kaelo detests his daughter Resian simply because she is born a girl instead of a son as he wishes. Since the baby is innocent and did not contribute in her sex, we expect the father to appreciate her. Furthermore, according to biological sciences it is the man who carries male genes (p.10). It is ironical when Kaelo dismisses elders as practitioners of archaic traditions when they mount pressure for him to be polygamous yet later he supports F.G.M on his daughters which is an equally archaic humiliating practice. This clearly portrays greed that overwhelms him as well as his weak character (p.113). It is ironical that Kaelo had been warned against the criminal record of Oloisudori from Supeyo but still falls for his snare (p.108). It is ironical that after Joseph wins the hearts of Resian, his heart is filled with frightening premonition (p.136).

Although the first day at Simiren’s place begins happily, it ends while the girls are disappointed after they are accosted by a callous young man. It is ironical that mama Milanoi feels she has failed in giving Kaelo a son and even praises and praise God for a baby boy (p.29). It is ironical that the idea of *Enkamuratani* and *Olmurunya* was hatched by women themselves (p.87). Many years later this practice becomes a source of humiliation and pain to the female population. It is ironical that
FGM that adversely affects women in the Maa community is practically done by women (p.227). It is also ironical that Olarinkoi, the mysterious young man Resian detested later saves their lives. (p.142). Still, it is ironical that when Kaelo calls Resian to inform her of marriage to Oloisudori, Resian thinks she is being called for admission in the university (p.182). Lastly, it is ironical that Emuata (a heavy copper ring is primarily made to make brides beautiful yet it is heavy and uncomfortable to the females (p.263).

SYMBOLISM

The physical appearance of the two sisters and their mother is symbolically expressed, “Taiyo and Resian both head and shoulder taller than their mother, stood on” (p.11). The height of the two girls is physically compared to that of their mother. The height could be interpreted in terms of their contribution to female emancipation. The deeper meaning is that Resian and Taiyo’s role in fighting gender inequality is greater than that of their mother.

At the time of the planned circumcision of Resian, the sun is described, “it’s sad yellow light … discordant howls of hyenas…” (p.243). These symbols reinforces the mood. Also, as Nabaru and Resian leave the desolate village, there is a heavy downpour. The rain symbolizes hope in future. (p.248). At the ranch, Resian is led to a house with a soothingly cool carpet which cools her tired and thorn pricked feet (p.260). This symbol assures the comfortable life the future holds for Resian.

The conspicuous departure for Egerton University by Resian, Taiyo and Minik is symbolic. (p.246). They leave behind Oloisudori’s burnt vehicles. It symbolizes their victory over Oloisudori’s army, patriarchy, FGM and stereotype.

LOCAL DIALECT

It involves the use of Maasai and Swahili words in the novel by the author. The usage enriches the setting of the fiction; the Maasai geographical area of settlement and the rural set up aspect of the novel. It makes the story credible, authentic and alive as well as anchoring the elaborate theme of culture. In depicting the serene atmosphere, the author says, “Interspersed were the olive- green ilorienito (brown wild olive) trees whose fragrant… cluster of bushes of olobaani …Ikkilenya climbers grew…” (p.15). Yeiyoo botorr (p.16), means eldest wife. Her presence portrays the different level of power in a polygamous marriage.

Still to emphasize the beauty and serenity the writer says about Kaelo’s home, “clusters of oleleshua, osinoni and olkirpanyany bushes dotted the compound. (p.31). People visit Kaelo’s new home so as to observe the girls with an aim of commending them as inkainito (p.36). Enkaitoyoni and enkamuratani came to make acquaintance with potential clients.(p.36). After feeding and dancing, people take esuguroi drink to gladden their hearts (p.46). Esuguroi is a fermented honey beer spiced with aloe. It is believed that Resian has Kisirani, an evil ominous harbinger to a terrible thing (p.78).

There are many other instances of use of local dialects such as intoiye nemengalana, olmurunya, papaai, enkoiboni, inkainito, shuka, olbitirr; mzee, mheshimiwa, patureishi, elangatate, oloiboni and many others. The meaning of these Maasai and Kiswahili words has been provided in the text.
or in the glossary of terms at the end of the novel.

**FORESHADOW**

It is a stylistic device in which something ominous is signaled to happen in the future. Mama Milanoi experiences a pang of strange premonition that twists her nerves unpleasantly (p.17). This suggests the lurking danger especially because her daughters are in the status of *intoiye nemengalana*. Once they arrive in their new house, Resian says, “I feel an oppressive silence.” (p.32). This points at the rough episodes she encounters later (p.32). Taiyo and Resian experience a long night characterized by mournful calls of night birds (p.55). This signals the bad experience ahead. On page 138, *Olmultut* (a bird of bad omen) coos sorrowfully at Resian’s gate. This bird is a harbinger of bad news. Its cry is ominous (p.138).

**RHETORICAL QUESTIONS**

It is a stylistic device which employs questions which do not necessarily require answers but are aimed at stimulating critical thinking. To show that Kaelo is going through a hard reflective moment, he asks, “Was not everybody doing business with him? Was he really that bad? Was it the usual business rivalry and envy? (Oloisudori) (p.27). These questions show the dilemma in which Kaelo is in. Mama Milanoi wonders what they stand for as a family. Are they traditionalists or modernists? (p.62). This shows her dilemma towards F.G.M and her daughters. Resian asks, “Was there a curse for being born a woman?” (p.205). She rhetorically asks, “Was it jealousy consuming her? (p.49). This is about the growing love between Taiyo and Joseph. Nabaru argues on page 277, “if the *Enkamuratani* threw away the *olmurunya* and refused to wield it again, what would happen?” it is a call for women’s awakening to rise to the occasion and fight F.G.M.

**ORAL LITERATURE DEVICES**

**Narratives**

Kaelo had learnt that *Odomongi* and *Orok-kiteng*, the legendary twin homesteads of the founder that begot of the five clans of Nasila: Ilmoelian, Ilmakesen, Ilkumae, Ilaiser and Iltarrosero were the cradle of Nasila people (p.37). Mama Milanoi’s dilemma is aptly described in a summarized narrative. Her situation was like that of ole Nkipida who was chased into a deserted hut by a lion just to be confronted by a hungry python at the door (p.60). This describes the conflict brought about by F.G.M. There is a common myth that by spilling blood through F.G.M bad spirit is purged away” (p.78). Joseph narrates a moving story of the legendry Olarinkoi (p.81). In the story, women entertain Ilarinkon warriors who demeaned and sexually exploited women (p.86). The story also tells the origin of F.G.M (P.87).

**Song and Dance**

On page 41, during the homecoming ceremony, a bevy of beautiful young women dance exciting traditional dance. Men also do a springy dance (p.41). It is from this dance that Taiyo falls in love with Joseph Parmuat. He leads primary school children into a song about welcoming the returning hero, Kaelo (p.42). Taiyo composes a song which she sings in her heart. The song is dedicated to
three women who collaborated with men to oppress women folks (p.153). 

Girls from Intapuka e Maa sing a song (p.281). This song makes the two girls shed tears for it praises intoiye nemengalana. (p.281). It also reveals women assertiveness and readiness to fight oppressive cultural practices as well as song of hope, victory and equality.

**Proverbs**

They are short statements laden with a deep meaning. They are mostly used by the elderly people as a measure of wisdom and experience. Ole Kaelo on p.25 says, “The man with the meat was the same man with the knife.” This signifies that for him to get contracts, he must work with the corrupt Oloisudori. On p.25 Ole Musanka quips, “When an old rat begins to smell, it returns to its mother’s home” (p.52). Meaning that Kaelo is old and had to return to Maa culture as well as home for a sense of belonging. What the superstitious Yeiyoo Botorr says to mama Milanoi about Resian is in form of a proverb, “To hide a boil that is under the armpit is unwise” (p.78). Meaning the girl’s condition of intoiye nemengalana is vicious and will soon burst. While encouraging Resian to escape to the ranch Olarinkoi says, “Home is never far for one who is still alive” (p.211).

**SUSPENSE**

It is a device in which the writer creates a pleasurable emotion of anticipation and excitement regarding the outcome of events or phenomenon. In the novel, an air of suspense surrounds Olarinkoi. Kaelo does not introduce him to us at any point in the novel nor does he mention him. (p.79). The audience is let to think about him evoking curiosity which keep them reading. The breaking down of the lorry near the ranch attracts suspense (p.252). Readers wonder what is to happen next. They worry of the character’s safety. When Minik calls Taiyo and Resian in her office and stays for long without breaking the silence, suspense is created. Especially because she is holding two letters with unknown contents (p. 279). The readers remain in suspense for long as to whether Resian will agree to be married by Oloisudori or not. They also keep reading and to see whether she will be circumcised by force by Olarinkoi’s mother and be married by Olarinkoi as his mother had prophesied.

**DREAMS**

Kaelo has a dream in which Resian consents to marriage by Oloisudori (p.195). The dream shows the level of greed in Kaelo. While in a strange room belonging to Olarinkoi’s people, Resian has a dream in which she meets Minik. The dream fires her ambition. (p.220). Resian dreams a triumphant dream where she battles enkamuratani’s crew who want to circumcise her by force (p.244, 245).

**ALLUSION**

It is a style in which there is a reference to something which is supposed to be known but not explicitly mentioned. A writer can refer to history, politics, the bible, literature and so on. In this novel, there are literary and biblical allusions. Resian quotes from a famous speaker, “What pained one most was not the injustices carried out against one by the adversaries but the silence of those
who called themselves his or her friends at the time the injustice was done” (p.231). This literary allusion is in reference to her mother who kept quiet all the time they were being exposed to barbaric Nasilian cultural practices. There are several cases of biblical allusion. Resian remembers the tribulations of the Biblical Job. (p.230). She suddenly fell on her knees and hugged the legs of the old woman washing them with tears” (p.234). The allusion in this context is that of Mary in the St Luke in the Bible where she chooses to anoint Jesus using her hair. In this context, the respect Resian has for the *enkabaani* is emphasized. Still, Resian reminds herself of what the Bible says, (p.257). Some scriptures on optimism are quoted. The Joseph in the bible alludes to the Biblical Joseph who sacrificed for Christ by offering his tomb to be used by Christ (p.277). Joseph in the novel finally sacrifices by dying for the sake of Taiyo.

**SAMPLE AND PRACTICE EXCERPTS**

**SAMPLE EXCERPTS**

1. Read the extract below and answer the questions that follow.

“No Joseph,” she said in an infantile whimper. “I can’t bear that we can’t express the love that we have for one another because of some primitive culture. If by loving you, I offend the sensibilities of Nasila then let me offend and face the consequences of doing so!”

“I also love you very much,” Joseph Parmuat responded finally. “I loved you the moment I saw you during your father’s homecoming ceremony. But then the clan matter came to separate us. It is true we have no blood relation. But Nasila culture dictates who are related and who are not. We are slotted among those who cannot marry.”

“No, it can’t be, I cannot accept its verdict,” she said petulantly her words agonised. “No way, never!” She stopped, confused and angry with herself at her inarticulate outburst. She took several long steadying breaths and then said, “I cannot accept that a culture that does not feed, clothe or house me comes to control my life. Our lives belong to us, Joseph. The destiny of our lives is in our own hands. We should guard it jealously.” At last they drew a little a part. His eyes were open, honest and steady upon her face.

1. What happens before this excerpt? (3mks)
2. For both Joseph and Taiyo, give and illustrate two character traits. (4mks)
3. How is dialogue significant in this excerpt? (4mks)
4. Explain any two thematic concerns addressed in the excerpt. (4mks)
5. From elsewhere in the novel, how does Joseph sacrifice for his love for Taiyo? (4mks)
6. Explain the meaning of the following vocabulary as used in the excerpt. (4mks)
   a) destiny
   b) infantile
   c) petulantly
d) primitive

7. What happens immediately after this extract? (2mks)

2. **Read the excerpt below and answer the questions that follow**

You are mad!” Resian screamed at him. You are stark mad if you think I am your wife. I can only be your wife over my dead body. Yes, you and my father can kill me and carry my dead body to your *palatial* home.”

He was stunned by those harsh words. He winced as if he had been struck. Then already harsh line of his mouth tightened and he stood tense for a moment. Then he relaxed and watched her mockingly. “You can never escape Resian,” he repeated quietly, smiling. The very normality of his voice as he spoke those monstrous words was most shocking and disturbing to her. Whether you scream your heart out, or jump into the deep sea, Resian, you are mine. You are my wife from now henceforth”

“I want to go now.” Resian announced angrily shuddering with *disgust* and terror.

“You want to go?” he asked, the contemptuous quiet of his voice a menace by itself.” Go! You want to be persuaded, coaxed and *pampered* to marry Oloisudori Lonkiyaa? Sorry I will not do that! If you want to go, please yourself. You may opt to go, but when you are mine, you will do as I please. No one plays games with Oloisudori. Ask your father, he will tell you.”

“Stop it! Stop it! Resian screamed excruciatingly pained by the disdainful remarks of Oloisudori. Putting her hands over her ears, she made a dash for the door. He made no effort to stop her but she flung it open and turned to glare at him with tearful eyes. You are mad! She screamed again sobbingly. “You are stark mad! You hear me? You are nothing but ol-ushuushi.” She walked away and as she did so, she heard his soft laughter behind her.

1. Say what happens before this excerpt. (3mks)
2. How is Oloisudori portrayed in this excerpt? (4mks)
3. Describe the feeling of Resian in this excerpt (3mks)
4. From other areas of the novel, state other crimes that are practiced by Oloisudori. (3mks)
5. How does the writer utilize irony in this excerpt? (3mks)
6. “You are my wife from now henceforth” Rewrite in the reported speech. (1mk)
7. Explain the meaning of the following words (4mks)
   a) Pampered
   b) Disgust
   c) Mad
   d) Palatial

7. What happens immediately after this extract? (3mks)

3. **Read the following excerpt and answer the questions that follow.**

They were silent as they climbed the hill on their way back from Nasila river to draw water. The water containers that they carried on their backs were now heavy. The straps that supported the containers pressed down their heads with a painful exhaustion.

As they walked, each one of them allowed her mind to fleetingly roam the fanciful land of wishful
thinking.
Resian thought how wonderful it would be, had she had a chance to enroll at the Egerton University and after graduation had a chance to work with her role model, Minike Nkoitoi, the Emakererei at the sheep ranch that she managed. She imagined herself already there driving a large flock of sheep. And when she thought of sheep, her mind flew back to fifteen years or so earlier and reminisced the first time she saw a sheep. It was a childhood memory, a memorable picture from the swirling scene around her which had been captured and preserved by her mind when she and Taiyo accompanied their father to the Nakuru Agricultural Show. She could still see in her mind a group of big, docile, tawny woolly animals that stood panting drowsily in a green pasture, with the sun beaming down brightly from a clear blue sky. She had then admired the white long overcoats that the handlers wore.
Taiyo also thought of Emakererei. She would ask Joseph Parmuat, to assist her compose a song in her praise. She had already put words to a tune she had composed to ridicule the three women who she thought collaborated with men to oppress the women folk. They were Nasila’s three blind mice who, she thought, did not seem to know that the world was changing. Those were the enkasakutoni, who threatened to curse intoiye nemengalana and ensured they did not get husbands nor children: the midwife Enkaitoyoni who threatened to spy on the young women as they gave birth to ensure that any who was still among intoiye-nemengalana had her status altered there and then; and the dreaded Enkamuratani, who would never tire of wielding her olmurunya menacingly.

1. Place the excerpt in its immediate context. (4Mks)
2. Identify and illustrate two aspects of style in this excerpt. (4Mks)
3. Discuss two themes evident in the excerpt. (4Mks)
4. Discuss one character trait of Resian and Taiyo in the excerpt. (4Mks)
5. The straps that supported the containers pressed down their heads with a painful exhaustion. Rewrite beginning: With…………………………………………. (1Mk)
6. How do Resian’s thoughts now come to be fulfilled in future? Briefly explain. (4Mks)
7. Explain the meaning of the following words as used in the excerpt. (4Mks)
   (i) Reminisced
   (ii) Collaborated
   (iii) Dreaded
   (iv) Menacingly

4. Read the following excerpt and answer the questions that follow
   “Yes, Papaai,” Resian said apprehensively. “I am here. Taiyo tells me you are calling me?”
   “Yes, yes,” her father replied. “Please take a seat.”
   “Yes, Papaai,” Resian repeated as she sat on a chair far away from her father. “Come nearer...child,” her father said pleasantly.
   “Why do you sit a mile away? Come nearer.”
   Resian moved her chair hardly an inch from where it was and then she looked up into her father’s
face with eager expectation.

“If I do remember well,” her father began in a low even tone, “you will be nineteen in September this year, am I right”

“You are quite right, Papaa!” Resian answered eyeing him curiously. His face was unusually kind. His eyes held hers as he smiled broadly. That’s it!’ she thought triumphantly. “That must be it!

“You and I have not discussed important issues for a long time,” he said with a friendly chuckle that was intended to bring her closer to him. “I thought today would be the best day to break the news. Your future is very important to me, my dear child.”

Resian thought the concern in her father’s voice, rang false. She hesitated, but could not hold herself any more. The anxiety was too great.

“Papaa, is it Yeiyo or Taiyo who spoke to you?” she asked sensationally, thinking she was stating the obvious. But seeing her father’s face cloud, she added quickly.

“Who between them spoke to you about our enrolment at the Egerton University?”

“What are you talking about, child? Your father, who seemed dumbfounded, asked after a long and uncomfortable silence.

“Both Yeiyo and Taiyo promised to talk to you about it, and I thought she had.”

“What, in the name of God are you talking about, child?” he repeated, this time agitated and shaking his head vigorously. “No, I have never spoken to anybody about any of you enrolling at the university. Never! When I said I wanted us to discuss your future, that isn’t what I meant at all. Of course not!” Resian looked at her father’s face enquiringly.

1. What happened before the excerpt? (3mks)
2. What is so ironical in this passage? Explain your answer referring to elsewhere in the novel. (3mks)
3. “Your future is very important to me, my dear child” From elsewhere in the novel, explain why Ole Kaelo tells his daughter so. (3Mks)
4. Discuss two aspects of character in Resian in this excerpt. (4Mks)
5. What major issue is addressed in this excerpt? (2Mks)
6. Explain what happens after this excerpt. (3Mks)
7. “Who between them spoke to you about our enrolment at the Egerton university?” “Rewrite in the direct speech. (1Mk)
8. A part from irony, discuss any other aspect of style evident in the excerpt. (2Mks)
9. Explain the meaning of the following words and expressions used in the excerpt. (4 Mks)
   (i). Apprehensively
   (ii). Sit a mile away
   (iii). Hold herself
   (iv). Agitated

ANSWERS TO SAMPLE EXTRACTS

Sample excerpt 1
1. Taiyo visits Joseph’s bachelor house. She expresses her infatuation. Joseph feels infatuated too. She sobs uncontrollably
2. Joseph is responsible. He has self-control aimed at preventing the duo from messing up. He is patriotic. He chooses to take sides with the Nasila culture. He feels they should not break the norms
Taiyo is loving. She has strong feelings for Joseph.
3. Assertive. She is ready to offend sensibilities of Nasila culture for love. Sacrificing. She is ready to risk herself for love.
4. It brings out Taiyo’s interrogative nature. She skeptically questions the enslaving nature of Nasila culture. “I cannot accept culture that does not feed me.” She poses that culture should be beneficial.
5. He accepts to be the contact man in the mission of rescuing Taiyo. He makes her captors drunk leading to her escape. The captors later kill him.
6. Love. Taiyo and Joseph express their views towards love. She feels it should be let to grow while he feels culture should restrain love feelings.
Culture. Their love relationship is held at ransom by culture that objects love between people of the same clan.
7. Joseph says he is ready to face any eventuality that may arise out of love. Taiyo appreciates the new stance of Joseph. She sheds tears.

Sample excerpt 2
1. Oloisudori informs Resian of the benefits she will get for marrying him. Resian gets very annoyed and speechless. Resian learns that her father has already received dowry for her marriage to Oloisudori. He reports to her that their fate is sealed.
2. Contemptuous. “He asked, the contemptuous quiet of his voice a menace by itself.”
Proud. He feels superior and egocentric. “No one plays games with Oloisudori. Asked your father, he will tell you.”
3. She is feeling disappointed and desperate of her father’s action of receiving dowry with an aim of sealing her marriage with Oloisudori. She feels really betrayed.
4. Extortion, assassinations shadowy businesses, sexual immorality, robber, smuggler, poacher
5. It is ironical that Oloisudori who is older than Resian’s father plans to marry Resian a young girl even after he is told her wish is to study at the university. It is also ironical that Kaelo has already picked dowry from Oloisudori and has never bothered to inform Resian of it.
6. He told her that she was her wife from then henceforth.
7. a) Insane
b) Grand/ like a palace
c) Strong loathe
d) Treat with excessive care
8. Resian rans blindly knocking a chair and a table and disappears past Oloisudori’s driver. She goes to her father’s shop. She is raving mad with indignation. She becomes very disappointed with her father.

**Sample Excerpt 3**
1. Before the excerpt, Taiyo and Resian go to the River to fetch water. They remember their discussion with their aunt and admire Minik’s fight against women oppression by men. They muse that men must be very angry with her for snatching five hundred girls from her. After the excerpt, Taiyo sings the song she has composed about three women whom she refers as mice silently in her heart. One of those women is the *enkamuratani* chasing a woman with a knife.
2. Flashback- Resian recalls fifteen years back when she and Taiyo accompanied their father to the Nakuru agricultural show and she saw sheep the first time.
   Vivid description-The sheep are vividly described as big, docile tawny wooly animals.
   Metaphors-She calls the three women who collaborated with men to oppress women as Nasila’s three blind mice.
3. Theme of Determination or optimism. Resian is full of optimism that one day she would join Egerton university.
   Women as their own enemies. The three Nasila women collaborated with men to oppress women.
   Negative cultural practices. The three women propagate negative cultural practices against women such as F.G.M.
4. Resian is visionary. She thought how wonderful it would be, had she a chance to enroll at the Egerton University. She dreams of going to university.
   Taiyo-critical-she wants to compose a song ridiculing three Nasilian women who collaborated with men to oppress women.
5. With a painful exhaustion, the straps that supported the containers pressed down their heads.
6. Later, she is rescued from a planned marriage by Nabaru and is taken to Minik’s ranch. There, she is given a house and a job. Minik also helps in securing their admission at Egerton University. She also gives a scholarship. The novel ends when she and Taiyo are going to University.

**Sample Excerpt 4**
1. Ole Kaelo sends Taiyo to call Resian for him. Resian feels hopeful and excited that she is being called to be informed about admission to the university. She thinks that it is her mother or sister who has talked to her father about the matter.
2. It is ironical for Resian to think that her father is going to tell her about her dream wish of joining Egerton University but he has plans to marry her off to his friend Oloisudori. This is even as he says “your future is very important to me”
3. He says this because he has plans to marry her to his friend Oloisudori. If this succeeds, his
business would be saved because Oloisudori had helped him establish the business and even building his house in Nasila.

4. Ignorant- she thinks that her father has good news about joining university which is not the case. She says, “That’s it!” She thought triumphantly. “Is it Yeiyio or Taiyo who spoke to you?” Apprehensive. She replies to her father apprehensively.

Fearful- she is in fear of her father. She sits on a chair far from her father.

5. Determination/optimism. Resian is very much determined to join Egerton University. She thinks it is the reason why her father has called her. “Who between them spoke to you about our enrollment at the Egerton University.”

6. After the excerpt, Ole Kaelo hesitates telling Resian what he wanted to tell her and tells her to go to the kitchen. He tells her to tell her mother to come.

7. She asked him who between them had spoken to him about their enrollment at the Egerton University.

8. Suspense. The reader is left in suspense wanting to know why Ole Kaelo had called his daughter.

Dialogue- there is dialogue between Resian and her father. It reveals the strained relationship between daughter and father.

Nervously/worriedly/fearfully
Sit far away
Control herself
Troubled/disturbed

**PRACTICE EXCERPTS**

1. Read the following excerpt and answer the questions that follow

   However, the notion that he was about to hand over his own daughter to a gangster continued to gnaw at the conscience of Ole Kaelo relentlessly. He felt guilty, especially when he recalled the atrocities that were known to have been committed by Oloisudori over the years. But another voice told him quietly that he was being foolish and unreasonable to question his own conscience over the matter of Oloisudori, for he was just one among many who were enjoying the fruits of their labour. And it was hardly anybody’s business to know how honest that labour was. After all, the small voice reassured him tauntingly, those who committed bigger crimes such as Goldenberg and Anglo-leasing, were still enjoying the ‘fruits of their labour.’ Had they not invested the yields of their ill-gotten money in housing estates, in shares, in import and exports in tourism, in transport and in other trades, just as Oloisudori had done?

   When he went to bed later that evening, he remained awake for many hours pondering over those disturbing thoughts that went through his mind fleetingly, like water that churned violently in a turbulent sea. He thought of Oloisudori’s impending visit and his intended marriage to Resian. He knew the success of failure of the event would determine the fate of his business. Even his continued ownership of that house where he and his family lived, depended on the
outcomes of that event. Should Oloisudori fail to get Resian and recall the loan he had extended to him to buy that house, he was done. And knowing Oloisudori, he could very easily draw the rug from beneath his feet, leaving him vulnerable to all kinds of vagaries. And the thoughts gave him anxious moments.

At dawn when sleep overtook him, Ole Kaelo had a pleasant dream. Resian had consented to Oloisudori’s proposal. After Oloisudori reported that to him, he was greatly pleased and relieved. His wife was rapturous. Although they were astonished at the turn of events, they were relieved to know that they would not have to live with the guilt of having forced their daughter to get married. What a wise child his once hardheaded daughter had turned to be after all! And how devious! After all those years of sullenness, awkwardness and tactlessness, she had finally brought relief to their life and ushered in a period of peace and tranquility. But then, it was just that. A dream!

1. Place the excerpt in its immediate context. (4Mks)
2. Discuss three major issues in this excerpt. (6Mks)
3. Discuss two character traits of Ole Kaelo in this excerpt. (4Mks)
4. “And the thoughts gave him anxious moments” Add a question tag. (1Mk)
5. Discuss any three aspects of style in this excerpt. (6Mks)
6. Explain the meaning of the following expressions from the excerpt. (4Mks)
   (i). Gnaw
   (ii). Pondering
   (iii). Impending visit
   (iv). He was done.

2. Read the following excerpt and answer the questions that follow.

Her dream was rudely and violently interrupted by a thunderous bang and a loud roar of laughter. She woke up with a start, jumped up to her feet and stared at the door with wide panic-stricken eyes. For a moment she could not figure out her surroundings and called out the name of her sister Taiyo. She was terrified. The door flung open and Olarinkoi staggered in. He was stone drunk. Resian stared at him unblinkingly as he walked towards her and she backed off terrified, squeezing herself flatly against the wall. He followed her there and got hold of her shoulders and shook her violently glaring at her with his glittering eyes.

“You silly thing,” he thundered angrily. “I tell you to prepare food and you refuse to do so, eh? Today you will know who is the owner of this home. If you are still in doubt, let me tell you frankly that from today on you are my wife, hear that, eh? You are my wife. For a long time you have been sneering at me, showing how highly educated you are. Today we shall see how educated your body is! Yes, we shall see!’ ”

He got hold of her hand and began dragging her into the other room. At first she did not understand his intention until he began unfastening her buttons with his rough trembling hands. Then the truth came, and with it, terror and panic. She tried to get away from him, but he held her effortlessly as he brutally continued fumbling with her dress, trying to loosen it. She screamed as loudly as she could while she pushed him away and thrashed frantically about. But that did not
deter him and he totally ignored her screams holding her more firmly with his strong arms. Against her loud protest, he tore her garments and began to push her towards the bed. Then desperately she took the last chance of self defense and self-preservation. **Mustering** all her strength, she thrust his thumb into her mouth; sunk her teeth into the flesh like a ferocious animal and tenaciously held onto it, tugging at it fiercely like a lioness. She could feel the flesh tearing and she tasted the salt of his blood as it filled her mouth but she clung unto the thumb as Olarinkoi **howled** with pain.

1. Make notes on the contents of Resian’s dream. (4Mks)
2. Discuss one character trait of Resian in this excerpt. (2Mks)
3. What has greatly changed in Olarinkoi in this excerpt compared to his earlier conduct in the novel? (3Mks)
4. Identify and illustrate two aspects of style in this excerpt. (4Mks)
5. Explain two major issues raised in the excerpt. (4Mks)
6. Explain what happens immediately after the excerpt. (3Mks)
7. “Today we shall see how educated your body is” Rewrite in reported speech. (1Mk)
8. Explain the meaning of the following expressions in the passage. (4 Mks)
   (i). Unblinkingly
   (ii). Effortlessly
   (iii). Mustering
   (iv). Howled

3. **Read the excerpt below and answer the questions that follow**

   “Nothing is wrong with me,” Resian **retorted** furiously. And pointing at the living room, with her figure, she fiercely charged,” I have no quarrel with my father for whom, I have tremendous respect. It is the likes of Olarinkoi I am mad at, and all those other males who come here ordering us to do that or the other for them, simply because they are males. When women visit us, they give us the **leeway** to respond to their requests. But as we burn our fingers here Mr.Olarinkoi is dozing off comfortably in our living room waiting for his lunch and possibly a little angry and impatient with us for delaying it.’

   “It is enough,” cried Yeiyio - Botorr viciously. She instantly abandoned the peeling of potatoes and threw the knife into the pail that held the peeled potatoes. Supporting herself by holding onto a nearby wall, she painfully lifted a large, heavy body. “My enkaini, I agree with you that something is wrong with our child, and I think I know what ails her. Come along with me and I will tell you what I think ails her. “I am not sick…” Resian was saying that when she was cut short by Taiyo.” Even if you are not sick, you cannot argue with Yeiyio Botorr,” Taiyo told her **sternly** as soon as they were out of earshot of their mother and Yeiyio Botorr;“there are things one has to learn on their own. One of them is that you cannot **antagonize** the older people by arguing with them, however, untenable their argument may be. That goes without saying, my dear little sister.”

1. What happens before this extract? (3mks)
2. Comment on any two stylistic devices used in the extract. (4mks)
3. Explain any issue brought about in this extract. (3mks)

4. What is the character of Yeiyo Botorr from this extract? (4mks)

5. From elsewhere in this text how does Olarinkoi contribute to the plot development of the novel? (3mks)

6. Re-write and add a question tag. (1mks)
   Nothing is wrong with me.

7. Write the meaning of the following vocabulary. (4mks)
   a) Sternly
   b) Antagonize
   c) Retorted
   d) Leeway

8. What happens immediately after this extract? (3mks)

4. Read the following excerpt and answer the questions that follow
   At seven o’clock in the evening after the lights had been put on, and the traditional esuguroi drink had been served in generous measures, tongues loosened and hearts gladdened. Soon after, the party gathered momentum and voices rose. Within no time, one could hardly be heard over the hubbub of talk and laughter. And as the pleasurable and lively celebration progressed, voices became animated; hands and arms gesticulated vigorously while heads turned more often. Eyes searched out acquaintances within the throng of revelers.

   And it was all pomp and gaiety as ivory adorned and bejeweled fingers fluttered; bare shoulders gleamed in the light multicoloured bead ornaments glittered upon elaborately bedecked necks: pendulous ilmiintoni of all colours dangled loosely down extended ear-lobes: and the bright colours of lesos, kangas, red shukas and multicoloured blankets, all turned the Ole Kaelo living room into a kaleidoscope of shifting light and colour.

   1. Place this extract in its immediate context. (4mks)
   2. State and explain two thematic concerns in this context. (4mks)
   3. What is the significance of the use of words like esuguroi, ilmiintoni, lesos, kangas, and shukas? (3mks)
   4. Identify and explain two character traits of ole Kaelo. (4mks)
   5. Eyes searched out acquaintances within the throng of revelers. Rewrite to form a question (1mk)
   6. Which other party has an equal weight from the rest of the novel. What is its significance? (3mks)
   7. Comment on the prevalent mood in the context. (2mks)
   8. Explain the meaning of the following words: (4mks)
   a) Hubbub
   b) Gesticulated
   c) Gaiety
   d) Dangled
GENERAL ESSAY QUESTIONS AND SAMPLE ESSAYS

1. *Blossoms of the Savannah* is a novel about hope that leads to victory; write a composition to illustrate on this statement.

2. “In Oloisudori and Olarinkoi there is no lesser evil.” Write an essay to illustrate on this statement.

3. “One has to know which side of bread is buttered.” By referring closely to the lives of Kaelo and Oloisudori show the truthfulness of this statement.

4. “Kaelo digs his own grave.” Write a composition to show the truthfulness of this statement.

5. “Though Resian goes through the valley of death, her determination leads her to a victorious life.” Write a composition to show the validity of this assertion.

6. Maa culture has not completely shed off archaic practices and traditions. Support this statement with illustrations from the novel.

7. “Strong selfless friendship is the remedy to stormy times.” Using the lives of Taiyo and Resian, write a composition to illustrate truthfulness of the statement.

8. Oloisudori, Kaelo, Mama Milanoi and Olarinkoi are to blame for the traumatizing life led by Resian. Write an essay in support of this argument.

9. By referring to the lives of Oloisudori and Olarinkoi, show how bad deeds are paid with bad deeds.

10. “*Blossoms of the savannah* is a novel about women fighting for their redemption.” By referring to the lives of Minik and Nabaru support the assertion.

11. “*Blossoms of the savannah* is a novel about patriarchy.” Write an essay to validate this argument using the character Oloisudori and Olarinkoi.

12. Optimism and ambition leads to victory support.

13. “Women are their own enemies” Write an essay exemplifying this position.

14. “The strong bond between Resian and Taiyo contributes significantly to their triumph.” Write an essay in support of the statement.

15. The old and the young generations in *Blossoms of the Savannah* are in conflict. Discuss.

16. Bad decisions can adversely affect our future. Write an essay in support of the statement with illustrations from the novel.

17. Change is as good as rest. To what extent do you agree with the assertion as far as *Blossoms of the Savannah* is concerned?

18. “Persistence, focus and determination is the secret behind success.” Expound on this position drawing your illustrations from the novel.

19. Some cultural practices have no place in the current Nasilian society. Discuss.

20. “Not all aspects of culture and traditions are bad.” Drawing your illustrations from the novel *Blossoms of the Savannah*, validate the assertion.

21. “There is need for women to unite in their fight against harmful cultural practices” Discuss.

22. “Greed for money is the source of most evils in the society.” Show how valid this statement is by getting supporting evidence from the novel *Blossoms of the Savannah*. 

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23. “Our greatest enemies are those close to us.” Support this statement with illustrations from the novel.

24. “Failure to take one stand on matters to do with culture can be very detrimental.” Write an essay reacting to this assertion.

25. Write an essay showing why Mama Milanoi is to blame most for the ordeals her daughters go through.

26. Write a composition in agreement with the assertion that harmful cultural practices against women would be history in Nasila if there were more women like Minik.

27. “Women should speak and act in order to have their way in the society” Write an essay in support of the statement with illustrations from the novel.

28. The rich cultural heritage of the Maa is under attack by modernity. Discuss

29. Nothing is impossible to somebody with the will to succeed. Discuss

30. “Resian has been wronged more by her father than the Nasilian society.” Write an argumentative essay reacting to this statement.

31. Material security does not guarantee happiness.

32. Gender inequality is tantamount to violation of human rights. Write an essay in support of the assertion drawing your illustrations from Blossoms of the Savannah.

33. Cultural erosion is the root cause of most evil things in Nasila. Discuss.

34. Help can come even when least expected. Discuss.

SAMPLE ESSAYS

1. “Though Resian goes through the valley of death, her determination leads her to a victorious life.” Write a composition to show the validity of this assertion.

Resian in the Blossoms of the Savannah seems to experience several challenging situations in her life. In the scenarios she seems resolute in her actions as shown in the following ways:

Oloisudori declares his intention of marrying her at an early age. This follows after he changes his initial plan: extorting Kaelo. He demands that she should first be circumcised so as to get rid of her state as nemengalana intoiye. He intends to use anesthesia to make her unconscious and grab her. Resian resolves not to be married. She tells Oloisudori point blank that she cannot be his wife. She returns the gifts that he had earlier brought and escapes to her father’s shop. Her father beats her so as to submit to the marriage, but Resian remains steady is her decision.

A number of callous youth in Nasila wish to assault Resian and Taiyo. In the first days, Resian and Taiyo take a walk around uncle Simiren compound. All of a sudden a young man emerges from the blues and grabs Taiyo. Resian order the callous young man to release Taiyo immediately. The Young man has no option but to give in though he promises to revisit his grave decision.

Though in a dream, enkamuratani and other two women surround Resian to circumcise her holding an olmurunya. Although Resian is in a strange land and is defenseless she does her best to combat the situation. Determined, Resian twists enkamuratani’s hand with an intention of ensuring that she does not initiate other girls in the future. She knocks the old witch using a mallet as well as fights the third woman until she disappears.

Olarinkoi disappears with Resian to a far hut in the forest. He locks her up and returns very late in
the night while drank. Once he returns, he is in his mission of raping her. He unzips and this gesture sets her trembling. She bites Olarinkoi’s thumb so that the pain reduces his action of rape. Owing to the fact that Resian had earlier witnessed Olarinkoi’s fiery attacks when he dealt with two callous men, it calls for a lot of determination on the part of Resian to tackle him. In summary, from the above illustrations it is evident that Resian suffers rough challenging times in her life but she deals with all these situations with determination.

2. “The strong bond between Resian and Taiyo contributes significantly to their triumph.”

Write an essay in support of the statement.

No man is an island. Human beings were created to relate mutually. The close friendship between Resian and Taiyo is the key to overcoming stormy times that present themselves in their lives as follows

In their new environment at Nasila, the girls meet unique challenges. They are not used to the communal life for all along they have stayed in an urban set up where life is individualistic. At Nasila, they have to get used to impromptu visitors and superior male counterparts. It is the love between the two girls that helps in these scenarios. The duo stay together most of the times. By so doing, they share a lot Taiyo counsels Resian on using kind language on Yeiyo Botorr her aunt. The two girls discuss about danger that lurks from the hostile youth especially because of their uncircumcised condition.

In overcoming the challenge of female genital mutilation (FGM), their friendship bond comes in handy. When Resian goes on a hunger strike she says it is only Taiyo who can change her stand. When Taiyo is informed of Resian’s condition, she does not hesitate to offer herself for Resian’s redemption even when there are risks all over. While at Nasila, they have a lot of time sharing their views towards FGM. The discussions must have strengthened their hard stands towards FGM. It is from these discussions that they vow never to give in to FGM.

In the incident when Taiyo and Resian are accosted by two callous young men their coordination and friendship save them. The incident finds them while they are walking together where they had visited Maiso for lunch. If the struggle had between two men versus one girl probably she would have been surmounted. Although most of the salvation is largely brought by Olarinkoi the fact that the two girls where together makes it easier for them to go about the ordeal. Their joint screaming and their escape unhurt is partly contributed by their togetherness.

The two birds of a feather hatch a scheme to outwit Oloisudori. They wrap the gifts he had brought them into a box and title it as a gift. They then plan how to execute the plan. They arrange on how Resian is to thank Oloisudori and give him the gift. They discuss the aim of the gesture; to clarify to Oloisudori the fact they cannot be cheated with gifts. From this co-operation, Resian manages to trick Oloisudori and tells off her father and later with Olarinkoi, they manage to leave Nasila. It is clear from the above illustration that strong friendship bonds can help friend go about hard experiences and overcome them in their lives.

3. Bad decisions can adversely affect our lives. Write an essay in support of the statement
with illustrations from the novel.

The Choices we make can affect us positively or negatively. Bad choices definitely have adverse effects on our future. A character like Ole Kaelo makes several bad choices which not only affect his life but also his daughters.

Ole Kaelo is advised by his friend what kind of man Oloisudori is. He is told that he is not a man of integrity and warns him about doing business with him. He even warns him to keep his daughters from him. Oloisudori is unheeding to this warning. He goes on to sign business contracts and receiving a loan from him. Later, this man causes him great worry when he threatens to bring his business down if he does not give him his daughter in marriage.

Ole Kaelo makes the bad choice of agreeing to give his daughter Resian in marriage to Oloisudori. He does this to save his business empire and to acquire more wealth as dowry from him. This unleashes a myriad of problems in his family. He keeps assuring himself that his choice of Oloisudori is good and that the man is not all bad but inwardly, he has reservations about such a marriage. His decision worsens the already poor relationship between him and his daughter, who ran away and gets into more trouble with Olarinkoi. Taiyo also has her life ruined by being forcefully circumcised before being forced to marry Oloisudori. Finally, he loses his daughters trust and his fate is unknown because Oloisudori might come for him in person.

Olarinkoi is not known by the Kaelos yet nobody asks questions about him. He seems a mystery and with time becomes like a member of the family. This earns him trust among the Kaelos to the point that Resian trusts him to take her to Minik’s ranch. This man who the family trusted so much turns into a beast by raping Resian and even planning to circumcise her by force before marrying her. If the Kaelo’s had not trusted the stranger, Resian suffering in his hands would have been avoided.

Mama Milanoi makes a bad choice of giving over her daughter Taiyo to three strange women cheating her that she was being taken to her sister. Her plans is to have Taiyo circumcised before being married by Oloisudori. This action makes her lose the trust her daughters had for her. The wound she has caused them will definitely take time to heal. They too are angry with her that they vow that they would not want to be like her in marriage.

Bad decisions made knowingly or unknowingly will definitely have negative impact in our lives or on those that are dear to us.

4. Gender inequality is tantamount to violation of human rights. Write an essay in support of the assertion drawing your illustrations from Blossoms of the Savannah.

Today’s position on the male and female gender is that men and women are equal and none of the gender should dominate over the other. In Blossoms of the Savannah, women are culturally forced to be subservient to men, a practice that denies them some fundamental rights as human beings.

A wife has the right to state his position on any matter even if it is contrary to the husband’s position. This is not the case with Mama Milanoi, wife to Ole Kaelo. She admits that she did not know which man her husband was doing business with and even if she did, she would not do anything about it for he was the one who carried the family’s vision. She thus leaves every aspect of decision making to him whether those decisions are good or bad.
A woman is a being to be loved and not to love back. Although Ole Kaelo genuinely loved Mama Milanoi when he saw her first, her feelings on him are immaterial. Women were not expected to resist a man’s advances according to Nasilian culture. This is a great violation of her right to love or hate. In her case there is no room for that. It is also expected that Resian should give in to Oloisudori’s plans to marry her. Refusal is regarded as stubbornness. In fact, Oloisudori claims that none of his wives put any resistance in his interest in them. This means that their feelings for him did not matter a great violation of their freedom to choose their marriage partner.

Resian and Taiyo are forced to undergo cultural coaching by Joseph Parmuant. Resian rebels this citing inequality in the plan. She opines that if they were boys, such a thing would not be done on them. Instead, they would be freely roaming Nasila with nobody bothering them. In their case, there is no such option simply because they are girls. Their right to choose what to and not to learn is violated. Girls are taught how to cook for their men but there are no lessons for boys on how to please women. Resian opposes such arrangements saying she would not be taught to solely please men. She claims that even boys should be taught how to please women.

Gender inequality in this society elevates man over the woman to the extent that Resian says that it made men assume that they had right over the body of any woman. This has reduced women to be objects of sex to be exploited by men at will. This practice started with the Ilarinkon warriors who sexually exploited women after arousing their desires. Taiyo and Resian undergo several rape attempts with Resian ending up being raped by Olarinkoi who assumes he has every right over her body. These inequalities have greatly undermined women’s right to privacy and to choose whom to have sexual relation with.

Gender inequality does not just stop at that. Instead, it is a major cause of violation of basic human rights that all should be accorded a chance to enjoy. Women in the novel have most of their rights curtailed as a result of gender imbalance between men and women.

5. Help can come when least expected. Discuss.

Most people reach the end of the tether in difficult situations and are just about to give up when help comes. Most instances of help appear coincidental but nonetheless; they change the course of life of the character as well as shaping the rest of the novel.

Olarinkoi seems to be at the right place at the right time. He happens to be the savior of Resian and Taiyo when they need help most. He comes to the rescue of the two girls when they are coming from their father’s shop and are about to be raped by two men. Olarinkoi single-handedly saves the girls by fighting the men. Resian and Taiyo are much grateful and would not want to imagine what would have happened if he had not come at that time, even fearing that they would have been infected with HIV.

Olarinkoi again comes to the rescue of Resian when she discovers her father’s betrayal by planning to marry her off to Oloisudori. He comes to her rescue when she is even contemplating committing suicide by drowning herself into the river. At the same time, Oloisudori and his men are looking for her to abduct her. Olarinkoi promises to take her to Minik whom she had been
yearning to meet someday. Although the help turns disastrous with Olarinkoi turning against her, she is able to escape the current wrath of Oloisudori. Taiyo is rescued from the hands of her circumcisers by Minik’s men. Minik’s rescue team use tricks to rescue her from the well-guarded home which she would not have escaped in her sickly state. Were it not for Minik’s intervention, Taiyo would surely have been forcefully married off to Oloisudori after healing. The rescue gives Taiyo a new lease of life, reunion with her sister and of course quicker physical and emotional recovery.

Minik’s help to Resian and Taiyo perhaps is the most important event that completely changes their lives. She gives refugee to the girls in her ranch hence protecting them from marauding men like Oloisudori and Olarinkoi. She gives Resian a job in the ranch hence giving her something to live on and promises her a scholarship from the ranch. Most importantly, she is able to have the two girls enrolled at Egerton University, their dream university. These kind gestures create a happy ending in a novel that has been dominated by sad events.

When people are about to despair, that is usually the point when help comes. No matter how belated characters like Resian and Taiyo get help, their lives are greatly impacted and changed by those interventions.
A DOLL'S HOUSE

ABOUT THE AUTHOR

Henrik Ibsen was born on March 20, 1828, in Skien, Norway. He was the second son in a wealthy family that included five other siblings. When he was about 8 years old, his family was thrown into poverty due to complications with his father's business. It was after this when Ibsen started to invest his time reading, writing, painting, and doing magic tricks.

Ibsen wrote his first play, Catiline, in 1850 which generated little interest. His second play, The Burial Mound, however, was performed at the Christiania Theatre on September 26, 1850.

Later, he wrote a series of plays which included Lady Inger (1855), The Feast at Solhoug (1856), Olaf Liljekrans (1857), The Vikings at Helgeland (1858), The Pretenders (1863), Peter Gynt (1867), The League of Youth (1869), Emperor and Galilean (1873), Pillars of Society (1877), A Doll’s House (1879), Ghosts (1881), An Enemy of the People (1882), The Wild Duck (1884), Hedda Gabler (1890), The Master Builder (1892), Little Eyolf (1894), John Gabriel Borkman (1896) and When We Dead Awaken (1899). He also wrote a dramatic epic poem, “Brand” (1866).

He married Suzannah Thoresen in 1858 and their only child, Sigurd, was born the following year. In 1900, Ibsen suffered his first of several strokes and poor health ended his writing career. He died on May 23, 1906.

GENRE

A Doll’s House is a family drama for the obvious reason that it concerns a family. It is a "drama" because it is a play—a piece of literature that is never fully realized until it is put on stage in front of an audience.

It is also a modern tragedy because it focuses on the trials and tribulations that face women in a patriarchal society. The play explores not only the status of women, but how they are victims of social forces to the extent that they are left with the role of a “doll-wife.” In this tragedy, we don't get blood and death at the end; we get the death of a marriage and of the characters' old selves. Ibsen shows
Nora, and maybe all the other characters, trapped in a society defined by restrictive gender roles. In order to become more than a doll, Nora must shatter the cornerstone that her entire society is based on: marriage.

The play can also be categorized as a **realist drama**. In a realist drama, the characters talk in a close approximation of everyday speech. The speeches are straightforward, conversational and concerned with normal, everyday things; which makes the play really easy for a modern audience to associate with.

**Example**

MRS. LINDE: “You must not forget that I had a helpless mother and two little brothers. We couldn't wait for you, Nils; your prospects seemed hopeless then.” *(Pg 86)*

The vast majority of modern plays, TV shows, and movies are written in a similar style.

**ABOUT THE TITLE**

Just before Nora leaves her husband and children at the end of the play, she has the following to say to her husband, Torvald: *“Our home has been nothing but a playroom. I have been your doll-wife.”*(Pg 111-112)

It is therefore not too hard to guess where the play's title might have come from. Torvald has never treated Nora as anything more than a plaything. He admires her beauty. He gets her to dance for him. He even dresses her up in costumes. In effect, she is his doll. The home they live in seems perfect and picturesque, but in reality it is just like the Helmers' marriage: all for show.

Nora adds, *“at home I was papa's doll-child.”*(Pg 112) She has never been anything but a man's plaything. Every house she's ever lived in has been just as artificial; first her father’s house, and now her husband’s house.

No wonder the play is titled *A Doll’s House*!

**TONE**

In the beginning, the play seems to be biased toward Nora. We are definitely inclined to sympathize with her. It is very hard to be on Torvald's side. From his reaction toward Nora for eating macaroons, we know that he is overbearing. His demeaning little pet names for Nora further confirm this.
Torvald, however, redeems himself in the end with the last line, “The most wonderful thing of all?” (Pg 120) The line seems to indicate that he is heading toward the same spiritual awakening as Nora. This makes us move from seeing Nora as Torvald's prisoner to seeing that all the characters, Torvald included, have been prisoners in some way. In the end, the tone of the play becomes more objective. Sympathy can be found for all its characters. Hence the play can be said to end with a serious, intense and somber tone.

**SETTING**

Setting can be discussed from three dimensions: Geographical, historical and social setting.

**Geographical setting**
This refers to the place or location where the events in the play are taking place. In the play *A Doll’s House*, the events take place in The Helmers' Living Room. The dwelling contains comfortable and stylish furniture and such items as a china cabinet, a bookcase with well-bound books, and a piano on carpeted floor—all of which demonstrate a stable financial situation. On a broader level, it is assumed that the events take place in Norway in Europe; however there are no references to anything specially Norwegian. This assumption is made because that is where Ibsen was born and raised.

**Historical setting**
This refers to the time in history when the events in the play took place. The events in *A Doll’s House* took place in The Victorian Era, presumably around the late 1870s. During this time, gender roles were very stiff and clearly outlined. Women were expected to be submissive to their husbands; husbands were expected to dominate. Women raised the children; men went out to work. Anyone who challenged these deeply entrenched values faced some serious consequences. This charged atmosphere of gender division was the reason that the play became such a phenomenon.

**Social setting**
Social setting refers to the kind of a society in which the events in the play are taking place. The play involves a middle-class society of family and friends.
who are reeling under the pressure of strict Victorian values which eventually result to conflicts.

**STRUCTURE**

Henrik Ibsen's *A Doll's House* is divided into **three Acts**. Ibsen followed the form of a **well-made play**. Features of a well-made play include increasing suspense by methodical plotting, introducing past events early on and unraveling a secret, which leads to the climax of the play.

The play circumvents through four major stages:

1. **Major conflict** – This comes in the form of Nora’s struggle with Krogstad, who threatens to tell her husband about her past crime, incites Nora’s journey of self-discovery and provides much of the play’s dramatic suspense. Nora’s primary struggle, however, is against the selfish, stifling, and oppressive attitudes of her husband, Torvald, and of the society that he represents.
2. **Rising action** – This comes in Nora’s first conversation with Mrs. Linde; Krogstad’s visit and blackmailing of Nora and Krogstad’s delivery of the letter that later exposes Nora.
3. **Climax** – This is reached when Torvald reads Krogstad’s letter and erupts angrily.
4. **Falling action** – This finally comes in Nora’s realization that Torvald is devoted not to her but to the idea of her as someone who depends on him and her decision to abandon him to find independence.

**CHARACTER LIST**

**Nora Helmer**

Nora is the play's **protagonist** and the wife of Torvald Helmer. She is the **central character**, who is a “doll” for her husband to dress up, show off, and give direction to. She is childlike and romps easily with her three children. She has never lived alone, going immediately from the care of her father to that of her husband. Inexperienced in the ways of the world as a result of this sheltering, Nora is impulsive and materialistic. She takes a loan from Krogstad to make her husband’s holiday possible. Later, she emerges as a fully independent woman who rejects both the false union of her marriage and the burden of motherhood.

**Torvald Helmer**
Torvald Helmer is Nora's husband of eight years. At the beginning of the play, he has been promoted to manager of the bank. He was once gravely ill and needed to go to a southern climate to improve his health. He has built his own legacy through his own work and not from family money. He lives his life according to society's norms - both professionally and personally. He spends a great deal of his time at home in his study, avoiding general visitors and interacting very little with his children. In fact, he sees himself primarily as responsible for the financial welfare of his family and as a guardian for his wife. Torvald is particularly concerned with morality. He also can come across as stiff and unsympathetic. Still, the last Act of the play makes it very clear that he dearly loves his wife.

**Dr. Rank**

Dr Rank is a friend of the family of Torvald as well as his physician. He is sick from consumption of the spine (tuberculosis of the spine) as a result of a venereal disease contracted by his father. He confesses his desire for Nora in the second Act and dies in the third Act.

**Mrs. Christine Linde**

Mrs Linde is an old schoolmate of Nora's. She is a widow. She comes back into Nora's life after losing her husband and mother. She successfully asks Nora to help her secure a job at Torvald's bank. Ultimately, she gets married to Krogstad.

**Nils Krogstad**

Nils Krogstad is a man from whom Nora borrows money to pay for her family’s trip to Italy. He is an acquaintance of Torvald's and an employee at the bank which Torvald has just taken over. He is also a lawyer and moneylender. Krogstad was involved in a work scandal many years previously; as a result, his reputation is tainted because he once committed a forgery. When his job at the bank is threatened by Torvald, he blackmails Nora to ensure that he does not lose it. Dr. Rank calls Krogstad “*morally diseased.*”(Pg 25)

**Ivar, Bob, and Emmy**

These are Nora's young children. They spend little time with their mother or father: they are mostly with their nurse, Anne. In the play, the children speak no individualized lines; they are "Three Children." Ibsen facilitates their dialogue through Nora's mouth.
Anne
Anne is the family nurse. She raised Nora too after she (Nora) lost her mother to death. She stayed on to raise Nora's children. Nora is confident that she can leave her children in Anne's care. She gave up her own daughter to "strangers."

Helen
Helen is a housemaid employed by the Helmers.

Porter
The porter brings in the Christmas tree at the very beginning.

Nora's father
Although he never makes a physical presence during the play, Nora's father's influence is felt throughout its course. Torvald repeatedly brings up his loose morals and past scandals to compare them to Nora.

SYNOPSIS
Nora Helmer once secretly borrowed a large sum of money so that her husband, Torvald Helmer, could recuperate from a serious illness in Italy. She never told him of this loan and has been secretly paying it back in small installments by saving from her household allowance. Her husband thinks her careless and childlike, and often calls her his doll.

When he is appointed bank director, his first act is to relieve a man who was once disgraced for having forged his signature on a document. This man, Nils Krogstad, is the person from whom Nora has borrowed her money! It is then revealed that she forged her father's signature in order to get the money.

Krogstad threatens to reveal Nora's crime and thus disgrace her and her husband unless Nora can convince her husband not to fire him. Nora tries to influence her husband, but he thinks of Nora as a simple child who cannot understand the value of money or business. Thus, when Torvald discovers that Nora has forged her father's name, he is ready to disclaim his wife even though she had done it for him. Later when all is solved, Nora sees that her husband is not worth her love and she leaves him.

PLOT SUMMARY AND ANALYSIS
ACT I
SUMMARY
The play opens on the day before Christmas. Nora returns home from shopping; although her husband is expecting a promotion and payrise, he still criticizes her excessive spending. In response, Nora plays around with her husband as a child might, and, indeed, Torvald addresses her as he might a child. He hands her more money but only after having criticized her spending. Their relationship compares with that of a daughter and father and, indeed, is exactly like the relationship Nora had with her father. Early in this act the audience is aware that the relationship between the Helmers is based on dishonesty when Nora denies that she has eaten macaroons, knowing that her husband has forbidden her to do so.
Nora is visited by an old friend, Christine Linde. Mrs. Linde tells Nora that she has had some difficult problems and is looking for employment. Nora confesses to Mrs. Linde that she, too, has been desperate and reveals that she had been forced to borrow money several years earlier when her husband was ill. The money was necessary to finance a trip that saved her husband’s life, but Nora forged her father’s signature to secure the loan and lied to Torvald that her father had given them the money. Thus, she has been deceiving her husband for years as she worked to repay the loan. She tells this story to Mrs. Linde to demonstrate that she is an adult who is capable of both caring for her family and conducting business. Unfortunately, Nora’s secret is known by Krogstad, an employee at Torvald’s bank. After a confrontation with Krogstad, Torvald decides to fire Krogstad and hire Mrs. Linde in his place.
Krogstad threatens Nora, telling her that if he loses his job he will expose her earlier dishonesty. For her part, Nora cannot believe that forging her father’s signature - an act that saved her husband’s life - could lead to a serious punishment. Still, she is concerned enough to plead with Torvald on behalf of Krogstad. Torvald refuses to reconsider firing Krogstad and forbids Nora to even mention his name.

ANALYSIS
The Helmers’ house is decorated tastefully, showing they are relatively well-off. Nora’s happiness as she returns with the Christmas shopping reveals that she enjoys both spending money and doing nice things for her husband and children.
At the same time, it will soon become clear that eating the macaroons is an act of deceit and disobedience, as she has been forbidden by Torvald. Torvald’s nicknames for Nora suggest that he thinks of her almost as a child or a pet. This impression is emphasized when Nora hides the macaroons, like a mischievous child afraid of getting caught. Torvald’s parent-like attitude is highlighted by the way he talks to Nora about money, implying that he thinks she’s not intelligent enough to be financially responsible.

Nora’s happiness shows she enjoys performing the role of a wife and mother. At the same time, her request for money to buy something for herself suggests she wants to be allowed to make decisions for herself. But Torvald clearly doesn’t trust Nora with the money.

Even though Torvald and Nora appear to be in love, Torvald does not trust her, and Nora on her part doesn’t hesitate to lie to him; she was eating macaroons earlier.

Money is central to Torvald and Nora’s happiness. Torvald’s emphasis on their new prosperity suggests how important money is to him as well. Mrs. Linde has been visibly changed by her life experiences. Nora’s happiness in the last eight years has left her remaining girlishly innocent and naive, whereas Mrs. Linde seems much older. Mrs. Linde’s decision to travel alone was unusual for women at the time, and Nora’s admiration of her “courage” suggests a desire for independence. Mrs. Linde’s status as a widow adds to the impression that she is much older than Nora.

In this part of the play Nora is childishly impolite. Mrs. Linde is obviously in a bad situation following the death of her husband, yet instead of listening to her Nora begins to insensitively boast about her and Torvald’s good fortune. Her speech also shows that she believes money leads to freedom and happiness.

Mrs. Linde’s story shows how difficult it was for women to survive without the financial support of men. The need for money effectively forced her to marry her husband, and after his death her struggle to support her family highlights the obstacles women faced in earning a reasonable income.

Both Mrs. Linde and Nora have strange and suspicious reactions to Krogstad’s arrival. Thus when Krogstad claims he is here on “routine” business matters, we are tempted to believe there is more to the story.
Here, Krogstad reveals more about Nora’s deceitful nature; not only did she lie to Torvald (and everyone else) about where the money for the trip to Italy came from, but she also committed forgery, an illegal act. He threatens to reveal the secret unless she does him a particular favour. Nora is terrified to the point that she even seems to be going mad.

**ACT II**

**SUMMARY**

Mrs. Linde stops by to help Nora prepare for a costume ball. Nora explains to Mrs. Linde that Krogstad is blackmailing her about the earlier loan. After Nora again begs Torvald not to fire Krogstad, her husband sends Krogstad an immediate notice of his dismissal. Nora is desperate and decides to ask help from Dr. Rank, a family friend, for a loan, to clear Krogstad. Before she can ask him for his help, Dr. Rank makes it obvious that he is in love with her and Nora decides that because of this it would be unwise to ask his help. Krogstad visits Nora once again and this time leaves a letter for Torvald in which Nora’s dishonesty is revealed. To divert Torvald’s attention from the Krogstad’s letter in the mailbox, Nora engages him to help with her practice of the dance she is to perform, the tarantella. Finally, Nora asks Torvald to promise that he will not read the mail until after the party.

**ANALYSIS**

In the opening of the second act, the stripped Christmas tree not only shows that time has passed, but also symbolizes a negative shift from the joy of Christmas to a sense of ruin and chaos. Nora’s obsession in checking to see if any person or letter has arrived and assurances that no one will come for two days gives a sense of time running out and impending disaster.

Nora cannot think of anything else but her secret and the possibility of someone finding out. She tries to occupy herself with the clothes but is unable to.

As the play progresses, it becomes more and more clear how possessive Torvald is. Nora’s pride at saying Dr. Rank is “her” friend suggests she doesn’t really have many friends now that she is married. Nora believes that the reason that Torvald is so controlling is because he is so in love with her.

Nora seems increasingly desperate and crazed. Her mutterings to herself when she is alone show the effect that concealing her secret in front of others is having on her. She lies easily to Dr. Rank, showing how natural lying has become to her.
Nora flirts with Dr. Rank in a very provocative manner. When she teases him with the stockings, this is a very explicit sexual gesture. Her promise to dance for him likewise betrays a disregard for the boundaries of her marriage and a delight in displaying her femininity and sexuality.

Nora is almost asking Dr. Rank to help with keeping the secret of the debt from Torvald, but she is stopped by his confession of love. The confession changes her view of Dr. Rank completely. Where before she perhaps thought flirtation was harmless, the fact that Dr. Rank seems to genuinely love her becomes too much to handle, and she retreats in a rather childlike way.

Krogstad is determined to keep his position at the bank, to the extent of lacking etiquette for Nora, which shows he is desperate. Meanwhile, Nora must cover her tracts in front of everyone—even the maid—hence increasing her isolation.

**ACT III**

**SUMMARY**

In this act, it is revealed that Krogstad had years earlier been in love with Mrs. Linde. At the beginning of this act they agree to marry, and Krogstad offers to retrieve his letter from Torvald. However, Mrs. Linde disagrees and thinks that it is time that Nora is forced to confront the dishonesty in her marriage. After the party, the Helmers return home and Torvald opens the letter from Krogstad. While Torvald reads it in his study, Nora pictures herself as dead, having committed suicide by drowning in the icy river. Torvald interrupts her fantasy by demanding that she explains her deception.

However, he refuses to listen and is only concerned with the damage to his own reputation. Torvald’s focus on his own life and his lack of appreciation for the suffering undergone by Nora serve to open her eyes to her husband’s selfishness. She had been expecting Torvald to rescue her and protect her, and instead he only condemns her and insists that she is not fit to be a mother to their children.

At that moment another letter arrives from Krogstad telling the Helmers that he will not take legal action against Nora. Torvald is immediately excited and is willing to forget the entire episode. But having seen her husband revealed as self-centered, egoistic and hypocritical, Nora tells him that she can no longer live as a doll and expresses her intention to leave the house immediately. Torvald begs her...
to stay, but the play ends with Nora leaving the house, her husband, and her children.

**ANALYSIS**

Here, Mrs. Linde radically disrupts the course of events in the play. While it would have been easier for her to ask Krogstad to get his letter back, thereby ensuring that life between the Helmers went on as normal, Mrs. Linde’s belief in honesty triumphs over her promise to Nora. This finally benefits Nora, as Torvald’s behaviour when he reads the letter allows her to see the reality of her situation and that she no longer wants to remain in her marriage.

In this act it is clear that Torvald is thinking of Nora far more as a possession that he can display in order to impress other people than a real person with her own thoughts and feelings. To him, Nora was at the party merely to perform for the enjoyment of him and others, not to have a good time herself.

Nora’s bitterness toward Mrs. Linde because she did not get Krogstad to retrieve the letter shows that she has cut herself off even from her close friends in her obsession with the secret of the debt. All the hope and innocence seems to have drained out of her, and she has become a much more serious, grave person.

In his speech we see that Torvald’s love and desire for Nora is revealed to be cosmetic, rather than an appreciation for whom she truly is as a person. He talks about his sexual desire for her with no consideration of whether she is feeling the same way at the moment; indeed, when she tells him that she doesn’t want to be with him that night, he dismisses her feelings by saying she must be playing a game. In reminding her that he is her husband, Torvald is suggesting that their marriage means Nora does not have the right to refuse sex with him, a commonly held belief at the time.

Nora is preparing to kill herself, perhaps the ultimate symbol of self-sacrifice. Her whispering murmurs on the stage suggest that she is becoming mad.

Throughout this whole section of the play Torvald only thinks of himself and doesn’t pause to consider the way Nora has been and will be affected by Krogstad’s threats, or that Nora did what she did purely out of love for him.

Nora has evidently undergone a transformation both visually and in the way she speaks to Torvald. For the first time, she is addressing him as an equal and demanding that he treats her with respect by listening and not interrupting.
Finally, Nora conducts what can be considered an unofficial divorce ceremony. Although Torvald doesn’t want her to go, the fact that he agrees to give her his ring and not to write or try to help her shows that he finally respects her wishes and ability to make decisions for herself.

CHARACTERS, CHARACTERIZATION AND ROLE

NORA HELMER

Nora Helmer is the protagonist or the main character or the heroine in the play. Still a young woman, she is married to Torvald Helmer and has three children. Nora is by far the most interesting character in the play. Her whole life is a construct of societal norms and the expectations of others.

CHARACTER TRAITS

1. Impulsive and a spendthrift
   - In her first moments onstage, we see her give the porter an overly generous tip.
   - She comes in with tonnes of Christmas presents, and shrugs at the idea of incurring debt.
   - Unbeknown to Torvald, Nora borrowed money so that they could afford a year-long trip to Italy.

2. Loving
   - Nora borrowed money so that they could afford a year-long trip to Italy. Doctors said that Torvald would die without it—but that he shouldn't know how bad his condition was.
   - Nora brings home lots of Christmas presents for everybody in her house.
   - She plays hide-and-go-seek with her kids.

3. Independent and farsighted
   - In the past, Nora was always a passive child-like possession who followed Torvald's orders, but towards the end of the play, she is an independent adult and is able to dominate Torvald.

4. Wise and intelligent
   - Nora uses wisdom and intelligence to confront an emergency. She forges her father’s signature in order to secure a loan from Krogstad so as to save her husband’s life.
- Nora realizes that her understanding of herself, her husband, her marriage, and even her society was all wrong. She decides that she can no longer be happy in her life and marriage, and resolves to leave Torvald and her home in order to find a sense of self and learn about the world, a newly empowered woman boldly escaping the oppressive clutches of her old life.

-Nora has been leading a double life. She has not been thoughtlessly spending their money. Rather, she has been saving to pay off a secret debt.

5. Childlike, immature, ignorant and whimsical

- She happily accepts the pet names “little lark”, “little squirrel”, and “Little Miss Extravagant” that her husband calls her without any opposition. In fact she seems to enjoy and even play into it.

- The maturity level Nora exhibits demonstrates that the relationship between Torvald and Nora is more like father and daughter than husband and wife.

6. Irresponsible and reckless

- Her first act on stage is paying the porter. Though his service only costs sixpence, she gives him a shilling. (Pg 1) The casual way in which she gives it to him is indicative of her irresponsibility. She hands him the shilling and before he can thank her, she decides in the middle of the transaction that she is not patient enough to wait for change.

- She forges loan documents to raise money for an expensive trip to Italy. Even if the documents were not forged, Nora did not have any means to repay the loan anyway.

- She has never spent serious time with her husband of nearly a decade, and is always dumping her children on the nurse rather than bonding with them herself.

7. Dishonest and deceitful

- She falsely blames Mrs. Linde for smuggling forbidden macaroons into the house.

- She has been eating macaroons, something she has been forbidden by her husband, despite her promises of total obedience to him.

- At the beginning of her marriage, she secretly borrowed money from Nils Krogstad and forged her father’s signature in order to finance a trip to Italy that was necessary to save Torvald’s life.

8. Unfeeling
- She blames Mrs. Linde for smuggling forbidden macaroons into the house. Though she is just trying to hide her indiscretions, she does not care whom she hurts in the process.

9. Materialistic
- She is always trying to make herself happy by buying things: dresses, toys, candy etc., rather than doing anything meaningful with her life.
- She is infatuated with the acquisition of possessions.

10. Decisive, resolute and independent-minded
- At the end of the play, it becomes clear to Nora that “[she] had been living all these years with a strange man, and [she] had born him three children.” (Pg 117-118) This realization forces her into the real world and she ceases to be a doll. At the end of the above statement, she adds “Oh, I cannot bear to think of it!”
- She tells her husband, “Our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child.” (Pg 118) In the end, Nora has a sort of spiritual awakening. She walks out into the night alone but, for perhaps the first time in her life, she's on the path to becoming a fully realized, fully independent human being.
- She decides to desert her family to go on a quest of personal enlightenment.
- The act of concealing the ill-gotten loan signifies Nora's independent streak. She is proud of the sacrifice she has made. Although she says nothing to Torvald, she brags about her actions with her old friend, Mrs. Linde.
- Nora is independent enough to negotiate the loan to make her family’s holiday possible, and over the course of the play, Nora emerges as a fully independent woman who rejects both the false union of her marriage and the burden of motherhood.

11. Manipulative
- At the end of the play, Nora seats Torvald at the table and explains her situation to him. She does not let him speak until she has finished what she wants to say.
- Other examples of manipulation are having a nanny take care of her children, having Mrs. Linde repair her dress, behaving seductively around Dr. Rank, influencing Torvald to give her money, and most importantly convincing Krogstad to overlook the similarity between her penmanship and her “father's.”

12. Selfish
- She does not want to forgive Torvald. She would rather start another life than try to fix her existing one.

13. *A dreamer*

- Until she comes to the realization that her life is a sham, she spends her whole life in a dream world in which she does not take anything seriously.
- In her dream world, Nora takes a back seat approach to life and becomes like an object, reacting to other’s expectations rather than advancing herself.

14. *Trusting and naïve*

- She trusted that Krogstad would not blackmail her and it therefore comes as a rude shock when he does so.
- Until she comes to the realization that her life is a waste, she spends her whole life in a dream world of naivety. In this dream world, Nora does not take life seriously, an attitude that led to many of the plot’s complications.
- She believes that Torvald loves her enough to take all blame upon himself, but she is mistaken. When she realizes that he is more concerned with appearances and respectability than with her happiness, she decides to leave him and find her own way in life.
- She naively thought that Torvald would selflessly give up everything for her. When he fails to do this, she accepts the fact that their marriage has been an illusion. Their false devotion has been merely play acting. She has been his “child-wife” and his “doll.”

15. *Determined*

- Whenever Nora would get money from Torvald, she would reserve half of it to repay the debt, determined to clear it all one fine day.
- She was so determined to save her husband that she committed fraud to do so.

16. *Hardworking*

- She has been secretly working odd jobs to pay back the debt.

17. *Courageous, bold, daring and tenacious*

- To save her husband from poor health, she committed fraud. She valued love over the law.
- She courageously confronts Torvald about the demeaning way he treats her at the end of the play.
- She slammed the door on her husband as she left.
- Although she has been forbidden from eating macaroons by her husband, she still does it anyway despite her promises of total obedience to him.

18. Calculating
- She is blackmailed by Krogstad, so she begs Torvald to let Krogstad keep his job.
- She flirts with Dr. Rank in the hope of borrowing money from him.
- She gets Christine to go and talk to Krogstad on her behalf regarding the withdrawal of the letter.
- She dances the tarantella to distract Torvald from the mail.

19. Principled and firm
- She decides against borrowing from Rank when he reveals that he is dying and is in love with her.
- She rejects Torvald's drunken advances after the party.

20. Secretive
- She has never told Torvald where the money for their trip to Italy came from, as his pride would suffer.
- She also hides her thoughts and actions from her husband even when there is no real benefit in doing so.

21. Suicidal
- She contemplates committing suicide in order to eliminate the dishonour she has brought upon her family.

22. Rebellious
- She eats macaroons even though she has been forbidden by her husband.

ROLE

1. Advancement of the plot - Nora is the central character in the play around whom the play circulates. As a result of her borrowing money from Krogstad, the conflict in the play is born as Krogstad tries to blackmail her with that secret, in order to make Nora’s husband, Torvald, to allow him keep his former job at the bank. When Torvald refuses, Krogstad sends him a letter to inform him about Nora’s indebtedness. Torvald’s reaction to this letter not only betrays his true nature, but also leads to Nora leaving him and her children to seek independence and freedom.

2. Development of themes - Nora helps in developing themes such as love and marriage, women and feminity, lies and deceit, money and materialism, the sacrificial role of women, parental and filial obligations, the unreliability of
appearances, gender roles, individual vs. society, growth and development and betrayal.

3. Revealing character traits of other characters - Nora helps in revealing the character traits of other characters. For example, she helps in revealing Torvald as selfish and egoistic, naïve, strict, loving, hypocritical and hardworking. Through her, we learn that Krogstad was on one hand, vicious and ruthless, but on the other hand, merciful and forgiving. Dr Rank’s friendly but immoral nature is revealed through Nora. Mrs Linde traitorous nature is also revealed through her.

4. Enhancing style – Nora helps in enhancing the style of symbolism (through the symbols like the Christmas tree, tarantella, the dolls, macaroons), dramatic irony, foreshadow, etc.

TORVALD HELMER

Torvald Helmer is a lawyer who at the start of the play has recently been promoted to Bank Manager. He is married to Nora Helmer, with whom he has three children. He does not seem particularly fond of his children; even once saying that their presence makes the house “will only be bearable for a mother now!” (Pg 30) His best friend is Dr. Rank, who visits him every day.

1. Loving and affectionate
- He loves and is very affectionate towards Nora. That is why he showers her with endearments like “My little skylark”, “My little squirrel”, “My little singing bird,” “My pretty little pet,” “My little sweet-tooth,” and “My poor little Nora.” and “Little Miss Extravagant.” With every term of endearment, the word “little” is always included to show affection.
- His despair as Nora exits at the very end of the play suggests that, despite his patronizing and unjust treatment of her, Torvald really does love Nora.

2. Generous
- He treats Nora generously, giving her extra money when she asks for it.

3. Proud
- Typical of many contemporary heads-of-the-family, he is a proud specimen of a middle-class husband.

4. Morally upright
- He sees Krogstad as irredeemably morally tainted, and hence decides to give his job to Mrs Linde.
- He is keenly concerned with his place and status in society and wouldn’t allow anybody to threaten his reputation, including his own wife.

5. Selfish
- He considers Nora merely as an ornamental sex object instead of an equal partner in their marriage and the mother of his children.
- He maintains amorous fantasies toward his wife: he dresses her as a Capri fisher girl and encourages her to dance in order to arouse his desires.
- At the end of the play, Nora imagines that Torvald will defend her honour and not allow Krogstad to blackmail the Helmers. Nora imagines that Torvald would sacrifice his own reputation and future to save her, but Torvald tells her that he would not make the sacrifice, shattering Nora's dream world. At this point it becomes clear to her that she had been living all these years with a strange man, and she had born him three children.
- He planned to cope with the scandal resulting from blackmail by stripping Nora of her spousal and motherly duties, but would keep her in the house for appearance sake.
- He is overly concerned with his place and status in society, and he allows his emotions to be swayed heavily by the prospect of society’s respect and the fear of society’s scorn.

6. Hardworking and diligent
- He spends a great deal of his time at home in his study working, avoiding general visitors and interacting very little with his children. In fact, he sees himself primarily as responsible for the financial welfare of his family and as a guardian for his wife.

7. Dictatorial, authoritarian and patronizing
- He restrains Nora with rules, much as a father would have to inhibit a child, forbidding her from eating macaroons and other temporal pleasures.

8. Manipulative
- He insists on Nora wearing the fish girl costume for the tarantella. The costume and dance are part of Torvald's fantasy of gazing upon Nora from across the room at a party and pretending that she is something exotic. Torvald made Nora take on a foreign identity; he used her as a doll.
9. Unforgiving
- When he finds out about the debt, he fails to forgive her until he is sure that his reputation is safe.

10. Heartless and unfeeling
- At the end of the play, Torvald seems untroubled and even a little relieved at the thought of Dr. Rank’s death.
- When he finds out about Nora’s secret debt, he instantly turns on her until he confirms that his reputation is safe.
- His heartless and unfeeling nature makes Nora not to tell him the truth about her loan, and Dr Rank not to tell him about his imminent death.

11. Conservative and traditional
- Torvald’s focus on status and being treated as superior by people like Nils Krogstad points at his obsession with reputation and appearances.
- He has straightforward and traditional beliefs about marriage and society.
- When Nora tells him she is leaving him, Torvald at first reacts by calling her mad and saying she is acting like a stupid child.
- He is unable to cope with the disagreeable truths of life.
- However, he can be said to be flexible because when he realizes how resolute Nora is in her decision, he offers to change and desperately searches for a way to make her change her mind.

12. Shallow and vain
- He is incapable of understanding his wife or of properly returning her love.

13. Hypocritical and self-righteous
- Though he regards her as his wife, he never considers her an equal partner in the relationship.
- Many times throughout the play, Torvald criticizes the morality of other characters. He trashes the reputation of Krogstad, one of his lesser employees. He speculates that Krogstad’s corruption probably started in the home. Torvald believes that if the mother of a household is dishonest, then surely the children will become morally infected. He also complains about Nora’s late father. When Torvald learns that Nora has committed forgery, he blames her crime on her father’s weak morals.
In the beginning of Act Three, after dancing and having a merry time at a holiday party, Torvald tells Nora how much he cares for her. He claims to be absolutely devoted to her. He even wishes that some calamity would befall them so that he could demonstrate his steadfast, heroic nature.

Of course, a moment later, such an opportunity arises. Torvald finds the letter revealing how Nora has brought scandal and blackmail into his household. Nora is in trouble, but Torvald fails to come to her rescue as he had promised.

14. Naïve
-Throughout the play, Torvald is oblivious to his wife’s craftiness. When he discovers the truth at the end, he is outraged.

ROLE
1. Advancement of the plot – Torvald is also a major character in the play who plays an instrumental role in the development of the plot. It is as a result of his illness and the subsequent one-year stay in Italy that caused Nora to get into a debt trap with Krogstad. When he refuses to reinstate Krogstad to his former job at the bank, he intensifies the conflict because this makes Krogstad to send him a letter exposing his wife’s secret. The fact that he at first refuses to forgive her leads to Nora’s sudden discovery that he was a selfish, egoistic man. She has no alternative but leave him and her children to seek independence and freedom.

2. Development of themes - Torvald also helps in developing themes such as love and marriage, pride, honour, respect and reputation, money and materialism, parental and filial obligations, the unreliability of appearances, gender roles, individual vs. society, and betrayal.

3. Revealing character traits of other characters - Torvald helps in revealing the character traits of other characters. For example, he helps in revealing Nora as impulsive and a spendthrift, childlike and immature, irresponsible and reckless, dishonest and deceitful, manipulative, calculating and traitorous. Through him also, we learn that Krogstad was unscrupulous, vicious and ruthless but merciful and forgiving.

4. Enhancing style – Torvald helps in enhancing the style of imagery through his pet names for Nora such as “My little skylark”, “My little squirrel”, “My little singing bird,” “My pretty little pet,” “My little sweet-tooth,” and “My poor little Nora.” He also enhances the style of symbolism like his insistence that Nora
should wear the dancing costume, similes like when he says he will protect her “like a hunted dove,” dramatic irony, verbal irony, hyperbole, etc.

**MRS CHRISTINE LINDE**

Mrs. Linde is an old schoolfriend of Nora’s. She is a woman whose marriage was loveless, and based on a need for financial security, and who doesn’t have any children. She and Krogstad had been in love before, but he was too poor to support her family. She arrives in town in search of a job in order to earn money and survive independently.

**CHARACTER TRAITS**

1. **Honest and Truthful**
   - She tells Krogstad that Nora must eventually conclude, through her own sufferings, that the only way of life which can survive crises is one based on truthful relationships.
   - She believes very deeply in honesty and stops Krogstad from taking the letter he wrote to Torvald back, thereby ensuring that Torvald finds out about Nora’s secret.
   - She insists that, “Helmer must know everything. This unhappy secret must come out!” (Pg 90) Even though she has the power to change Krogstad’s mind, she uses her influence to make certain that Nora’s secret is discovered.

2. **Hardworking**
   - Towards the end of the play, she explains to Krogstad that she finds joy and meaning in work.
   - She worked hard to support her helpless mother and two younger brothers since the death of her husband.

3. **Independent-minded**
   - She arrives in town in search of a job in order to earn money and survive independently. In this way, she is a fairly modern woman.

4. **Traitorous**
   - She stops Krogstad from taking the letter he wrote to Torvald back, thereby ensuring that Torvald finds out about Nora’s secret, which seems like betrayal to her friend Nora.

5. **Conservative and traditional**
-She tells both Krogstad and Nora that she is miserable without other people to take care of, thereby fitting into the traditional role of women as caretakers and nurturers. It is this conviction that causes her to marry Krogstad towards the end of the play.

6. Selfish and materialistic
- She ended up marrying another man in order to have enough money to support her dying mother and young brothers. Apparently, Krogstad was too poor at this time to marry her. This left Krogstad lost and embittered, unhappy in his own marriage, and is presented as the reason behind his moral corruption.

7. Resilient
- She has lived an independent life as a single working woman. She has struggled financially and now that she has no one to look after, she feels empty.

ROLE
1. Plot development- she lets the audience know the inner thoughts of the protagonist. She has a major effect on events that happen in the play.

2. Reveals character traits of Nora and Krogstad - Mrs. Linde functions as a convenient device for exposition. She enters Act One as an almost forgotten friend, a lonely widow seeking a job from Nora’s husband. However, Nora does not spend much time listening to Mrs. Linde’s troubles. Rather selfishly, Nora discusses how excited she is about Torvald Helmer’s recent success. Through Mrs Linde, Nora launches into a dramatic explanation of all her secret activities (obtaining a loan, saving Torvald’s life, paying off her debt). Mrs Linde therefore functions as the primary means by which the audience learns of Nora’s secret and her character traits. She is the first character to see that Nora is not a child.

3. Develops themes- she introduces the theme of deception. Through Mrs. Linde, Nora reveals that she has lied to save Helmer’s life and therefore deceived him with her cleverness.

3. Enhances style- she foreshadows how Nora will confront a bitter future after learning that her marriage is based on deception by recounting how she herself sacrificed her rights to love and self-determination by marrying for financial security.

DR RANK
Dr. Rank is a medical doctor who is best friends with Torvald and Nora, who he visits every day. He suffers from spinal tuberculosis; a condition he believes was caused by his father’s vices, which included having extramarital affairs and consuming too much luxurious food and drink. He is unmarried and lonely, and over the course of the play it is revealed that he is in love with Nora.

CHARACTER TRAITS

1. Friendly and loyal
   - Nora explains how she always feels at ease around Dr. Rank because he does not have any expectations or demands of her.
   - He visits the Helmers every day.

2. Immoral
   - It is revealed that he is in love with Nora, his best friend’s wife.

3. Courageous
   - He is unconcerned with what others think of him.
   - He has accepted his fate and his impending death.

4. Cynical
   - He rejoices when he finds out that his illness is terminal, and insists that neither Torvald nor Nora visits him in his dying days. As he predicted, he is not particularly missed by the other characters.

5. Trusting
   - He trusts Nora completely. He refrains from telling Torvald of his imminent death because it is too “ugly” an idea for him to tolerate, but he does tell Nora, an indication of the bond between them. He talks with her about his coming death in a code that excludes Torvald and protects him from the harsh reality.

6. Hypocritical
   - Dr. Rank is not as straightforward as he appears. His real motive for visiting the Helmers is that he is in love with Nora.

7. Realistic
   - On the subject of the costume party, Dr. Rank suggested that Nora should go as herself and that Torvald should be invisible. Under the surface, Rank is suggesting that Nora should not be a doll. With an invisible chaperon, Nora would not be dominated by a figure placing an identity over her.
ROLE
-To provide amusement for Nora as a change from the tiresome rules of Torvald, just as she used to seek the conversation of the maids as a refreshing change from the strictness of her father.
- Dr. Rank adds to the somber mood of the play; he is not essentially useful to the conflict, climax, or resolution.

NILS KROGSTAD
Nils Krogstad Krogstad is an employee at the bank at which Torvald is made manager. He leant Nora the money to take Torvald to Italy to recuperate. He is, at least at the beginning, the main antagonist: Everything is going well for the Helmers until Krogstad enters the story. Known to the other characters as unscrupulous and dishonest, he blackmails Nora, who borrowed money from him with a forged signature, after learning that he is being fired from his job at the bank. In the past, he too committed the crime of forgery, an act that he did not go to prison for but that nonetheless ruined his reputation and made it extremely difficult to find a respectable job.

CHARACTER TRAITS
1. Morally Corrupt
-In the past, he too committed the crime of forgery, an act that ruined his reputation, though he did not go to prison. But it made it extremely difficult for him to find a respectable job.
-He was once in love with Kristine Linde, who ended up marrying another man in order to have enough money to support her dying mother and young brothers. This left Krogstad lost and embittered, unhappy in his own marriage, and is presented as the reason behind his moral corruption.
-Torvald, who sees Krogstad as irredeemably morally tainted, decides to give his job to Mrs Linde.

2. Merciless, vicious and callous
-At first he treats Nora without mercy when demanding his money. He argues that no mercy has been shown to him in life.
3. **Unscrupulous and dishonest**
- He blackmails Nora with the threat of exposing her indebtedness unless she talked her husband Torvald into giving him back his job at the bank.
- Unless Nora persuades Torvald to keep Krogstad in his job (he later extends this to a promotion), he will tell Torvald about her loan and her forgery of her father's signature.

4. **Forgiving and remorseful**
- At first he treats Nora without mercy on the basis that no mercy has been shown to him in life; however, after Mrs. Linde and he decide to marry, he becomes happier and rescinds his threats to Nora, saying he regrets his behaviour.
- He removes his threats to the Helmers and sends Nora's bond back to her, relinquishing his power over her.
- After engaging in a conversation with his lost love, the widow Mrs. Linde, they reconcile, and once again their romance is reignited, Krogstad no longer wants to deal with blackmail and extortion. He is a changed man!
- Although Mrs. Linde suggests that he should leave the first letter in the mailbox so that Nora and Torvald can finally have an honest discussion about things, he later drops off a second letter explaining that their secret is safe and that the IOU is theirs to dispose of.
- He has been trying to remake his life after having made earlier mistakes.
- Although he has been labeled as corrupt and "morally sick," Krogstad has been trying to lead a legitimate life. He complains, "For the last year and a half I have not had a hand in anything dishonourable, amid all that time I have been struggling in most restricted circumstances. I was content to work my way up, step by step." (Pg 75) Then he angrily explains to Nora, "And be sure you remember that it is your husband himself who has forced me into such ways as this again. I will never forgive him for that." (Pg 76)
- He is one of several examples in the play of a person being forced into morally questionable action as a result of the rigid and unmerciful forces of society.

5. **Loving and responsible**
- As soon as Mrs Linde tells him that she has always loved him and asks him to resume their relationship, he reveals himself as a more loving, joyful and merciful character.
In matters concerning his children, we find the true measure of the man. Nils Krogstad is a good father and is not afraid of doing whatever it takes to make sure his family is secure.

- Despite the financial strain that he found himself under as a single parent Nils Krogstad still brought up his two boys as best he could.
- Although at times Krogstad is vicious, his motivation is for his motherless children, thus casting a slightly sympathetic light on his otherwise cruel character.

6. Hardworking and resilient

- Here is a man who is a single parent of two boys who is totally unsupported by the society he exists in. He has been dealt many blows by life, first by Mrs. Linde who rejected him on financial grounds many years ago, and then by the death of his wife. He has to work multiple jobs to support himself and his family; by day he is a lowly bank clerk and by night he is a moneylender and he even finds time to write for a paper.

8. Frank and sincere

- When Mrs. Linde proposes they resume their old relationship, Krogstad remains truthful and makes sure she is aware of his past deeds as well as what people think of him. He even makes sure she knows about his current dealings with the Helmers.

ROLE

1. He advances the plot - Krogstad initiates the conflict by attempting to blackmail Nora Helmer. He serves as a catalyst. Basically, he initiates the action of the play. He sparks the flames of conflict, and with each unpleasant visit to the Helmer residence, Nora’s troubles increase. In fact, she even contemplates suicide as a means of escaping his torments.

2. Develops themes - Krogstad helps to develop the themes of love and marriage, pride, honour, respect and reputation, money and materialism, parental obligations and individual vs. society.

3. Reveals character traits of other characters- Through him we are able to know that Nora is secretive and deceitful, and Mrs Linde is traitorous and materialistic for leaving him when he was poor.

NURSE
She is a nurse to both Nora and Nora's children. Her name is Anne Marie. The nursemaid is an example of a woman in bad circumstances forced to do anything in order to survive.

**CHARACTER TRAITS**

1. **Kind**
   - She was forced to give up her own child, who it is suggested was born out of wedlock.

2. **Reliable and responsible**
   - When Nora first thinks of leaving, she considers the fact that her children will be raised by the nursemaid and, remembering what a good mother the nursemaid had been to her, decides that she would also raise Nora’s children well.

3. **Immoral**
   - She gave birth to a baby out of wedlock,

4. **Irresponsible**
   - She had to give up her own child in order to take up her position as the nursemaid at the Helmers.

5. **Self-sacrificial**
   - She had to give up her own child in order to take up her position as the nursemaid at the Helmers. Nora finally leaves her children in her care, believing that they will be better off than they would be with her.

**ROLE**

1. **Developing themes** - She helps to develop the theme of the sacrificial role of women by giving away her child to strangers so that she could concentrate on her job.

**IVAR, BOB, AND EMMY**

These are Torvald and Nora's young children. Raised primarily by Anne, the Nurse (and Nora's old nurse), the children spend little time with their mother or father. The time they do spend with Nora consists of Nora playing with them as if she were just another playmate. The children speak no individualized lines in the play;
they are “Three Children.” Their dialogue is facilitated through Nora’s mouth, and they are often cut entirely in performance.

**CHARACTER TRAITS**

1. **Playful**
   - They asked their mother to play child games with them and they played hide-and-seek.
2. **Insistent**
   When their mother showed reluctance to participate in the children’s game, they insisted until she gave in.
3. **Loving**
   - They loved their mother dearly and would have wanted to spend more time with her and to continue playing children’s games with them.

**ROLE**

1. *To bring out the character of Nora as a loving mother:* She showers them with Christmas gifts and even plays children games with them. When Nora later refuses to spend time with them because she fears she may morally corrupt them, she acts on her belief that the quality of parenting strongly influences a child’s development.

**HELEN**

She is a housemaid employed by the Helmers.

**CHARACTER TRAITS**

1. **Humble**
   - She answers Nora with a lot of humility.
2. **Hardworking**
   - She does her work diligently.

**PORTER**

This is the porter who brings the Christmas tree to the Helmers house at the very beginning of the play.

**CHARACTER TRAITS**

1. **Obedient**
   - He obediently delivers the Christmas tree to the Helmers house.
2. Grateful  
-He thanks Nora for the tip that she gives him. *(Pg 1)*

3. Honest  
-He honestly states his charges without exaggerating and was already giving her back the change when she told him to keep it. *(Pg 1)*

**NORA’S FATHER**  
Though Nora’s father is dead before the action of the play begins, the characters refer to him throughout the play. Though she clearly loves and admires her father, Nora also comes to blame him for contributing to her subservient position in life.

**CHARACTER TRAITS**  
1. Manipulative  
-He manipulated Nora to do according to his wishes and whims. She complains that her father and her husband both treated her like a doll.

2. Immoral  
-Torvald criticizes him as having been a morally crooked man who engaged in corrupt deals.

3. Insensitive  
-The way he treated Nora was too insensitive for a father to treat his daughter.

**THEMES**

**MARRIAGE AND LOVE**  
At the beginning of the play, Nora and Torvald appear to be very happily married, even to themselves. Nora talks joyfully about her love for Torvald, and Torvald refers to Nora using affectionate pet names. At first the Helmers seem happy, but over the course of the play, the imbalance between them becomes more and more apparent.

Their loving marriage stands in contrast with the lives of the other characters. For example, the marriage of Krogstad and Mrs. Linde was based on necessity rather than love, and were unhappy. Dr. Rank, on the other hand, was never married, and it is later revealed that he has silently loved Nora for years.
Yet although Nora and Torvald’s marriage is based on love (as opposed to necessity, as was the case with Krogstad and Mrs. Linde), it is still governed by the strict rules of society that dictated the roles of husband and wife. It is clear that Nora is expected to obey Torvald and allow him to make decisions for her. At first it seems that Nora and Torvald both enjoy playing the roles of husband and wife in a way that is considered respectable by society. However, Nora soon reveals to Mrs. Linde that she secretly borrowed the money from Krogstad behind Torvald’s back, and therefore has already broken both the law and the rules of marriage at the time. This creates a dilemma: Nora broke the rules of marriage, yet did so in order to save her husband’s life—a true act of love.

By the end, the marriage breaks apart due to a complete lack of understanding. Nora Helmer, the “doll” wife, realizes after eight years of marriage that she has never been a partner in her marriage. At the play’s conclusion, she leaves her husband in order to establish an identity for herself that is separate from her identity as a wife and mother.

The main message of *A Doll's House* seems to be that a true marriage is a joining of equals. The play centres on the dissolution of a marriage that doesn't meet these standards.

There is a lot of talk about love in *A Doll's House*. Throughout the play we hear of and see many different forms of love: familial, maternal, paternal, and fraternal. Romantic love even blossoms for two of the secondary characters, namely Krostad and Mrs Linde. However, for the main characters, the Helmers, true romantic love is elusive. They finally discovered that true love never existed between them.

**WOMEN AND FEMININITY**

Nora has often been painted as one of modern feminist heroines. Over the course of the play, she breaks away from the domination of her dictatorial husband, Torvald. Also throughout this play, there is constant talk of women, their traditional roles, and the price they pay when they break with tradition.

When *A Doll’s House* was written in 1879, a wife was not legally permitted to borrow money without her husband’s permission. On her wedding day, a woman transferred from living under the authority of her father to under that of her husband.
Poverty had already forced women into the workplace early in the nineteenth century, and the Norwegian government passed laws protecting and governing women's employment. By the middle of the 19th century, Norwegian women were permitted inheritance rights and the right to an education. But many of the rights provided to women favoured the lower economic classes. Employment opportunities for women were limited to low paying domestic jobs, teaching, or clerical work. Middle class women, such as Nora, noticed few of these new advantages. It was the institution of marriage itself that restricted the freedom of middle class women. Universal women rights were eventually achieved in 1913, making Norway the first country in Europe to have equal voting rights for men and women.

**PRIDE, HONOUR, RESPECT AND REPUTATION**

The men characters in *A Doll's House* are obsessed with their reputation. Some have good names in their communities and will do anything to protect it; others have lost their good names and will do anything to get them back.

**Honour**

Honour is extremely important to Torvald; it is what motivates his behaviour. Early in the play, his value for honour is the reason he gives for sacking Krogstad, claiming that because he once displayed a lack of honour, it means that Krogstad is forever dishonoured. When he learns of his wife’s mistake, Torvald’s first and foremost concern is for his honour. He cannot appreciate the sacrifice that Nora has made for him; he is only concerned with how society will react to his family’s shame. For Torvald, honour is more important than family and far more important than love; he simply cannot imagine anyone placing love before honour. This issue brings out the glaring difference between Nora and Torvald.

**Pride**

Like honour, pride is another quality that Torvald upholds. He is proud of Nora in the same way one is proud of an expensive or rare item or possession. When her scandal threatens to be exposed, Torvald is very fearful of losing his public pride. Instead of accepting Nora with her misperfections, Torvald instead rejects her
when she is most in need of his support. His pride in himself and in his possessions blinds him to Nora’s worth and value. Nora is left with no choice but to leave him. Only when she has made the decision to leave Torvald does she begin to develop pride in herself.

LIES AND DECEIT
The tension that runs throughout *A Doll's House* comes from Nora's fear of her secret being discovered. Her great terror being exposed leads her to tell a lie after a lie. When her web of lies finally reaches a climax, her marriage proves too weak to bear the strain.

At the beginning of the play, Nora appears to be a dutifully obedient and honest wife, however it is quickly revealed that she is hiding a serious secret from her husband—the fact that she borrowed money from Krogstad to finance a trip to Italy that she claims saved Torvald’s life. This confirms that all her statements about never disobeying or hiding anything from him were nothing but deceitful. When she reveals her dishonesty to Mrs. Linde, Mrs. Linde insists that she ought to confess to Torvald immediately, insisting that a marriage cannot succeed when husband and wife are not completely honest with each other.

But Nora is not alone in telling lies and being deceitful. Krogstad is also revealed to have committed a forgery. The fruits of their acts of deception are devastating: Krogstad’s reputation is ruined, and Nora is forced to leave her husband and family at the end of the play.

It should however be noted that the motivation behind Nora’s dishonesty was love - she lied in order to save her husband’s life. Furthermore, she wouldn't have been deceitful if it weren’t for societal law dictating that women were not allowed to handle financial matters independently. Therefore Nora’s deceit was not the result of a personal flaw, but rather an attempt to commit a noble act of saving her husband’s life that went awry.

Dr. Rank also comes out as deceitful and dishonest. He has been deceiving both Nora and Torvald for years about the depth of his feelings for Nora. Only when she attempts to seek his financial help does Nora finally see beneath the surface to the doctor’s real feelings. He has been lusting for his best friend’s wife all those years. Nora is so shocked to discover this that she automatically decides not to ask Dr. Rank for financial assistance.
Torvald, who has been deceived throughout most of the play, is finally revealed in the final act to be the one most guilty of deception. He has deceived Nora into believing that he loved and cherished her, while all the while he had regarded her as little more than his property.

**MONEY AND MATERIALISM**

Throughout the entire play everyone is talking about money, as if it was a god. As the entire issue starts over a debt, the play revolves around money and who has it as well as who does not have it. It is a prevailing theme due to that.

In the very first scene, Nora gives the porter one shilling, telling him to “keep the change”, thus indicating her relaxed attitude to money and spending. The next scene with Torvald almost entirely revolves around the subjects of money, spending and borrowing, with Nora portrayed as a spendthrift. Torvald has very strong views on borrowing and debt. He says to her, “That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home that depends on borrowing and debt.” (Pg 3)

A need for money affects all the major characters in A Doll’s House. In the beginning of the play it is revealed that Torvald was recently promoted and will receive “a big salary.” (Pg2) However, he still criticizes Nora for overspending, arguing that they need to be cautious financially. Mrs. Linde is in desperate need of a job following the death of her husband. Krogstad’s replacement at the bank leaves him threatening to reveal Nora’s secret in order to get his job back because he fears he will lose his source of income. Indeed, the bank works as a symbol for the pervasive presence of money in the characters’ lives.

Throughout the play *A Doll's House*, the characters spend a good deal of time talking about their finances. Some are said to be doing quite well financially, and some have the promise of their finances improving in the future. Others are struggling to make ends meet. Either way, each character’s financial status seems to be a defining feature.

In the play, money symbolizes the power that the characters have over one another. In the first Act, Torvald’s ability to dictate how much Nora spends on Christmas presents shows his power over her. On the other hand, the debt that Nora owes Krogstad allows him to have power over her and Torvald. Both Nora and Mrs. Linde cannot earn large incomes because they are women; their inability to access
significant amounts of money shows the power that men have over the women in this society.
It is also clear that, while earning money leads to power, it can also be dangerous. For instance, even if money actualized Nora and her family’s trip to Italy, the debt she owed Krogstad soon became a source of terror, dread, and shame. The thrill of obtaining money soon became a nightmare for her.
Krogstad is a moneylender, and money (or lack of it) has had a major effect on his life. We learn that Mrs Linde ended her relationship with him many years ago because of his lack of financial security, choosing to marry a richer man instead. Throughout his life Krogstad has been poor, struggling to support his family, and it is this dependency on financial income that leads him to blackmail Nora in an attempt to keep his job at the bank. Mrs Linde’s life has also been directly affected by money, or lack of it. Her late husband’s business collapsed, leaving her with nothing to live on, and since then she has had to work hard to survive.
Dr Rank is the only main character who appears to be comfortable financially, having inherited money from his late father. However, although he is financially comfortable he is terminally ill, referring to his body as being “bankrupt.”
Torvald in particular focuses on money and material goods rather than people. His sense of manhood depends on his financial independence. He was an unsuccessful lawyer because he refused to take "unsavory cases." As a result, he switched jobs to the bank, where he will primarily be dealing with money.

THE SACRIFICIAL ROLE OF WOMEN
In A Doll’s House, Ibsen paints a bleak picture of the sacrificial role held by women of all economic classes in his society.
In order to support her mother and two brothers, Mrs. Linde found it necessary to abandon Krogstad, her true but poor lover, and marry a richer man.
The nanny had to abandon her own child to support herself by working as Nora’s and later as Nora’s children’s caretaker. As she tells Nora, the nanny considers herself lucky to have found the job, since she was “a poor girl who has got into trouble...” (Pg 50)
Though Nora is economically advantaged in comparison to the play’s other female characters, she nevertheless leads a difficult life because society dictates that Torvald be the marriage’s dominant partner. Torvald issues rules and looks down on Nora, and Nora must hide her debt from him because she knows Torvald
would never accept the idea that his wife had helped save his life. Furthermore, she must work in secret to pay off her loan because it is illegal for a woman to obtain a loan without her husband’s permission.

Nora’s abandonment of her children can also be interpreted as an act of self-sacrifice. Despite Nora’s great love for her children, as seen in her interaction with them and her great fear of corrupting them, she chooses to leave them. Nora truly believes that the nanny will be a better mother and that leaving her children is in their best interest.

All the three women in the play have made some kind of personal sacrifice in their lives in order to fulfill the roles which society expects of them. Nora, besides risking her dignity by borrowing money on behalf of her family, she also has sacrificed all her own opinions, thoughts and ideas and adopted Torvald’s views as her own. Besides that, she has been saving every bit of money she had and working odd hours of the night to repay Krogstad. And at the end of the play she sacrifices her home, family and children for the sake of her own self-discovery.

Mrs Linde, after her husband’s death, continued to make personal sacrifices for the sake of her family, taking on any work she could to support them financially.

Anne-Marie, on the other hand, sacrificed motherhood for a respectable job, which was all too common for young unmarried mothers in the 19th century.

**PARENTAL AND FILIAL OBLIGATIONS**

There is a strong emphasis throughout the play on the importance of parental and filial responsibility, and of the effect that the actions of parents have upon their children.

**Parental obligations**

Nora, Torvald, and Dr. Rank believe that a parent is obligated to be honest and morally-upright, because a parent’s immorality is passed on to his or her children like a disease.

For instance, Dr. Rank has a disease that is the result of his father’s wickedness. Dr. Rank implies that his father’s immorality, which included affairs with many women, led him to contract a venereal disease that he passed on to his son, causing Dr. Rank to suffer for his father’s misdeeds. He talks about the unfairness of this, of the sins of the father being passed on to the son.
Torvald, on the other hand, talks about a parent’s immorality being passed on to the children like a disease. He voices the idea that one’s parents determine one’s moral character when he tells Nora, “Almost everyone who has gone to the bad early has had a deceitful mother” (Pg 30) He speaks about Krogstad poisoning his own children with lies and immorality. He also refuses to allow Nora to interact with their children after he learns of her deceit; for fear that she will corrupt them. Nora is referred to as being like her father, having inherited a lot of his qualities. It is also important to note that she never had a mother, with Anne-Marie fulfilling the maternal role in her life.

Anne-Marie was forced to give away her own child to take on the role of Nora’s maid; in contrast Nora chooses to leave her own children at the end of the play.

**Filial obligations**

Filial means the duties, feelings or relationships which exist between a son or daughter and his or her parents.

The play suggests that children too have an obligation to protect their parents. Nora recognized this obligation, but she ignored it, choosing to be with, and sacrifice herself for, her sick husband instead of her sick father.

Mrs. Linde, on the other hand, abandoned her hopes of being with Krogstad and undertook years of labour in order to tend to her sick mother. Mrs Linde has fulfilled her filial responsibility by dedicating her life to care for her mother, at the expense of her own personal happiness. Her mother’s illness has directly affected the life she has led and the personal decisions she has made.

Ibsen does not however pass judgment on either woman’s decision, but uses the idea of a child’s debt to her parent to demonstrate that familial obligation is not one way – it is reciprocal.

**THE UNRELIABILITY OF APPEARANCES**

Over the course of *A Doll’s House*, appearances prove to be quite misleading and hide the true reality of the play’s characters and situations. Our first impressions of Nora, Torvald, and Krogstad are all later proved quite wrong.
Nora, at first, seems a silly, childish woman, but as the play progresses, we see that she is intelligent, motivated, and, by the end of the play, a strong-willed, independent thinker.

Torvald, on the other hand, though he appears as the strong, benevolent husband, reveals himself to be cowardly, petty, and selfish when he fears that Krogstad may expose him to scandal.

Krogstad, who initially appears to be a vicious, ruthless blackmailer, later reveals himself to be a much more sympathetic and merciful character. He also turns out as an earnest lover. Indeed, the play’s climax is largely a matter of resolving identity confusion - we see Krogstad as a loving merciful man, Nora as an intelligent, brave woman, and Torvald as a helpless, sad man.

Situations too are misinterpreted both by the audience and by the characters. The seeming hatred between Mrs. Linde and Krogstad turns out to be love. Nora’s creditor turns out to be Krogstad and not Dr. Rank, as the audience and Mrs. Linde had thought. Dr. Rank confesses that he is not just a friend to Nora but instead he is in love with her, to Nora’s and the audience’s surprise. The seemingly ruthless Krogstad repents and returns Nora’s contract to her, while the seemingly kindhearted Mrs. Linde fails to help Nora, leading to Torvald’s discovery of Nora’s secret.

**GENDER ROLES**

*A Doll’s House* exposes the restricted roles of women during the time of its writing and the problems that arise from a drastic imbalance of power between men and women.

Throughout the play, Nora is treated like a child by the other characters. Torvald calls her his “pet” and his “property,” and suggests that she is not smart or responsible enough to be trusted with money. Neither Krogstad nor Dr. Rank take her seriously, and even Mrs. Linde calls her a “child.” Nora seems unperturbed by the views of others about her; even calling herself “little Nora” and promising that she would never dream of disobeying her husband.

However, there are clues that she is not entirely happy with the limited position she has as a woman. For example, when revealing the secret of how she borrowed money to finance the trip to Italy, she refers to it as her “pride” and says it was fun to be in control of money, explaining that it was “like being a man.” (Pg 21) Nora
seems to wish to enjoy the privileges and power enjoyed by males in her society. She seems to understand the confinement she faces simply by virtue of her sex. Nora’s dissatisfaction with her status as a woman intensifies over the course of the play. In the final scene she tells Torvald that she is not being treated as an independent person with a mind of her own. According to her, the bitter solution to this issue is to leave married life behind, despite Torvald’s begging that he will change. Nora’s problems arise because as a woman she cannot conduct business without the authority of either her father or her husband. When her father is dying, she must forge his signature to secure a loan to save her husband’s life. That she is a responsible person is demonstrated when she repays the loan at great personal sacrifice.

The men in this play have a very conservative view of the roles of women, especially in marriage and motherhood. Torvald, in particular, believes that it is the sacred duty of a woman to be a good wife and mother. Moreover, he tells Nora that women are responsible for the morality of their children. In essence, he sees women as childlike, helpless creatures detached from reality on the one hand, but on the other hand as influential moral forces responsible for the purity of the world through their influence in the home.

The men of A Doll’s House are in many ways just as trapped by traditional gender roles as the women. The men must be providers. They must bear the burden of supporting the entire household. They must be the undoubted kings of their respective castles. Besides providing for their families, the men are obsessed by a desire to achieve higher status. Respectability is of great concern to both Torvald and Krogstad. When Nora’s borrowing is revealed, Torvald’s first thoughts are for his reputation. On the other hand, Krogstad is obsessed with achieving success now that he has changed his character. He intends to one day take over Torvald’s job and run the bank.

By the end of the play, these traditional ideas are truly put to the test.

**INDIVIDUAL VS. SOCIETY**

Nora, a dutiful mother and wife, spends most of the play putting others before herself. She thinks little about herself to the extent of engaging in an act of forgery and taking a debt for the sake of her husband’s health. She doesn’t stop to worry about how these actions might impact the lives of her husband and children. Even when she plans to kill herself near the end of the play, it is not to hide her shame but
rather because she thinks that if she is alive then Torvald will ruin himself in trying to protect her.
Similarly, Mrs. Linde admits that, without a husband or any family members to care for, she feels that her life is pointless. Therefore both women find a sense of meaning in their lives through serving others and performing the caring, obedient role that society requires of them.
However, Nora later learns that prioritizing her duty as a wife and mother cannot lead to real happiness. She realizes that while she thought she was sacrificing herself to protect her love, in fact no such love existed. It becomes clear that Torvald would never have sacrificed his reputation to protect her. She therefore decides to leave him in order to develop a sense of her own identity. The play ends with Nora choosing to put herself as an individual before society’s expectations of her.
Some characters, however, are more concerned about themselves as individuals rather than the society. A good example is Krogstad. Throughout most of the play, it seems that he cares more about his reputation than anything else. Punished by society for his act of forgery, he is desperate to reclaim respectability in the eyes of others. However, he realizes that he will only achieve happiness through truly reforming himself and regaining the personal integrity that he lost, rather than the outward respectability.
In a similar way to Nora, Krogstad learns that society’s view of him is meaningless if he doesn’t respect himself as an individual.

**BETRAYAL**
Betrayal is a theme of this play in several ways. Nora has betrayed her husband’s trust in several instances. She has lied about borrowing money, and to repay the money she must lie about how she spends her household accounts and she must lie about taking odd jobs to earn extra money. She also chooses to lie about eating macaroons which her husband has forbidden her.
Torvald betrays Nora when he rejects her pleas for understanding. Torvald’s betrayal of her love is clearly shown when he doesn’t want to understand that Nora took the loan because of his own welfare. To him, she threatened his otherwise good reputation in the eyes of the society, which was an unforgivable sin to him. This was the reality that Nora requires to finally awaken from; her previous view about her husband and their marriage was just but a sham.
Mrs Linde also betrays Krogstad when she opts to marry a richer man because Krogstad was too poor to help her sustain her sick mother and needy siblings.

**GROWTH AND DEVELOPMENT**

In Act I, Nora is portrayed as nothing more than a “doll,” a child who has exchanged a father for a husband without changing or maturing in any way. But as the play progressed, she realized that she had no identity separate from that of her husband. Torvald owned her just as he owned their home or any other possession. She was finally forced to face the reality of the life she was living. She realized in the final act that if she had to develop an identity as an adult, she must leave her husband’s home. When Nora finally gave up her dream for a miracle and, instead, accepted the reality of her husband’s self-centredness, she finally took her first steps toward maturity. She realized the inequity of her situation; she also recognized her own self worth. Her decision to leave is a daring one that indicates the seriousness of Nora’s desire to find and create her own identity.

**THE HOME**

The fact that the play is called *A Doll's House* means that home might be a prevalent theme. Early on in the text, the home is seen as a thing of joy, a place of comfort and shelter. The idea of home is enmeshed with the idea of the happy family, which the Helmers seem to be.

Toward the play’s conclusion, however, the imbalance of power in the family becomes an issue. Now the seemingly happy home is revealed as having been an illusion - a doll's house - that hid the gulf between the Helmers. The Helmers' home is really more of a prison than a shelter.

The title, *A Doll's House*, implies that everything is a façade, an illusion. Just like a doll that has a plastered smile on its face, the doll's house hides the problems in the marriage.

**STYLISTIC/LITERARY DEVICES**

Stylistic or literary devices are techniques (ways to do things, styles, or forms) that authors use to get the attention of the reader which include playing with words, creating imagery, comparing and contrasting, or using metaphors, just to name a
few. In *A Doll’s House*, the author has used a variety of stylistic devices, as discussed below.

**SYMBOLISM**

Symbols are objects, characters, figures, or colours used to represent abstract ideas or concepts. The following are the symbols used in the play:

1. *Christmas and New Year Days*

The action of the play is set at Christmas and New Year season. Christmas and New Year holidays are both associated with rebirth and renewal and several of the characters go through a kind of rebirth over the course of the play.

Both Nora and Torvald have a spiritual awakening, which could be seen as a “rebirth.” Nora's trials and tribulations wake her up to the sorry state of her marriage. When the “wonderful thing” fails to happen, she realizes she will never be a fully realized person until she breaks away from her husband. And when she slams the door behind her, she is in a way reborn.

Nora is not alone in her spiritual awakening, however. Torvald's last line, “*The most wonderful thing of all?*” (Pg 120) seems to indicate that he has also realized the complete inadequacy of his existence. By the end of the play, both Helmers have been reborn.

Krogstad and Christine are reborn as well. When these “two shipwrecked people...join forces,” (Pg 88) they each get a fresh start in life. Both of them view their renewed love affair as a chance for salvation. Krogstad hopes that it will help increase his standing with the community, and that Christine's influence will make him a better person. Christine, on the other hand, is overjoyed that she will have someone to care for. She once again has purpose in her life.

Nora and Torvald both look forward to New Year’s as the start of a new, happier phase in their lives, a new beginning with no debts. In the New Year, Torvald will start his new job, and he anticipates with excitement the extra money and admiration the job will bring him. Nora also looks forward to Torvald’s new job, because she will finally be able to repay her secret debt to Krogstad. By the end of the play, however, the nature of the new start that New Year’s represents for Torvald and Nora has changed dramatically. They both must become new people and face radically changed ways of living. Hence, the New Year comes to mark the beginning of a truly new and different period in both their lives and their personalities.
In the end of the play, it resembles new beginnings as almost all the characters are starting new lives, Nora and Torvald separately, while Christine and Krogstad together.

2. Christmas Tree
The Christmas tree symbolizes Nora's role in her household. She is only a decoration to be looked at. Her function in the household is pretty much the same as the tree. She is merely decorative and ornamental. She dresses up the tree just as Torvald dresses up her for the party. It's interesting that she tells the maid not to let the children see the tree until it's decorated.

The Christmas tree, therefore, a festive object meant to serve a decorative purpose, symbolizes Nora’s position in her household as a plaything who is pleasing to look at and adds charm to the home.

It also symbolizes family happiness and unity, as well as the joy Nora takes in making her home pleasant and attractive.

At the beginning of Act Two, the Christmas tree has been stripped of its ornaments and is only left with burnt-down candle-ends on its disheveled branches. Nora is alone in the room, walking about uneasily. Basically, Nora is a mess and so is the tree. She's gotten the bad news from Krogstad, and as a result her mind is just as disheveled as the poor tree.

The tree seems to mimic Nora's psychological state. It can be interpreted as symbolic of Nora's disintegrating web of lies. The pretty decorations that Nora used to cover up her deceit are falling away. Soon the bare, ugly truth will emerge. This represents the end of Nora’s innocence and foreshadows the Helmer family’s eventual disintegration.

3. Macaroons
Torvald has banned Nora from eating macaroons. Although Nora claims that she never disobeys Torvald, this is proved false in the very opening of the play when Nora eats macaroons while she was alone in the living room. The macaroons are symbolic of Nora’s disobedience and deceit. She lies to Dr. Rank about having been given some by Mrs. Linde, and after giving her performance of the tarantella asks that macaroons be served at dinner, which indicates a close relationship between the macaroons and her inner passions, both of which she must hide within her marriage.

4. The tarantella
Tarantella takes its name from a spider, a Tarantula, which, according to the Italian legends, bites its victim to quick death. The only way to get rid of its poison is to dance so as to let the poison come out of the body with the sweat. Similarly, the wild dance of Nora is a symbolic expression of her tragic inner condition and, at the same time, a therapeutic instrument that gives her courage to face up the suicide that she plans to carry out. Nora dances the Tarantella at a time when she had accelerated anxiety, on the border of madness. So through the dance, her body was trying to express what couldn’t be said in words.

Like the macaroons, the tarantella symbolizes a side of Nora that she cannot normally show. It is a fiery, passionate dance that allows her to drop the mask of the perfect Victorian wife and express her desperate and tragic interior condition and her inner feelings. It is a dance of recovering from the madness of her fate; Tarantella has the power to heal Nora.

After the dance, in fact, she reemerges matured and able to look death in the eyes. It is important to note that the rehearsal of Tarantella is the first moment in which Nora doesn’t obey what Torvald commands. Her repressed feelings are not allowed to come out in her marriage, the only way she can express them is through a performance. And her performance is wild and hysteric. Through the dance Nora liberates herself from her sexual doll’s role, which is a transformation from an old existence to a new one.

5. The Doll’s House

The title of the play A Doll’s House is also symbolic. It represents something impermanent or short-lived.

There are a few mentions of dolls early on in the play; for example, when Nora shows Torvald the dolls she bought for her daughter, and says that the fact that they are cheap doesn’t matter because she will probably break them soon anyway. This probably suggests that Nora is raising her daughter for a life similar to her own. It also foreshadows Nora breaking up her family life by leaving Torvald.

When Nora plays with her children she also refers to them as her “little darlings.” (Pg 42) However, it is not until the end of the play that the metaphor becomes explicitly clear. Nora tells Torvald that both he and her father treated her like a doll, and cites this as one of the reasons why she has become dissatisfied and disillusioned with her life with him.

6. The dance costume
At the end of the play, Nora decides to leave Torvald. The next thing Nora does is to change out of her fancy dance dress. Torvald bought this dress for Nora to wear at a costume party because he wanted her to appear as a "Neapolitan fish girl". As one would put clothes on a doll, Torvald dresses Nora. When she sheds this dress, she is symbolically shedding her past life with Torvald and her doll-like existence.

7. Dr. Rank
Dr. Rank is a symbol of moral corruption within society. He has been lusting for Nora secretly. His illness is symbolic of the moral illness of the society as represented by himself, Krogstad and, by extension, Torvald.

8. Mrs Linde
Mrs Linde is a symbol of a modern, independent woman. She arrives in town in search of a job in order to earn money and survive independently. She perhaps also symbolizes hollowness in the matriarchal role.

9. Torvald Helmer
Torvald Helmer is a symbol of a male dominated, authoritative, and autocratic society.

10. The slamming of the door
The slamming of the door symbolizes the finality of the relationship between Torvald and Nora Helmer.

USE OF FIGURATIVE LANGUAGE
IMAGERY
Metaphors
A metaphor is a comparison without using the terms ‘like’ or ‘as.’ Henrik Ibsen uses quite a number of metaphors in A Doll’s House. These include the following:

1. Torvald’s pet names for Nora
-He calls her “featherhead,” “songbird,” “squirrel,” “hunted dove...saved from hawk's claws,” and “skylark.” When she leaves him, he calls her a “heedless child.” All these metaphors are, on one hand, aimed at reflecting Nora’s apparently innocent, carefree nature, and on the other hand, they suggest that her husband does not think of her as a proper adult because she is a woman.
-Another metaphor is where Torvald says, "...how much it costs a man to keep such a little bird as you." Here, Torvald is comparing Nora to a bird by saying that people would not expect her to spend as much money as she does. The "bird" reference means that birds are typically low maintenance, but Nora is not.

2. The doll

- In Act 3, Nora tells Torvald that both her father and Torvald have treated her like a doll-child, with no opinions of her own, and have only played with her. Both men, she says, have committed "a great sin" against her in discouraging her from growing up. Torvald’s pet names for her are prefaced by “little,” showing that he sees her as a child.

3. Big black hat

- In Act 3. Dr. Rank has a coded conversation with Nora (designed to protect Torvald from unpleasant truths) in which he says he will attend the next fancy dress ball wearing “a big black hat” that will make him invisible. This is a way of saying that he will be dead.

Other metaphors

-Krogstad is labeled "morally diseased" because of the incriminating forged bond and the forged documents that tarnished his reputation.

-Nora and Torvald crumbling marriage and home are referred to as a "doll's house" to mean their impermanency.

- Krogstad uses this metaphor, "I am a shipwrecked man clinging to a bit of wreckage" (Pg 87) to describe how he felt when Mrs. Linde chose to marry her late husband instead of him. Mrs. Linde replies that she had her mother and younger brothers to take care of and she needed financial stability, which Krogstad could not offer her. In this metaphor, Krogstad might be suggesting that he is still in love with Mrs. Linde.

-Torvald refers to his wife as his “frightened little songbird” and promises her that his “big broad wings” would protect her.

-The title of the play A Doll’s House is an extended metaphor. It is comparison of a small toy with that of a perfect house. It compares Nora's relationship with every man in her life to that of a young child playing with her, merely a pretty plaything.
Similes
A simile is a comparison by use of the terms ‘like’ or ‘as.’ Similes are used in different places in the story to compare certain necessary ideas.

Examples
- "It was like being a man." (Pg 21) This simile was used by Nora to compare the role she played in sustaining the family during their one-year stay in Italy. It made her feel like a man supporting them for all that time.
- Torvald brags that he will protect Nora "like a hunted dove that [he has] saved from the talons of a hawk." Here, he wants to emphasize his commitment in ensuring Nora of her safety.

IRONY
Irony is a figure of speech in which words are used in such a way that their intended meaning is different from the actual meaning of the words. It may also be a situation that ends up in quite a different way than what is generally anticipated. There are three types of irony evident in A Doll’s House, namely: verbal, situational and dramatic irony.

Dramatic irony
Dramatic irony occurs when the audience is more aware of what is happening than one, some or all the characters on stage. The full significance of a character's words or actions is clear to the audience or reader although unknown to the character. In other words, the audience's or reader's knowledge of events or individuals surpasses that of the characters.

Examples
- This happens in A Doll's House near the opening of the play when Nora eats macaroons. When Torvald then asks Nora if she has been eating sweets, she lies and says she has not. Nora and the audience know this is a lie and so know more than Torvald, making this a situation of dramatic irony.
- Torvald tells Nora, "That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home that depends on borrowing and debt." (Pg 3) But nevertheless, she has
borrowed money from Krogstad which she has been paying for a long time without his knowledge.

-The reader is aware that Nora borrowed money from Krogstad without her husband's permission. Nora also forged her father's name to gain the money. She says, “You don't know all. I forged a name.” In the following conversation between Nora and Christine it is clearly stated that Torvald does not know of Nora's actions

Mrs. Linde: And since then have you never told your secret to your husband?
Nora. Good heavens, no! (Pg 20)

-Another example of dramatic irony in A Doll's House is when Nora wants to practise a dance called the Tarantella. When Torvald goes to look in the letter box Nora says, “Torvald please don't. There is nothing in there.” (Pg 80) The reader knows there is a letter in the mailbox that has been dropped by Krogstad. The reader also knows that Nora has not forgotten the dance as she claimed, she was just pretending. The reader knows this when Torvald goes to check the mail and Nora begins to play the Tarantella. Nora then says, “I can't dance tomorrow if I don't practise with you.” (Pg 81) The reader knows that all Nora is trying to do is keep Torvald from reading the mail which contains a letter from Krogstad.

-Dramatic irony is evident throughout the text to indicate Nora's exit from her marriage with Torvald. Some escalating events have happened in the three acts to give clues to the audience that she has already decided to leave.

Examples

i) Nora to Nurse regarding the children:
Nora: Yes, but, nurse, I shall not be able to be so much with them now as I was before.
Nurse: Oh well, young children easily get accustomed to anything.
Nora: Do you think so? Do you think they would forget their mother if she went away altogether? (Pg 50)

ii) Nora to Torvald:
Nora: “Torvald, you will be sorry for not letting me stay, even for just half an hour.”
She knows that the letter is still in the mailbox and doesn’t want Torvald to find out about the contract.

iii) Nora to Mrs Linde:
Nora: “You all think I’m incapable of doing anything serious...or of ever having to face the brutality of life.”

Situational irony
Situational irony occurs when something entirely different happens from what the audience may be expecting, or the final outcome is opposite to what the audience is expecting.

Examples
-Situational Irony is present when Nora is discussing Krogstad’s forgery with her husband in Act 1. Minutes before this conversation, Krogstad approached Nora about her own forgery of her father’s signature.
-There is very little hint that Nora is going to leave Torvald until the end of the play. At the beginning of the play she acts as if she loves him very much. Not until she says “Or if anything else should happen to me - anything, for instance, that might prevent me from being here” does anyone think about Nora leaving Torvald. At the end of the play she calls Torvald a “stranger” and walks out.
-It is ironic that Torvald states that he awaits the moment when Nora will be in trouble so that he can rescue her. When in fact the truth comes out and Torvald has been given his opportunity to rescue Nora, all he is concerned with is his reputation. He yells at her. He insults her by calling her feather brain. He screams at her, telling her to go to her room. He is not interested in how he can rescue her. He is interested in how he can get out of this mess without ruining his good name.
-When Krogstad returns the IOU document, Torvald exclaims that he is saved and that he has forgiven Nora. When Nora asks if she is saved, Torvald exclaims that she is, of course. Only moments earlier, he was furious with her. Ironically, he did not even consider that she had borrowed the money to in fact save him.
-Situational irony is also evident earlier on in the play during Nora's chat with Mrs. Linde, where she talks, or rather brags about her husband getting promoted as the manager of the bank. She says, “I feel so relieved to have heaps of money and not need to have any anxiety...” (Pg 11-12) Here, Nora visualizes a happy and blissful life with Helmer. However, there is irony in what she says because later on in the play, her marital relationship will be shattered and she will leave her husband and all the “money” that she had visualized, for an uncertain future away from Torvald.
after realizing that the world she was living in was equivalent to the world of a puppet, or rather, a doll.

**Verbal Irony**

Verbal irony occurs when a speaker’s intention is the opposite of what he or she is saying.

**Examples**

- Verbal irony is present when Helmer says, “*Is that my little skylark twittering out there?*” (Pg 2) He is not really asking if Nora is a bird. He is not even saying that she is twittering like a bird. He is just asking if it is his wife, Nora, and if she is saying something. When Torvald Helmer says, “*Is it my little squirrel bustling about?*” (Pg 2) he does not think that Nora is a squirrel either.

- Nora has her share of verbal irony too. When she is sitting down talking to Mrs. Linde she says, “*There now, it is burning up.*” The place is not literally burning up. The house is not on fire. Nora is just stating that the temperature inside the house is hot.

- When Nora is chatting with Mrs. Linde, where she says “*just fancy, my husband has been made manager of the Bank!*” (Pg 11) where she talks, or rather brags about her husband getting promoted as the manager of the bank. She says, “*I feel so relieved to have heaps of money and not need to have any anxiety…*” (Pg 11-12) The reader is tempted to think that her life and that of her family is one smooth ride. But it emerges that she is deep in debt and even has to work extra hours at night in order to keep up with the payments.

**Foreshadow**

Foreshadowing refers to clues that point to events that will happen later.

**Examples**

- Nora’s early rebellion of eating the macaroons against Torvald foreshadows her later rebellion

- The way Torvald always called Nora "My little skylark", "My little squirrel", “My little singing bird,” “My pretty little pet,” “My little sweet-tooth,” and “My poor little Nora.” was a foreshadow. She ends up saying something like “*I'm just your little dove*” in the later Acts when she decides to leave him. She acknowledges the
fact there was never actually love between them; she was just his play toy, hence the name of the play, *A Doll's House*.

-In the following conversation between Nora and Anne-Marie, there is use of foreshadow.

*Nora:* Yes, but, nurse, I shall not be able to be so much with them now as I was before.

*Nurse:* Oh well, young children easily get accustomed to anything.

*Nora:* Do you think so? Do you think they would forget their mother if she went away altogether? (Pg 50)

Nora eventually leaves her family, which was why she asked Anne-Marie how she possibly could have done it.

-Torvald's stubbornness about denying Krogstad the banking job has complicated Nora’s attempt to continue hiding her little secret. We know there is going to be trouble later on. Nora’s secret is bound to come out. Ibsen has foreshadowed an ironic inevitability.

-Mrs. Linde plays the role of foreshadowing the future of Nora and a mirror to Nora’s character. She delves into the mistakes Nora will make and views her for what she truly is. She is the wise woman who has hindsight of what becomes of women who spend their money and borrow. She provides exposition to the play because she is the only one Nora can discuss her history with without consequences. Talking to Mrs. Linde provides an opportunity for the audience to understand Nora’s character.

-Mrs. Linde shares with Nora that her husband had died and that, due to her habits and his unstable business, she was now poor and struggling to make ends meet. She seems to be foreshadowing Nora’s impending fate.

**CONTRAST/JUXTAPOSITION**

Contrast or juxtaposition involves two characters or things being placed together with a contrasting effect.

**Examples**

-The father-daughter relationship between Nora and her father and that of Nora and Torvald is contrasted in the final Act. Nora makes this connection that life with her father was like life with Torvald. Nora’s father would force his beliefs on her and she would comply with them lest she upset him; she would bury her personal belief under Papa’s. According to Nora, Torvald was guilty of the same things. A
good example was his insistence on her wearing the fish girl costume and his frustration over her inability to grasp the tarantella.

-Krogstad and Nora are also contrasted. The more we learn of Krogstad, the more we understand that he shares a great deal with Nora Helmer. First of all, both have committed the crime of forgery. Moreover, their motives were out of a desperate desire to save their loved ones. Also like Nora, Krogstad has contemplated ending his life to eliminate his troubles but was ultimately too scared to follow through.

- Dr. Rank’s treatment of Nora is contrasted sharply with that of Torvald. Rank always treats Nora like an adult. He listens to her and affords her a dignity, which is definitely missing in Torvald’s treatment.

- Mrs Linde’s relationship with Krogstad also provides a point of comparison with that of Nora and Torvald.

-Nora and Mrs Linde are also contrasted. Whereas Mrs. Linde took responsibility for her sick parent, Nora abandoned her father when he was ill. Mrs. Linde’s account of her life of poverty underscores the privileged nature of the life that Nora leads. Her sensible worldview contrasts sharply with Nora’s somewhat childlike outlook on life.

**FOIL**

A foil is a literary character who contrasts another character in order to highlight certain aspects of the other character.

**Examples**

- Mrs Linde’s life’s journey from independence to marriage is a foil to Nora’s journey in the opposite direction.

- Dr. Rank is a foil to Torvald in that he treats Nora as an intelligent human being and she in return speaks more openly to him than she does to her husband.

- Mrs. Linde is the character that really makes Nora look bad in comparison and acts as a foil for Nora. In fact, you could argue that all the characters act as foils for Nora.

**MOTIFS**

Motifs are recurring structures, contrasts, or literary devices that can help to develop and inform the text’s major themes.

**Examples**

Nora’s definition of freedom
Nora's understanding of the meaning of freedom recurs in the course of the play. In the first act, she believes that she will be totally “free” as soon as she has repaid her debt, because she will have the opportunity to devote herself fully to her domestic responsibilities. After Krogstad blackmails her, however, she reconsiders her outlook regarding freedom and questions whether she is happy in Torvald’s house, subjected to his orders and commands. By the end of the play, Nora seeks a new kind of freedom. She wishes to be relieved of her familial obligations in order to pursue her own ambitions, beliefs, and identity.

Use of letters
- Many of the plot’s twists and turns depend upon the writing and reading of letters. Krogstad writes two letters: the first reveals Nora’s crime of forgery to Torvald; the second retracts his blackmail threat and returns Nora’s promissory note.
- The first letter, which Krogstad places in Torvald’s letterbox near the end of Act Two, represents the truth about Nora’s past and initiates the inevitable dissolution of her marriage. The second letter releases Nora from her obligation to Krogstad and represents her release from her obligation to Torvald.
- The two letters have exposed the truth about Torvald’s selfishness, and Nora can no longer participate in the illusion of a happy marriage.
- Dr. Rank communicates his imminent death through another form of a letter: a calling card marked with a black cross in Torvald’s letterbox. By leaving his calling card as a death notice, Dr. Rank politely attempts to keep Torvald from the “ugly” truth, as he had said earlier about his best friend, Torvald.

Other letters include Mrs. Linde’s note to Krogstad, which initiates her life-changing meeting with him, and Torvald’s letter of dismissal to Krogstad.

HYPERBOLE
Hyperbole refers to extreme exaggeration of statements or claims which makes someone or something sound bigger, better or more than they are.

Examples
i) Nora: Yes, that's just it.
Helmer: Now you have destroyed all my happiness. You have ruined all my future. It is horrible to think of! I am in the power of an unscrupulous man; he can do what he likes with me, ask anything he likes of me, give me any order he pleases - I dare not refuse. And I must sink to such miserable depths because of a thoughtless woman! (Pg 104)
It is a hyperbole because although Nora may have caused a major accident of forging a signature and hiding it from Helmer, it is not obvious it will affect his future. Helmer is exaggerating that his happiness is destroyed because he feels betrayal and anger, just to show the seriousness of the shame that Nora has caused.

ii) Mrs. Linde: But now I am quite alone in the world - my life is so dreadfully empty and I feel so forsaken.
This is a hyperbole because Mrs. Linde is exaggerating about her situation.

iii) NORA: I should like to tear it into a hundred thousand pieces.
It is a hyperbole because Nora cannot possibly be able to tear the letter into a thousand pieces.

REVISION QUESTIONS
1. RANDOM QUESTIONS
1. Where is A Doll's House set?
   - In a middle-class living-room; nice but not extravagant furniture; piano, fire, winter's day; Norway

2. Why does Nora tell the porter to hide the tree?
   - So the kids don't see it before it's decorated

3. What does Nora sneak at the beginning of the play?
   - Macaroons

4. What does Torvald call Nora?
   - Squirrel, skylark

5. Why does Torvald scold Nora at the beginning of the play?
   - For buying things and being careless with money

6. When is Torvald getting a new job? Why does he want Nora to wait to spend money?
   - New Year; what if he gets hit in the head with a brick and therefore never gets the job?

7. How does Nora suggest they buy things before the promotion?
   - Borrowing from people (Helmer thinks she's just a typical woman who doesn't understand debt)

8. What does Nora want Torvald to get her for a present? Why doesn't he want to give it to her?
-money; he calls her a spendthrift and says she'll just waste all the money on unimportant things

9. **What does Torvald think runs in Nora's family?**
   - spending too much money (like her father)

10. **Does Nora want to be like her dad? Does Torvald want this?**
    Yes, no

11. **What is the first thing Nora lies about?**
    - she denies that she would ever eat macaroons because she promised not to...but she did

12. **What did Nora do the Christmas before this one?**
    - locked herself away to make paper flowers to decorate the tree (the cat ripped up the flowers, though)

13. **Who is Mrs. Linde?**
    - Christine; Nora's childhood friend; they haven't seen each other in 9 or 10 years

14. **What does Nora think of Mrs. Linde's appearance?**
    - she looks pale

15. **What work has Nora had to do?**
    - sewing, embroidery, etc.

16. **What secret does Nora tell Mrs. Linde first?**
    - when Torvald worked too hard in the first year of their marriage and got sick and had to go to Italy to recover, she borrowed money from her father in order to pay for it (at the time: her father was dying, she was pregnant, and she couldn't go see him)

17. **What is Christine's backstory?**
    - she never loved her husband, she just married Mr. Linde because she had a sick mother and two little brothers to support; when he died, his business fell apart and she was left with nothing; she had been working ever since; recently, her mom died and her brothers are now old enough to take care of themselves.

18. **What does Christine ask of Nora?**
    - if Torvald can give her a job at the bank he'll be managing

19. **Why does Christine think it's nice of Nora to care so much about her troubles?**
    - because she says Nora has never had any of her own

20. **What does Nora reveal to Mrs. Linde after being insulted because Christine said she didn't really know trouble?**
-she didn't actually borrow money from her father; she borrowed it from someone else, but Torvald doesn't know this; he didn't even know how sick he was and that the Italy trip was to make him survive; she pretended that she just wanted to travel abroad and secretly borrowed the money to spare his pride

21. When does Nora plan on telling Torvald the truth?
-when she's old and he's not attracted to her any more

22. How has Nora been paying back the loan?
-lots of odd jobs secretly, scrimping on buying new clothes for herself (cheap clothes look good on her so Torvald doesn't notice); last winter she copied letters late every night (perhaps she didn't really spend all that time making tree decorations?)

23. What does Nora dream?
-a rich old man would come and give her all the money she needs

24. How does Mrs. Linde first claim to have known Krogstad?
-he was a lawyer in her area

25. What is Krogstad's backstory?
-had an unhappy marriage, now has several children, got himself into bad business troubles

26. What does Mrs. Linde say when Dr. Rank tells her and Nora what a bad guy Krogstad is?
-people should try to help the diseased (Dr Rank says Krogstad is morally diseased)

27. What does Torvald say when Nora asks if Christine can have a job?
-yes; she's come at a good time

28. What does Krogstad first ask Nora? Then what does he ask of her?
-if Mr. Helmer is giving Christine a job; if she will use her influence to get him a job (she says she doesn't have much influence)

29. Why is Nora no longer afraid of Krogstad when he first comes to visit?
-come New Year she'll be out from under his thumb

30. Why does Krogstad want to regain the community's respect?
-for the sake of his sons

31. Why does Nora tell Krogstad not to tell Torvald about the money?
-that would only confirm what a bad person Torvald sees Krogstad as saying it would make everything unpleasant
32. What does Krogstad tell Nora that makes the whole thing worse?
-she forged her father's signature; he can prove it because the signature is in Nora's handwriting and she dated the document after her father died; basically he can prove that not only does she owe money but she broke the law (Nora says she didn't have time to think about it because her husband was dying)
33. When does Nora start decorating the Christmas tree?
-after Krogstad leaves after blackmailing her
34. Why does Torvald think Krogstad was at the house?
-to get Nora to put in a good word for him
35. What does Nora ask Torvald to do for her?
-pick out her costume for the Stenborgs' party because she's helpless without his taste
36. What crime did Krogstad commit? Why does Torvald not like him?
-forgery; he never admitted his guilt, he got off through loopholes, he is corrupt and has lived a life of lies even around his family
37. How does the Christmas tree look at the start of Act 2?
-stripped and bedraggled
38. Who is Anne?
-nurse; she got pregnant by a bad guy and had to give up her child
39. What costume is Nora going to wear to the Stenborgs' party?
-Neapolitan fisher girl
40. What dance does Torvald want Nora to do?
-tarantella
41. What does Christine offer Nora?
-to fix up her costume (if she can come by and see Nora in it)
42. What is Dr. Rank sick with? How did he get it?
-consumption of the spine; his promiscuous father
43. What can Nora not talk about with Torvald? Why?
-her old school friends; he gets jealous
44. Who does Christine guess lent Nora the money?
-Dr. Rank
45. What does Christine think of Nora and Dr. Rank's relationship?
-they should stop talking to each other so much because he's probably interested in Nora
46. Who does Nora think about borrowing money from to pay Krogstad?
-Dr. Rank

47. What does Nora tell Torvald she'll do anything he asks of her for? What does Torvald say?
-if he'll not fire Krogstad; he's given his job to Mrs. Linde

48. What reasoning does Nora give as to why Torvald should not fire Krogstad?
-he writes small newspapers and he might write nasty articles about Torvald if he's fired (like when her father got in legal trouble and was slandered by the papers); he should fire someone else and let Mrs. Linde and Krogstad both have jobs

49. What does Torvald think of Nora's dad's business?
-his dealings were shady

50. Why won't Torvald give in to Nora's request for a job for Krogstad?
-he already said no and told everyone at the bank he's firing Krogstad, and he's worried that if he changes his mind people will think his wife rules him; also, he knew Krogstad when they were kids and Krogstad insists on calling Torvald his first name which is really embarrassing given Krogstad's corrupt past

51. What finally makes Torvald send a letter firing Krogstad?
-Nora calls him petty for worrying about his affiliations with Krogstad

52. Why does Torvald forgive Nora's behavior in wanting a job for Krogstad?
-shows how much she loves him; but if trouble comes from the firing, he can handle it

53. What does Dr. Rank ask of Nora?
-to keep Torvald away from Dr. Rank's sick room, because he is sensitive to such unpleasantness and Rank doesn't want to upset him

54. How will Dr. Rank inform Nora of his death?
-business card with black cross in their mailbox when he starts to die (Nora says it's morbid and depressing)

55. Who does Dr. Rank think will replace him as Nora's friend after he dies?
-Mrs. Linde

56. How does Nora react when Dr. Rank tells her he loves her?
-she says it's inappropriate; it makes her uncomfortable, he shouldn’t have said that

57. How does Nora respond when Rank tells her that she seems like she loves him more than Torvald?
-she says the people you have fun with aren't the same as the ones you love; when she was little she loved her father the most, but had fun gossiping with the maids

58. What relationship does Nora liken her relationship with Torvald to?
-her relationship with her father

59. Why is Krogstad surprised Torvald would fire him at first?
-knowing what power he has over them

60. What does Krogstad offer?
-that the three of them can settle the matter, and no one else has to be involved

61. How does Krogstad plan to use the blackmail?
-to blackmail Torvald into giving him a promotion; in a year it'll be him running the bank instead of Torvald

62. What does Nora threaten to do? What does Krogstad say?
-commit suicide; doesn't believe she'll do it, and it wouldn't do any good because he would still be able to ruin her reputation which Torvald would never let happen

63. What does Nora expect Torvald to do when he finds out?
-take all the blame on himself; a wonderful, yet terrible thing

64. How does Mrs. Linde reassure Nora?
-says she will go and convince Krogstad to ask Torvald for the unopened letter back because they used to be close

65. What does Nora ask Torvald to help her with?
-practising the tarantella (she does it, and he says she has a lot of practising to do, which she agrees with and says he will have to help her every moment between then and the party)

66. What does Torvald guess when Nora says he will have no time to open letters since he's helping her practise? What does he agree to do?
-that there's a letter from Krogstad; wait till after the party to open it

67. Why is Nora kind of glad that Torvald's going to find out?
-the wonderful thing, the miracle will happen - he'll jump to her rescue and take all the blame

68. Where does Mrs. Linde wait for Krogstad? Why?
-at the Helmers' house while they're at the party; there's no private entrance at the place where she's staying

69. What is Krogstad and Mrs. Linde's past?
she broke up with him abruptly for the man she married because she needed his money to support her family

70. What does Krogstad say he has been like since Christine left him? What does she say?
-a man lost at sea on a wreck; she feels the same, and the shipwrecks should get together

71. Why does Mrs. Linde tell Krogstad she came to town? What does he say?
-for him: she needs someone to work for, to help, or she feels like she has no purpose in life; Krogstad calls her hysterical and says she's just looking for a chance at self-sacrifice

72. What does Mrs. Linde say when Krogstad asks if she only got back together with him for Nora?
-she sold herself in the past and would never do it again

73. Why does Christine tell Krogstad not to get his letter back?
-all the lies in the Helmers house need to come to light

74. Did Nora want to leave the party so early?
-no

75. Why does Mrs. Linde say she is at their house?
-to see Nora's costume

76. What did Torvald think of Nora's performance at the party?
-a bit too realistic, she was a bit too much like a Neapolitan fisher girl for his taste (but the other guests loved it)

77. What does Torvald think Mrs. Linde should do instead of knitting?
-embroidery (more tasteful since knitting needles looks Chinese)

78. What does Torvald pretend when the Helmers go to parties?
-Nora's not his wife, but his secret lover

79. What does Dr. Rank say he will be at the party next year?
-invisible

80. Why does Dr. Rank tell Torvald he had a right to drink a lot at the party?
-he did medical research all day and has found something for sure and was very productive (but really, he found out he's definitely going to die)

81. What does Torvald notice about the mailbox? What is Nora's response?
-someone tried to pick the lock; one of Nora's hairpins is jammed into it; she blames it on the kids
82. What does Torvald find in the mailbox from Rank?
- two cards with black crosses on them
83. What does Torvald tell Nora after he says he's glad to have her?
- he sometimes wishes she were in trouble so he could save her
84. What does Torvald do after reading Krogstad's letter?
- screams at Nora, says she is just as disgusting as her father was; says his happiness is now destroyed because he will have to obey Krogstad
85. What does Torvald say in response to Nora's threatening to commit suicide?
- it won't do any good because Krogstad will still have power and suspect him as an accomplice (he doesn't really care that she'd be dead?!) 
86. What is Torvald's solution?
- Nora can still live in the house to keep up appearances, but the relationship is over and she's not allowed near the children because she'll corrupt them
87. How does Krogstad fix the problem?
- sends another letter with the forgery and says he's ashamed he tried to blackmail them
88. Why does Torvald say his love for Nora is even deeper now?
- after having forgiven her from the bottom of his heart; his possession of her has grown even greater; she shouldn't worry because he will continue to guide her through life as if she were a child
89. What does Nora complain about after Torvald forgives her?
- she says they have never had a serious conversation before now
90. Who does Nora accuse of treating her like a doll?
- Torvald and her father; they dressed her up and made her into what they wanted her to be
91. Why does Nora say she's leaving Torvald and the kids?
- she has a duty to herself that she's never fulfilled; she realizes she's never been happy with Torvald; she will spend the night at Mrs. Linde's
92. Why does Torvald admonish Nora for wanting to leave?
- he says she's forsaking her sacred duties to her husband and children; then he says what Jesus would do
93. What does Nora need to learn by leaving?
- whether she's just too ignorant to understand society, as Torvald says, or if society's wrong
94. Why does Nora realize she never loved Torvald?
-she realizes he isn't the man she thought he was when the "miracle" of him taking the blame from her didn't happen
95. When does Nora say she would come back?
-if they had a true marriage instead of just living together
96. What does Helmer end with?
"The most wonderful thing of all"

ESSAY QUESTIONS
1. What is important about the title? Who is the "doll" Ibsen refers to?
2. Who is the more significant female character in terms of plot development, Nora or Christine? Explain your answer.
3. Do you think Christine's decision not to prevent Krogstad from revealing the truth to Torvald is a betrayal of Nora? Does this act ultimately hurt or benefit Nora?
4. How does Henrik Ibsen reveal character in A Doll's House? Is Nora a sympathetic character? Did your opinion of Nora change from the beginning of the play to its conclusion?
5. Does the play end the way you expected? Do you think this was a happy ending?
6. A Doll's House is generally considered a feminist work. Do you agree with this characterization? Why or why not?
7. What does the Tarantella dance symbolize in A Doll’s house?

2.EXTRACT QUESTIONS
SAMPLE EXTRACTS
Sample extract 1
Nora: I didn’t find it dull.
Helmer: (smiling) But there was precious little result, Nora.
Nora: Oh, you shouldn’t tease me about that again. How could I help the cat’s going in and tearing everything to pieces?
Helmer: Of course you couldn’t, poor little girl. You had the best of intentions to please us all, and that’s the main thing. But it is a good thing that our hard times are over.
Nora: Yes, it is really wonderful.
Helmer: This time I needn’t sit here and be dull all alone, and you needn’t ruin your dear eyes and your pretty little hands-

Nora: *(clapping her hands)* No, Tovald, I needn’t any longer, need I! It’s wonderfully lovely to hear you say so! *(taking his arm)* Now I will tell you how I have been thinking we ought to arrange things, Torvald. As soon as Christmas is over-*(A bell rings in the hall.)* There’s the bell. *(She tidies the room a little.)* There’s someone at the door. What a nuisance!

Helmer: If it is a caller, remember I am not at home.

Maid: *(in the doorway)* A lady to see you, ma’am,—a stranger.

Nora: Ask her to come in.

Maid: *(to Helmer)* The doctor came at the same time, sir.

Helmer: Did he go straight into my room?

Maid: Yes, sir.

Questions
1. What does Nora refer to in her opening words in this extract? *(2 marks)*
2. What has happened that has made the couple happy? *(2 marks)*
3. Discuss two themes evident in this extract. *(4 marks)*
4. “There’s someone at the door.” Add a question tag. *(1 mark)*
5. A lady has come to see Nora as reported by the maid. Who is this lady and how does her coming affect the Helmers from the rest of the play. Write your answer in note form. *(6 marks)*
6. Discuss one aspect of style in this extract. *(2 marks)*
7. Briefly explain what happens after this extract. *(4 marks)*
8. Explain the meaning of the following expressions as used in the excerpt. *(4 marks)*
   i) Tease
   ii) Dull
   iii) Nuisance
   iv) A caller

Sample extract 2

Questions.
1. Place this excerpt in its immediate context. *(4 marks)*
2. What does “it” refer to and what does it reveal about the character of Nora? (3 marks)

3. Identify and explain one type of irony in this excerpt. (2 marks)

4. Who is being referred to as he and why has he come? (3 marks)

5. Torvald mustn’t know about it. Add a question tag. (1 mark)

6. Describe one theme raised in this extract. (2 marks)

7. What dreadful thing does Nora fear might happen? Explain your answer. (4 marks)

8. Describe the character of the maid (2 marks)

9. Explain the meaning of the following expressions as used in the excerpt. (4 marks)
   i) Make your mind easy
   ii) I won’t let him escape.
   iii) It was no good
   iv) Dreadful

Sample extract 3

Krogstad: Are you sure of that?

Mrs. Linde: Quite sure, but-

Krogstad: (with a searching look at her) Is that what it all means?—that you want to save your friend at any cost? Tell me frankly. Is that it?

Mrs Linde: Nils, a woman who has once sold herself for another’s sake doesn’t do it a second time.

Krogstad: I will ask for my letter back.

Mrs Linde: No, no.

Krogstad: Yes, of course I will. I will wait here until Helmer comes; I will tell him he must give me my letter back—that it only concerns my dismissal—that he is not to read it-

Mrs. Linde: No Nils, you must not recall your letter.

Krogstad: But, tell me wasn’t it for that very purpose that you asked me to meet you here?

Mrs Linde: In my first moment of fright, it was. But twenty-four hours have elapsed since then, and in that time I have witnessed incredible things in this house. Helmer must know all about
it. This unhappy secret must be disclosed; they must have a complete understanding between them which is impossible with all this concealment and falsehood going on.

Krogstad: Very well, if you take the responsibility. But there is one thing I can do in any case and I shall do it at once.

Mrs Linde: (listening) You must be quick and go! The dance is over; we are not safe a moment longer.

Krogstad: I will wait for you below.

Mrs Linde: Yes, do. You must see me back to my door-

Krogstad: I have never had such an amazing piece of good fortune in my life!

Questions
1. Explain what has happened before this excerpt. (4 marks)
2. Why does Krogstad say he would ask for his letter back? Explain (3 marks)
3. “Nils, a woman who has once sold herself for another’s sake doesn’t do it a second time.”
   Briefly explain what makes Mrs. Linde say this? (3 marks)
4. Identify one character trait of Mrs. Linde in this extract (2 marks)
5. What is so surprising in this extract? Explain. (2 marks)
6. “But there is one thing I can do in any case and I shall do it at once.”
   What is it that Krogstad does and how does it affect the rest of the play? (4 marks)
7. “I have never had such an amazing piece of good fortune in my life!”
   Rewrite beginning Never: (1 mark)
8. What makes Krogstad say that he has never had such good fortune in his life? (2 marks)
9. Explain the meaning of the following words and phrases as used in the excerpt. (4 marks)
   i) At any cost
   ii) Recall
   iii) Elapsed
   iv) Incredible things

Sample extract 4
Nora: But it was absolutely necessary that he should not know! My goodness can’t you understand that? It was necessary he should have no idea what a dangerous condition he was in. It was to me that the doctors came and said that his life was in danger, and that the only thing to save him was to live in the south. Do you suppose I didn’t try, first of all, to get what I wanted as if it were for myself? I told him how much I should love to travel abroad like other young wives; I tried tears and entreaties with him; I told him that he ought to remember the condition I was in, and that he ought to be kind and indulgent to me; I even hinted that he might raise a loan. That nearly made him angry, Christine. He said I was thoughtless, and that it was his duty as my husband not to indulge me in my whims and caprices— as I believe he called them. Very well, I thought, you must be saved—and that was how I came to devise a way out of the difficulty—

Mrs. Linde: And did your husband never get to know from your father that the money had come from him?

Nora: No, never. Papa died just at that time. I had meant to let him into the secret and beg him never to reveal it. But he was so ill then—alas, there never was any need to tell him

Mrs. Linde: Good heavens, no! How could you think so? A man who has such strong opinion about these things! And besides, how painful and humiliating it would be for Torvald, with his manly independence, to know that he owed me anything! It would upset our mutual relations altogether; our beautiful happy home would no longer be what it is now

Mrs. Linde: Do you mean never to tell him about it?

Nora: (meditatively and with a half-smile) Yes—someday perhaps, after many years, when I am no longer as nice-looking as I am now. Don’t laugh at me! I mean, of course, when Torvald is no longer as devoted to me as he is now; when my dancing and dressing-up and reciting have paled on him; then it may be a good thing to have something in reserve—(breaking off) What nonsense! That time will never come. Now what do you think
of my great secret, Christine? Do you still think I am of no use? I can tell you, too, that this affair has caused me a lot of worry. It has been by no means easy for me to meet my engagements punctually. I may tell you that there is something that is called, in business, quarterly interest and another thing called payment in installments and it is always so dreadfully difficult to manage them. I have had to save a little here and there, where I could, you understand. I have not been able to put a side much from housekeeping money for Torvald must have a good table. I could not let my children be shabbily dressed; I have felt obliged to use up all he gave me for them, the sweet little darlings

Questions
1. Briefly describe what happens before the events in this extract. (3 marks)

2. State and explain any two aspects of style used in this extract. (4 marks)

3. How is Mrs. Linde depicted in this extract? (4 marks)

4. What is the attitude of Mrs. Linde towards Nora? Explain (3 marks)

5. Explain how the “imprudence “of Nora later complicates the events of the play. (2 marks)

6. Who is a shadow character in a play? In this extract identify one shadow character. What is his/ her significance in the play? (3 marks)

7. Add a question tag:
   A wife cannot borrow money without her husband’s consent. (1 mark)

8. Explain the meaning of the following words (4 marks)
   i) Indulgent
   ii) Thoughtless
   iii) Caprices
   iv) Devoted

Sample extract 5
Mrs. Linde: Is Doctor Rank a man of means?
Nora: Yes, he is.
Mrs. Linde: And has no one to provide for?
Nora: No, no one; but-
Mrs. Linde: And comes here every day?
Nora: Yes, I told you so.
Mrs. Linde: But how can this well-bred man be so tactless?
Nora: I don’t understand you at all
Mrs. Linde: Don’t prevaricate, Nora. Do you suppose I don’t guess who lent you the two hundred and Fifty pounds?
Nora: Are you out of your senses? How can you think of such a thing! A friend of ours who comes here every day! Do you realize what a horribly painful position that would be?
Mrs. Linde: Then it really isn’t he?
Nora: No, certainly not. It would never have entered into my head for a moment. Besides, he had no money to lend then; he came into his money afterwards.
Mrs. Linde: Well, I think that was lucky for you, my dear Nora.
Nora: No, it would never have come into my head to ask Doctor Rank. Although I am quite sure that if I had asked him-
Mrs. Linde: But of course you won’t.
Nora: Of course not. I have no reason to think it could possibly be necessary. But I am quite sure that if I told Doctor Rank-
Mrs. Linde: Behind your husband’s back?
Nora: I must make an end of it with the other one, and that will be behind his back too. I must make an end of it with him.
Mrs. Linde: Yes, that is what I told you yesterday, but –
Nora: (walking up and down) A man can put a thing like that straight much easier than a woman –
Mrs. Linde: One’s husband, yes.
Nora: Nonsense! (Standing still) When you pay off a debt you get your bond back, don’t you?
Mrs. Linde: Yes, as a matter of course.
Nora: And can tear it into a hundred thousand pieces, and burn it up- the nasty dirty paper!
Mrs. Linde: *(looks hard at her, lays down her sewing and gets up slowly)* Nora, you are concealing something from me

Nora: Do I look as if I were?

Mrs. Linde: Something has happened to you since yesterday morning. Nora, what is it?

**Questions**

1. What happens immediately after this excerpt? (3 marks)
2. Discuss any two issues brought out in this excerpt (4 marks)
3. How is Mrs. Linde depicted in this extract? (4 marks)
4. In which ways does the playwright use dramatic irony in this excerpt? (4 marks)
5. Because you do as your husband wishes. Add a question tag (1 mark)
6. How effective is the use of humor in this extract? (2 marks)
7. From this excerpt, Helmer is hardworking. How is this character trait brought out elsewhere in the play and how does it complicate the drama? (3 marks)
8. Give the meaning of the following (4 marks)
   i) A man of means
   ii) Prevaricate
   iii) Horribly
   iv) Concealing

**Sample extract 6**

Nora: I don’t believe that any longer. I believe that before all else I am a reasonable human being, just as you are – or at all events, that I must try and became one. I know quite well, Torvald that most people would think you right, and that views of that kind are to be found in books; but I can no longer content myself with what most people say, or with what is found in books. I must think over things for myself and get to understand them

Helmer: Can you not understand your place in your own home? Have you not a reliable guide in such matters as that? - have you no religion?
Nora: I am afraid, Torvald, I do not exactly know what religion is.
Helmer: What are you saying?
Nora: I know nothing but what the clergyman said, when I went to be confirmed. He told us that religion was this and that, and the other. When I am away from all this, and I am alone, I will look into that matter too. I will see if what the clergyman said is true, or at all events if it is true for me.
Helmer: This is unheard of in a girl of your age! But if religion cannot lead you alright, let me try and awaken your conscience. I suppose you have some moral sense? Or –answer me- am I to think you have none?
Nora: I assure you, Torvald that is not an easy question to answer. I really don’t know. The thing perplexes me all together. I only know that you and I look at it in a quite different light. I am learning, too, that the law is quite another thing from what I suppose; but I find it quite impossible to convince myself that the law is right. According to it a woman has no right to spare her old dying father, or to save her husband’s life. I can’t believe that.
Helmer: You talk like a child. You don’t understand the conditions of the world in which you live.
Nora: No, I don’t. But now I am going to try. I am going to see if I can make out who is right, the world or I.

Questions
1. Place this extract in its immediate context. (6 marks)
2. Discuss any two character traits of Helmer in this extract. (4marks)
3. Give evidence that Nora is an assertive character (4marks)
4. From elsewhere in the play how is Nora portrayed in a different light? (2marks)
5. I do not exactly know what religion is. (Add a question tag) (1mark)
6. In which way does Nora conflict with the law? (3marks)
7. Discuss one major issue of concern addressed in this context  (3 marks)
8. What is the mood in this context?  Explain.   (3 marks)
9. What is the meaning of the following words?    (4 marks)
   i) Religion
   ii) Clergyman
   iii) Conscience
   iv) Perplexes

PRACTICE EXTRACTS

Practice extract 1

Nora: But you must believe me, Mr. Krogstad; it is not in my power to help you at all.

Krogstad: Then it is because you haven’t the will; but I have means to compel you.

Nora: You don’t mean that you will tell my husband that I owe you money?

Krogstad: Hm!-suppose I were to tell him?

Nora: It would be perfectly infamous of you. (sobbing) To think of his learning my secret, which has been my joy and pride, in such an ugly, clumsy way—that he should learn it from you! And it would put me in a horribly disagreeable position—

Krogstad: Only disagreeable?

Nora: (impetuously) Well, do it then!-and it will be the worse for you. My husband will see for himself what a blackguard you are, and you certainly won’t keep your post then.

Krogstad: I asked you if it was only a disagreeable scene at home that you were afraid of?

Nora: If my husband does get to know if it, of course he will at once pay you what is still owing you, and we shall have nothing more to do with you.

Krogstad: (coming a step nearer) Listen to me, Mrs. Helmer. Either you have a very bad memory or you know very little of business. I shall be obliged to remind you of a few details.

Nora: What do you mean?
Questions
1. Explain why Krogstad wants Nora to help him (4 marks)
2. Nora says it is not in her power to help Krogstad. Do you agree with Nora that she cannot help him? Explain your answer. (2 marks)
3. “To think of his learning my secret, which has been my joy and pride, in such an ugly, clumsy way—that he should learn it from you!” Make notes on the events that led to the secret that Nora is talking about here. (4 marks)
4. “I asked you if it was only a disagreeable scene at home that you were afraid of?” Rewrite in direct speech. (1 mark)
5. From the rest of the play, briefly discuss the major aspect of style in this extract. (3 marks)
6. What does this extract reveal about Nora and her husband’s marriage? (3 marks)
7. Discuss one character trait for each of the following (4 Marks)
   i) Krogstad
   ii) Nora
8. Krogstad tells Nora that he shall be obliged to remind her of a few details. Briefly explain these details. (3 marks)
9. Explain the meaning of the following words as used in the extract
   i) Compel
   ii) Disagreeable
   iii) Blackguard
   iv) obliged

Practice extract 2
Mrs Linde: Nora—it was Krogstad who lent you the money!
Nora: Yes, and now Tovald will know all about it.
Mrs Linde: Believe me, Nora, that’s the best thing for both of you.
Nora: You don’t know all. I forged a name’
Mrs. Linde: Good heaves-
Nora: I only want to say this to you, Christine—you must be my witness
Mrs Linde: Your witness? What do you mean? What am I to-?
Nora: If I should go out of my mind—and it might easily happen—
Mrs Linde: Nora!
Nora: Or anything else should happen to me--anything, for instance, that might prevent my being here--

Mrs Linde: Nora! Nora! You are quite out of your mind.

Nora: And if it should happen that there were someone who wanted to take all the responsibility, all the blame, you understand--

Mrs Linde: Yes, yes--but how can you suppose--?

Nora: Then you must be my witness, that it is not true Christine. I am in my right senses now, and I tell you no one else has known anything about it; I, and I alone, did the whole thing. Remember that.

Mrs Linde: I will, indeed. But I don't understand all this.

Nora: How should you understand it? A wonderful thing is going to happen!

QUESTIONS
1. Briefly explain what has just happened before this extract. (3 marks)
2. “Nora--it was Krogstad who lent you the money!” Explain the tone in Christine’s words. (2 marks)
3. “Believe me, Nora, that’s the best thing for both of you.” From later in the play, which reasons does Mrs Linde give to support what she says now. (3 marks)
4. Discuss one character trait of Nora evident in this extract. (2 marks)
5. What would be the appropriate tone to use in reading Nora’s parts in this extract. Explain your answer. (2 marks)
6. Discuss one social theme raised in this extract. (2 marks)
7. “Nora! Nora! You are quite out of your mind.” Add a question tag. (1 mark)
8. Nora says that a wonderful thing is going to happen. From the rest of the play, explain what she means by that. (4 marks)
9. Discuss one aspect of style in this extract. (2 marks)
10. Explain the meaning of the following words and phrases as used in the extract. (4 marks)
   i) Forged
   ii) Go out of my mind
   iii) Prevent my being here
iv) Right senses

Practice extract 3

Helmer: Miserable creature-what have you done?
Nora: Let me go. You shall not suffer for my sake. You shall not take it upon yourself.

Helmer: No tragic airs, please. *(Locks the hall door.)* Here you shall stay and give me explanation. Do you understand what you have done? Answer me! Do you understand what you have done?

Nora: *(looks steadily at him and says with a growing look of coldness in her face)* Yes, now I am beginning to understand thoroughly.

Helmer: *(walking about the room)* What a horrible awakening! All these years-she who was my joy and pride-a hypocrite, a liar-worse, worse-a criminal! The unutterable ugliness of it all!-For shame! *(Nora is silent and looks steadily at him. He stops in front of her.)* I ought to have suspected that something of the sort would happen. I ought to have seen it. All your father’s want of principle has come out in you. No religion, no morality, no sense of duty-. How I am punished for having winked at what he did! I did it for your sake, and this is how you repay me.

Nora: Yes, that’s just it.

Helmer: Now you have destroyed all my happiness. You have ruined all my future. It is horrible to think of! I am in the power of an unscrupulous man; he can do what he likes with me, ask anything he likes of me, give me any orders he pleases-I dare not refuse. And I must sink to such miserable depths because of a thoughtless woman.

Nora: When I am out of the way, you will be free.

Questions

1. Explain what has happened before this extract. *(4 marks)*
2. What does Nora mean by saying “You shall not suffer for my sake.” Explain *(3 marks)*
3. How is Helmer’s attitude towards Nora in this extract different from earlier in the plain. Briefly explain. *(3 marks)*
4. Discuss two themes raised in this extract. *(4 marks)*
5. “Now you have destroyed all my happiness. You have ruined all my future.” Discuss the style evident in the statement. (2 marks)

6. Isolate and explain the mood prevalent in this extract. (2 marks)

7. “Here you shall stay and give me an explanation.” Rewrite beginning: You…(1 mark)

8. “When I am out of the way, you will be free.” Give two possible meanings of Nora’s words from the rest of the play. (2 marks)

9. Explain the meaning of the following expressions as used in the excerpt. (4 marks)
   i) Take it upon your self
   ii) No tragic airs
   iii) Your father’s want of principle
   iv) Unscrupulous man

Practice extract 4
Helmer: *(standing at the open door)* Yes, do. Try and calm yourself, and make your mind easy again, my frightened little singing bird. Be at rest, and feel secure; I have broad wings to shelter you under.
*(walks up and down by the door)* How warm and cosy our home is, Nora. Here is shelter for you; here I will protect you like a hunted dove that I have saved from a hawk’s claws; I will bring peace to your poor beating heart. It will come, little by little, Nora, believe me. Tomorrow morning you will look upon it all quite differently; soon everything will be just as it was before. Very soon you won’t need me to assure you that I have forgiven you; you will yourself feel the certainty that I have done so. Can you suppose I should ever think of such a thing as repudiating you, or even reproaching you? You have no idea what a true man’s heart is like, Nora. There is something so indescribably sweet and satisfying, to a man, in the knowledge that he has forgiven his wife- forgiven her freely, and with all his heart. It seems as if that had made her, as it were, doubly his own; and she has in a way become both wife and child to him. So you shall be for me after this, my little scared, helpless darling. Have no anxiety about anything, Nora; only be frank and
open with me, and I will serve as will and conscience both to you.- What is this? Not gone to bed? Have you changed your things?

Nora: *(in everyday dress)* Yes, Torvald, I have changed my things now.

Helmer: But what for? - So late as this.

Nora: I shall not sleep tonight.

Helmer: But, my dear Nora-

Nora: *(looking at her watch)* It is not so very late. Sit down here, Torvald. You and I have much to say to one another.

*(She sits down at one side of the table.)*

Helmer: Nora- what is this?- this cold, set face?

Nora: Sit down. It will take some time; I have a lot to talk over with you.

Helmer: *(sits down at the opposite side of the table)* You alarm me, Nora!- and I don’t understand you.

Nora: No, that is just it. You don’t understand me, and I have never understood you either- before tonight. No, you mustn’t interrupt me. You must simply listen to what I say. Torvald, this is a settling of accounts.

Helmer: What do you mean by that?

Questions

1. Place this excerpt in its immediate context. (5 marks)

2. How is the character of Helmer brought out in this excerpt? (4 marks)

3. Comment on the use of imagery in this excerpt. (4 marks)

4. What are the two main issues of concern that are addressed in this excerpt? (4 marks)

6. I shall not sleep tonight. *(Rewrite as an interrogative)* (1 mark)

7. What is the attitude of Helmer towards Nora in this excerpt? Explain (3 marks)

8. Explain the meaning of the following vocabulary. (4 marks)

   i) Repudiating
   ii) Reproaching
   iii) Indescribably
iv) Anxiety

Practice extract 5

Nora: Yes, tremendous! A barrister’s profession is such an uncertain thing, especially if he won’t undertake unsavory cases; and naturally Torvald has been willing to do that, and I quite agree with him. You may imagine how pleased we are! He is to take up his work in the bank at the New Year, and then he will have a big salary and lots of commissions. For the future we can live quite differently- we can do just as we like. I feel so relieved and so happy, Christine! It will be splendid to have heaps of money and not need to have any anxiety, wont it?

Mrs. Linde: Yes, anyhow I think it would be delightful to have what one needs.

Nora: No, not only what one needs, but heaps and heaps of money.

Mrs. Linde: (smiling) Nora, Nora, haven’t you learned sense yet? In our schooldays you were a great spendthrift.

Nora: (laughing) Yes, that is what Torvald says now. (Wags her finger at her.) But “Nora, Nora” is not so silly as you think. We have not been in a position for me to waste money. We have both had to work.

Mrs. Linde: You too?

Nora: Yes; odds and ends, needlework, crotchet-work, embroidery, and that kind of thing (dropping her voice) And other things as well. You know Torvald left his office when we were married? There was no prospect of promotion there, and he had to try and earn more than before. But during the first year he overworked himself dreadfully. You see, he had to make money every way he could, and he worked early and late; but he couldn’t stand it and fell dreadfully ill, and the doctors said it was necessary for him to go south.

Questions

1. Explain what happens before this extract. (3marks)

2. Cite two character traits of Nora and comment on them. (4marks)
3. Identify two instances of repetition in the extract and explain their significance. (4 marks)
4. Comment on the use of flashback in this extract. (3 marks)
5. Give another instance in the text where flashback is used in the play. (2 marks)
6. What thematic concerns are addressed in this extract? (4 marks)
7. There was no prospect of promotion there (Write in the interrogative) (1 mark)
8. Explain the meaning of the following words. (4 marks)
i) Barrister’s
ii) Unsavoury
iii) Splendid
iv) Spendthrift
Practice extract 6
Nora: Yes, you could- couldn’t you?
Helmer: And I hear he is a good worker, too. But I knew him when we were boys. It was one of those rash friendships that so often prove an incubus in afterlife. I may as well tell you plainly, we were once on very intimate terms with one another. But this tactless fellow lays no restraint on himself when other people are present. On the contrary, he thinks it gives him the right to adopt a familiar tone with me, and every minute it is “I say, Helmer, old fellow!” and that sort of thing. I assure you it is extremely painful for me. He would make my position in the bank intolerable.
Nora: Torvald, I don’t believe you mean that.
Helmer: Don’t you? Why not?
Nora: Because it is such a narrow-minded way of looking at things.
Helmer: What are you saying? Narrow-minded? Do you think I am narrow minded?
Nora: No, just the opposite dear-and it is exactly for that reason.
Helmer: It is the same thing. You say my point of view is narrow-minded, so I must be so too. Narrow – minded! Very well- I must put an end to this. (goes to the hall door and calls) Helen!
Nora: What are you going to do?
Helmer: (looking among his papers) Settle it. (enter MAID) Look here; take this letter and go downstairs with it at once. Find a messenger and tell him to deliver it, and be quick. The address is on it, and here is the money.

Maid: Very well, sir. (exit with the letter)

Helmer: (putting his papers together) Now then, little Miss Obstinate.

Nora: (breathlessly) Torvald- what was that letter?

Helmer: Krogstad’s dismissal

Nora: Call her back, Torvald! There is still time. Oh Torvald, call her back! Do it for my sake- for your own sake- for the children’s sake! Do you hear me, Torvald? Call her back! You don’t know what that letter can bring upon us.

Helmer: It’s too late.

Helmer: Yes, it’s too late.

Helmer: My dear Nora, I can forgive the anxiety you are in, although really it is an insult to me. It is indeed. Isn’t it an insult to think that I should be afraid of a starving quill-driver’s vengeance? But I forgive you nevertheless, because it is such eloquent witness to your great love for me. (Takes her in his arms.) And that is as it should be, my own darling Nora. Come what will, you may be sure I shall have both courage and strength if they be needed. You will see I am a man enough to take everything upon myself.

Questions
1. Explain what happens before this extract.
   (2 marks)
2. Comment on two issues addressed in this context. (4 marks)
3. State and explain one character trait for each of the two characters found in this context. (4 marks)
4. How is Helmer’s character contrasted elsewhere in this text? (3 marks)
5. You say my point of view is narrow-minded. (write as an interrogative) (1 mark)
6. Comment on the use of a letter as a stylistic device in this context. (3marks)

7. How is flashback used in this context? (2marks)

8. Explain the meaning of the following vocabulary. (4marks)
   i) Intolerable
   ii) Narrow-minded
   iii) Obstinate
   iv) Vengeance

9. What happens after this extract? (2marks)

Answers to Sample Extracts

Sample extract 1
1. She refers to the previous Christmas when she spent every evening for three full weeks making ornaments for the Christmas tree. Her husband says it was the dullest three weeks he had spent. (2 marks)
2. The couple is happy that Mr. Helmer has been to the level of a bank manager. They are happy that the position will ease their financial burden and they will have a lot of money to spend. (2 marks)
3. Parental responsibility/the role of women in the society. Nora is committed to please her family. Krogstad says, “You had the best of intentions to please us all”

Falsehood-Mr Helmer tells Nora to say he is not at home if it’s a visitor. (4 marks)
4. Isn’t there? (1 mark)
5. - The lady is Mrs. Linde.
   - She is Nora’s school days times.
   - She asks Nora talk to her husband to give her job because of his title.
   - She gets the job which is to make Krogstad lose his job.
   - Krogstad writes a letter exposing Nora’s forgery to prevent Helmer from sacking him.
   - Mrs Linde speaks to Krogstad on her behalf and Krogstad withdraws his revenge plans.
   - The Helmers reputation is protected although their marriage finally breaks. (6 marks)
6. Flashback. “How could I help the cat’s going in and tearing everything to pieces?” This refers to the previous Christmas.

(2 marks)

7. Helmer goes into his room while the maid ushers in Mrs. Linde. Mrs. Linde greets Nora in a dejected voice but Nora does not seem to recognize her. Later she remembers her as christen and observes that Christine has changed greatly. She agrees she has changed because they last met nine or ten years back.

(4 marks)

8i) Provoke

ii) Boring/uninteresting

iii) Bother, an inconvenience

iv) Visitor

(4 marks)

**Sample extract 2**

1. Before the extract, Nora has just told Dr. Rank that being with Tovald is like being with papa. The maid enters from the hall and give Nora a card. Dr. Rank asks him whether there is anything wrong. She says it is about a new dress. After the extract, Nora bolts the door of Helmer’s room. The maid opens the hall door for Krogstad and shuts it after him.

(4 marks)

2. It refers to the dress for attending the stensborg dance with. She is cheating Dr. Rank because in real sense, she has received a card. This exposes her insincere character.

(3 marks)

3. Dramatic irony. The readers know that she has received a card from the maid but Krogstad does not know it.

(2 marks)

4. It is Krogstad. He has received his dismissal letter from Mr. Helmer. He wants the matter to be arranged between them so that nobody would know about it.

(3 marks)

5. “must you?”

(1 mark)

6. Secrets. Nora is a secretive person. She does not want her husband to know that Krogstad is in the house. Helen, you mustn’t say anything about it to anyone. It is a surprise to my husband.

(2 marks)

7. Nora believes that her husband will bear the guilt of her forgery once it is discovered. She does not want him to do that when she is alive.
Therefore, she plans to kill herself rather than be alive when that happens. (4 marks)
8. Respectful. She addresses or responds to Nora using the word “ma’am. (2 marks)
9.i) Relax
ii) I will keep him in the room
iii) it was useless
iv) terrible/ very bad thing (4 marks)

Sample extract 3
1. Before the extract, Krogstad asks Christine if she still have the courage to have him back after what he has done. Christine tells him she understand that it was despair that made him do that. He regrets that he cannot undo what he has done. Mrs Linde tells him that the letter is still in the letter box. (4 marks)
2. He does not want Nora’s husband to know the secret of forgery that she has kept from him for many years. He has reunited with Christine and is very happy. He does not want to ruin the Helmers’ marriage who are friends to Christine. (3 marks)
3. She once sacrificed her love for the sake of her bedridden mother and two young brothers. By saying that, it means she cannot be doing it the second time for another person because that experience was enough. (3 marks)
4. Selfless: “she sacrificed for another person, her mother and brothers. She says “a woman who has once sold herself for another’s sake doesn’t do it a second time. (2 marks)
5. It is surprising that Krogstad can change his mind about revenging against the Helmers. He was much determined to have his own way with them and his change and readiness to withdraw the letter catches the readers by surprise (2 marks)
6. Krogstad writes Nora another letter that sets free Nora and her husband. He also returns the bond had all the evidence of forgery. Mr. Helmer is very happy now that he is saved and tells Nora he has forgiven her. However, this comes when it is too late for he had already
condemned her for her actions. Nora decides to leave him and the children. (4 marks)
7. Never had I such an amazing piece of good fortune in my life! (1 mark)
8. Christine had left him for a richer man who would help her support her sick mother and two young brothers. She has given him another chance for she wants to have somebody to live and work for. (2 marks)
9. i) at any cost—no matter what/despite the danger involved.
ii) recall—ask or call back
iii) Elapsed—pass
iv) Incredible things—unbelievable things (4 marks)

Sample extract 4
1. Mrs. Linde comments that a wife is not allowed to borrow a loan. Nora thinks if the woman is business minded it is in order to borrow. Christine does not agree. Nora conceals part of the loan transaction. Nora lies that she got the money from an admirer. Christine thinks of her as mad and imprudent.
2. Flashback. It is through flashback that Nora reveals to Mrs. Linde how she borrowed a loan from Krogstad.
Flash-forward. Nora tells the readers about a time in the future. She says she will disclose the secret to Helmer when she gets old. This reveals the character of Nora as secretive.
Irony. It is ironical that Nora borrows money to cater for expenses aimed at taking care of the health condition of Helmer yet she keeps it as a secret to Helmer himself.
3. Social. She engages Nora in a conversation that reveals Nora’s secretive nature.
Critical. She thinks of Nora as imprudent for not informing her husband about the loan issue. She is all questions to Nora.
4. Sympathetic. She sympathizes with Nora who has chosen to clear the loan debt all alone…”poor Nora…”So it has all had to come out of your own necessaries of life, poor Nora?
5. She signs the bond three days after her father’s death. She forges her father’s signature. Krogstad is to use it in the court as it is an illegality.
He uses the issue to mount pressure so as to keep his job. He intends to use the press to blackmail Helmer

6. A character who is not present in the lifespan of the play. Papa. His significance is in the plot development. Nora uses him to build her argument on injustices meted on women.

7., can she?

8i) Lenient/tolerant
ii) Careless
iii) Desires
iv) Committed/dedicated

**Sample extract 5**

1. Torvald comes home. Nora tells Christine to go to the children for Torvald cannot bear dressmaking. Nora manipulatively tells Helmer that she has been missing him. Torvald thinks the dressmaker has been around..

2. Materialism - Nora thinks of a rich admirer who leaves money to her. Mrs. Linde believes the story yet such a man does not exist. Mrs. Linde inquires whether Rank is a rich man.

Friendship. Nora and Mrs. Linde share intimate feelings. They discuss the riches of Krogstad and other petty things.

3. Materialistic - She is concerned with Nora’s imaginations about a rich man. The imaginations are mere imaginations yet they raise a fuss. She wishes benefit financially from Rank if he has no one to provide for.

Inquisitive – she inquires so much from Nora the riches of Rank, the false admirer, where Rank takes his money. Thinks Nora was lent money by Rank.

4. Readers know there is nothing like a rich admirer but only mere imaginations yet Mrs. Linde does not. Mrs. Linde thinks Rank gave a loan to Nora, yet the reader knows it is Krogstad who lent money. Mrs. Linde does not know about the bond Nora talks about yet the reader knows she talks of the loan she gets from Krogstad

5. ‘don’t you’
6. It is comical when Mrs. Linde believes that Nora has an old rich admirer who will leave money to Nora after his death. Mrs. Linde misinterprets the imagination and it raises a fuss. This lightens the stage.

7. He overworked himself in the past. He fell ill. Dr advised he should be taken to South. Nora borrows Krogstad some money to take him for a trip. Later Krogstad raises issues with the loan.

8. i) A rich man  
   ii) evade/deviate/avoid  
   iii) Terrible/nasty  
   iv) Hiding  

**Sample extract 6**

Before – Helmer accuses Nora of neglecting her most sacred duties. Duty to her husband and children. Nora refutes saying there are other sacred duties, duties to herself. Helmer tells her the duty to her husband and children comes before that of hers.

After – Helmer accuses Nora of being ill and delirious. Nora says she is most clear and certain in her mind. Helmer questions how a sober mind can forsake her children.

2. Abusive – he calls Nora blind, foolish woman  
   Chauvinistic – he has low opinion for his wife. She has a sacred duty to husband and children not herself.
   Emotional – he shouts at Nora. He gets angry with Nora.

3. Authoritatively states that she has a sacred duty to herself first then to husband and children. She is ready to pursue the opinion of the few. She assertively questions a law that does not allow a woman the right to spare her old dying father or save her husband’s life.

4. Before this she is humble – she is at peace when called skylark, song bird, squirrel etc. She is naïve - Mrs. Linde calls her a kid and less experienced. She accepts such labels.

5. Do I?
6. she questions the logic of the law if it does not allow a woman to spare her old dying father or save her husband’s life. The law should have such provisions.
7. Gender equality - the wife goes through name calling from her husband. Nora feels she has a duty to herself. She says she should be treated as a human being. The law should grant gender equality.
8. Tense - the heated argument in the dialogue characterized by different viewpoints carries a lot of conflict. Nora promises to quit the marriage.
9. i) belief in a supernatural power
   ii) Ordained Christian minister
   iii) Moral sense of right and wrong
   iv) Baffles/vexes

GENERAL ESSAY QUESTIONS AND SAMPLE ESSAYS
1. The suppressed woman in the Victorian society has to use many tricks to survive. React to the assertion drawing your illustrations from the play.
2. Naivety is Nora’s greatest undoing. Write an essay justifying this statement.
3. Appearance can be deceptive. Support drawing your illustrations from the play.
4. There can be no escaping from our past actions. Show the truth of this statement using the play.
5. A couple should be open with each other for their marriage to stand. React to this assertion by closely referring to the play.
6. A suppressed or oppressed woman resorts to falsehood and secrets to survive. Justify the validity of this statement by referring to Nora.
7. All Nora’s shortcomings can be blamed on her husband. Do you agree? Write an essay agreeing or disagreeing with the observation.
8. Mr. Helmer does not deserve Nora for a wife. Write an essay in support of this assertion.
9. Nora is the Kingpost in her marriage and family. Discuss by drawing illustrations from the play.
10. The play *A Doll’s House* addresses a clash between the moral and the human laws. How much do you agree with the observation?
11. Some actions no matter how good intentioned can attract a lot of condemnation in the society. Discuss.
12. Selflessness should have limits. To what extent do you agree with the assertion?
13. Friends come in handy when we are in distress and troubled. Write an essay justifying the statement drawing your illustration from the play.
14. Pride and arrogance leads to man’s downfall. Write a composition affirming the statement.
15. A guilty person is always afraid and sensitive. Substantiate this position.
16. When one is pushed to the corner, they must devise means of survival. Write an essay defending this observation.
18. Symbolism is the backbone of the play *A Doll’s House*. Write an essay to show the truth in the statement.
19. The play *A Doll’s House* is one that one cannot stop reading up to the end. Validate the statement.
20. Write an essay showing the value of flashback in the play.
21. Write an essay showing how irony effectively communicates major issues in the play.
22. “Family dialogue and equality are key for a successful marriage.” Using illustrations from *A Doll’s House* write a composition justifying the assertion.
23. Write an essay on, “Money and material possessions are not the keys to a happy marriage” by drawing illustrations from *A Doll’s House*.
24. “Hypocrisy and materialism are traits that should not be condoned in the society.” Write a composition in support of this statement by closely referring to *A Doll’s House*. 
25. Using illustrations from Henrik Ibsen’s play ‘A Doll’s House’, write a composition to illustrate the truthfulness of the statement, “Divorce leads to suffering to both the husband and the wife.”

26. “Hypocrisy and immorality adversely affect the lives of Dr. Rank and Krogstad.” Write a composition to defend this statement.

27. “Ibsen satirizes the family of Helmer and Nora,” Write an essay to validate this statement.

28. “You reap what you Sow.” By referring closely to the lives of Nora and Helmer in A Doll’s House by Henrik Ibsen, write a composition in support of this statement.

Sample Essay on Characters

“The materialistic nature of Mrs. Linde and Nora leads to their unfulfilling lives.” Write a composition in support of this truth.

In the society, human beings are encouraged to be contented and sincere in their lives. Materialism and hypocrisy will always lead to unattractive lives. This is in tandem with the life of Mrs. Linde and Nora in the play A Doll’s House by Henrik Ibsen.

Nora is very excited of her husband’s promotion to the position of the bank boss. She brags all over to her friends about how their family will be rich. When advised by Mrs. Linde that the most important point is that the family will have enough to spend she is not happy with the comment. She maintains that they will have heaps and heaps of money. She is all eyes looking for opportunities to seek more money. At one time, she locks up herself and does photocopying work. Other times she is doing embroidery and sewing. This leads to her discontented life.

As the ball draws near, she keeps on nagging her husband to buy her dresses. She dresses charmingly during the ball. She makes materialistic imagination. She imagines a case whereby she is married by an old rich gentleman who later dies and leaves back a lot of cash for her. The materialistic life must have contributed to her pathetic end where she divorces her husband.

Nora’s illusions and imaginations do not sit well with Mrs. Linde. Even though Nora is merely fondling with mere imagination of a case whereby she is in love with a wealthy man who dies and leaves all the
wealth in her name, Christine does not get convinced that these are just imaginations. Even the following day she questions about the same admirer. She inquisitively asks Nora whether Dr. Rank is a man of means. She questions where he takes his money. She wishes to be married by Rank so that Rank can have someone to provide for.

Krogstad bitterly describes Mrs. Linde as a woman who jilts men and clings to other men who are more lucrative. At one time, Linde left Krogstad for he had no prospects. When they meet later while he is rich she wishes to marry him. She troubles herself working in a school, a shop to get money. Later she stays a single life.

From the above illustrations, it is true that materialism leads to unfulfilled life. None of the above discussed characters has a happy ending. Mankind is advised to be contented with the little that they have, for materials and property cannot warrant happiness.

**Sample Essay on Themes**

A marriage founded on falsehood and secrets is bound to fall apart. To what extent do you agree with the statement? Draw your illustrations from the play *A Doll’s House*.

Marriage should be founded on mutual trust between the wife and husband. Any sort of secret or insincerity between them is bound to bring irreparable damage to the marriage once the truth comes in.

Nora has many secrets and falsehoods that she keeps behind her husband. She secretly borrows a loan from Krogstad to fund her husband’s trip to Italy for his recovery. She has kept this matter a secret from him for eight years and is not ready to reveal it to him any time soon. The secret is finally revealed when Krogstad writes a letter to her husband that exposes the forgery. Helmer reacts angrily to this discovery and Nora angry that he does not understand her, decides to walk out of the marriage.

Nora also is not sincere on how she uses the money she gets from Krogstad. She saves most of it to repay Krogstad’s loan. She says that she has survived on cheap clothes and also keeps borrowing money from him to service the loan. All this is discovered at the end of the
play. They react differently to the discovery making their marriages to break.

Nora cheats Krogstad that there was nobody who had visited him when he was way while Krogstad has just left the room where he had been pleading with her to speak to her husband to prevent the sack. As she cheats him thus, her husband has just met with him as he leaves the house. Nora’s speaking to Krogstad and refusing to admit it reveals a very serious weakness in the marriage. It shows mistrust and underscores the dark secrets that Nora has been keeping behind her husband. Finally, some of these actions contribute to the dissolution of the marriage.

Nora cheats her husband that she has forgotten the dance practice and dances poorly so that she can compel her husband to help her practice. The truth is that she has not forgotten how to dance but wants to buy time so that her husband cannot open the letter box. She and Christine have agreed to keep him as much as possible from his letters so that she can speak to Krogstad first. Nora instead should just be open with her husband and tell him the truth. She increases tension in their marriage and is the one who suffers most. Finally, the truth comes out and the marriage breaks.

It is important for a couple to be sincere with each other no matter the seriousness of the matter. This can help prevent far-reaching damage to their marriage.

**Sample Essay on Style**

*Identify and explain four issues that happen in the play, *A Doll’s House*, against the expectations of the reader*

In the society, once in a while things happen against human expectations. In the play, *A Doll’s House* by Henrik Ibsen, the same happens and the reader cannot help getting shocked by some of these instances. This essay will illustrate some of them.

The huge amount of money totaling two hundred and fifty pounds borrowed in secrecy by Nora takes the reader by a big surprise. The
loan is meant to cater for a genuine reason; ensuring health condition of Helmer is attained through a trip to the South. It is ironical that the greatest beneficiary of the lump sum amount, Helmer Torvald, is not informed about it. The readers marvel at the way a civilian like Mrs. Linde learns about it even before Nora’s husband as well as how Nora manages to conceal the secret for such a long time. All along this time, Helmer thinks it is Nora’s who lent the money.

The eight year old relationship between Nora and Helmer is hard to believe. The couple lives as a husband and a wife for eight good years yet they have never engaged in any serious conversation. The husband treats his wife like a doll and uses funny names to label her. Names like ‘Squirrel, Skylark and Songbird” appear like a big joke for a husband to call his wife. It is also interesting that at first, Nora is comfortable with the titles and even fondles them. The wife is also not allowed to borrow money to save the life of his father while her work is to dance and chirp to the husband.

Owing to the fact that the play is set at Christmas season, a moment associated with the birth of Jesus Christ by the Christian community, the readers expect virtues to prevail over vices. It is ironical that Krogstad is termed as one whose breath is infectious with poison and hypocrisy. Helmer says he cannot bear his hypocrisy. Dr. Rank is equally dying as a result of his father’s crooked life characterized by excesses. Rank suffers consumption of the spine, a dangerous disease connected to the lifestyle of his father. All these detestable things happen on the backdrop of the birth of Christ, the savior.

Nora is depicted as a play thing by her husband. To him, she is a play thing, a doll, a spendthrift and all sort of deprecating names. Her husband has lived all his life believing that she is fully under his control, indeed like a child. However, Nora is capable of so great and heroic things. She has saved her husband, she has been repaying the loan without any constant source of income, and finally, she musters the courage to walk out of the marriage. Her character at the end sharply contrasts with what Helmer thinks of her.
These happenings which are against our expectations contribute to the many turns, twists and surprises in this play just as life is full of surprises.

**General question 12**

**Selflessness should have limits. To what extent do you agree with the assertion? Draw your supporting evidence from the play *A Doll’s House***

Some individuals do actions that know no boundaries for people that they love. However, in the play *A Doll’s House*, unchecked selflessness has caused great tribulations to such people no matter their initial good intentions.

Nora is an excessively selfless character. Her dedication to her husband is unequalled. When her husband gets sick due to overworking, she borrows two fifty pounds from Krogstad to fund his trip to Italy for his healing. This is despite the fact that she could have easily borrowed from her father the money. She keeps this as a secret for many years for she does not want to injure his manhood. She has even planned to kill herself to prevent her husband from carrying her guilt. Unfortunately, Helmer cannot do such a thing for her, cannot sacrifice his honour for the one he loves. This is a great and painful lesson to Nora that her selflessness is her own undoing.

Christine sacrificed her love for Krogstad to marry a man who was not of her choice and woman she did not leave. She instead marries a man who was well up financially so that she can take care of her bedridden mother and two younger brothers. This is a great selflessness on her part. Sacrificing her love life for another person even if it is a relative is not an easy thing. This later comes to heavily bear on her because the husband soon dies and leaves her childless and with nothing. Even the mother she was sacrificing for dies and the brothers grow up. This has made her a dejected widower.
Krogstad selflessness has cost him greatly. He confesses having committed an indiscretion, when he forged a name, a great risk to save his wife’s life. This action has ruined his moral reputation completely. He lives to regret this for after his action; every way was closed for him. His present tribulations can be attributed to this past action of his selflessness.

Again, Christine’s sacrifice and selflessness is witnessed in the way she helps Nora, her friend after she faces harassment from Krogstad. She gets out of her to do all she can to prevent the Helmers facing an impending repercussion from the vengeful blackmailing Krogstad. It is a great risk for her to trade her personal life for the sake of Nora her friend. Accepting Krogstad and being ready to be associated with such a character, whose name is spoiled and tainted beyond repair means that her reputation may also be ruined. She will also have to take care of Krogstad’s children which definitely will be a great financial burden to her. She seems not to consider all these possible scenarios as she pursues the goal of saving her friend.

Helping others is a virtue that all should strive to posses. However, one should not go overboard in doing so because it may be the cause of his or her own destruction.

**General Essay 28**

“You reap what you Sow.” By referring closely to the play *A Doll’s House* by Henrik Ibsen, write a composition in support of this line. This essay will depict how Nora chooses to be secretive and materialistic and ends up in an unpleasant life as a shown by Ibsen in *A Doll’s House*. It will equally show how Helmer chooses to be chauvinistic and mean and therefore this leads into a life of separation.

Nora chooses to be secretive after getting a loan from Krogstad. She stays for a long time without informing Helmer the main and direct beneficiary of the loan. As a result, Helmer continues to falsely think that it is Papa who catered for the trip to the south. The
secret is first revealed to Mrs. Linde, her friend after things go wrong. At this time Krogstad mounts a lot of pressure and blackmails Helmers so as to keep his job in the bank. At long last, the secrecy leads to the couple’s misunderstanding and eventual divorce. Krogstad prepares for his fate. He is hypocritical and immoral. When making the loan transactions with Nora he is not truthful and sincere. He lets Nora forge her father’s signature and postdates the transaction. Later he chooses to expose the great secret to Helmer even after Nora has managed to conceal the secret to Helmer for a long time. He threatens to spill the beans by printing the story in the newspapers so that he can tint the image of Helmer. This heinous actions must have contributed to his ugly life where he has to up bring his many kids all alone after he fell out with Mrs. Linde. Helmer on the other hand chooses to be chauvinistic. He upholds himself as a superior being as compared to his wife. He uses all demeaning names on his wife like “skylark” and “squirrel”. He refuses to buy his wife’s piece of advice even when it makes sense. When Nora comments that he is “narrow minded” he gets infuriated and even abuses his wife. This mounts pressure on Nora who later divorces him. Lastly, on learning that Nora borrowed Krogstad money secretively, Helmer reacts in a selfish manner. The loan was used on account of his own deteriorating health and it was a sign of his wife’s sacrificing and intelligent nature. Instead of being understanding to his wife and commenting on areas that need improvement on the part of the wife and himself, he calls her names. It leads to embittered wife who later decides to leave the marriage. In conclusion, it is clear that one reaps what they sow. Human beings should be keen to plant what is virtuous so as to harvest good results in life.
THE PEARL NOTES

*The Pearl* by John Steinbeck

Below are the Essential Questions, Theme Topics (Motifs), Thematic Questions, and Key Literary Terms that we will use for our analysis of *The Pearl*. These questions, theme topics, and terms will guide our discussion and analysis during this unit, so it is important for you to be familiar with them as you read. Use this overview to help guide your annotations and read through the background information before you read the novel.

**Essential Questions**
- How does parable transcend time and place to employ a universal theme?
- What makes a theme universal?
- Why are symbols useful to writers and their audience?
- How can writing be used to effect change in society?

**Theme Topics (Motifs) from* The Pearl***

During your reading and annotating of *The Pearl* look for and mark passages that make a point or statement about these possible theme topics:

- **Money, Possessions, Greed**: Look for passages/quotes dealing with the quest for money and the desire for things of the material world, as well as references to the steps which people will take to attain those things. Also, look for passages/quotes that imply that money can buy happiness.

- **Social Oppression**: Look for passages/quotes dealing with the oppression of the Mexican Indians in the portrayal of the doctor, the priest, the pearl buyers, and the trackers. Watch for details which show how Kino and his people are treated disrespectfully, taken advantage of, and discriminated against.

- **Man as a part of nature**: Look for passages/quotes which illustrate similarities between humans and other species through comparisons. NOTICE the frequent images Steinbeck uses and think of how these passages reflect or foreshadow (give hints about future events) HUMAN events.

- **Kino’s songs**: Look for passages/quotes with references to the “music” Kino hears—the three types of songs he hears and their significance. Pay particular attention to WHEN and UNDER WHAT CIRCUMSTANCES he “hears” a particular song.

- **Good vs. Evil**: Look for passages/quotes that reflect images and ideas of darknesslight, good-evil, brightness-dimness, day-night, black-white, etc.

- **Appearance vs. Reality**: Look for passages/quotes that refer to things not being
what they seem. Consider looking for passages/quotes about visions, haze, mirages, dreams, vagueness, ghostly gleams, illusions, etc.

**Thematic Questions**
- How does oppression manifest in both the community and individual?
- How can society’s wrongs be righted?
- How much control does an individual have over his/her “success” in life?
- How can we determine if something or someone is what or who they appear to be?
- Can money or desire change an individual?
- Is money necessary to be “successful” in life?
- What is the difference between good and evil? Are there any shades of gray?

Honors English I

*The Pearl*

*Remember that a Literary Theme is*

_ the controlling idea of a story
_ an arguable comment or statement an author makes about the nature of humankind or society
_ a truth that can be taken from the specifics of the story and applied to society in general
_ some human truth that the author wants the reader to understand about life, the human experience, or human nature

**Key Literary Terms:** theme, motif, characterization, conflict, symbolism, parable, allegory, setting, metaphor, simile, personification, figurative language, imagery, Freytag’s Plot Pyramid

*The Pearl – Background Information*

**Author:** John Steinbeck (1902-1968) was born in Salinas, California the son of poor parents. Although he was educated at Stanford University and became a celebrated writer, he never forgot his origins. Growing up in working class towns, he became an excellent observer of human nature and later wrote about the people he lived around—workers including Mexican-American and migrant workers.

He discovered the harsh reality that these people were often treated poorly and without respect and had little means of defending themselves. As a result, many of the characters he wrote about were down and out, isolated and oppressed. They represent the “struggle” theme of his novels—principally the struggle between the poor and the wealthy, the weak and the strong, good and evil, and between cultures or civilizations. These themes are all evident in The Pearl.

**Origins:** In 1940, Steinbeck set out on a sailing expedition to study marine life in the Gulf of California, hoping to find universal patterns in marine species that would help him understand life in general. During this trip, Steinbeck heard about the legend of a Mexican fisher boy who had found an enormous pearl that had brought him much misery. Steinbeck
developed this legend into the novel *The Pearl*. As you read *The Pearl*, watch for details about the plant and animal life in the Gulf and the many metaphors (comparisons), images and themes Steinbeck uses which are connected to these details.

**Setting:** The events of *The Pearl* take place sometime around the 1900 on an estuary (mouth of the river) somewhere on the coast of Mexico in the town of La Paz. On a map the long peninsula which descends from California is called BAJA CALIFORNIA. It is part of Mexico and is separated from the rest of Mexico by the Gulf of California, also known as the Sea of Cortez. Honors English I *The Pearl*

**Historical Background and Social Culture:** At the time the story takes place, the Indians of Mexico had already been under the domination of people of Spanish descent for 300 years. The governing class was primarily made up of those of Spanish descent and the Roman Catholic Church who, together, kept the Mexican Indians at the bottom of the social hierarchy or social ladder. In most cases, the Indians were not allowed to attend school or own land. (Keeping people uneducated and dependent keeps them oppressed). Although Spanish culture and Catholic rituals were forced upon the Indians, they fiercely held onto many of their spiritual beliefs, cultures, and customs of their various tribes. WATCH FOR EVIDENCE OF THIS IN THE NOVEL!

**Style:** *The Pearl* is a short novel or novella which is told in the form of an allegory or PARABLE—a short, simple work with little dialogue illustrating a lesson or a larger truth often on the subject of good and evil. In a PARABLE, good and evil are clearly defined—everything is black and white, there are no shades of gray. For instance, the good characters have names, and the bad characters have no names. The characters and action symbolize certain universal ideas or concepts and the readers attach their own meaning to these symbols.

**Point of View:** *The Pearl* is told by an all knowing OMNISCIENT third-person narrator who is observing the characters and their actions from outside the story.

**Comment:** The reader is told in the preface, “*In the town they tell the story of the great pearl—how it was found and how it was lost again...If this story is a parable, perhaps everyone takes his own meaning from it and reads his own life into it.*” Thus begins Steinbeck’s novel of good and evil, *The Pearl*. It is the timeless tale of the Mexican-Indian fisherman Kino, his wife Juana, and their infant son, Coyotito. It tells of how Kino finds the Pearl of the World and dreams of breaking out of the trap of poverty and ignorance that oppresses him and his family. The violence that follows his dreams, but brings him a greater understanding of himself and the realities of the world in which he lives. As you read, consider what meaning you take from Kino’s story.
Other Well-Known Novels By Steinbeck:
Tortilla Flat (1935)
The Red Pony (1937)
Of Mice and Men (1937)
The Grapes of Wrath (1939)
Cannery Row (1945)
East of Eden (1952)
The Winter of Our Discontent (1961)
Travels With Charley (1962)
Honors English I

The Pearl – Literature Guide
As you read The Pearl, complete the following questions. These questions will help you remember and reflect on important plot and literary elements/techniques from the reading, so that your analysis is more in-depth. The story is simple, but because it is an allegory, there is deeper meaning at every turn. Read between the lines and analyze characters, setting, imagery, symbols, etc. The Pearl is a short novella and reading it several times before the start of the school year will offer you a more in-depth understanding.

Chapter 1 (pg. 3-13)

1. Where does the story open?
The story opens in Kino’s hut, located on the beach. The beach is on the Gulf of Mexico, but this information is not revealed until Chapter 2.

2. Who are the main characters introduced at the beginning of this chapter?
Kino, his wife, Juana, and his infant son, Coyotito

3. Where does Coyotito sleep?
In a hanging box

4. What did Kino’s “people” do?
They were makers of great songs. Everything they saw, thought, did, heard or experienced became a song.

5. What is the Song of the Family?
The sounds of the family waking – Juana talking to Coyotito, Juana fanning the fire into flames, and the rhythm of the grinding stone that Juana used to work the corn for morning cakes.

6. What kind of morning did Kino think it was?
“It was a morning like other mornings and yet perfect among mornings.”

7. **What is the Whole?**
   It is the safety and warmth provided by the familiar routines of Kino’s family.

8. **How is Kino described?**
   “Kino was young and strong and his black hair hung over his brown forehead. His eyes were warm and fierce and bright and his mustache was thin and coarse.”

9. **What draws Kino’s attention to Coyotito’s hanging box?**
   A tiny movement – a scorpion was climbing down the rope that suspended the box.

10. **What is the Song of Evil? What brings the Song of Evil?**
    “The Song of Evil is the music of the enemy, of any foe of the family, a savage, secret dangerous melody…. The scorpion brings the Song of Evil.

11. **What contradiction does Juana display when the scorpion appears?**
    She repeats an ancient magic to guard against evil, while muttering a Hail Mary between clenched teeth. It is the contradiction between pagan and Christian religious rituals.

12. **What harm comes to Coyotito? Why is Kino unable to stop it?**
    Kino reaches for the scorpion and when it poses to sting, Coyotito shakes the rope to the box, and the scorpion falls on the baby and stings him.

13. **What does Kino do to the scorpion?**
    He beats and stamps it until it is only a moist place in the dirt.

14. **How does Juana react to Coyotito’s injury?**
    She immediately begins to suck the poison from the puncture wound.

15. **What is the danger of the scorpion’s sting?**
    The poison from the sting may make an adult gravely ill, but it could cause death in a baby.

16. **What surprising thing did Juana request after Coyotito was stung? Why was it surprising?**
    She asked Kino to go get the doctor. It was surprising because “To get him would be a remarkable thing. The doctor never came to the cluster of brush houses.”

17. **What does Kino do about Juana’s request? How does Juana respond?**
    Kino tells Juana, “The doctor would not come.” Juana tells Kino they will go to the doctor.

18. **What “skill” did the beggars have?**
    They were experts in “financial analysis.” That is, they were able to determine people’s status of wealth or poverty by observing them.

19. **What did the beggars decide about Kino and Juana?**
    They decided that they were too poor, and the doctor would not see them.

20. **What did the beggars know about the doctor?**
    “They knew his ignorance, his cruelty, his avarice, his appetites, his sins.”

21. **Why does Kino hesitate when they reach the doctor’s residence?”**
Because the doctor was of a race which for nearly four hundred years had beaten and starved and robbed and despised Kino’s race; all of the doctor’s race spoke to all of Kino’s race as though they were simple animals.

22. What are some indications that the doctor leads a wealthy lifestyle?
He wears a dressing gown of silk from Paris. The gown is tight, which means he’s eating well and gaining weight. He has a silver tray with delicate china on it. The décor of the room indicates a wealthy lifestyle as well.

23. When the doctor learns of Coyotito’s injury, what is his reaction? What does this indicate about his attitude toward Kino’s race?
He reacts with anger, then he reacts with greed. He says, “Have I nothing better to do than cure insect bites for ‘little Indians’? I am a doctor, not a veterinary.” Then he demands, “Has he any money?…See if he has any money!” The doctor believes Kino’s people are animals, and they are worthless unless they can pay for his services.

24. When Kino offers pearls as payments for the doctor’s service, what happens?
The doctor’s servant is gone for a short moment, and then he returns to tell Kino, “The doctor has gone out. He was called to a serious case.”

25. What is ironic about the servant’s comments to Kino?
The doctor has not really gone out, and the servant’s choice of words is ironic. What could be a more “serious case” than a poisoned child?

26. How does Kino react to the doctor’s behavior toward his family?
He strikes the gate with his fist.

Chapter 2
1. What do people of the Gulf trust?
“…things of the spirit and things of the imagination, but they do not trust their eyes to show them distance or clear outline or any optical exactness.”

2. What is the one thing of value Kino owns? Why is it so valuable?
His canoe; “it is the bulwark against starvation.” It is his means of income and keeping his family fed and sheltered.

3. How does Juana treat Coyotito’s scorpion sting?
She makes a poultice out of brown seaweed and presses it to the baby’s swollen shoulder.

4. Does her remedy work?
The remedy is “as good a remedy as any and probably better than the doctor could have done. But the remedy lacked his authority because it was simple and didn’t cost anything.” The remedy might work, but Juana is skeptical because a doctor didn’t apply it. As yet, Coyotito hadn’t experienced the stomach cramps typical for scorpion poisoning, so her remedy might be working.

5. For what does Juana pray?
She didn’t pray directly for Coyotito’s recovery. She prays for Kino to find a pearl large enough to pay the doctor for his services to cure the baby.

6. **What is the “accident” that happens to oysters?**
A small grain of sand gets in the folds of muscle and irritates the flesh until in self-protection the flesh coats the grain of sand. The coated grain of sand becomes a pearl.

7. **About what had Kino’s people made songs?**
Everything that happened or existed; they made songs to the fishes, to the sea in anger or in calm, to the light and dark, to the sun and moon.

8. **What song was in Kino as he held his breath underwater?**
The Song of the Pearl That Might Be, part of the Song of the Undersea

9. **How long can Kino hold his breath underwater?**
Over two minutes

10. **What attracts Kino’s attention to the ancient oyster that lying by itself?**
A ghostly gleam

11. **Why is Kino reluctant to open “the” oyster until he’s opened all the other oysters?**
He doesn’t dare to hope that the oyster contains a pearl. The ghostly gleam he saw could have been an illusion, or a reflection of the shell. His people, the people of the Gulf are used to disappointment, and this pearl offers hope.

12. **What does Juana tell Kino to do with “the” oyster?**
She tells him to open it.

13. **What has Kino found in the oyster?**
He has found “the greatest pearl in the world.”

14. **What do Kino and Juana discover right after they discover the pearl?**
They find that the seaweed poultice has taken the swelling out of Coyotito’s shoulder, and the poison was receding from his body.

Chapter 3

1. Throughout the novel, there are various types of animal imagery. What is characterized as an animal at the beginning of this chapter? When is this imagery first used in the novel?
“The town is a thing like a colonial animal.” The image the author gives demonstrates how the townspeople “digest” the news of Kino’s discovery. The animal imagery is first used when Kino’s people are characterized as animals by the doctor in Chapter 1.

2. **As the news of Kino’s prize travels through the village, who learns of the “Pearl of the World”?**
The priest, the shopkeepers, the doctor, and the beggars in front of the church

3. **What is the doctor’s reaction to the news of Kino’s pearl?**
He says that Kino is a client of his, and he is treating Coyotito for a scorpion sting.

4. **What does the doctor’s reaction to Kino’s good fortune reveal about his character?**
It emphasizes his greediness. He wouldn’t have anything to do with Kino or his family when they came to him for help when Coyotito was injured, because he knew they couldn’t pay for his services. Now that he knows about Kino’s pearl, he’s willing to treat Coyotito.

5. **How do people react to the news of Kino’s pearl? What does the news of the pearl stir up in the town?**

“Every man suddenly became related to Kino’s pearl, and Kino’s pearl went into the dreams, the speculations, the schemes, the plans, the futures, the wishes, the needs, the lusts, the hungers, of everyone, and only one person stood in the way and that was Kino, so that he became curiously every man’s enemy.” The pearl stirs up something black and evil in the town – the poison sacs of the town began to fill with venom. People became immediately envious of Kino’s good fortune, and tried to figure out a way to get the pearl for themselves.

6. **What comment on human nature does the author make with the villagers’ response?**

People are basically greedy. Even people who are used to having nothing and are happy can be changed by the possibility of wealth.

7. **What do Kino and Juana assume about the villager’s response to Kino’s prize?**

They assume that everyone would be happy for their good fortune.

8. **What music does Kino experience after finding the pearl?**

“The music of the pearl had merged with the music of the family so that one beautified the other.” The pearl is something good for the family.

9. **What does Juan Tomas ask Kino about his discovery? What is Kino’s response?**

Juan Tomas asks, “What will you do now that you have become a rich man?” Kino tells Juan Tomas that he and Juana will be married in the church, they will have new clothes, he might buy a rifle, and Coyotito will go to school.

10. **Why does the idea of Kino’s son attending school cause such a stir among the villagers?**

Kino says, “…these things will make us free because he will know – and through him we will know.” Kino’s people had been oppressed for hundreds of years, and one reason that this oppression continued is because they are illiterate and uneducated. The possibility of Coyotito becoming educated creates hope.

11. **What happens to time as a result of the pearl?**

Time will be measured based on the pearl. Everything will be in terms of happening before or since the discovery of the pearl.

12. **Who comes to visit Kino? Why?**

The priest comes to visit Kino. He reminds him to be generous to the church with his newfound fortune.

13. **How is the priest like the rest of the village in his request?**

He wants to benefit from Kino’s discovery of the pearl.

14. **What faint song does Kino hear when the priest visits? What does this mean?**
Kino begins to hear the song of evil, of the enemy. Kino knows, perhaps only on a subconscious level, that people want to get the pearl away from him.

15. What animal imagery is used for the Song of the Family in this chapter? Why do you think the author uses this image?
The Song of the Family is characterized as like the purring of a kitten. This image conveys the warmth and security Kino feels within his family. A kitten only purrs when it feels safe and is content or happy.

16. Shortly after the priest and the neighbors leave, Kino senses danger. Who appears at this time?
The doctor appears with two assistants.

17. What lie does the doctor tell Kino and Juana?
“I was not in when you came this morning. But now, at the first chance, I have come to see the baby.” Of course, he was home when they visited that morning, and he has only come after hearing about Kino’s pearl.

18. Even though Coyotito appears to be recovering from the scorpion’s sting, how does the doctor make Kino and Juana believe his services are still necessary?
He tells them that a scorpion’s poison can lay dormant, and then cause serious damage such as a blind eye or withered leg. He tells Kino, “I know the sting of a scorpion, my friend, and I can cure it.” He tells Kino that the poison has “gone inward and it will strike” Coyotito soon. One sign of this is Coyotito blue eyelid.

19. What remedy does the doctor give the baby? What suspicion does Kino have about this remedy?
The doctor gives Coyotito a gelatin capsule of white powder, and says that if the poison is going to strike, it will do so within the hour. During that hour, Coyotito begins to convulse and vomit. The doctor returns and treats him with a few drops of ammonia diluted in water. The baby’s spasms subside and it appears the doctor has cured him from the poison. Kino believes that the capsules contained something that caused Coyotito’s convulsions, and the doctor was only trying to get some of Kino’s money from the pearl.

20. What question does the doctor ask when he is done treating Coyotito? What offer does he make to Kino?
He asks when payment will be made for his services. Kino tells him about the pearl (about which the doctor already knew, of course), and promises to pay the doctor after he has sold it. The doctor offers to keep Kino’s pearl in his safe. Kino refuses the offer and says the pearl is safe.

21. What did the doctor hope to reveal with his offer? Is this information revealed?
“He knew the pearl would be buried in the house, and he thought Kino might look toward the place where it was buried.” Yes, the information is revealed when “Kino’s eyes flick involuntarily to the floor near the side post of the brush hut.”
22. After everyone has left the hut, Juana asks Kino, “Who do you fear?” What is his response?
Kino says he fears everyone.

23. While they are sleeping that night, what happens in Kino and Juana’s hut? Kino awakens and hears “the whisper of a foot on dry earth and the scratch of fingers in the soil.” An intruder comes, and quietly tries to dig up the pearl.

24. Is the intruder successful? No, Kino attacks him in the dark and tries to stab him. Kino’s head is smashed in the scuffle and the intruder escapes.

25. Who is the most likely person to have sent the intruder? How do you know? The doctor sent the intruder. It must have been the doctor, because the intruder tries to dig in the place where Kino glanced when the doctor asked him if the pearl was safe.

26. How is Kino characterized during the fight? He is “like an angry cat, leaped striking and spitting for the dark thing….” Again, the author uses animal imagery for description.

27. What is Juana’s response to the stranger’s intrusion and attack on her husband? She cries, “This thing is evil. This pearl is like a sin! It will destroy us. She asks her husband to throw the pearl back into the sea and says, “It has brought evil. Kino, my husband, it will destroy us.”

28. What statement does Juana make that serves as foreshadowing? “It will destroy us all. Even our son.”

29. What promise does Kino make to Juana about the pearl? How is the pearl described at the end of the chapter? Kino promises that they will sell the pearl and the evil will go with it, and only the good will stay. The pearl is a “guarantee of the future, of comfort, of security. Its warm lucence promised a poultice against illness and a wall against insult. It closed a door on hunger.”

Chapter 4

1. What is the name of the town that “keeps track of itself and of all its units”? What does this mean? La Paz. It means that everyone in this small town knows everyone else’s business.

2. What did the pearl buyers know? They already knew that Kino was coming to sell his pearl that day.

3. What supposition is made about the pearl buyers? What is actually the case? When are the pearl buyers happy? It is supposed that the pearl buyers act alone and compete against one another for business. In actuality, one major buyer employs them all. The “best and happiest pearl buyer was he who bought for the lowest price.”

4. What do the neighbors hope for Kino?
They hope that the pearl does not destroy him and his family. They don’t want wealth to change Kino, they hoped that wealth would not graft onto him the evil limbs of greed and hatred and coldness.

5. **What was expected of the neighbors when Kino goes to town to sell his pearl?**
   It was expected that they would join him – “it was an historic moment, they would be crazy if they didn’t go. It would be almost a sign of unfriendship.”

6. **What does Juan Tomas warn Kino against as he leaves to sell the pearl? Why is his warning ironic?**
   Juan Tomas tells Kino, “You must be careful to see they do not cheat you.” This is ironic because, in the next line Juan Tomas admits, “We do not know what prices are paid in other places.” Since they do not know what the pearl’s market value is, they cannot know if they are being cheated.

7. **Why did Kino’s ancestors give up trying to get better prices for their pearls in the capital?**
   Because when they sent their pearls men to sell them on their behalf, the men would disappear with their pearls and they would end up with nothing.

8. **Why does Kino believe that selling the pearl at the capital is against religion? What is really true about this belief?**
   Because the priest has said so – the priest gives a yearly sermon about how each man or woman is a soldier sent by God to guard his own part of the universe. Each person is supposed to remain faithful and not go running about. The men who tried to sell their pearls at the capital were “running about” and not guarding their post, and that is why they lost their pearls. The belief is based in blind faith. Kino believes the priest because he was raised to do so, but in reality, the priest is contributing to the oppression of Kino’s people by perpetuating this belief.

9. **What sign does the pearl buyer give of his astonishment at Kino’s pearl?**
   He gives no visual sign or facial expression that Kino can distinguish, but under the desk, the pearl buyer drops a coin he has been turning between his knuckles.

10. **What is the pearl buyer’s initial appraisal of the pearl? What offer does he make?**
    The pearl buyer tells Kino that the pearl is too large to sell, because there is no market for such things. He tells Kino it is like fool’s gold, and it is only a curiosity. The pearl buyer offers Kino 1,000 pesos for the pearl.

11. **Does Kino accept the offer? What does Kino believe the pearl is worth?**
    No. Kino accuses the buyer of trying to cheat him. Kino thinks the pearl is worth 50,000 pesos.

12. **How does the author characterize the feelings Kino has while dealing with the pearl buyer?**
The animal imagery is used again. Kino “felt the creeping of fate, the circling of wolves, the hover of vultures. He felt the evil coagulating about him, and he was helpless to protect himself.”

13. How does the pearl buyer “prove” his original offer was fair? How do you know he was really trying to cheat Kino?
The other pearl buyers support the idea that the pearl is valueless, but they probably arranged this ahead of Kino’s arrival, so that they could get the great pearl for the least amount of money. The pearl buyer reveals himself when he is reluctant to let Kino leave with his “worthless” pearl, and he makes another offer of 1,500 pesos.

14. What do the neighbors say about the pearl buyers’ business dealings with Kino? Why is this ironic?
The neighbors believe the pearl buyers must have been truthful with Kino because they each determined the pearl to be valueless. When Kino offers the theory that they could have arranged the collusion before his arrival, they say, “If that is so, then all of us have been cheated all of our lives.” That comment is ironic because, in fact, these people have been cheated all of their lives.

15. With what problem regarding the pearl is Kino now confronted?
Since he has defied the pearl buyers, he has no way to sell the pearl locally.

16. What do the less fearful neighbors say about Kino’s actions with the pearl buyers?
They said, “Kino is a brave man, and a fierce man; he is right. From his courage we may all profit.” They realize that Kino’s confrontation with the pearl buyers may lead to fairer dealings in the future.

17. Who said, “We do know that we are cheated from birth to the overcharge on our coffins”? What does he mean?
Juan Tomas said it because the pearl buyers cheated Kino, and their people have been cheated for generations.

18. Why does Juan Tomas fear for Kino?
He says that Kino has not only defied the pearl buyers, but the whole structure of how Kino’s people make their living. He says, “You have defied not the pearl buyers, but the whole structure, the whole way of life, and I am afraid for you.”

19. Kino is under the impression that his friends will protect him if necessary, but what does Juan Tomas tell him?
His friends will protect Kino “only so long as they are not in danger or discomfort from it.”

20. What happens during the night at Kino and Juana’s hut?
More intruders attack Kino.

21. What does Juana ask Kino after the attackers are gone?
She asks him, again, to destroy the pearl or throw it back in the sea before it destroys them.

Chapter 5
1. What is Juana doing at the beginning of the chapter? What is she planning to do?
At the beginning of the chapter, Juana is moving around the hut and she moves the fireplace stone (where the pearl is hidden). She is planning to throw the pearl back into the sea.

2. Who stops Juana from throwing the pearl? How?
Kino stops her by wrenching her arm, and striking her in the face. After she falls, he kicks her in the side.

3. What do Kino’s actions demonstrate about what the pearl has done to him?
The pearl has become everything to Kino – he would murder his wife rather than lose the pearl.

4. What animal imagery is used when Kino attacks Juana?
Kino bares his teeth and, "hissed at her like a snake.” Juana stares back at him, “like a sheep before the butcher.”

5. What happens to Kino after he attacks Juana? Why?
When he is walking up the beach, he is tackled and searched by attackers. They are trying to find the pearl.

6. When Kino told Juana, “I am a man,” what did that mean to her?
It meant that he was half insane and half god.

7. When Juana walks back in the darkness after Kino attacks her, what things does she find?
First, she finds the pearl that was knocked from Kino’s hand when he was attacked. Then she sees two dark figures lying in the path. One figure is Kino; the other is an attacker whom Kino has killed.

8. What does Juana know after she sees that Kino has killed a man?
She knows that their old life is gone forever.

9. When Kino starts to regain his senses after the attack, what is his first concern? What idea does this emphasize (see #3)?
His first concern is that he has lost the pearl. Again, the pearl has become everything – Kino is not so concerned that he has committed murder, as he is that he’s lost the pearl.

10. Why does Kino still think he can return to the village and retain his old life? Can he?
He thinks people will believe that he struck to save his life. He cannot return to his old life – it’s gone. Juana reminds him about how the pearl buyers treated him and how some of the neighbors treated him after his defiance of the buyers. Too many people are against them now because of the pearl.

11. After Kino decides that he will take his family and leave, what does he discover?
He discovers that his canoe has been vandalized, and a large hole is knocked into the bottom.

12. When Kino discovers his broken canoe, he thinks, “This was an evil beyond thinking. The killing of a man was not so evil as the killing of a boat.” Why does he believe this?
Because a boat cannot protect itself, and a wounded boat does not heal. Also, the boat is a man’s way of making a living, and when his boat is damaged, a man has not protection against starvation. The broken canoe also demonstrates the evil in man. The men in the village were so envious of Kino, they could no longer allow him to have a normal life among them.

13. What thought never occurs to Kino after he discovers his broken canoe? What does this say about him?
It never occurs to Kino to take another man’s canoe. He cannot conceive of treating another man they way he has been treated. This may mean that he still has as his basic humanity – he hasn’t lost everything to the pearl (yet).

14. What happens to Kino and Juana’s hut as they’re preparing to leave?
Their hut is ransacked and then set on fire.

15. According to Juana, who is responsible for destroying their hut?
“The dark ones.” Kino and Juana don’t know who is against them – the intruders and attackers could be anyone, but the one thing Kino and Juana know about them is that they are evil or “dark.”

16. To what does Juan Tomas attribute Kino and Juana’s misfortune?
He blames the pearl. He says, “there is a devil in this pearl. You should have sold it and passed on the devil. Perhaps you can still sell it and buy peace for yourself.”

17. What request does Kino make of his brother? Does Juan Tomas agree?
Kino asks Juan Tomas to hide his family, and Juan Tomas agrees to do so.

18. What promise does Kino make to his brother?
Kino says, “I will go tonight and then you will be safe.” Kino doesn’t want to be a danger to his brother or his brother’s family.

19. How does Juan Tomas account for the disappearance of Kino and his family?
He tells people different things. To some he says Kino and Juana have gone south along the shore to escape evil. To others he says Kino must have gone by sea. To the neighbors he says that if Kino went to the sea, he must have drowned. He tells people his wife is ill with grief over the loss of Kino and his family.

20. What does Kino tell Juan Tomas about the pearl?
Kino tells him he still has it, and he will keep it. He says, “I might have given it as a gift, but now it is my misfortune and my life and I will keep it.”

21. Why can’t Kino give up the pearl?
Kino’s original plan when he found the pearl was to provide more for his wife and son. He was unselfish in this plan, and possibly he’s still not willing to give that up. At this point, however, he’s lost so much because of the pearl, he isn’t willing to give it up. He feels that it must be worth all that he’s lost. He says, “This pearl has become my soul. If I give it up I shall lose my soul.”

Chapter 6
1. What change occurs in Kino as he and Juana are escaping?
Something ancient stirs in him, and some animal quality about him makes him cautious and wary and dangerous.

2. What music or song does Kino hear as they walk?
The music of the pearl intertwined with the quiet melody of the family.

3. Why does Kino believe they are being followed?
He still believes they will be tracked for the pearl, as well as for the murder he committed.

4. How does Kino convince Juana that the pearl buyers were wrong in their statement that the pearl was worthless?
He tells her that they would not have tried to steal it if it was worthless.

5. What contradictions does Kino see on the surface of the pearl?
He thought the pearl would allow him to buy a rifle, but he only sees the man he killed. He thought the pearl would allow he and Juana to have a church wedding, but he sees himself beating his wife for the pearl. He thought the pearl would allow him to educate his son, but he sees his son sick with fever from the doctor’s medicine.

6. What happens to the music of the pearl for Kino?
The music of the pearl becomes sinister, and intertwines with the music of evil.

7. Who do Kino and Juana encounter as they are trying to escape?
They are being followed by three trackers, two on foot and one on horseback carrying a rifle.

8. What animal imagery is used to describe the trackers?
“They were as sensitive as hounds.” Later, when it appears the trackers have found a sign of Kino’s trail, they “whined a little, like excited dogs on a warming trail.”

9. Where do Kino and Juana decide to go in an effort to escape the trackers?
They try to lose the trackers in the mountains. The author uses the animal imagery yet again when he writes, “And Kino ran for the high place, as nearly all animals do when they are pursued.”

10. What do Kino and Juana argue about during their escape?
Kino tries to get Juana to take the baby and go in a different direction than Kino. Juana is determined and refuses to leave her husband.

11. Where do Kino and Juana go in the mountain range?
They travel toward a dark and shadowy cleft. The cleft would provide a source of water, and if there were any passage through the mountains, it would be through the cleft.

12. Do the trackers lose Kino and Juana’s trail in the mountains?
No, they are far behind, but they are still on their trail.

13. Since the trackers will follow them into the mountain range, Kino decides his family will climb to the lowlands again. What concern does he have about doing this?
He is afraid that the baby may cry.
14. As the trackers camp for the night, what does Kino decide? When must he carry out his plan?
Kino decides to attack the trackers during the night. If he can get to the one with the rifle first, he will kill him and use his rifle to kill the other two trackers. He must carry out his plan before the moon rises, or the trackers will spot him.

15. What form of protection does Kino use to ambush the trackers during the night?
He removes his white clothing because it will show up in the moonlight. His own brown skin is better protection for him in the darkness.

16. What drives Kino down toward his enemy?
The Song of the Family becomes “as fierce and sharp and feline as the snarl of a female puma.” Again, the author uses the animal imagery to describe Kino’s feelings.

17. Why can’t Kino carry out his plan?
The moon rises.

18. What do the trackers hear? What do they think they hear?
The trackers hear Coyotito crying. They think it is a coyote and her litter.

19. What does the tracker do about the sound? How does Kino react?
The tracker decides to shoot in the direction of the sound. Kino leaps at the tracker and stabs him in the neck, killing him. He uses the butt of the rifle to smash the head of a seated tracker, and shoots the third tracker while he’s trying to escape.

20. What does Kino hear after he kills the trackers?
“…the keening, moaning, rising hysterical cry from the little cave… the cry of death.”

21. What event happened to everyone in La Paz?
The return of Kino’s family to the village.

22. What is Juana carrying when she and Kino walk into the village?
She carries her shawl like a sack over her shoulder. In it was a small, limp heavy bundle, and the shawl is crusted with dried blood. The specific contents of the shawl are not revealed for another page and a half, but the bundle is the dead body of Coyotito.

23. To where do Kino and Juana walk?
They walk to the shore, to the edge of the Gulf.

24. What does Kino see in the surface of the pearl when he removes it from his clothing?
He sees evil faces, the frantic eyes of the man he killed, and he sees his infant son lying in a cave with the top of his head shot away.

25. What happens to the pearl?
Kino throws it into the ocean with all his might and it disappears.

26. Why do you suppose the author uses so much animal imagery throughout this novel?
Perhaps it is to show how men act like animals when they become greedy.

27. What events foreshadowed the novel’s conclusion?
Juana repeatedly told Kino that the pearl was evil and the pearl “would destroy us. Even our son.” Juan Tomas told Kino that the pearl had the devil in it and he should get rid of it. Kino never really had a chance to hang on to the pearl. There were other comments made throughout the novel about the poverty that Kino’s people lived in and would always live in—losing the pearl was inevitable because those in power would never give up their power to one of Kino’s race.

28. What does the pearl represent in this novel?
The pearl could represent many things. First, it represents hope, because it allows Kino the opportunity to provide things for his family he could never have provided before finding the pearl. Second, it represents greed. The pearl changes the personalities of everyone who comes in contact with it, and they can only think about how to benefit from the pearl. Characters like the doctor and the priest behave differently toward Kino’s family because of their avarice for the pearl. Of course, Kino is the greediest of all, when he ultimately forsakes his family in order to protect his precious pearl. Third, the pearl represents evil. When it causes Kino to murder four men, it causes the loss of morality in Kino.

Character List

**Kino** - The protagonist of the novella. Kino is a dignified, hardworking, impoverished native who works as a pearl diver. He is a simple man who lives in a brush house with his wife, Juana, and their infant son, Coyotito, both of whom he loves very much. After Kino finds a great pearl, he becomes increasingly ambitious and desperate in his mission to break free of the oppression of his colonial society. Ultimately, Kino’s material ambition drives him to a state of animalistic violence, and his life is reduced to a basic fight for survival.

**Juana** - Kino’s young wife. After her prayers for good fortune in the form of a giant pearl are answered, Juana slowly becomes convinced that the pearl is in fact an agent of evil. Juana possesses a simple faith in divine powers, but she also thinks for herself. Unfortunately for her and her child, Coyotito, she subjects her desires to those of her dominant husband and allows Kino to hold on to the pearl.

**Coyotito** - Kino and Juana’s only son, who is stung by a scorpion while resting in a hammock one morning. Because Coyotito is an infant, he is helpless to improve his situation and thus at the mercy of those who provide for him. Kino and Juana’s efforts to save him by finding a big pearl with which they can pay a doctor prove to do more harm than good.

**Juan Tomás** - Kino’s older brother. Deeply loyal to his family, Juan Tomás supports Kino in all of his endeavors but warns him of the dangers involved in possessing such a valuable pearl. He is sympathetic to Kino and Juana, however, putting them up when they need to hide and telling no one of their whereabouts.
Apolonia - Juan Tomás’s wife and the mother of four children. Like her husband, Apolonia is sympathetic to Kino and Juana’s plight, and she agrees to give them shelter in their time of need.

The doctor - A small-time colonial who dreams of returning to a bourgeois European lifestyle. The doctor initially refuses to treat Coyotito but changes his mind after learning that Kino has found a great pearl. He represents the arrogance, condescension, and greed at the heart of colonial society.

The priest - The local village priest ostensibly represents moral virtue and goodness, but he is just as interested in exploiting Kino’s wealth as everyone else, hoping that he can find a way to persuade Kino to give him some of the money he will make from the pearl.

The dealers - The extremely well-organized and corrupt pearl dealers in La Paz systematically cheat and exploit the Indian pearl divers who sell them their goods. They desperately long to cheat Kino out of his pearl.

The trackers - The group of violent and corrupt men that follows Kino and Juana when they leave the village, hoping to waylay Kino and steal his pearl.

THE INHERITANCE NOTES

The Author

David Kakuta Mulwa was born on 9th April 1945 in the plains of Mukaa in Makueni County. His writing was influenced by his father, Pastor John Mulwa, and his teachers from primary school to the university.

David Mulwa went to Machakos Boys High School, then to Alliance High School for his A-levels. He joined the University of Nairobi where he studied Literature instructed by Taban Lo Liyong' and Okot P 'Bitek. He proceeded to the University of California in Los Angeles under a scholarship where he studied Masters in Arts.

Mulwa has also written other books including 'Redemption' (1989), 'Master and Servant' (1979), 'We Come in Peace', 'Glass Houses,' among others books.

David is currently a writer, lecturer, actor and the director of Kenya Performing Arts in Nairobi.

The Setting
The story is set in colonial Africa in the Kutula colony under the British rule. The colonial masters live lavishly at the expense of the poor natives who serve as their slaves.

The traditional ruler of the natives is King Kutula XV. The king is bent on overthrowing the British leadership by all means. He leads his people in a national uprising against the white settlers and out rightly tells the white governor that "...your people will continue to die. Everyone of them ... Governor Macay and no one'll help you ... I have spoken. " (Pg 13).

After the exit of the British, Kutula becomes a republic under the leadership of Lacuna Kasoo after the death of his (Lacuna's) father, King Kutula XV.

Lacuna Kasoo's leadership turns out to be worse than the leadership of the colonial masters. It is marred with greed, corruption, incompetence and assassinations. His dictatorial regime triggers a peaceful civil revolution that successfully overthrows his leadership.

The Title

The play 'Inheritance' revolves around a conflict between the African natives and the white settlers over the inheritance of land, its resources and leadership.

The British invasion in African is motivated by the desire to tap resources from Africa through their colonial rule under the guise of bringing civilization in form of education, infrastructure, and to the "primitive" Africans.

Once settled, the colonial masters gradually grabbed vast areas of land from the natives for agriculture, mining and settlement thereby displacing and enslaving the natives. The British Empire depended on Africa for survival, hence the desire to rule and control Africa with their resources.

The natives, through their King Kutula, realize the urgent need to inherit what the white settlers have robbed them. We want to build and run our home in our own way. This land is our mother. We want our children to live and share equally what she gives us ... all that you take from her. " (p. 12). A countrywide uprising begins and the Whiteman's rule ends.

King Kutula XV inherits the leadership from the British masters.

King Kutula's leadership is later inherited by his son, Lacuna Kasoo. Lacuna is manipulated and deceived by the imperialists to kill his own father. Goldstein is aware of Lacuna's insatiable greed. He promises to groom Lacuna to leadership as long as King Kutula is out of the way. His intention is to get Lacuna, who is easy to control.

Prologue

The prologue opens in Governor Thorne Macay's mansion, which is described as lavish and one that rents the air of power and authority.
The Governor is seemingly angry at the natives' ineptitude and incompetence and feels disempowered by the abolition of the whip as the natives have now downed their tools.

The Governor's attendant has kept Bishop Menninger, (brain of the empire) Princess Sangoi, and King Kutula, who have come to see the governor, waiting for an hour because the latter is on a tea-break, and when asked why he keeps the guests for that long replies, "your orders is: Do not disturb his excellent tea-time and meditating hour..." (p.3-4).

The natives have rioted against the white settlers, destroyed their property, molested the women and children and have breached the agreement and trust made earlier “…a situation that could lead to a long bloody war...! " (p.8).

Bishop Menninger has documented advice for the Governor. He points out in the document that natives would never change from their confused simple nature and that they would never be like the sophisticated and civilized whites but would only remain as copycats.

He also points out to the governor that the imperialists would have to continue to rule and lay basic rules for the natives since left on their own; they would offer nothing of significance.

King Kutula's entry to the governor's mansion is ushered in by an attendant who regards him with awe and reverence.

He addresses the king as "The son of the king…from the stars and the heaven, (pg 6)

Governor Thorne Macay has never understood the 'infernal allegiance' that natives have their leaders but Menninger is born from their inability to reason and think. He sees them as common animals way below the whites whom he terms as democratic and civilized.

Governor thorne has summoned the king to register his disappointment about king Kutula’s silence on the escalating violence in his kingdom resulting from the nationwide uprising by the natives against the white leaders.

King Kutula dismisses Thorne’s concerns by quoting an African proverb to mock the Governor. He says “The chameleon told the hare: make your step I make mine; it is good company… friend.” (pg 8)

Thorne is offended and threatens to imprison the king for life before Menninger reminds him that he is talking to the king. He asks Thorne to ask direct questions and avoid the long winged proverbs and proverbial drivels when the king begins to bombard the governor with many more proverbs and sayings.

Thorne is then shocked when Kutula admits his knowledge of the countrywide uprising and his support of the violence against the governor’s
people despite their good will to bring civilization to the natives. He says, “...I cannot shut the voices of my father...” (pg 10)

- The governor is shocked by the sudden change of attitude when Kutula bluntly tells him that “we do not want you here!” (pg 10)
- Kutula regrets why his fathers assented to the imperialist drafted agreement that had allowed the colonialist to subject his people to devastating effects of their oppressive rules and excessive zeal.
- Kutula threatens the governor that his people will continue to die if he won’t let the natives build and run their home. He, however, has no objection to the white man teaching the natives his was but with moderation.
- Sangoi joins the leader and expresses her willingness to go abroad and pursue the white man's education.
- Governor Thorne's fear over King Kutula's efforts to groom his adopted daughter is that she will be an empowered matriarch and a lioness to contend with in the future.
- Menninger is quick to console Thorne that Sangoi's education would only confuse her. The Bishop's plan is to unleash Sangoi against her simple folk upon the completion of her education for their benefit.

**Tasks**

1. What does Thorne mean by the statement, "Africa supports, nay maintains, the empire" (pg.4)?
2. "Make her a slave...again...Revisit history, Menninger... revisit..." (pg.5). What is your understanding of this statement?
3. In what ways do the natives exhibit 'infernal allegiance' to their leaders?
4. Identify the proverbs in the prologue and their relevance.
5. Menninger admits to use of "excessive zeal." How have the natives reacted to it?
6. "The king is dangerous. Like the Queen bee..." Demonstrate the truth of this statement.
7. Comment on the conflict that arises in the prologue.
8. What does Thorne mean when he says "Turmoil in Africa means a great loss to the empire" (pg. 4)?
9. Outline the reasons King Kutula gives for wanting the imperialists to leave Kutula.
10. Point out at instances in the prologue that reveal Thorne Macay's attitude towards the natives.
11. What is the prologue all about?

**Commentary**
The prologue captures life in Kutula during the colonial era under the authoritarian and oppressive leadership of the colonialists.

Mulwa portrays the colony of Kutula as one under the harsh rule of Governor Thorne who is apparently angry with the colonial office that has abolished whipping the natives. He is displeased with the colonial officer in London for his advocacy on simulated humanitarianism for declaring the whip as obsolete. He says, "The fool drinking coffee in London while I mollycoddle natives. They down their tools and nothing gets done." (page 3)

The Governor mistreats and abuses the native black servant and calls the attendant, a "dithering idiot" and regards him as impudent and then compares him to common animals. His leadership is excessively zealous and humiliating.

A conflict has ensued between the Africans and their white masters over land, leadership and resources. The Whiteman has been robbing the Africans of their valuables and exporting them to his motherland.

King Kutula XV takes displeasure in the apparent inheritance and insists that natives must share what comes from their land. It is clear that in case of a revolution, the British Empire stands to lose in the event that the natives take over governance. This is because "Africa supports the empire..." (p.4).

Interracial conflict and revolution is demonstrated by the reprisal and escalating violence between the natives and white settlers. The natives destroy the white's property and molest their children and women.

The author brings out the conflict of attitude where the white settlers consider themselves civilized, democratic and modernized. They also claim to have brought change through education, hospitals, roads, churches, employment to the primitive, ignorant and ungrateful natives.

However, Kutula insists that just as a beetle carries its house on its back whether stinking or not, the natives will govern themselves despite their ignorance and inability.(pg 11)

Irony is employed in the prologue. Governor Thorne regards the natives' customs as primitive. Menninger sees them as lacking originality and common reason yet they can hardly comprehend the wisdom in the 'long winded proverbs' of the natives. They also depend on the natives' republic to sustain their empire.

It is ironical that the British claim to have brought civilization to the natives through schools yet their main motive is to rob the same natives of their valuables. They fear King Kutula and regard him as "an ingenious rascal" (p.15) and a dangerous man. 'This king is dangerous like the queen bee, he
sanctions the sting and the toiling workers indiscriminately descend upon our people

- The use of proverbs is a style that portrays King Kutula as assertive, independent-minded and ingenious despite the white man's control and manipulation. He is also calm and collected.
- The author treats the reader to detailed description about the characters and setting. Menninger is "...middle aged, powerfully built man ... An air of keen intelligence and extreme self-importance about him... (page 4). King Kutula is described as a tall, lean and athletic man in his late fifties a most self-assured ruler with an unnerving presence. (p. 7).
- Governor Thorne is portrayed as an abusive leader. He insults the attendant as a 'dithering idiot' implies that he is imprudent, refers to the colonial officer oversees as 'The fool'. He is also short-tempered; he handles the attendant roughly and is impatient with him, “don’t gecko-gawk at me!" He addresses King Kutula with insults thus "Damn all, King Kutula". (page 8).
- The governor is oppressive, authoritarian and selfish. He feels disadvantaged after the whip is abolished because he uses it for his own convenience. He is dishonest and pretends to support Sangoi's education yet he wants to use it against the natives and benefit from dividing them as advised by Bishop Menninger.

King Kutula XV is firm and assertive. He tells Thorne that he is silent about the uprising and that "your people will continue to die." (Pg. 13). He will not bow to imperialism. The King is wise. He quotes many proverbs and narratives appropriately to pass important messages. King Kutula is calm and collected, and responds with admirable calmness to Governor Thorne's outbursts of anger. He is a confident man who is unafraid of the white man's threats. "Do you know I can clap you in for life?" He responds, ' . elders don't bandy insults. "(p. 8)
- Menninger is sanctimonious despite being a man of the cloth. He propagates oppression, imperialism, deceit and opportunism to the imperial majesty through his advice and counsel. He completely disregards the virtuous and good news message that his religion preaches.
- He sees natives as rabbles without understanding and civilization.
- He intends to misguide Sangoi so that the Western education makes her a "...goddess of confusion and use her to manipulate the natives... " (p. 15).
Attendant Il is extremely loyal to the King. He is patient and fore-bearing and is able to work under Thorne. Sangoi is ambitious, obedient, trusting and loyal. She obeys and trusts her father with whom, she spends a lot of time with.

**Movement One**

**Summary**

**Leadership Inheritance**

- Kutula, thirty years later, is an independent Republic under the leadership of Lacuna Kasoo yet the standards of living are poor.
- Tamina Zen Melo is emaciated and older than her age with no proper housing and food. 
- Bengo, a political activist who has just arrived from jail in the capital, is treated to a cold welcome by Tamina who still holds to age-old bitterness. 
- Tamina explains to Bengo that the water they used to get from the nearby springs and brooks has been diverted by Councilor Chipande to Bukelenge Mountains fifteen kilometers away to make a dam despite Reverend Sangoi's protests. In fact, an inauguration for the dam is done and receives much praise.
- The natives have been denied licenses to grow coffee and their lands taken by Chipande after the Whiteman left making them slaves in their own farms. Tamina says "My coffee farm in Bukelenge Mountains? All gone. Now I must pick coffee for Chipande on the farm that he had me sell to him for peanuts." (p. 24).
- Tamina is bitter with Bengo because of his indulgence in opposition politics that led to the near death of her husband, Judah Zen Melo, who was Lacuna's spokesperson and party man, after his refusal to kill his brother who was "Lacuna's thorn in his political side." (p.23).
- This earns Judah unemployment and he is exiled. Tamina lost everything including the good life she once lived.
- Bengo, who is popular and would have won the elections with a landslide, is taken to jail to pave way for Chipande, Lacuna's crony.
- Lulu arrives home from school earlier than usual to collect the two thousand shilling fees balance for the construction of a perimeter fence and the computer laboratory despite paying one thousand the previous day.
- Tamina complains of her lack of basics like food and water and wonders about the essence of education. Lulu is bitter and somewhat insolent and disrespectful to her mother.
- Lulu is frustrated by her mother's helplessness and poverty and threatens her, "I will use my beauty then! I must complete school and be somebody... in any
Unlike her mother Lulu wants to be free from poverty and oppression.

Judah arrives from the town of Patola and is warmly welcomed by his wife. He says jobs were not forthcoming and the pay was low. Besides, you needed your own tribesman to get a job.

He sacrifices his morals for employment because, religion doesn't sit well on an empty stomach..." (p.36). He therefore begins drinking and bribes Mithambo with beer to get a job as a Machine Operator. He works for long hours and competition is stiff. Meanwhile, their sons are also in towns looking for jobs.

Before Judah can rest, he leaves to "say hello to the crowd and escort the sunset" (pg.38) but leaves Tamina eight hundred shillings besides the assortment of groceries that he has brought home.

Lulu is back and apologetic for disrespecting her mother. She learns of her father's return with excitement.

Sangoi has been appointed a minister in the Ministry of Reclamation and Remedies by Lacuna against her will. She accepts the post for fear that Lacuna might assassinate her now that during his coronation, people preferred Sangoi for Lacuna to be their leader after King Kutula's death.

The government plans to evacuate people from the valley and Sangoi hopes that Lacuna would change his mind over the evacuation before Kutula's much publicized commemoration ceremony.

Tamina is against Lulu's attendance of the king Kutula commemoration ceremony, despite her key role as a lead dancer in the school's dance troupe invited by Lacuna himself.

It is only through Sangoi's intervention that Tamina permits Lulu to attend what she calls "a pagan ritual" (pg.43) on condition that she would run back home after the festival. Sangoi promises to watch over Lulu and even pay her school fees balance.

Melo returns home drunk. He says he rules his family with love and not machines and police guards like Lacuna. Judah celebrates his family and refers to Tamina as beauty queen... so beautiful..." and Lulu as "Girl, you're a black queen and... ori...hic...ginal!" (Pg.48) and challenges Lulu to work hard and achieve her dreams of becoming a doctor and then he goes to bed.

Lulu is totally uninspired by her parents' marriage. She says, "If this is what it means to be a parent, I won't follow their footsteps to be crowned queen of rags". (pg.51).

Tasks
1. Outline the counter-productivity of Chipande's dam project.
2. Why is Tamina still bitter with Bengo?
3. In what ways is Bengo"...a thorn in Lacuna's political side"?
4. State the challenges that parents like Tamina with school-going children must undergo.
5. How does Judah Zen Melo's absence contribute to Tamina's challenges?
6. "I don't want this life! I don't! I don't!" (Pg.31). What exactly does Lulu mean by this statement?
7. Describe how Zen Melo gets his job as a machine operator.
8. What character of Lulu demonstrates her understanding of her goals in life?
9. Give three illustrations of incidences of disillusionment in this episode.

**Commentary**

- It is ironical that much as the natives expected better lives after independence, the worst is happening to them in form of neo-colonialism. Lacuna is more greedy, corrupt and dictatorial than his predecessors.
- The natives are bitter. Tamina's bitterness is born of the miseries she has been through, brought by Kutula's poor leadership marred by greed and dictatorship. She is bitter with Bengo whose role as an activist plunged her family in misery. Her husband is exiled, her sons are away in search of jobs and her daughter is in and out of school due to lack of school fees.
- The natives are living in fear. There is fear of being assassinated in case one falls out with the leader. Bengo is nearly killed for fighting Lacuna's leadership. Judah Zen Melo goes into selfexile for fear of being killed out of disobeying Lacuna. Tamina says, "You must sit on the right side of Leader Lacuna... if you are to live." (pg. 21) Sangoi takes up the appointment as a minister for fear of being killed by Lacuna.
- Lacuna thrives on nepotism. He rewards sycophants and clansmen leaving most qualified citizens unemployed. Those that are employed are poorly paid and overtaxed. Zen says, "...it pays to know the leader's tribesmen" (pg. 34).
- In a flashback, Tamina reveals to the reader reasons behind Bengo's imprisonment and Judah's exile. It turns out that Kutula requires Judah to kill his brother, Bengo for being a thorn in Lacuna's political side. When Judah Zen Melo disobeyes, he is almost killed as his mangled body is found damped outside their house and Dr. Jonathan saves him. Later Bengo is imprisoned.
- Tamina refers to Lacuna and his cronies as an octopus that implies the strong power and the ability to stretch out, to reach and control anyone and anything they wish to get. Poverty and despondency are portrayed in the Movement.
- Tamina still lives in her old grass-thatched hut.
She wakes up before cock-crow to pick coffee beans far from home.
She has to walk fifteen kilometers to fetch water from Bukelenge Mountains.
Has only two acres of land left after Chipande buys her land for peanuts to
start his monopoly of growing coffee.
Lulu is sent home for school fees balance of two thousand shillings. Tamina
has no money. The leaders have told the people that there are "no free things"
and they should ‘tighten your belts."(pg.27).
Misrule and greed are seen through the leaders. Lacuna demands unyielding
loyalty from his subjects.
He wants his spokesman, Judah Zen Melo, to kill his own brother, Bengo,
who is the leader's thorn in the flesh.
Judah is almost killed for disobeying Lacuna. Bengo is jailed for many years.
Lacuna is preoccupied with helping his clansmen and has little regard for
Kutula citizens.
Children are sent away for school fees for the school to erect a perimeter
fence, construct a computer laboratory and pay for the teachers' extra work
when residents lack water and basic needs.
Judah Melo is virtuous and a man of integrity. He refuses to kill his brother,
Bengo even though 'the gestures won 't be in vain' (pg.23). Thus Lacuna
promises to reward him if he kills the brother but Zen refuses to obey. He is a
schemer for the sake of survival. He doesn't call his family after his self-exile
but instead invests in bribing Mithambo with drinks to hire him as a machine
operator and he gets it, gets a double pay and can afford to provide for his
family.
Judah is an escapist. He,"deliberately shuts his inner ear from hearing"
(pg.33) the wife's pain. He fails to call or write to tell his family about his where
about. He doesn't want to kill what is left in their sinking hearts.
Bengo is patriotic. He fights the government's dictatorial rule that oppresses
the citizens. He is jailed for years and now that he is back, he vows to "take up
the fight where I left off." (pg.22).
He is optimistic in that after being jailed for years, he returns ready to continue
the fight hoping to liberate the people.
Bengo is realistic because he admits to having brought trouble to his family
albeit with the right motives. He gives Tamina some money. He is brave enough
to oppose a Lacuna government and is almost killed for the same.
Tamina is resilient. She sticks to her family and fends for her children despite
the disappearance of her husband and loss of property. She works from before
cock-crow to late evening. She fetches water 15 kilometers away.
She is assertive. She out rightly tells Bengo off for his role in scattering her family. She criticizes King Kutula's commemoration ceremony and the "invitation of her daughter to the ceremony that she terms as a "pagan festival." (pg.42).

Lacuna is dictatorial. He rules by an iron fist. He demands that Judah kills his brother Bengo,"rub my paining side with the red balm of loyalty" (pg. 23). He is murderous. He orders the killing of Bengo twice and fortunately for the latter, he cheats death.

Being a poor manager, he inaugurates the dam leading to the drying of streams and brooks.

Chipande's greed is evident through his request to Lacuna to give him the sole mandate to plant coffee. He also buys land from people at very low prices and he is largely selfish as he misadvises the government for his selfish gains

**Movement Two**

**Scene One**

**Summary**

**Kutula's Commemoration Ceremony**

The scene is set at Kutula Peoples' Park. The stage is set for the celebration of a National Commemoration Day and all the leaders, delegates, bosom friends of Kutula Republic and other citizens are gathered at the park.

Miss Gerima, the teacher is helping the dancers with the final touches of rehearsals before the ritual begins.

Lacuna steps forward to the royal grave to perform the commemoration ritual.

A pitcher with water is handed to Lulu who washes Lacuna's hands. Lacuna then pours water at the foot of the grave and then Lulu puts the crown on his head, gives him the mandate to lead and declares the day to be a national rest day.

Melissa comments that the crown does not fit Lacuna's head and Sangoi is quick to say it's time Lacuna put the crown aside as he doesn't fit the mandate.

After the ceremony, Lacuna invites Sangoi and the school children to a banquet in his palace. He is to discuss with Sangoi matters of evacuation of the people, to pave way for the irrigation project, although he is aware that she is against the proposal.

Lacuna then leads his guests in the banquet and is to later share a meal with Lulu at his private chambers as required by the custom.

**Tasks**

1. Describe the rituals performed during the commemoration chronologically.
2. What does Lacuna mean by "customs must bow to national emergencies" (pg. 57)?
3. Identify the irony of the quote in number 2 above.
4. Comment on Sangoi's saying, "When the dead murmur in a conscience, the guilty hear in it the terror of thunder, our forefather said it" (pg. 56).
5. How do you think the national rest that Lacuna declares impacts on the economy?
6. Why do you think Sangoi, the elders and the two white men fail to respond to Malipoa?
7. Explain the symbolism in Lacuna's crown that does not fit and is lop-sided on his head.
8. Who is Gerima and what is her role in the commemoration ceremony?
9. Describe Melissa's role in the episode.

**Commentary**
- The author demonstrates the superstitious traditional practices of commemorating the departed leaders in Kutula. The current leader is given the mandate to lead, by the youth, after the performance of a ritual. "...Our ancestors demand that our youths give us mandate to lead them to their future..." (p.53).
- Melissa and Sangoi's criticism of Lacuna's crown indicates a disapproval of leadership and a lack of respect and support for him. "...The crown does not fit him..." (p. 55). "...It is lop-sided on his head..." (Pg. 55).
- Melissa's disinterest in the ritual is basically because Lacuna has chosen Lulu, a nineteen-yearold school going girl, as the messenger. He is set to get intimate with her in the process.
- Lacuna's address to the grave of his father is a case of apostrophe in the play. He addresses his late father to bring out the immediacy of the festival.
- Traditions demand that the dead must not be offended. " ..If our fathers would have us share the same platform..." (p. 55). The displeasure of the dead can be unbearable to the living.
- Lacuna is a stickler for tradition and superstition. He performs the ritual as required by custom. He readily agrees to the advice and guidance that he is given by Malipoa, his traditional advisor.
- Melissa and Sangoi are critical and observant. They are keen to notice the lop-sided crown on Lacuna's head, They imply that he is not fit for leadership.

**Scene Two**
**Summary**
*Lacuna's Business Deals with the Imperialists*
The setting shifts to the leader's palace formally, Governor Macay's residence which has now been extensively modernized. It is here that Lacuna, Goldstein and Robert's meeting takes place.

Chipande welcomes Goldstein and Robert to the palace. They are catching up on the just ended commemoration ceremony before Lacuna arrives.

Chipande rudely handles the attendant. He brags about how he treats them in summary statements in the name of democracy and development while faulting King Kutula for having treated everyone equally.

Robert sarcastically points at how Africans love celebrations at the expense of serious issues like time management and economy. Chipande comes in defense saying, the drums of prayer and thanksgiving are intended to bring the dead and the living to communion." (pg.59).

Robert's contempt for Africans is evident when he says the whites are superior and that "it's choking me. doing business with immoral ragamumns..." (pg.60). He adds that African leaders borrow monies abroad in the name of the natives only to enrich themselves- the money has availed nothing to the people.

With reference to the extravagant and unnecessary banquet, he notes that most drinks and meals served are imported. The coffee is grown by the locals but then exported to London for processing then sold back to them. Robert wonders, "How can we do business with people like these?" (pg.61).

Goldstein's perspective of business is to lend, make profit and enslave the natives by"... putting the noose

the Whiteman and poisoned his own father to death. "He loved me, but I killed him." (Pg. 69). However, he goes ahead to justify the murder, "... my father loved me but I loved my people more...that's why he had to die." (Pg.69).

Goldstein recounts what they have done for Lacuna and the natives" financed his inauguration.... Look, around thirty universities with ultra-modern equipment...

Robert and Lacuna fall out because the former is quick to criticize Lacuna's leadership.

Planet World Financiers Limited had extended a loan of thirty billion to salvage Kutula's economy. Lacuna gets arrogant when Goldstein demands an account of how the money was spent because he has no any record of expenditure. He threatens to leave the office and to freeze Lacuna's accounts abroad.

Lacuna tones down and admits to have embezzled the funds; he bought himself a sleek aircraft and has banked thirty percent of the money in foreign
accounts. He also discloses that he shares the money with the leaders for their personal benefits.

- Lacuna cannot account for the rest of the money. Yet he claims to be giving the natives free medical services, education, food, etc.
- Goldstein is now seated on the throne and takes advantage of an intimidated Lacuna's ignorance, mismanagement of funds and poor governance to set him into bigger loans.
- Lacuna now wants another bigger loan to boost the economy and reclaim his popularity among the people yet has no way of paying the loan back since the "...exports, silver, running at a loss..." (pg.75) and fanning has dismal returns.
- To date, Kutula has a loan advancement of ninety eight billion exclusive of interest and Lacuna and his ministers owe Robert and Goldstein a hundred and twenty two billion which should be paid within a month. However, the debt will be paid by Lacuna's subjects.
- Lacuna is given conditions upon the new loan extended to him by Goldstein.
- He is to ensure money is paid for jobs done and not offices and positions and to avoid nepotism.
- He is also to remove controls on prices especially for the foreign exchange.
- He should increase the production of silver and coffee for export. Lacuna is also to cut down on employment and ensure longer hours for workers.
- Concerning agriculture, he is to evacuate the occupants of the valley to pave way for the irrigation project.

Tasks
1. State instances of sarcasm and discuss their significance.
2. How effectively does the writer portray greed in this scene?
3. Contrast the characters of Robert and Goldstein as portrayed in the scene.
4. Explain the motives of both Goldstein and Lacuna that lead to King Kutula's assassination.
5. "And we let you run it. Didn't interfere" (pg. 70), Explain this statement as made by Goldstein.
6. Outline the conditions that Goldstein and Robert imposed on Lacuna.
7. Demonstrate in what way business between the West and Kutula has "no human face". (pg. 82).
8. "The mother befriended the weaver bird" (pg. 82). What did Lacuna's father mean by this statement?
9. In your opinion, how does the Whiteman stand to benefit from the conditions he imposes before advancing a loan to Lacuna?
Commentary

- There are a number of instances of sarcasm in the scene. Goldstein comments about the native's obsession with celebrations "...You people celebrate everything even when the sun shrivels..." (pg 59).
- Robert sarcastically says, "Oh! I'd love to see...the dead and the living sharing!" (p. 59).
- Goldstein flatters Lacuna's leadership with sarcasm when he compares his regime to that of his late father, King Kutula. He takes advantage of his greed and uses him to achieve his agenda as the queen's representative. "...It was time to bring Kutula back to dignity and high civilization...our people found a man ...your Excellency...a man of action...you. " (p. 68).
- The author satirizes Lacuna when he blames his late father for having left him a disastrous leadership for inheritance. He blames Kutula 's averse nature to economic development and his strange obsession with multiplication of mosques and churches which leaves the economy in shambles yet he (Lacuna) has not sustained, and in some cases, not started any of the economic projects for which he has been advanced billions of shillings as loans for funding.
- Lacuna is cast foolishly as a leader who can neither account for the expenditure of the loan, which he embezzled with his cronies, nor the projects at hand.
- It is also ironical how Lacuna claims that Kutula is a sovereign state yet he has brought its economy to its knees; it is heavily in debt. Goldstein tells him "...A sovereign state without authority and money is lower than a slave... "(p. 74).
- Lacuna and his leaders demonstrate insatiable greed. They grab every available chance to steal from the state. Lacuna and his cronies embezzle billions of shillings advanced as loans leaving white elephant projects and industries that have suffered dire mismanagement.
- Lacuna uses part of the loans to buy himself an aircraft and he abdicates the management of the money to his cronies who share it ravenously. (He demands for certain percentages for personal use from every loan advanced). Goldstein describes these cronies as " . a greedy bunch of incompetents who can't see a dime without getting libidinous convulsions down their midriff?" (pg 76).
- Racism is evident through Robert who not only undermines the natives but is also sickened by their way of life. He cannot stand their customs and their nauseating suffocating loyalty of "...crawling on the floor... fawning... mothering..."(p.60).
International business practice between Kutula and imperialists, which has no human face, is putting pressure on both Lacuna and the citizens and working to the detriment of the welfare of Kutula. Residents have to be evacuated from their homes to pave way for agriculture, salaries have to be slashed, people have to be retrenched and more income has to be generated at the expense of the people.

Lacuna kills his own father to take over leadership in Kutula. It is an act of betrayal, assassination and greed. He claims that his father ran down the country and needed to pay up with his life. It is because of greed that Lacuna falls prey to Goldstein's mission of eliminating his father. Embezzlement, corruption and mismanagement of the economy by Lacuna and his allies have run down the country to shambles.

Leader Lacuna is nepotistic and irresponsible. He keeps no record of the borrowed monies spent on projects. He has employed political friends and clansmen with whom he has squandered money that is borrowed and has run down many a project. The machines are rotten, farming has failed yet he has stashed huge amounts of money in his foreign accounts and bought a personal aircraft with the loan, to stay above the people.

It is ironical that Lacuna regards Kutula as a sovereign state yet it is broke and begging for aid. His misrule has made the state sink lower than the status of a slave.

The scene has numerous proverbs. Lacuna questions Robert, "How is a father to be if visitors come to advise the children about their toys?" (pg. 81). This implies Lacuna's discontentment with the interference in Kutula's foreign matters by the Whiteman.

The death of King Kutula XV is told through a flashback. Lacuna reveals the day he poisons his father and describes the manner in which he administers the poison. His guilt is evident but he covers it through the justification of his evil act. He says, "He bought it with his life so that we can inherit a comfortable life." (p. 69)

Lacuna is portrayed as incompetent. He can hardly account for a loan borrowed by the state. All projects to be funded by the loan are stalled and yet Lacuna has no sufficient information of the progress. He is also greedy. Lacuna demands for thirty percent of any grants or income that the state gets. He kills his father to inherit his position.
Goldstein is opportunistic and selfish. He is only concerned about the profit he will make from doing business with Lacuna. He doesn't care whether the loan he advances Kutula will benefit the people or not.

He is manipulative and deceptive; he manipulates and deceives Lacuna to kill his father. Goldstein's plan is to have a compromising leader like Lacuna whom he can manipulate and control at will.

The imperialists are selfish and opportunists who only care about making profits in the business deal between Kutula and the Empire. The business 'has no human face.' Impossible conditions detrimental to the welfare of the people are laid down if the loan Kutula needs is to be advanced profits they stand to make.

**Scene Three**

**Summary**

**Resistance and Rebellion**

- The scene is still in the palace. Sangoi and respected leaders from Bukelenge Basin have come to see Lacuna over the evacuation of people from the valley to Samuka.
- Lacuna wants the elders to convince the occupants of the government's intention to relocate them and use the fertile basins to reclaim agriculture as the Bukelenge valley is earmarked for development
- Sangoi and the elders have put it plainly to Lacuna that the evacuation will not be possible.
- Lacuna is annoyed by their disobedience and blames Sangoi for poisoning the opinion leaders against the irrigation project. He says, "... this silent rebellion... anything to do with you?" (Pg.85). Lacuna's contempt for his subjects is evident when he says the mass is illiterate and they cannot think of international business.
- Lacuna threatens to eliminate Sangoi as he tells Chipande that that is the only way for him to remain on the throne. He senses strong opposition from Sangoi bearing Sangoi's popularity amongst the people which he does not take for granted.
- Lulu is expected to spend a night with Lacuna in the Royal chamber as the Annual Custom demands. All the preparations have been done by Chipande. Apparently Lulu and Lacuna fail to show up.
- Lacuna fears that his leadership will fail because Robert might have defiled Lulu's purity before uniting Lacuna with the powerful dead and the unborn of the world. "She stands in the gap and must usher in tomorrow's sun. She is the bridge." (pg.88).
Lacuna tries to lure Lulu by his power and a luxurious lifestyle against that of Lulu that is poor. He tells her, "... what will your mother give you? (Pg.93). But Lulu remains firm that she is too young for him and still in school; besides, she respects Melissa. She wonders why she has been confined in the palace and wants to go home.

The ritual is postponed until after four weeks and Lulu will be confined in the chambers to be cleansed and taken care of so that "...not to anger and pain and worry the wise ones within the deep (pg.92)

Meanwhile, there is a peaceful demonstration outside by the people from Malima — Tema against the relocation of people from the valley. Women, men and children are carrying twigs and doves, singing, dancing and marching.

Meshak, the commander of the armed forces, reports that the demonstration is harmless and there is no need of using guns.

Lacuna is annoyed to hear that no one has been shot or imprisoned. He threatens that any leader who will not support the evacuation will be dismissed forthwith and replaced by people from the royal clan regardless of their level of education.

**Tasks**

1. State instances of superstition in Scene 3.
2. In what ways does the Bukelenge Basin disappoint leader Lacuna?
3. Contrast the reprisal of natives during King Kutula's reign to the protest by the Bukelenge mountain occupants.
4. "But let all be done in wisdom..." (pg. 92). Show how Lacuna takes leave of wisdom in this scene.
5. What character trait of Lacuna is revealed when he responds to Sangoi saying, "Their second alternative, begins, Sangoi And no, go out there and effect obedience upon my people. Two weeks, Sangoi" (pg. 86-87)
6. What is Lacuna's perception of women in light of how he describes Melissa on (pg. 94)?
7. In what ways does Commander Meshack disappoint Lacuna with regard to tracking the insurgents at Malima-Tema Mountains?
8. What is your understanding of the word "cannibal" as used in the scene?

**Commentary**

The author depicts the leadership conflict between Sangoi and Lacuna resulting from the issue of evacuation of the occupants of the Bukelenge valley to "re-organize our land and boost production." (p. 84).
Lacuna begins to experience the opposition of the opinion leaders who disagree with his request to have them convince the residents "as to our national reasons for such a move" (p.85).

Lacuna's faith in the superstitions pegged on the yearly ritual of uniting the powerful dead and the unborn children remains his only hope of sustaining his leadership position by making the midnight sacrifices of political perpetuation.

Political sacrifice starts when Bukelenge occupants organize a peaceful march to the palace carrying doves. Not even the army can disperse or hurt the women and children because they are harmless. "They carry twigs and farm tools instead of guns!" (p.91).

The occupants of Bukelenge are portrayed as peaceful and harmonious. They all agree to express their grievances just as their leaders' advice and direct them, peaceful and bloodless.

Lulu is brought forth and all she wants is to go home despite Lacuna's attempt to treat her warmly and praise her beauty, and entice her with his throne and power. "I saw you...my eyes have been all dazzle'(pg.93).

"...making me young again but a beggar, a worshipper at the door of your heart."

Lacuna is disrespectful of his wife, Melissa. He describes her with insolence in his attempt to lure Lulu and when Lulu turns down his proposal claiming that she respects.

Melissa, he says, "A demon! A tongue of living lightning, oversized matchstick of angry dynamite ...old war club, cobra-headed hand grenade..."(p. 94).

Commander Meshack is dutiful and responsive. He reports promptly to Lacuna about the progress of the pursuit of the insurgents which he says was without casualties as it was a peaceful protest. He is obedient as he follows Lacuna's orders to carry on the evacuation and to dismiss any sympathizers of the protesters. He is ordered to replace them with other people regardless of their education and obeys.

Malipoa is a realistic and cautious person. He constantly warns Lacuna against overzealousness. "...do all these things...let all be done in wisdom if you are to stay secure." (pg. 92).

Lacuna is seen as seductive. He attempts to seduce 19 year-old Lulu who is attracted to him and is unwilling to relate with him. "No! ... I will never" (pg93). "I'm your daughter many times over," (pg. 93). He tells her, "I look at your
beauty and nobility...making me ...a beggar, a worshipper at the door of your heart."

Lulu is assertive. She is not ready to get into a relationship with Lacuna, a leader, who is as old as her father. She respects him and the wife, Melissa. All she wants is to go home to her parents.

Movement Three

Scene One

Summary

Judah Zen Melo's Death

The scene is set in Tamina Zen Melo's hut. It is in the evening and Tamina has just entered with a bundle of firewood.

Judah has written a letter to inform her that he will be coming home that day the second of September. In the letter, Judah wants to know the whereabouts of his children.

This reminds Tamina how Lulu, their daughter has been confined in the palace with a promise of a new home and land in the mountains which she detests. She says,"...and he had the prudence to salt my raw wound I spat on his face and he and his friends fled from my cooking spoon." (pg.98).

Sangoi visits Tamina's hut shortly. The issue of evacuation is a grave one but all, including Tamina, will rally behind her. She reports that she has not seen Lulu in the palace and that Judah was visited in the mines concerning Lulu's marriage to Lacuna.

Though hiding, Sangoi bears the bad news of Zen Melo's death. Tamina says,"...my husband is dead, that's what you came to tell me but you didn't have the courage. Is it true?" (Pg.100). Judah dies at the mines when the machine he operates snaps and crushes him. Tamina is inconsolably desperate and breaks into mourning.

Bengo stops by Tamina's house and finds her beside herself with grief and wants to assign some women to take care of her. The Mother's Union in her church will look into her needs.

Tamina is disillusioned and disappointed by Lacuna's leadership. He has taken her husband, sons, Lulu her daughter and her valley. She has nothing and no one to help her. Sangoi consoles Tamina.

Tasks

1. How does the discussion between Sangoi and Tamina at the start of the scene prepare Sangoi to break the news of Judah's death?
2. Describe the events that lead to Judah Melo's death.
3. Discuss the theme of hopelessness and disillusionment in the scene,
4. "The mole digs God's earth merely to live in... grass grows in the soil he threw aside." Discuss the significance of this saying in the scene.
5. Which disease is Sangoi referring to by saying, "...this strange disease from across the seas. The disease."
6. Identify and explain an instance of biblical allusion from the scene.

**Commentary**

- The scene begins with fantasy. Tamina is excited about a possible bright future with her family but ironically death is imminent. Zen Melo is killed in a premeditated murder at the mines by the faulty machines. He has served faithfully with the hope to contribute to the quadrupling of production and to provide fortunes to change the life of his family for the better. Tamina looks forward to better times.
- The state has betrayed its own. Zelo dies with the effort to increase the production of silver to meet the conditions of the imperialists yet the state won't protect its own with the right working conditions.
- The news of Zelo's death creates the atmosphere of hopelessness and despair. The straws of hope that Tamina had left are all gone. Zen Melo's death is a mark of her imminent misery.
- Patriotism is portrayed by Sangoi who insists upon Bengo to ensure that 'no life is lost' in their protest mission against Lacuna's leadership.
- Bengo is portrayed as supportive. He rallies his support behind Sangoi, "the people's would-be-saviour," "we are all united, a woman shall lead us"(p. 103).
- Lacuna is irrational and impulsive as he asks for the commander's uniform to assume total control under strict martial law. He declares a curfew and issues 'shoot on sight' orders for law breakers. His move is received with great resistance, opposition and rebellion by the people.
- Lacuna is carnal. He orders Malipoa to bring Lulu along as he is set to marry her without her consent. She tells Lacuna, "...keep me here against my will ...you killed my father ...I will never be your wife" (p. 121). His sole motivation of getting intimate with her is in order to get the mandate of leadership.

**Scene Two**

**Summary**

**Martial Law and Lacuna's Predicaments**
It is in the palace. Lacuna has a heated argument with Malipoa over when he will have Lulu as a wife. Malipoa says another week will be needed because Lulu is still mourning her father's death.

Lacuna is disappointed by Lulu's consistent resistance to his advances. He has poured libations her late father's spirit; he has channeled a lot of finances to her comfort in the palace and has offered Tamina vast lands and labourers to till the land but she has spurned his advances.

Robert and Goldstein are back to see Lacuna after a month to assess the progress made in meeting the conditions laid for the loan grant.

Apparently, tea, coffee, silver show no promise, the machines are broken down, and the industries are in shambles besides assassinations of workers.

The occupants of the valley still are due for evacuation

Not a shilling of the one twenty billion borrowed is used beyond the palace.

Lacuna says the poor production is as a result of rotten machines and the death of Judah who was the machine operator. However, Robert tells him that they know Judah was murdered and not the old machine's error as was reported.

Goldstein holds the gadget screen to Lacuna to read, "Mene Mene Tekel" (pg.109), meaning he has been weighed and found wanting and God has numbered his kingdom.

When Lacuna bluntly states that he will pay the loan when he wants, all his money in the private accounts abroad is transferred to pay the debt. Robert says, "We must recover our debt." (pg.112).

Lacuna has been disabled completely but orders the arrest of Robert and Goldstein. He also declares a curfew from dawn to dusk.

Lacuna orders Chipande to cancel the evacuation plans, suspend all the workers' salaries, and interdict all public officials including councilors, ministers, directors and principals. Lacuna himself is to be the commander in chief in place of Meshak.

Lacuna has extended a hundred percent tax on the profits made by all corporations, banks, parastatals and businesses and the money to be collected into the national kitty under his custody.

Chipande warns him of more riots now that the situation is volatile because of the plans to forcefully evacuate the people from the valley.

Lacuna wants to be joined to Lulu in a holy matrimony before sunset. Malipoa has gone to fetch her and before he comes back, Lulu enters to meet Lacuna without permission from either the attendant or Lacuna himself,

Lacuna accuses Lulu of an affair with Robert. Lulu objects to the accusation but then apologizes. She wants to go
home for the second interment of her late father and fears for her name being tarnished as "a palace gold digger" (pg.119) besides, her mother has disowned her.

Lulu wants to pursue her academics and become a doctor. She rejects Lacuna's advances of love and allure of pleasures. Lacuna is infuriated and slaps Lulu.

In annoyance, Lulu reminds Lacuna how he has kept her in the palace against her will, killed her father, impoverished them and made them slaves. Besides, he is ten times her father's age and will never get married to him.

Lulu is forcefully led out by Chipande and the guard and confined to her quarters under Lacuna's command pending a forceful marriage.

**Tasks**

1. "All the wise ones have ordered, I have fulfilled." Outline all the orders and how Lacuna has fulfilled them.

2. "They must play the game-totally, if both parties are to benefit" (pg. 107). What does Robert mean by this?

3. Why do you think Judah Melo is murdered in the mines?

4. State the foreign banks that Lacuna has saved his money in.

5. Cite instances of irony and sarcasm in the scene.

6. "Did these hands embrace a foreigner?" (pg.118). What would be the traditional implication of Lulu embracing a foreigner on the night of the commemoration?

7. Outline the weakness of Lacuna's leadership as portrayed in the scene.

8. Contrast the character of Lacuna as a leader and as a carnal man with reference to the advances he makes on Lulu.

**Commentary**

The scenes present cases of disillusionment. Lacuna is desperate and disillusioned as everything is working against him. Lulu won't give in to Lacuna; Robert and Goldstein clear his foreign accounts to pay the accruing debt; citizens are against his leadership and the silent ones are about to unleash their wrath on him setting him up for desperation. He makes desperate moves.

Authoritarianism is at a peak in the scene. Lacuna declares martial law, declares a dusk to dawn curfew, freezes salaries and fires people en-masse and continues to detain Lulu, and issues a shoot on sight order for thieves and looters.
Imperialism is portrayed too. Robert and Goldstein effect their threat after their failure to meet the conditions and the impact trickles down to the citizens. Evacuation will affect them, by emptying Lacuna's accounts, all organizations will be taxed by 100%. Robert is aware that Judah was murdered in the mine; the whites seemingly know the nitty-gritty of Lacuna's administration. They are in control. "It was murder for poor Judah..." (p. 109).

Lacuna is greedy and selfish. He wants to recover his swept accounts by imposing himself and stealing from the poor citizens. He declares martial law and makes drastic and erratic orders targeted at the people and meant to frustrate them. He detains Lulu for one more week to marry her and get the mandate of leadership from her.

Lulu is bold and candid. She confronts Lacuna for killing her father, and for being undependable, selfish and an oppressive leader with a perfected art of keeping citizens in poverty. She vows never to marry him.

Robert and Goldstein satirize Lacuna's miseries. They seem particularly excited at catching him unawares. They muse at his shock on their knowledge of his financial standing, when they transfer his savings from his many foreign accounts they address him sarcastically: "... 'Twas nice doing business with you, old pal... " (p. 112). and use a proverb to mock him. Goldstein, what was that a crude proverb you are fond of using about these people?" (p. 110) "... A tethered hen has no power?"

Goldstein and Robert are merciless and ruthless. They clear Lacuna's accounts in an effort to effect their consequences for unmet foreign conditions.

The author satirizes Lacuna by casting him as an ignorant and arrogant leader. Lacuna threatens Goldstein when he insists that new players will be involved in business. Lacuna tells him "...A python never strikes except in hunger..." (pg. 108). When Goldstein and Robert corner him and clear his foreign accounts in foreign countries; Lacuna panics and begins to plead for pardon and a second chance, Nonetheless, they transfer the money from his account and his balance reads zero.

Lacuna demands that Goldstein and Robert give him guns and ammunition to force his people out of the mountains if they resist, in order to fulfill the conditions pegged on the loan. This is satirical and quite laughable.

Robert and Goldstein seem to have first-hand information about everything going on in Kutula. They know that Judah Melo is killed in an arranged murder in the factory. When Lacuna claims that his attempt to fulfill one of the conditions given produced disastrous results, to mean that Judah is killed by accident, Robert responds saying, "It was murder for poor Judah. " (pg. 108)
Movement Four
Scene One
Summary
Plans to Overthrow Lacuna's Government
□ It is at dawn in a house in the densely forested mountains. Bengo is chairing a meeting of a group of leaders from the village both young and old, which plans to overthrow Lacuna's government. Sangoi comes in later.
□ There is a conflict between the young male leader and the elderly leader over the previous approach to issues where the elderly leaders have been slow in the cause of their actions over serious matters in the name of caution leading to the current predicament of the people of Kutula.
□ The group has to review their approach now that a curfew has been declared to ensure the success of the demo. They have the support of every tribe including some of Lacuna's loyalists.
□ Bengo says that the mission should be accomplished without pain, hate or bloodshed. He insists on unity to win and if not. at least died saying, "no" to tyranny; particularly the tyranny of our history and international neo-slavery." (pg.125).
□ Sangoi is the favourite of everybody and the suggested leader after Lacuna is overthrown. However, she accepts the leadership with a condition to withdraw the armed section of the movement. This receives a lot of objection from the leaders who feel they should be armed because Lacuna has an armed army, too.
□ Sangoi will embark on her church roles and a political leader sought afterwards.

Tasks
1. How does the enemy catch Bengo and his family off-guard in the entire play?
2. "We have persisted because we know and are convinced that our cause is just," Give reasons to justify this statement.
3. Why do you think the people have so much confidence in Sangoi?
4. What is the purpose of the meeting?
5. Explain the conflict that arises between the young and the old.
6. "Can you imagine the bitterness throughout the land?" Comment on this statement with regard to the episode.
7. Outline the details of the plan on how to attack the palace.
8. What does the young leader mean when he says, "Our leopards move among Lacuna's forces" (pg. 124)?
9. Outline the steps that the new leadership will take to rebuild the state?
10. Explain what Sangoi means by saying "They squandered it and we have felt its yoke on our necks."

**Commentary**

- It is evident that the leaders are determined to bring change in Kutula. Bengo says they are ready for any eventuality. "If we lose, posterity will know that at least we died saying, "no" to tyranny . . . if we win, we shall rejoice ... know ... we are a united people." (pg.125).
- The change in Kutula is not only the responsibility of the leaders but every citizen's concern. Unity of purpose is evident as the elderly leader says, "And we've been joined by millions from all ethnic groups and religious faiths" (pg.124). Bengo reports that, "many are with us right across ... the land." (pg.125).
- The need for change is motivated by the continuous predicament the natives have faced over time. They are landless and servitude, "A mad hatter continues to sell us out-slaves on our own soil." (pg.123), unemployed, "...look at me waiting here for all my education. Me! A graduate." (Pg.123) among others.
- Bengo is portrayed as a sober and an effective leader able to calm down the elders when they begin expressing their differences.
- The leaders' intelligence is portrayed when they organize a well-planned mission and choose Sangoi as a leader to guide them.
- They are to avoid causing harm to anyone and this is symbolized by the carrying of doves "... to signal our peace and resolve?" (Pg.127). They pretend to be loyal to Lacuna. "And our leopards move among Lacuna's forces, pretending loyalty." (pg.124).
- The word "leopards" is used metaphorically by the young male leader to mean "prowling spies."
- Sangoi is cast as level-headed. She advocates peaceful protests and speaks against bloodshed.
- Sangoi is committed and sincere. She is willing to protest against her brother's leadership which she does not relate to. She is fighting for justice.
- The "five foolish virgins"(pg.124) is a biblical allusion used to liken the leaders during the meeting at dawn to the foolish virgins after Sangoi enters and the leaders glide to the corner ready to take off.

**Scene Two**

**Summary**

**Lacuna's Loss of Power**
It is in the morning and an agitated Lacuna and a cowering Chipande are in the palace and out of control. Lacuna has fired everybody including Malipoa. People have mobilized themselves and the demonstration is on. Lacuna orders for the mobilization of the troops to attack the rabble of dissidents and orders for the detention of Robert and Goldstein.

Lacuna is obsessed with having Lulu as his second bride. He instructs Chipande amidst the confusion to prepare to be the best man during the ceremony.

Lacuna is adamant until he hears the sounds of gunshots. Attendant II shows him the march has drawn close to the palace from all directions. The city is under attack, the barracks have fallen and the palace has been besieged.

The protestors surround the palace chanting, "Down with Lacuna! Corrupting our children! Stealing from the poor! Starving the poor!" ..."We shall not be moved "Down with tyrants!" "Down with curfews in free land!" (pg. 132).

Meanwhile Bengo, Sangoi and Tamina come closer to Lacuna as Bengo addresses the crowd about the need for justice and restrains people from using violence against Lacuna.

Reverend Sangoi addresses the crowd amid cheers and chants of revenge to perpetrators of evil from the crowd. She confirms the need to deal with the evils of the past before forging forward with the reconstruction and healing of the land.

Sangoi is quick to point out that the evil ones have reduced the people to beggars in their own homeland, the youth into criminals and drug addicts, disintegration of families,"... Tamina Zen Melo and others . ...since disaster struck her home, she has lost her mind... " (pg.135).

Lacuna is ordered to join Robert and Goldstein. The crowd refers to them as leeches that bleed the country dry. Lacuna is guilty of tyranny and sinking the country into debts.

Sangoi commands Lacuna, Malipoa and Chipande to be jailed.

Lacuna blames his advisors but Chipande says Lacuna always gave orders.

Even after Sangoi is educated abroad and married by a white, she does not spare Goldstein and Robert. The two foreigners are deported back to their country.

She informs Robert in response to his demand for their debt that the money was borrowed in the name of the natives but squandered by Lacuna and his cronies.
Lulu moves to the front where she embraces her mother Tamina. Sangoi questions Lacuna over Lulu's confinement and Tamina out of rage slaps Lacuna for confining her daughter for many days.

**Tasks**

1. "I can see further without glasses than he with his spiritual binoculars." Show the irony of Lacuna's statement in light of the events later in the scene.
2. What is Sangoi's role in liberating her people?
3. "I AM POPULAR! Not so?" Comment on the irony of this statement.
4. Outline the evils that the natives have suffered due to Lacuna's leadership.
5. What is Bengo's role during the demonstrations?
6. "Hang the leeches! Bleeding our country dry!" Explain the above statements.
7. Identify and explain the use of language in this episode.
8. What is Sangoi's attitude towards Lacuna, Robert and Goldstein?

**Commentary**

- There is a revolution as people overthrow their leader. A successful coup is staged where the palace is surrounded and Lacuna taken hostage by the people and for the people. They declare, "... united in a single just cause, we, by our own effort, can raise ourselves up again... " (p. 133)
- It is ironical that Goldstein thought that educating Sangoi in the west would make her divide the people further by indoctrinating them to support the whites but she turns out to be the lioness he feared she would become.
- Betrayal of loyalty is seen when Chipande disowns Lacuna and says that his role as adviser was overruled by his orders.
- Freedom and liberation come to the people when the austere leader is taken hostage.
- Sangoi demonstrates her authoritativeness when Goldstein, Robert, Lacuna, Chipande and Malipoa take her orders. The white men are deported and the other three are locked up.
- Bengo demonstrates maturity in leadership by restraining the crowd from any form of violence.
- The author satirizes the leaders. All is lost for the tough talking Robert and Goldstein as they set out to destabilize the citizens. Lacuna bows and is no longer powerful. He is in the hands of the very people he oppressed. Chipande and Malipoa join their leader in custody.
- Lacuna is dishonest and an escapist. He blames his tyranny on Malipoa and Chipande. He denies that his time is up and insists, "The people love me, I'm popular," (pg.131).