English Grammar

PEDAGOGICAL GRAMMAR & PROFICIENCY
ÖABT YAYINLARI

Genel Yayın Yönetmeni
Savaş DOĞAN

Genel Yayın Yönetmen Yardımcısı
Arzu ALAN

Yazar
Kenan DİKİLİTAŞ
Evrim İŞIK
Sedef FENİK

ISBN
978-605-308-340-5

Sayfa Düzeni
AYMİR Yayınevi Dizgi Birimi

Baskı Tarihi
Ankara 2017

BASKI
Sistem Ofset Basım Yayın Tic. Ltd. Şti.
Strazburg Caddesi No: 31/17
Şişli / Çankaya / ANKARA
Tel: 0312 395 81 12

İletişim Adresi
Serhat Mah. Mehmet Akif Ersoy Cad. No: 33
Yenimahalle / ANKARA
Cep: (0549) 435 3355
kurumsal@lideryayin.com
www.lideryayin.com

© COPYRIGHT AYMİR YAYINEVİ

Yayım Hakkı
Bu kitabin her türlü yayım hakkı Aymir Yayın Basım Dağıtım Ltd. Şti.'ye aittir. Bu kitabin basırasında 5846 ve 2936 sayılı Fikir ve Sanat Eserleri Yasası hükümleri gereğince kaynak gösterilerek bile olsa alıntı yapılamaz, herhangi bir şekilde çoğaltılamaaz, genel ağı ve diğer elektronik ortamlarda yayılmanamaz.

BU KİTAP T.C. KULTÜR BAKANLIĞI BANDROLÜ İLE SATILMAKTADIR.
Değerli Öğretmen Adayları;

Milli Eğitim Bakanlığı her yıl öğretmen ihtiyacı, adayların KPSS sonuçlarına göre yaptığı atamalarla sağlamaktadır. Atamalarda referans alınan başarı puanları üç farklı testin sonuçlarına göre elde edilmekte ve adayların KPSS-121 puanı hesaplanmaktadır.

KPSS – 121 puanı aşağıdaki bölümler ve ağırlıklardırmalardan oluşmaktadır:

<table>
<thead>
<tr>
<th>Bölüm</th>
<th>Ağırlık</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genel Yetenek Testi</td>
<td>% 15</td>
</tr>
<tr>
<td>Genel Kültür Testi</td>
<td>% 15</td>
</tr>
<tr>
<td>Eğitim Bilimleri Testi</td>
<td>% 20</td>
</tr>
<tr>
<td>Öğretmenlik Alan Bilgisi Testi</td>
<td>% 50</td>
</tr>
</tbody>
</table>

Atama puanlarında en büyük etkiye sahip olan Öğretmenlik Alan Bilgisi Testi’nin genel yapısını Eğitim Fakültelerinde verilmekte olan akademik müfredat, ilgili alanının öğretim programı ve öğretim yöntemlerini oluşturmaktaadır. Bu doğrultuda yayınımız, alanında uzman yazar kadromuz tarafından sınavın kapsamı, akademik yapısı ve soru tarzları dikkate alınarak titiz bir çalışma sonucu hazırlanmıştır.

Kitabın hazırlanmasında ve yayımlanmasında desteği esirgemeeyen Dizgi Bölümü Sorumluusu Zeliha DEMİRKAYA’ya, Lider Yayınevi redaksiyon ekibine ve Kurumsallaşma Koordinatörüümüz Engin POLAT’a teşekkür ederim.

Tüm adayların yaşamında ve eğitim sürecinde başarı dileklerimle...

Genel Yayın Yönetmeni

Savaş Doğan
# PART I: PEDAGOGICAL GRAMMAR

## CHAPTER 1 / WORDS

<table>
<thead>
<tr>
<th>Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>MORPHOLOGICAL AND LEXICAL WORD FORMATION</td>
<td>3</td>
</tr>
<tr>
<td>MORPHOLOGICAL WORD FORMATION</td>
<td>3</td>
</tr>
<tr>
<td>Suffixes</td>
<td>3</td>
</tr>
<tr>
<td>Prefixes</td>
<td>5</td>
</tr>
<tr>
<td>Compounding</td>
<td>9</td>
</tr>
<tr>
<td>Blending</td>
<td>10</td>
</tr>
<tr>
<td>Clipping</td>
<td>10</td>
</tr>
<tr>
<td>Conversion</td>
<td>10</td>
</tr>
<tr>
<td>Syllables in words</td>
<td>10</td>
</tr>
<tr>
<td>LEXICAL MEANING</td>
<td>11</td>
</tr>
<tr>
<td>Denotation &amp; Connotation</td>
<td>12</td>
</tr>
<tr>
<td>Collocations</td>
<td>12</td>
</tr>
<tr>
<td>Idioms</td>
<td>13</td>
</tr>
<tr>
<td>TEST YOURSELF - 1</td>
<td>14</td>
</tr>
</tbody>
</table>

## CHAPTER 2 / PARTS OF SPEECH

<table>
<thead>
<tr>
<th>Category</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>NOUNS</td>
<td>15</td>
</tr>
<tr>
<td>VERBS</td>
<td>16</td>
</tr>
<tr>
<td>Structural Verbs</td>
<td>16</td>
</tr>
<tr>
<td>Intransitive Verbs and Complements</td>
<td>16</td>
</tr>
<tr>
<td>Semantic Verbs</td>
<td>17</td>
</tr>
<tr>
<td>Categories of verbs</td>
<td>18</td>
</tr>
<tr>
<td>A. Mood</td>
<td>18</td>
</tr>
<tr>
<td>B. Modality</td>
<td>18</td>
</tr>
<tr>
<td>C. Tense</td>
<td>19</td>
</tr>
<tr>
<td>D. Aspect</td>
<td>19</td>
</tr>
<tr>
<td>E. Voice</td>
<td>20</td>
</tr>
<tr>
<td>F. Number &amp; Person</td>
<td>20</td>
</tr>
<tr>
<td>ADJECTIVES</td>
<td>20</td>
</tr>
<tr>
<td>Demonstrative Adjectives</td>
<td>20</td>
</tr>
<tr>
<td>Quantitative Adjectives</td>
<td>20</td>
</tr>
<tr>
<td>Classifying Adjectives</td>
<td>20</td>
</tr>
<tr>
<td>Qualitative Adjectives</td>
<td>20</td>
</tr>
<tr>
<td>Attributive Adjectives</td>
<td>20</td>
</tr>
<tr>
<td>Predicative Adjectives</td>
<td>21</td>
</tr>
<tr>
<td>Non-gradable Adjectives</td>
<td>22</td>
</tr>
<tr>
<td>ADVERBS</td>
<td>22</td>
</tr>
<tr>
<td>Adverbials</td>
<td>23</td>
</tr>
<tr>
<td>Sentence- Final Adverbials</td>
<td>23</td>
</tr>
<tr>
<td>Sentence Initial Adverbials</td>
<td>24</td>
</tr>
</tbody>
</table>
PART 2: PROFICIENCY
CHAPTER 1 / TENSES ....................................................................................................................... 63
SIMPLE PRESENT TENSE .................................................................................................................. 63
PRESENT CONTINUOUS TENSE ....................................................................................................... 65
PRESENT PERFECT TENSE ............................................................................................................... 67
PRESENT PERFECT CONTINUOUS TENSE .................................................................................. 69
PAST SIMPLE TENSE ................................................................................................................... 70
PAST CONTINUOUS TENSE ........................................................................................................... 71
PAST PERFECT TENSE .................................................................................................................. 72
PAST PERFECT CONTINUOUS TENSE .......................................................................................... 73
SIMPLE FUTURE TENSE ............................................................................................................... 73
BE GOING TO ............................................................................................................................. 74
FUTURE CONTINUOUS TENSE ...................................................................................................... 74
FUTURE PERFECT TENSE ............................................................................................................. 75
FUTURE PERFECT CONTINUOUS TENSE .................................................................................... 75
Sorular Üzerinde Uygulamalar ..................................................................................................... 76
Test with Solutions ....................................................................................................................... 82
TENSE SEQUENCE ...................................................................................................................... 85
Test Yourself .................................................................................................................................. 91
CHAPTER 2 / THE PASSIVE ............................................................................................................ 94
PASSIVE VOICE ............................................................................................................................ 94
USING THE PASSIVE ..................................................................................................................... 94
USING AGENT (BY / WITH) ......................................................................................................... 95
CHANGING FROM ACTIVE INTO PASSIVE .................................................................................. 96
SPECIAL PASSIVE STRUCTURES .................................................................................................. 101
STATIVE PASSIVES - DYNAMIC PASSIVES ................................................................................ 102
THE CAUSATIVE FORM ................................................................................................................ 104
SORULAR ÜZERİNDE UYGULAMALAR ......................................................................................... 106
TEST WITH SOLUTIONS ............................................................................................................... 109
CHAPTER 3 / MODALS .................................................................................................................. 113
ABILITY ......................................................................................................................................... 113
POSSIBILITY ............................................................................................................................... 114
POLITE REQUESTS ....................................................................................................................... 115
PERMISSION ............................................................................................................................... 115
<table>
<thead>
<tr>
<th>Section</th>
<th>Pages</th>
</tr>
</thead>
<tbody>
<tr>
<td>Words with a common root/affix</td>
<td>200</td>
</tr>
<tr>
<td>Synonyms</td>
<td>198</td>
</tr>
<tr>
<td>Nouns</td>
<td>194</td>
</tr>
<tr>
<td>Adjectives</td>
<td>187</td>
</tr>
<tr>
<td>Phrasal verbs</td>
<td>174</td>
</tr>
<tr>
<td>Verbs + noun + prepositional</td>
<td>173</td>
</tr>
<tr>
<td>Prepositional verbs</td>
<td>170</td>
</tr>
<tr>
<td>Academic word list</td>
<td>167</td>
</tr>
<tr>
<td>Prefixes and suffixes in English</td>
<td>166</td>
</tr>
<tr>
<td>Roots in English</td>
<td>153</td>
</tr>
<tr>
<td>Chapter 4 / parts of speech</td>
<td>137</td>
</tr>
<tr>
<td>Verb</td>
<td>137</td>
</tr>
<tr>
<td>Verb and object</td>
<td>142</td>
</tr>
<tr>
<td>Adjective</td>
<td>144</td>
</tr>
<tr>
<td>Adverb</td>
<td>147</td>
</tr>
<tr>
<td>Noun</td>
<td>150</td>
</tr>
<tr>
<td>Chapter 5 / etymology</td>
<td>153</td>
</tr>
<tr>
<td>Offers</td>
<td>115</td>
</tr>
<tr>
<td>Obligation</td>
<td>115</td>
</tr>
<tr>
<td>Suggestion</td>
<td>116</td>
</tr>
<tr>
<td>Expectation</td>
<td>117</td>
</tr>
<tr>
<td>Habitual activity</td>
<td>117</td>
</tr>
<tr>
<td>Advice</td>
<td>118</td>
</tr>
<tr>
<td>Disbelief</td>
<td>118</td>
</tr>
<tr>
<td>Preference</td>
<td>118</td>
</tr>
<tr>
<td>Prohibition</td>
<td>119</td>
</tr>
<tr>
<td>Lack of necessity</td>
<td>119</td>
</tr>
<tr>
<td>Perfective modals</td>
<td>120</td>
</tr>
<tr>
<td>Inference / making deductions from past evidence</td>
<td>121</td>
</tr>
<tr>
<td>Expressing guesses about past situations</td>
<td>122</td>
</tr>
<tr>
<td>Expressing results of unreal conditions</td>
<td>123</td>
</tr>
<tr>
<td>Expressing lack of necessity in the past</td>
<td>124</td>
</tr>
<tr>
<td>Predicting the completion of a future event</td>
<td>124</td>
</tr>
<tr>
<td>Test with solutions – 1</td>
<td>126</td>
</tr>
<tr>
<td>Test with solutions – 2</td>
<td>129</td>
</tr>
<tr>
<td>Test with solutions – 3</td>
<td>133</td>
</tr>
<tr>
<td>Chapter 5 / etymology</td>
<td>153</td>
</tr>
<tr>
<td>Roots in English</td>
<td>153</td>
</tr>
<tr>
<td>Prefixes and suffixes in English</td>
<td>166</td>
</tr>
<tr>
<td>Academic word list</td>
<td>167</td>
</tr>
<tr>
<td>Prepositional verbs</td>
<td>170</td>
</tr>
<tr>
<td>Verb + noun + prepositional</td>
<td>173</td>
</tr>
<tr>
<td>Phrasal verbs</td>
<td>174</td>
</tr>
<tr>
<td>Adjectives</td>
<td>187</td>
</tr>
<tr>
<td>Nouns</td>
<td>194</td>
</tr>
<tr>
<td>Synonyms</td>
<td>198</td>
</tr>
<tr>
<td>Words with a common root/affix</td>
<td>200</td>
</tr>
<tr>
<td>Test (Nouns)</td>
<td>205</td>
</tr>
<tr>
<td>Test (Verbs)</td>
<td>208</td>
</tr>
<tr>
<td>Test (Adverbs)</td>
<td>211</td>
</tr>
<tr>
<td>Test (Adjectives)</td>
<td>214</td>
</tr>
<tr>
<td>Test (Prepositions)</td>
<td>217</td>
</tr>
<tr>
<td>Revision test – 1</td>
<td>220</td>
</tr>
</tbody>
</table>
CHAPTER 11 / IRRELEVANT SENTENCE ........................................................................................ 384
A. SUBJECTS OF SENTENCES........................................................................................................ 384
B. OBJECTS OF SENTENCES ......................................................................................................... 384
C. SAME WORDS........................................................................................................................ 384
D. DIFFERENT FORM OF A WORD .............................................................................................. 384
E. SEQUENCE WORDS.................................................................................................................. 384
TEST YOURSELF – 1 ..................................................................................................................... 387
TEST YOURSELF – 2 ..................................................................................................................... 392

CHAPTER 12 / READING COMPREHENSION ............................................................................... 401
SORULAR ÜZERİNDE UYGULAMALAR ......................................................................................... 402
EXAM QUESTIONS ..................................................................................................................... 405
TEST YOURSELF – 1 ..................................................................................................................... 414
TEST YOURSELF – 2 ..................................................................................................................... 421
TEST YOURSELF – 3 ..................................................................................................................... 428
TEST YOURSELF – 4 ..................................................................................................................... 434
TEST YOURSELF – 5 ..................................................................................................................... 439
TEST YOURSELF – 6 ..................................................................................................................... 444
TEST YOURSELF – 7 ..................................................................................................................... 449
PARAPHRASING ......................................................................................................................... 455
TEST YOURSELF – 8 ..................................................................................................................... 460
TEST YOURSELF – 9 ..................................................................................................................... 464
English Grammar
A **word** is defined as one unit of language item which has a meaning. When we say vocabulary, we mean all about words. Sentences and/or expressions have one or more words. Most of us have the tendency to say that the expression “I’ll” has two words: I and will (shortened using ‘ll). In English the symbol ‘ (apostrophe) is commonly used to show when a word is joined to another word.

In English, words that have extra elements added in front or end of the words to change their meanings are called **derivation**. The elements added in front can be written as one continuous word or with a hyphen (-):

- co-worker
- cooperate
- re-create
- rewrite
- non-smoker
- nonagenarian

**MORPHOLOGICAL AND LEXICAL WORD FORMATION**

Words can be produced in **two** ways. The **first** one is that existing words can be attached to morphemes and new meanings are created. The **second** is that new words are created as a whole with little or no connection to a pre-existing word such as *google*, *selpak* and *motel*.

**MORPHOLOGICAL WORD FORMATION**

Words can be generated by the use of free and bound morphemes. Existing words are assigned new meanings through attaching minimal meaningful units such as –*ment, un-, -ion*, etc. The meaningful bits that are attached to the stem of words are called **morphemes**. Here are some morphemes and their definitions:

- **Affix** is a morpheme attached to the stem of the word.
- **Derivational morpheme** is a morpheme attached to change the meaning and parts of speech of the word.
- **Inflectional morpheme** is a morpheme attached to change the form of the word.
- **Prefix** is a derivational affix added to the beginning of the word.
- **Infix** is a derivational affix added to the middle of the word.
- **Suffix** is a derivational affix added to the end of the word.

**Critical Note:**

Not all derivational morphemes change the category of the words. For example, the prefix **dis-** does not change the category of the word please when attached.

- please (v) → displease (v)
- like (v) → dislike (v)
- teach (v) → dislike (v)
- write (v) → rewrite (v)
- account (n) → accountant (n)

**Suffixes**

A **suffix** is added to the end of a word to form a new one, instead of the beginning. More than one suffix can be added to a word. If you look at the word beautifully, for instance, you can see that two suffixes, -ful and -ly, have been added to beauty to create the new word.
Technically, suffixes include plural endings and conjugation endings. A part of speech is how a word is used rather than what a word is: for example, a word might be used as a noun in one sentence but as a verb in another.

**Common Suffixes**

This list covers the most common suffixes, their meanings, and some examples of words using each prefix. The suffixes are categorized by their type: whether they are noun, adjective, or verb endings.

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>NOUN ENDINGS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-age</td>
<td>action or process; house</td>
<td>drainage, orphanage, marriage</td>
</tr>
<tr>
<td>-al</td>
<td>rank, action or process</td>
<td>general, rehearsal, disposal, reversal</td>
</tr>
<tr>
<td>-an, -ian</td>
<td>of or related to; a person</td>
<td>guardian, historian</td>
</tr>
<tr>
<td>-ence</td>
<td>specializing in</td>
<td>adolescence, dalliance</td>
</tr>
<tr>
<td>-ancy, -ency</td>
<td>action or process, state of</td>
<td>agency, vacancy, latency</td>
</tr>
<tr>
<td>-ant, -ent</td>
<td>quality or state</td>
<td>dissident, miscreant, student</td>
</tr>
<tr>
<td>-ary</td>
<td>one that causes action, state</td>
<td>adversary, dignitary, library</td>
</tr>
<tr>
<td>-cide</td>
<td>thing belonging to, connected with</td>
<td>suicide, homicide, pesticide</td>
</tr>
<tr>
<td>-cy</td>
<td>killer, killing</td>
<td>democracy, legitimacy, supremacy</td>
</tr>
<tr>
<td>-er, -or</td>
<td>action or practice, state, quality of</td>
<td>builder, foreigner, sensor, voter</td>
</tr>
<tr>
<td>-ism</td>
<td>act or process, state, or condition</td>
<td>criticism, feminism, imperialism</td>
</tr>
<tr>
<td>-ist</td>
<td>act, practice, or process; doctrine</td>
<td>cellist, anarchist, feminist</td>
</tr>
<tr>
<td>-ment</td>
<td>quality, state, degree</td>
<td>calamity, amity, veracity</td>
</tr>
<tr>
<td>-ness</td>
<td>action or process, result, object</td>
<td>happiness, kindness, quickness</td>
</tr>
<tr>
<td>-ology</td>
<td>state, condition, quality, degree</td>
<td>biology, theology</td>
</tr>
<tr>
<td>-our</td>
<td>doctrine, science, theory</td>
<td>candour, succour, valour</td>
</tr>
<tr>
<td>-sis</td>
<td>condition, activity</td>
<td>diagnosis, metamorphosis</td>
</tr>
<tr>
<td>-ure</td>
<td>process or action</td>
<td>censure, legislature, exposure</td>
</tr>
<tr>
<td>-y</td>
<td>act or process, office, or function</td>
<td>laundry, sympathy, anarchy</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ADJECTIVE ENDINGS</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>-able, -ible</td>
<td>capable or worthy of, tending to</td>
<td>flammable, discernible, culpable</td>
</tr>
<tr>
<td>-at -ial -ical</td>
<td>having the quality of, relating to</td>
<td>educational, historical, social</td>
</tr>
<tr>
<td>-an -ian</td>
<td>one who is or does; related to</td>
<td>human, agrarian, simian</td>
</tr>
<tr>
<td>-ant -ent</td>
<td>performing or being</td>
<td>important, incessant, independent</td>
</tr>
<tr>
<td>-ful</td>
<td>full of, tending or liable to</td>
<td>peaceful, wishful, hopeful</td>
</tr>
<tr>
<td>-ic</td>
<td>pertaining or relating to</td>
<td>chronic, scenic, fantastic</td>
</tr>
<tr>
<td>-ile</td>
<td>tending to, capable of</td>
<td>futile, senile, fragile</td>
</tr>
</tbody>
</table>
-ish | having the quality of | Spanish, bookish, selfish
-ive | performing or tending toward | cooperative, supportive, sensitive
-less | without, lacking, unable to act | endless, fearless, sleepless
-ous -ose | full of, relating to | adventurous, generous
-y | characterized by, tending to | sleepy, hungry, cursory

### VERB ENDINGS

<table>
<thead>
<tr>
<th>Suffix</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>-ate</td>
<td>to make to cause to be</td>
<td>violate, emanate, detonate, tolerate</td>
</tr>
<tr>
<td>-en</td>
<td>cause to be or have; come to be</td>
<td>quicken, strengthen, frighten</td>
</tr>
<tr>
<td>-ify, -fy</td>
<td>to make form into</td>
<td>beautify, sanctify, rectify</td>
</tr>
<tr>
<td>-ize</td>
<td>cause to be or become, bring about</td>
<td>synchronize, colonize, realize</td>
</tr>
</tbody>
</table>

### Prefixes

A prefix (affix) is a word, or letter(s) placed at the beginning of another word (a base word) to adjust or qualify its usage or meaning. Below there is the list of English prefixes.

<table>
<thead>
<tr>
<th>Prefix</th>
<th>Meaning</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>a(n)-</td>
<td>not, without</td>
<td>atonality, asexuality, amoral, anarchy</td>
</tr>
<tr>
<td>ab-</td>
<td>away</td>
<td>abduction, absolutism, ablution</td>
</tr>
<tr>
<td>acr(o)-</td>
<td>high, up</td>
<td>Acropolis</td>
</tr>
<tr>
<td>aer(o)-</td>
<td>air</td>
<td>aeronautics, aerodrome, aeroplane, aerodynamics</td>
</tr>
<tr>
<td>agr(o)-</td>
<td>relating to farming</td>
<td>agriculture</td>
</tr>
<tr>
<td>an(a)-</td>
<td>out of</td>
<td>anachronism</td>
</tr>
<tr>
<td>andr-</td>
<td>man</td>
<td>androgyny, androcentric, android, androgen</td>
</tr>
<tr>
<td>Anglo-</td>
<td>English or British</td>
<td>Anglo-Irish, Anglophile, Anglophone</td>
</tr>
<tr>
<td>ante-</td>
<td>Before</td>
<td>antebellum</td>
</tr>
<tr>
<td>anthrop(o)-</td>
<td>relating to human beings</td>
<td>anthropology, anthropocentrism, anthropomorphic</td>
</tr>
<tr>
<td>ant(i)-</td>
<td>against</td>
<td>antidote, antibody, anticlockwise</td>
</tr>
<tr>
<td>aut(o)-</td>
<td>self</td>
<td>autonomy, autobiography, automobile, autopilot</td>
</tr>
<tr>
<td>bar(o)-</td>
<td>atmosphere</td>
<td></td>
</tr>
<tr>
<td>bathy-</td>
<td>deep</td>
<td>Bathyscape, Bathysphere</td>
</tr>
<tr>
<td>be-</td>
<td>completely, thoroughly; excessively; on; around; about; used to form transitive verbs</td>
<td></td>
</tr>
<tr>
<td>bi-</td>
<td>two</td>
<td>bicycle, bijection, bilingual, bicalameralism, bisexuality</td>
</tr>
<tr>
<td>Prefix</td>
<td>Meaning</td>
<td>Examples</td>
</tr>
<tr>
<td>--------</td>
<td>---------</td>
<td>----------</td>
</tr>
<tr>
<td>eo-</td>
<td>dawn, early</td>
<td>Eobacterium</td>
</tr>
<tr>
<td>ep(i)-, eph-</td>
<td>above</td>
<td>Epitaxy</td>
</tr>
<tr>
<td>erg(o)-</td>
<td>Ergonomics</td>
<td></td>
</tr>
<tr>
<td>ethn(o)-</td>
<td>ethology, ethnolinguistics, ethnocentrism</td>
<td></td>
</tr>
<tr>
<td>eu-</td>
<td>good</td>
<td>Eulogy, euthanasia, eugenics, euphemism</td>
</tr>
<tr>
<td>ex-</td>
<td>former</td>
<td>Ex-wife, ex-president</td>
</tr>
<tr>
<td>ex(o)-</td>
<td>outside</td>
<td>Exoskeleton</td>
</tr>
<tr>
<td>extra-</td>
<td>very, more than usual, outside, beyond</td>
<td>Extra-thin, extra-special, extraordinary, extra-terrestrial</td>
</tr>
<tr>
<td>flor(i)-</td>
<td>relating to flowers</td>
<td>Florist</td>
</tr>
<tr>
<td>fore-</td>
<td>before, in advance</td>
<td>Foreskin, foreshadowing</td>
</tr>
<tr>
<td>gyn-</td>
<td>female</td>
<td>Gynaecology, gynoid</td>
</tr>
<tr>
<td>hemi-</td>
<td>half</td>
<td>Hemi-metabolous</td>
</tr>
<tr>
<td>hex(a)-</td>
<td>six</td>
<td>Hexapod</td>
</tr>
<tr>
<td>hyper-</td>
<td>excessive, (least to greatest in order: hypo, sub, super, hyper)</td>
<td>Hyperactive, hyperthyroidism</td>
</tr>
<tr>
<td>hyp(o)-</td>
<td>below, (least to greatest in order: hypo, sub, super, hyper)</td>
<td>Hypodermic</td>
</tr>
<tr>
<td>in-</td>
<td>extremely</td>
<td>Inflammable, invaluable</td>
</tr>
<tr>
<td>in-, il-, im-, ir-</td>
<td>not</td>
<td>Infallibility, illiteracy, immoral, irrelevant</td>
</tr>
<tr>
<td>inter-</td>
<td>between, from one to another</td>
<td>Intervention, international</td>
</tr>
<tr>
<td>intra-</td>
<td>within, interior</td>
<td>Intramural, intravenous</td>
</tr>
<tr>
<td>kilo –</td>
<td>thousand</td>
<td>Kilogram, kilowatt</td>
</tr>
<tr>
<td>mal-</td>
<td>bad, badly</td>
<td>Malpractice, malnutrition</td>
</tr>
<tr>
<td>maxi-</td>
<td>most, very, large</td>
<td>Maxi-dress</td>
</tr>
<tr>
<td>mega -, megal-</td>
<td>million, very large</td>
<td>Megabyte, megaphone</td>
</tr>
<tr>
<td>meta-</td>
<td>after, beyond</td>
<td>Metacarpal, metaphysics</td>
</tr>
<tr>
<td>micro –</td>
<td>one millionth, very small</td>
<td>Microgram, microorganism, micro-nation</td>
</tr>
<tr>
<td>mid-</td>
<td>in the middle of</td>
<td>Mid-term elections, Mid-Autumn Festival, Mid-Atlantic Ridge</td>
</tr>
<tr>
<td>milli –</td>
<td>thousandth</td>
<td>Milligram, millilitre</td>
</tr>
<tr>
<td>mini-</td>
<td>small</td>
<td>Miniskirt, miniscule</td>
</tr>
<tr>
<td>mis-</td>
<td>bad, wrong</td>
<td>Miscarriage, misanthropy, misogyny</td>
</tr>
<tr>
<td>mon(o)-</td>
<td>one, single</td>
<td>Monolith, monorail, monotony, monocle</td>
</tr>
<tr>
<td>multi-</td>
<td>many</td>
<td>Multiculturalism, multilingual</td>
</tr>
<tr>
<td>non-</td>
<td>not</td>
<td>Nonsense, non-denial</td>
</tr>
<tr>
<td>oct(o)-, oct(a)-</td>
<td>eight</td>
<td>Octane, octopod, octagon</td>
</tr>
<tr>
<td>oo- (“oo-oh”)</td>
<td>egg, ovum</td>
<td>Oocyte</td>
</tr>
<tr>
<td>out-</td>
<td>more, to a greater degree</td>
<td>To outdo, to outrun</td>
</tr>
<tr>
<td>prefix</td>
<td>meaning</td>
<td>example words</td>
</tr>
<tr>
<td>-------</td>
<td>---------</td>
<td>---------------</td>
</tr>
<tr>
<td>over-</td>
<td>more than normal, too much</td>
<td>overpopulation, over-consumption</td>
</tr>
<tr>
<td>pent(a)-</td>
<td>five</td>
<td>Pentagon</td>
</tr>
<tr>
<td>post-</td>
<td>after</td>
<td>Post-Fordism, postpartum depression, postmodernity, postmodernism</td>
</tr>
<tr>
<td>pre-</td>
<td>before</td>
<td>prediction, preview, precedent, prenatal care</td>
</tr>
<tr>
<td>pro-</td>
<td>for, in favour of</td>
<td>pro-choice, pro-life, promotion</td>
</tr>
<tr>
<td>quadr-, quart-</td>
<td>four</td>
<td>quadrangle, quadruplet, quartic, quartile</td>
</tr>
<tr>
<td>quin(que)-</td>
<td>five, into five parts</td>
<td>quinquescion</td>
</tr>
<tr>
<td>quint(i)-</td>
<td>fifth, five</td>
<td>quintupled</td>
</tr>
<tr>
<td>re-</td>
<td>again, repeatedly</td>
<td>reduction, reflection, revolution</td>
</tr>
<tr>
<td>rect(i)-</td>
<td>proper, straight</td>
<td>rectify, rectangle</td>
</tr>
<tr>
<td>scler(o)-</td>
<td>hard</td>
<td>scleroderma atherosclerosis</td>
</tr>
<tr>
<td>semi-</td>
<td>half</td>
<td>semi-automatic, semi-detached</td>
</tr>
<tr>
<td>sept(a)-</td>
<td>seven</td>
<td>Heptachord</td>
</tr>
<tr>
<td>sex(i)-</td>
<td>six</td>
<td>Sexivalent</td>
</tr>
<tr>
<td>Sino-</td>
<td>Chinese</td>
<td>Sino-American relations</td>
</tr>
<tr>
<td>sphygm(o)-</td>
<td>pulso</td>
<td>sphygmomanometer</td>
</tr>
<tr>
<td>schiz(o)-, schist(o)-</td>
<td>split</td>
<td>schizophrenia, schistocyte</td>
</tr>
<tr>
<td>styl(o)-</td>
<td>pillar</td>
<td></td>
</tr>
<tr>
<td>sub-</td>
<td>below, less than, under, (least to greatest in order: hypo, sub, super, hyper)</td>
<td>subset, subsonic, subway, subtitles</td>
</tr>
<tr>
<td>super-</td>
<td>extremely, more than, (least to greatest in order: hypo, sub, super, hyper)</td>
<td>superhuman, Superego, supersonic</td>
</tr>
<tr>
<td>syn-</td>
<td>along with, together, at the same time</td>
<td>synergy, synchronicity</td>
</tr>
<tr>
<td>tach(y)-, tach(o)-</td>
<td>fast, speed</td>
<td>tachycardia, tachometer</td>
</tr>
<tr>
<td>tel(e)-, tel(o)-</td>
<td>far, over a long distance</td>
<td>telecommunications, television, telephoto lens, telodynamic</td>
</tr>
<tr>
<td>tel(o)-, tel(e)-</td>
<td>end, complete, mature</td>
<td>Teloblast</td>
</tr>
<tr>
<td>trans-</td>
<td>across, beyond</td>
<td>transfer, transubstantiation, transatlantic, Trans-Siberian railway</td>
</tr>
<tr>
<td>tri-</td>
<td>three</td>
<td>triangle, tricolor, triptych</td>
</tr>
<tr>
<td>ultra-</td>
<td>extremely, beyond a certain limit</td>
<td>Ultramontanism, ultraviolet</td>
</tr>
<tr>
<td>un-</td>
<td>not, opposite, take something away</td>
<td>unconstitutional, undelete</td>
</tr>
<tr>
<td>uni-</td>
<td>one, single</td>
<td>uniform, unification</td>
</tr>
<tr>
<td>ur-</td>
<td>first, original</td>
<td>Urtext</td>
</tr>
<tr>
<td>zoo- (“zoo-oh”)</td>
<td>relating to animals</td>
<td>zoomorphic, zoology</td>
</tr>
<tr>
<td>bi(o)-</td>
<td>life</td>
<td>biology, biography, biosphere, biotechnology</td>
</tr>
<tr>
<td>bibli(o)-</td>
<td>relating to books</td>
<td>bibliophile, bibliography</td>
</tr>
<tr>
<td>brady-</td>
<td>slow</td>
<td>bradycardia</td>
</tr>
<tr>
<td>bronch(o)-</td>
<td>relating to breathing</td>
<td>Bronchitis</td>
</tr>
<tr>
<td>cardi(o)-</td>
<td>heart</td>
<td>cardiovascular</td>
</tr>
<tr>
<td>cent-, centi –</td>
<td>hundred or hundredth</td>
<td>centenary, centimetre, centipede</td>
</tr>
<tr>
<td>chron(o)-</td>
<td>time</td>
<td>chronology, chronograph</td>
</tr>
<tr>
<td>circum-</td>
<td>around</td>
<td>circumcision, circumnavigation, circumlocution, circumference</td>
</tr>
<tr>
<td>co-</td>
<td>together</td>
<td>cooperative, cohabit</td>
</tr>
<tr>
<td>com-, con-, col-, cor</td>
<td>with, together</td>
<td>conference, connotation, context, congress, congregation</td>
</tr>
<tr>
<td>contr(a)-, contr(o)</td>
<td>against, opposite</td>
<td>contradiction, contraception, controversy</td>
</tr>
<tr>
<td>cosm(o)-</td>
<td></td>
<td>cosmology, cosmopolitan, cosmotheism</td>
</tr>
<tr>
<td>counter-</td>
<td>against, opposite</td>
<td>counterpoint, counterweight, Counter-Reformation</td>
</tr>
<tr>
<td>cry(o)-</td>
<td>frost, icy cold</td>
<td>cryogenics, cryoelectronics, cryostorage</td>
</tr>
<tr>
<td>crypt(o)-</td>
<td>hidden</td>
<td>cryptography, cryptozoology</td>
</tr>
<tr>
<td>cyt(o)-</td>
<td>hollow, receptacle,</td>
<td>cell cytoplasm, cytology</td>
</tr>
<tr>
<td>de-</td>
<td>taking something away, the opposite</td>
<td>decentralisation, deforestation, dehydration</td>
</tr>
<tr>
<td>dec(a)-, dek(a)-</td>
<td>ten</td>
<td>decamerous</td>
</tr>
<tr>
<td>deci-</td>
<td>one tenth</td>
<td>decilitre</td>
</tr>
<tr>
<td>dem(o)-</td>
<td>people, nation</td>
<td>demographics, democracy</td>
</tr>
<tr>
<td>derm(o)-, derm(a)-, dermat-</td>
<td>skin</td>
<td>dermatology, dermatitis</td>
</tr>
<tr>
<td>di-</td>
<td>two, double</td>
<td></td>
</tr>
<tr>
<td>didact(o)-</td>
<td>apt at teaching</td>
<td></td>
</tr>
<tr>
<td>dynam(o)-</td>
<td>power, force</td>
<td>dynamic, dynamite, dynamo</td>
</tr>
<tr>
<td>dis-</td>
<td>reverse, opposite</td>
<td>dissent, discovery, disambiguation</td>
</tr>
<tr>
<td>dox(o)-</td>
<td></td>
<td>Doxology</td>
</tr>
<tr>
<td>dys-</td>
<td>bad, deformed, abnormal</td>
<td>dyspepsia, dystrophy, dysarthria</td>
</tr>
<tr>
<td>eco-</td>
<td>house</td>
<td>economy, ecology, ecosystem, ecotourism, ecotage</td>
</tr>
<tr>
<td>ecto(s)-</td>
<td>outside</td>
<td>Ectoskeleton</td>
</tr>
<tr>
<td>electr(o)-</td>
<td>electricity</td>
<td>Electrocution</td>
</tr>
<tr>
<td>embry(o)-</td>
<td>full</td>
<td></td>
</tr>
<tr>
<td>encephal(o)-</td>
<td>brain</td>
<td>Encephalitis</td>
</tr>
<tr>
<td>enne(a)-</td>
<td>nine</td>
<td>Enneastyle</td>
</tr>
</tbody>
</table>
Which of the following lexical items is inflected? (2013-ÖABT/ING)
A) Discussion
B) Stolen
C) Enjoyable
D) Worker
E) Truly

Explanation: In English Affixes are divided into two: inflectional and derivational. Inflectional morphemes have grammatical meaning and function. They do not change the meaning of the word, whereas derivation- al morphemes change the meaning and part of speech. Considering these the words in A, C, D and E are derived words, however stolen in B is inflected from the verb steal.

Answer: B

Which of the following is true of prefixes? (2013-ÖABT/ING)
A) They are utilized for derivational purposes.
B) They follow suffixes.
C) They follow the base morpheme.
D) They do not have any function.
E) They are used for inflectional purposes.

Explanation: Prefixes are affixes added at the beginning of the word. They change the meaning of the word but not its' part of speech. They are not used for inflectional purposes but used for derivational purposes. (bound morphemes)

Answer: A

Compounding

When two existing words are put together, a new lexical unit is formed and this is called the compound word. Most frequent English compounding patterns are:

Noun + noun
- Stone wall
- Baby blanket
- rainbow

Noun + verb
- Homemade
- Rainfall
- Lip-read

Noun + verb-er
- Baby-sitter
- Can opener
- Screwdriver

Adj. + noun
- Blackbird
- Greenhouse
- Cold cream

Adj/adv. + Noun -en
- Quick-frozen
- Near-sighted
- Dim-witted

Prep. + noun
- Overlord
- Underdog
- Underworld

Prep. + verb
- Underestimate
- Undercut
- Overstep

Verb + particle
- Makeup
- Breakdown
- Stakeout
Blending

“Blog” may seem as a one word. However, it has actually been formed from words, web and log that has become popular in the first decade of this century. In blog, ‘b’ of web remains and fuses together with log to form one lexical item. These words are called blends. Examples for blends in English:

*(italics: blend words)*

- Eurocrat European + Bureaucrat
- Biopic Biography + picture
- Glitterati Glitter + literati

Clipping

The word fridge looks like one word; however, it is actually a short form of the word refrigerator. This shortening of words is called clipping. Here are some other examples of clipping:

*(italics: clipping)*

- examination → exam
- laboratory → lab
- public house → pub
- Internet → net
- technology → techno

Conversion

It is a kind of word formation that creates a new word from an existing word without a change in form. In conversion, one part of speech is converted into another part of speech, without any derivational affixation.

*(italics: conversion)*

- He put butter on his bread. → He buttered his bread. (n-v)
- He poured water on the plants. → He watered the plants. (n-v)
- Jack removed the dust from the TV. → Jack dusted the TV. (n-v)
- I took the pits out of the dates. → I pitted the dates. (n-v)
- He cut the log with a saw. → He sawed the log. (n-v)

Task: Identify the word formation process of the numbered words below. You may use the given table.

The acknowledged father of *techno*¹, DJ² Sven Väth, has masterminded³ Europe’s latest dance venue, Cocoon Club. *Housed*⁴ in the appropriately named UFO⁵ Building in Frankfurt’s Ostend district, this 2,664 square meter übercomplex⁶ was designed by architects 3deluxe. It includes two restaurants and a main dance floor, which is surrounded by a *honeycomb-like*⁷ membrane wall and dotted with *apple-green*⁸, *coconut-like*⁹ chill-out¹⁰ areas, three of which come with a private steward, a *mini-bar*¹¹ and *web-cams*¹².

<table>
<thead>
<tr>
<th></th>
<th>1.</th>
<th>2.</th>
<th>3.</th>
<th>4.</th>
<th>5.</th>
<th>6.</th>
<th>7.</th>
<th>8.</th>
<th>9.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Clipping (from technological) /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Abbreviation (Disc Jockey) /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Conversion (from the noun mastermind, itself a compound) /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Conversion (from the noun house) /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Abbreviation (Unidentified Flying Object) /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Affixation, borrowing the German prefix über (= super) /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>Compounding (honey + comb) plus affixation using the suffix –like /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Compounding /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>9.</td>
<td>Affixation /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10.</td>
<td>Conversion of phrasal verb to chill out into a noun</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11.</td>
<td>Affixation /</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12.</td>
<td>Compounding (web + camera) plus clipping</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Syllables in words

A *syllable* is a unit of pronunciation that is typically larger than a sound but smaller than a word. Syllables contains vowel *sounds* (V) or combination of vowels and *consonants* (C).
Değerli Öğretmen Adayları;

Milli Eğitim Bakanlığı her yıl öğretmen ihtiyacı, adayların KPSS sonuçlarına göre yaptığı atamalarla sağlamaktadır. Atamalarda referans alınan başarı puanları üç farklı testin sonuçlarına göre elde edilmekte ve adayların KPSS-121 puanı hesaplanmaktadır.

KPSS – 121 puanı aşağıdaki bölümler ve ağırlıklardan oluşanmaktadır:

<table>
<thead>
<tr>
<th>Bölüm</th>
<th>Ağırlık</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genel Yetenek Testi</td>
<td>% 15</td>
</tr>
<tr>
<td>Genel Kültür Testi</td>
<td>% 15</td>
</tr>
<tr>
<td>Eğitim Bilimleri Testi</td>
<td>% 20</td>
</tr>
<tr>
<td>Öğretmenlik Alan Bilgisi Testi</td>
<td>% 50</td>
</tr>
</tbody>
</table>

Atama puanlarında en büyük etkiye sahip olan Öğretmenlik Alan Bilgisi Testi’nin genel yapısını Eğitim Fakültelerinde verilmekte olan akademik müfredat, ilgili alanının öğretim programı ve öğretim yöntemlerini oluşturmaktadır. Bu doğrultuda yayınımız, alanında uzman yazar kadromuz tarafından sınavın kapsamı, akademik yapısı ve soru tarzları dikkate alınarak titiz bir çalışma sonucu hazırlanmıştır.

Kitabin hazırlanmasında ve yayımlanmasında desteği esirgemeyen Dizgi Bölümü Sorumluusu Zeliha DEMİRKAYA'yı, Lider Yayın nevi redaksiyon ekibine ve Kurumsallaşma Koordinatörümüz Engin POLAT’a teşekkür ederim.

Tüm adayların yaşamında ve eğitim sürecinde başarı dileklerimle...

Genel Yayın Yönetmeni
Savaş DOĞAN
## CONTENTS

### LINGUISTICS

#### CHAPTER – 1

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>LANGUAGE &amp; LINGUISTICS</td>
<td>3</td>
</tr>
<tr>
<td>Features of human language</td>
<td>5</td>
</tr>
<tr>
<td>Functions of Language</td>
<td>8</td>
</tr>
<tr>
<td>The Origins of Language</td>
<td>8</td>
</tr>
</tbody>
</table>

#### CHAPTER - 2

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>MORPHOLOGY</td>
<td>10</td>
</tr>
<tr>
<td>CLASSIFICATION OF MORPHEMES</td>
<td>12</td>
</tr>
<tr>
<td>COMMON DERIVATIONAL PREFIXES</td>
<td>15</td>
</tr>
<tr>
<td>COMMON DERIVATIONAL SUFFIXES</td>
<td>15</td>
</tr>
<tr>
<td>FEATURES OF DERIVATIONAL AND INFECTIONAL MORPHEMES</td>
<td>16</td>
</tr>
<tr>
<td>WORD FORMATION</td>
<td>18</td>
</tr>
</tbody>
</table>

#### CHAPTER - 3

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>SYNTAX</td>
<td>23</td>
</tr>
<tr>
<td>TYPES OF PHRASES</td>
<td>26</td>
</tr>
<tr>
<td>PHRASE STRUCTURE RULES &amp; TREE DIAGRAMS</td>
<td>30</td>
</tr>
</tbody>
</table>

#### CHAPTER - 4

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>SEMANTICS</td>
<td>32</td>
</tr>
<tr>
<td>Lexical Relations</td>
<td>33</td>
</tr>
<tr>
<td>Lexical ambiguity</td>
<td>37</td>
</tr>
</tbody>
</table>

#### CHAPTER - 5

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRAGMATICS</td>
<td>41</td>
</tr>
<tr>
<td>TYPES OF SPEECH ACTS</td>
<td>43</td>
</tr>
</tbody>
</table>

#### CHAPTER - 6

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>DISCOURSE ANALYSIS</td>
<td>46</td>
</tr>
<tr>
<td>COHESIVE DEVICES</td>
<td>47</td>
</tr>
</tbody>
</table>

#### CHAPTER - 7

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PHONETICS AND PHONOLOGY</td>
<td>52</td>
</tr>
<tr>
<td>SEGMENTAL UNITS OF LANGUAGE</td>
<td>53</td>
</tr>
<tr>
<td>SUPRASEGMENTAL UNITS OF LANGUAGE</td>
<td>58</td>
</tr>
<tr>
<td>Section</td>
<td>Page</td>
</tr>
<tr>
<td>--------------------------------------------------------------</td>
<td>------</td>
</tr>
<tr>
<td>LEARNING STRATEGY TRAINING, MULTIPLE INTELLIGENCES</td>
<td>135</td>
</tr>
<tr>
<td>COOPERATIVE LEARNING</td>
<td>137</td>
</tr>
<tr>
<td>LEXICAL APPROACH</td>
<td>139</td>
</tr>
<tr>
<td>NATURAL APPROACH</td>
<td>139</td>
</tr>
<tr>
<td>NEUROLINGUISTIC PROGRAMMING</td>
<td>140</td>
</tr>
<tr>
<td>MULTIPLE INTELLIGENCES</td>
<td>141</td>
</tr>
<tr>
<td>TEST YOURSELF</td>
<td>143</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>152</td>
</tr>
<tr>
<td>TESTING AND ASSESSMENT</td>
<td>153</td>
</tr>
<tr>
<td>EVALUATION</td>
<td>155</td>
</tr>
<tr>
<td>APPROACHES TO LANGUAGE TESTING</td>
<td>157</td>
</tr>
<tr>
<td>PRINCIPALS OF LANGUAGE ASSESSMENT</td>
<td>159</td>
</tr>
<tr>
<td>ASSESSING WRITING</td>
<td>163</td>
</tr>
<tr>
<td>ASSESSING READING</td>
<td>167</td>
</tr>
<tr>
<td>ASSESSING LISTENING</td>
<td>168</td>
</tr>
<tr>
<td>ISSUES IN LISTENING ASSESSMENT</td>
<td>168</td>
</tr>
<tr>
<td>ASSESSING SPEAKING</td>
<td>170</td>
</tr>
<tr>
<td>TYPES OF SPEAKING</td>
<td>171</td>
</tr>
<tr>
<td>TEST YOURSELF</td>
<td>172</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>176</td>
</tr>
<tr>
<td>YOUNG LEARNERS</td>
<td>177</td>
</tr>
<tr>
<td>CLASSROOM MANAGEMENT</td>
<td>183</td>
</tr>
<tr>
<td>ASSESSING YOUNG LEARNERS</td>
<td>185</td>
</tr>
<tr>
<td>TEACHING FOUR SKILLS VOCABULARY AND GRAMMAR TO YOUNG CHILDREN</td>
<td>186</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>200</td>
</tr>
<tr>
<td>CURRICULUM AND SYLLABUS CURRICULUM</td>
<td>201</td>
</tr>
<tr>
<td>CURRICULUM DEVELOPMENT MODELS</td>
<td>207</td>
</tr>
<tr>
<td>TEST YOURSELF</td>
<td>213</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>218</td>
</tr>
<tr>
<td>CLASSROOM PRACTICE</td>
<td>219</td>
</tr>
<tr>
<td>THE LEARNER</td>
<td>219</td>
</tr>
<tr>
<td>TEACHING</td>
<td>222</td>
</tr>
<tr>
<td>TEACHING SKILLS</td>
<td>227</td>
</tr>
<tr>
<td>TEST YOURSELF</td>
<td>235</td>
</tr>
<tr>
<td>ANSWERS FOR TEST YOURSELF</td>
<td>240</td>
</tr>
<tr>
<td>ANSWERS TO ACTIVITIES</td>
<td>242</td>
</tr>
<tr>
<td>REFERENCES</td>
<td>245</td>
</tr>
</tbody>
</table>
What is linguistic knowledge?
Linguistic knowledge is what enables humans to create infinite number of sentences by using finite number of rules. This is the knowledge that babies acquire by exposure to the interaction with others around. Linguistic knowledge is more or less the same in all speakers of the same languages. If it weren’t the case, no one from the same linguistic community would understand one another. It is one of the first aspects of language that is acquired automatically by babies.

What does it mean to know a language?
A person who speaks/knows a language, is able to differentiate which sounds exist in the language acquired and which sounds do not
understands and is understood by others in the same linguistic community
is able to know how sounds are sequenced: which sounds may start a word, end a word and follow each other
is able to produce and understand sounds with particular meanings made by others
displays knowledge of words
is able to automatically know that a particular sound conveys a particular meaning or concept
inherently knows that specific meanings are conveyed by specific sounds.

Creative aspect of linguistic knowledge
One of the critical characteristics of linguistic knowledge is that it allows speakers to be able to produce phrases from words, sentences from phrases. This also implies that speakers of a language can produce original sentences that they have never heard or produced thanks to the creative aspect of language and express themselves precisely.
Competence vs. performance

Competence and performance are terms that help us understand the difference between the abstract linguistic knowledge in mind and how this knowledge is put to use. It is claimed that everybody has more or less the same competence, but it is when they use this set of knowledge that makes them different.

<table>
<thead>
<tr>
<th>Competence:</th>
<th>Performance:</th>
</tr>
</thead>
<tbody>
<tr>
<td>• a person’s knowledge of a language</td>
<td>• a person’s actual use of language</td>
</tr>
<tr>
<td>• the implicit system of rules</td>
<td>• actual realization of competence</td>
</tr>
<tr>
<td>• abstract</td>
<td>• concrete</td>
</tr>
<tr>
<td>• enables a person to be able to create and understand sentences</td>
<td>• depends on speakers’ fatigue and capacity</td>
</tr>
</tbody>
</table>

ATTENTION!

Prescriptive grammar: It is normative. It prescribes what we should say, should write, and what we should not say or do or write. It gives us a set of norms to follow. It tells us that some things are "bad" and some things are "good". Example: Do not end a sentence with a preposition.

Pedagogical grammar: It is a grammar designed to help language learners with ‘rules of thumb’. It is not necessarily as comprehensive as descriptive grammar. It is also called teaching grammar or students’ grammar. Pedagogical grammars are designed for teaching and learning purposes, and their rules are often simplifications of descriptive rules.

Generative Grammar: The rules determining the structure and interpretation of sentences that speakers accept as belonging to the language. Generative grammar is a theory of competence.

Universal Grammar: The system of categories, operations, and principles shared by all human languages and considered to be innate.

Which of the following defines the basis of the specific grammar of all possible human languages and constitutes the innate component of the human language faculty? (2013 OABT Exam Question)

A) Functional grammar  
B) Prescriptive grammar  
C) Descriptive grammar  
D) Pedagogical grammar  
E) Universal grammar

ANSWER: E

Sorudaki "specific grammar of all possible human languages " ve "innate component of the human language faculty " ifadeleri Chomsky'nin universal grammar teorisinin özellikleri yansıtır.

ANSWER: E
What is linguistics?
Every human language is a complex of knowledge and abilities that enable speakers of the language to communicate with each other, to express ideas, emotions, and all the other things. Linguistics is the study of these knowledge systems in all their aspects. It studies how such a knowledge system is structured, how it is acquired, how it is used and how it changes over time. The part of linguistics that is concerned with the structure of language is divided into a number of subfields:

- **Phonetics**
  - the study of speech sounds in their physical aspects
  - What are the primary sounds in a spoken language?

- **Phonology**
  - the study of speech sounds in their cognitive aspects
  - What are the rules of representation and combination of the speech sounds?

- **Morphology**
  - the study of the formation of words
  - What is the internal structure of words? How are words formed?

- **Syntax**
  - the study of the formation of sentences
  - How are phrases and sentences built from basic grammatical units?

- **Semantics**
  - the study of meaning
  - How is the meaning of linguistic units determined such as words, phrases and sentences?

- **Pragmatics**
  - the study of language use
  - How do sentences vary in meaning according to the context?

Aside from language structure, other perspectives on language are represented in specialized or interdisciplinary branches: Historical Linguistics, Sociolinguistics, Psycholinguistics, Ethnolinguistics (or Anthropological Linguistics), Dialectology, Computational Linguistics, Psycholinguistics and Neurolinguistics.

Features of human language
There are several features that distinguish human language from animal language. These features also make human language so complex a system that only intricate brain networks can acquire and use it to mean anything that a person might need in real life. However, there are also some features both living beings share in common. The following table shows 16 characteristics that any human language has.

<table>
<thead>
<tr>
<th>Feature</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Auditory-vocal channel</td>
<td>Language is an oral-aural process rather than a visual, tactile, gustatory, or olfactory procedure.</td>
</tr>
<tr>
<td>Broadcast transmission and directional reception</td>
<td>A verbal sign may be heard within the limits of the ear’s ability to detect sound and determine its source.</td>
</tr>
<tr>
<td>Rapid fading (transitoriness)</td>
<td>Sounds are temporary and do not last.</td>
</tr>
<tr>
<td>Interchangeability</td>
<td>Users of a language can duplicate any message they are capable of understanding.</td>
</tr>
<tr>
<td>-------------------</td>
<td>---------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>Total feedback</td>
<td>Users of a language can reflect upon what they hear.</td>
</tr>
<tr>
<td>Specialization</td>
<td>The sound waves of a language have the specific purpose of communicating meaning.</td>
</tr>
<tr>
<td>Semanticity</td>
<td>Linguistic components carry meaning because they have a systematic reference to objects in the world.</td>
</tr>
<tr>
<td>Arbitrariness</td>
<td>The relationship of the referent and the sound employed to refer to it are independent.</td>
</tr>
<tr>
<td>Discreteness</td>
<td>The sound system of a language consists of a small set of the possible sounds available to it and that these sounds have a pattern of meaningful oppositions.</td>
</tr>
<tr>
<td>Displacement</td>
<td>Language may refer to circumstances that are temporally or geographically remote.</td>
</tr>
<tr>
<td>Openness / Productivity</td>
<td>Languages use a finite set of elements (sounds, words, syntax) to create an infinite set of linguistic possibilities.</td>
</tr>
<tr>
<td>Traditional transmission</td>
<td>Language is transmitted in a given culture from one generation to another through accepted principles of teaching and learning.</td>
</tr>
<tr>
<td>Duality of patterning</td>
<td>Verbal sounds bear no meaning until they combine in a systematic way with other sounds to form meaningful linguistic components such as words and sentences that convey significance in a particular culture.</td>
</tr>
<tr>
<td>Prevarication</td>
<td>Messages may be false or logically meaningless.</td>
</tr>
<tr>
<td>Reflexiveness</td>
<td>It refers to a metalanguage, the ability to comment on language as an entity.</td>
</tr>
<tr>
<td>Learnability</td>
<td>The speaker of one language may acquire another one.</td>
</tr>
</tbody>
</table>

- Pictures: http://people.exeter.ac.uk/bosthaus/Lecture/hockett1.htm
Exercise: Please match the features of human language with their explanations.

<table>
<thead>
<tr>
<th>1. duality of patterning</th>
<th>a) being able to send and receive messages</th>
</tr>
</thead>
<tbody>
<tr>
<td>2. discreteness</td>
<td>b) being aware of what one is transmitting</td>
</tr>
<tr>
<td>3. displacement</td>
<td>c) the language serves no other function but to communicate</td>
</tr>
<tr>
<td>4. reflexiveness</td>
<td>d) the system conveys meaning through a set of fixed relationships among signifiers</td>
</tr>
<tr>
<td>5. feedback</td>
<td>e) there is no natural, explicable or inherent connection between a token and the object it refers to</td>
</tr>
<tr>
<td>6. cultural transmission</td>
<td>f) the communication system consists of isolatable, repeatable units</td>
</tr>
<tr>
<td>7. learnability</td>
<td>g) users of the system are able to refer to events remote in space and time</td>
</tr>
<tr>
<td>8. prevarication</td>
<td>h) new messages on any topic can be produced and reproduced at any time</td>
</tr>
<tr>
<td>9. semanticity</td>
<td>i) certain aspects of the system must be transmitted from an experienced user to a learner</td>
</tr>
<tr>
<td>10. arbitrariness</td>
<td>j) meaningless units (phonemes) are combined to form arbitrary signs.</td>
</tr>
<tr>
<td>11. interchangeability</td>
<td>k) the system enables users to talk nonsense or to lie</td>
</tr>
<tr>
<td>12. specialization</td>
<td>l) humans can learn different languages, but bees are limited only to their genetically</td>
</tr>
<tr>
<td>13. productivity</td>
<td>m) the ability to use the communication system to discuss the system itself</td>
</tr>
</tbody>
</table>

ANSWERS: 1) j  2) f  3) g  4) b  5) i  6) l  7) l  8) d  9) e  10) a  11) c  12) c  13) h

Which of the following is a property of language which states that human language enables individuals to talk about other places and times? (2013 OABT Exam Question)
A) Duality
B) Productivity
C) Discreteness
D) Creativity
E) Displacement

ANSWER: E
When we say language is arbitrary we mean …

Choose the option that completes the sentence. (2013 OABT Exam Question)
A) words may mean different things depending on the context
B) speakers cannot always express what they have in mind
C) listeners do not necessarily understand what you say or write
D) words or sentences may have more than one meaning
E) there is no logical connection between words and their meanings

ANSWER: E

The Origins of Language:
The ability to produce sounds is known to be located in an ancient part of the brain which humans share with all vertebrates. Although there is no certain evidence about the development of speech, it is believed that spoken language developed between 100,000 and 50,000 years ago while writing only dates back to 5,000 years ago. There is so much speculation about the origins of language. Below are some of the theories/explanations on the origins of language.

1. The divine source: In most religions, there is a belief that a divine source gives language to the humans. Almost all divine theories believe that languages originated from a single source and are thus monogenetic theories of language origin. People carried out different experiments to rediscover this original, God-given language throughout history.

2. The natural sound source: bow-wow theory: In this theory, it is believed that words started as imitations of the natural sounds early humans heard around them. These imitations were later used to refer to the things associated with the relevant sound—onomatopoeia. Onomatopoeia still exists in languages today: splash, rattle, boom, hisırdamak, guguklamak etc.

   pooh-pooh theory: The idea in this theory is that original sounds started as natural cries of emotion such as pain, anger and joy.

Functions of Language
Language allows humans to address a number of needs by serving different functions. According to Finch (1998), there are seven general (micro) functions of language.

<table>
<thead>
<tr>
<th>Physiological function</th>
<th>Language can help get rid of nervous or physical energy.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Phatic function</td>
<td>Language can serve the function of creating or maintaining social relationships.</td>
</tr>
<tr>
<td>Recording function</td>
<td>Language allows us to record things we wish to remember.</td>
</tr>
</tbody>
</table>
3. The social interaction source

a) yo-he-ho theory: Language came out of the grunts of people who worked together, while they were involved in physical effort that was coordinated. It is believed that early humans developed a set of grunts, groans and curses when lifting and carrying trees, animals, etc.

b) la-la theory: Language is believed to have originated from song as an expressive need rather than a communicative need.

Physical adaptation source

4) The physical adaptation source: Physical features that distinguish humans from other creatures are believed to have supported speech production. According to this theory, evolutionary development resulted in partial adaptations making speech possible for early humans—Teeth, Lips, Mouth, Tongue, Larynx, Pharynx

5) The tool-making source: Humans started making tools and manipulating objects using their hands. This idea holds that manual gestures were a precursor of language (oral gesture theory). It is believed that bringing words together is like bringing two rocks together to make tools. Functions for both object manipulation and speaking are very close in the left hemisphere (lateralization), this closeness might be the evidence for the connection between the use of tools and the use of language in early humans.

6) The genetic source: The evidence for the idea is that all babies go through certain developmental stages, and even children who are born deaf become fluent speakers of a sign language. This explanation on the origin of language claims that human beings are born with a special capacity for language (innateness theory). The capacity for language is genetically hard-wired into newborn humans. This suggests that language did not result from a gradual change but happened rather quickly as a crucial genetic mutation.

Language and Thought:
The relationship between language and thought has been explored by various scholars. One of the well-known explanations is Sapir-Whorf Hypothesis. There are two versions in this hypothesis. The strong version is called “linguistic determinism” and is based on the claim that our language determines the way we see the world. The weak version of the hypothesis is called “linguistic relativism” and is based on the idea that different language structures lead us to see and interpret the world in different ways.
MORPHOLOGY

Morphology is the study of word structure. It deals with words, their internal structure, and how they are formed. Morphemes are the smallest units of each word, which might have different functions. For example, the word “creator” is composed of two morphemes: create and -or. The former is a free root, while the latter is a derivational morpheme.

Morphemes are different from syllables, which are based on the segmentation of sounds while words are uttered. For example, wanted as in “He wanted to go” has two syllables: /ˈwɒnt/ /ˈtɒd/. Coincidentally, it has two morphemes as well: “want” is a free lexical root, and “-ed” is an inflectional morpheme.

<table>
<thead>
<tr>
<th>Morphemes</th>
<th>Syllables</th>
</tr>
</thead>
<tbody>
<tr>
<td>The smallest unit of language possessing meaning and grammatical or lexical function</td>
<td>Groupings of sounds to be articulated</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WORD</th>
<th>HOW MANY SYLLABLES?</th>
<th>HOW MANY MORPHEMES?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Book /bʊk/</td>
<td>1 syllable (monosyllabic)</td>
<td>1 morpheme</td>
</tr>
<tr>
<td>Tables /ˈteɪblz/</td>
<td>2 syllables</td>
<td>2 morphemes</td>
</tr>
<tr>
<td>Camera /ˈkæmərə/</td>
<td>3 syllables</td>
<td>1 morpheme</td>
</tr>
<tr>
<td>Hooligans /ˈhuːlɪgənz/</td>
<td>3 syllables</td>
<td>2 morphemes</td>
</tr>
</tbody>
</table>

ATTENTION!

How to count the number of syllables?
The number of vowel sounds in a word is the number of syllables. Be careful: diphthong sounds (“at” as in hi, “ao” as in house) count as one!

Which of the following lexical items is monosyllabic? (2013 OABT Exam Question)
A) Movie  B) Yellow  C) Talked  D) Open  E) Measure

ANSWER: C

Morphemes, Morphs, Allomorphs

Morpheme is the smallest meaningful unit in a word. If a morpheme is realized (uttered or written) in different ways, they are called morphs, which are then categorized as allomorphs. For example, /ɪd/, /d/, and /t/ are morphs of English morpheme of past tense, and three of them as a group are called allomorphs of that morpheme.
Question:
What are the allomorphs of the negative morpheme in-?

Answer:
[im] as in impatient and [in] as in intangible are two allomorphs of the morpheme -in.

- Allomorphs are **phonologically conditioned**, which means each is selected to represent the same morpheme in a particular word according to the sounds found in the neighboring allomorphs of some other morpheme.

- Allomorphs may be **grammatically conditioned**, which means that the verbs “weep” and “sweep” are turned into past tense with the addition of -t sound regardless of the neighboring sounds. It is rule-based, just like the verbs “take” and “shake” requires choosing allomorphs “took” and “shook”.

- Some other allomorphs are **lexically conditioned**. For example, the word “ox” cannot be pluralized by adding regular forms of allomorphs of the morpheme -s. Rather, -en is selected to make it plural, which then becomes “oxen”. It depends on the specific noun.

- Some other morphemes have allomorphs that show no similarity to the base form. For example, “good” and “better” do not share even a single sound. Allomorphs of a morpheme without any phonetic relation to the base form are called **suppletion**. Other examples can be bad-worse, go-went.

- There are also cases where **zero allomorphs** exist. The past forms of “cut, put, shut, and cost” are realized without any apparent morph. In other words, these verbs are changed into past form without any suffix, which is also called as zero allomorphs.

- Another type of morph is a **portmanteau morph** where a single morph has a number of grammatical functions. For example, the “-s” represents three other morphemes: third person, present tense, and singular subject.

- **Syncretism** is another case where the same morph (-ed) is used to represent different grammatical words. For example, the morph -ed signals different morphological concepts such as walk+[past] walked and walk+[past participle]walked. Ex.: I walked. (past tense ) I have walked. (past participle)

- Finally, there are **empty morphs**, which do not represent any morpheme. For example, the suffix -al is attached to the noun sense, thus creating sens-u-al (sensual) where -u- does not have any function. Unlike most morphs, such morphs as -u- do not refer to any word-building elements.
Now we will analyze each group of morphemes separately.

A) FREE MORPHEMES:

<table>
<thead>
<tr>
<th>Free morphemes are words on their own.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LEXICAL MORPHEMES:</strong> head, go, cute</td>
</tr>
<tr>
<td>■ We can add new lexical morphemes to the language easily, so they are an “open” <strong>class</strong> of words.</td>
</tr>
<tr>
<td><strong>FUNCTIONAL MORPHEMES:</strong> the, on, but, we</td>
</tr>
<tr>
<td>■ Because we almost never add new functional morphemes to the language, they are called a “closed” <strong>class</strong> of words.</td>
</tr>
</tbody>
</table>
B) BOUND MORPHEMES:

Bound morphemes cannot stand alone. They are typically attached.

- Affixes (suffix, prefix, infix, circumfix) in English are bound morphemes.
- Most roots in English are free morphemes (boy, child, coffee, woman, desert, time, water). However, there are some bound roots in the language. The number of bound roots in English is limited. Below are some of them.

<table>
<thead>
<tr>
<th>Bound root</th>
<th>Per</th>
<th>mit (means “send”)</th>
<th>Permit, remit, commit, admit</th>
</tr>
</thead>
<tbody>
<tr>
<td>receive (means “take”)</td>
<td>Perceive, receive, conceive</td>
<td></td>
<td></td>
</tr>
<tr>
<td>pred (means “eat”)</td>
<td>Predator, predatory, predation, depredate</td>
<td></td>
<td></td>
</tr>
<tr>
<td>fer (means “carry”)</td>
<td>Transfer, refer, infer, confer, defer</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

B1) AFFIXES:

**AFFIX:** Affix is a general term for bound morphemes that are attached to free or bound roots. Affixes cannot stand alone. There are four different types of affixes: prefix, suffix, infix, and circumfix. All prefixes are derivational morphemes. Some suffixes are derivational, some others are inflectional.
**AFFIXES**

<table>
<thead>
<tr>
<th>PREFIX</th>
<th>SUFFIX</th>
<th>INFIX</th>
<th>CIRCUMFIX</th>
</tr>
</thead>
<tbody>
<tr>
<td>attached before a root</td>
<td>attached after a root</td>
<td>inserted into the root</td>
<td>combination of a prefix and a suffix</td>
</tr>
<tr>
<td>derivational</td>
<td>derivational and inflectional</td>
<td>rare to observe in English</td>
<td></td>
</tr>
<tr>
<td>pre-, re-, un-</td>
<td>-ly, -er, -ist, -ing, -ment</td>
<td>can be used to show extra emotion</td>
<td>German</td>
</tr>
<tr>
<td>untidy</td>
<td>politely</td>
<td>bloody</td>
<td>ge- .... -t</td>
</tr>
<tr>
<td>indecend</td>
<td>waitress</td>
<td>bleeding</td>
<td>ge.... -en</td>
</tr>
<tr>
<td>demotivate</td>
<td>chairs</td>
<td></td>
<td></td>
</tr>
<tr>
<td>rewrite</td>
<td>dropped</td>
<td></td>
<td></td>
</tr>
<tr>
<td>preregiste</td>
<td>beautiful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>unlock</td>
<td>oxen</td>
<td></td>
<td></td>
</tr>
<tr>
<td>discourage</td>
<td>computing</td>
<td></td>
<td></td>
</tr>
<tr>
<td>postwar</td>
<td>stolen</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**DERIVATIONAL**

**DERIVATIONAL & INFLECTIONAL**

---

**TEACHING QUESTIONS**

Which of the following is true of prefixes? (2013 OABT Exam Question)

A) They are utilized for derivational purposes.
B) They follow suffixes.
C) They follow the base morpheme.
D) They do not have any function.
E) They are used for inflectional purposes.

**ANSWER**

prefixler her zaman anlamı değiştirirler, yani derivational morphemelerdir.

**ANSWER: A**

---

**B2) DERIVATIONAL MORPHEMES:**

**FUNCTIONS OF DERIVATIONAL MORPHEMES:**

- change the meaning of the word attached
  - like - dislike (opposite meanings)
  - kind - unkind (opposite meanings)
- change the word class of the word attached
  - slow - slowly (from adjective to adverb)
  - kind - kindness (from adjective to noun)
### COMMON DERIVATIONAL PREFIXES

<table>
<thead>
<tr>
<th>PREFIX</th>
<th>WORD CLASS OF INPUT BASE</th>
<th>MEANING</th>
<th>WORD CLASS OF OUTPUT WORD</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>in-</td>
<td>adj.</td>
<td>not</td>
<td>adj.</td>
<td>insane</td>
</tr>
<tr>
<td>un-</td>
<td>adj.</td>
<td>Not</td>
<td>adj.</td>
<td>unable</td>
</tr>
<tr>
<td>un-</td>
<td>V</td>
<td>reversion</td>
<td>V</td>
<td>untie</td>
</tr>
<tr>
<td>dis-</td>
<td>V</td>
<td>reversion</td>
<td>V</td>
<td>discontinue</td>
</tr>
<tr>
<td>dis-</td>
<td>N</td>
<td>not</td>
<td>N</td>
<td>disorder</td>
</tr>
<tr>
<td>dis-</td>
<td>Adj.</td>
<td>not</td>
<td>adj.</td>
<td>dishonest</td>
</tr>
<tr>
<td>dis-</td>
<td>V</td>
<td>not</td>
<td>V</td>
<td>disapprove</td>
</tr>
<tr>
<td>re-</td>
<td>V</td>
<td>again</td>
<td>V</td>
<td>reread</td>
</tr>
<tr>
<td>ex-</td>
<td>N</td>
<td>former</td>
<td>N</td>
<td>exwife</td>
</tr>
<tr>
<td>en-</td>
<td>N</td>
<td>put in</td>
<td>V</td>
<td>encage</td>
</tr>
</tbody>
</table>

### COMMON DERIVATIONAL SUFFIXES

<table>
<thead>
<tr>
<th>SUFFIX</th>
<th>WORD CLASS OF INPUT BASE</th>
<th>MEANING</th>
<th>WORD CLASS OF OUTPUT WORD</th>
<th>EXAMPLE</th>
</tr>
</thead>
<tbody>
<tr>
<td>-hood</td>
<td>N</td>
<td>status</td>
<td>N</td>
<td>babyhood</td>
</tr>
<tr>
<td>-ship</td>
<td>N</td>
<td>State</td>
<td>N</td>
<td>kingship</td>
</tr>
<tr>
<td>-ness</td>
<td>Adj.</td>
<td>quality</td>
<td>N</td>
<td>kindness</td>
</tr>
<tr>
<td>-ity</td>
<td>Adj.</td>
<td>state/condition</td>
<td>N</td>
<td>sincerity</td>
</tr>
<tr>
<td>-ment</td>
<td>V</td>
<td>result of action</td>
<td>N</td>
<td>government</td>
</tr>
<tr>
<td>-less</td>
<td>N</td>
<td>without</td>
<td>Adj.</td>
<td>powerless</td>
</tr>
<tr>
<td>-ful</td>
<td>N</td>
<td>having</td>
<td>Adj.</td>
<td>powerful</td>
</tr>
<tr>
<td>-ic</td>
<td>N</td>
<td>pertaining to</td>
<td>Adj.</td>
<td>democratic</td>
</tr>
<tr>
<td>-al</td>
<td>N</td>
<td>pertaining to</td>
<td>Adj.</td>
<td>medicinal</td>
</tr>
<tr>
<td>-al</td>
<td>N</td>
<td>pertaining to</td>
<td>N</td>
<td>refusal</td>
</tr>
<tr>
<td>-er</td>
<td>V</td>
<td>agent</td>
<td>N</td>
<td>reader</td>
</tr>
<tr>
<td>-ly</td>
<td>Adj.</td>
<td>manner</td>
<td>Adv.</td>
<td>kindly</td>
</tr>
</tbody>
</table>
English Literature
Değerli Öğretmen Adayları;

Milli Eğitim Bakanlığı her yıl öğretmen ihtiyacını, adayların KPSS sonuçlarına göre yaptığı atamalarla sağlamaktadır. Atamalarda referans alınan başarı puanları üç farklı testin sonuçlarına göre elde edilirken ve adayların KPSS-121 puanı hesaplanmaktadır.

**KPSS – 121 puanı aşağıdaki bölümler ve ağırlıklandırımlardan oluşmaktadır:**

<table>
<thead>
<tr>
<th>Test</th>
<th>Ağırlık</th>
</tr>
</thead>
<tbody>
<tr>
<td>Genel Yetenek Testi</td>
<td>% 15</td>
</tr>
<tr>
<td>Genel Kültür Testi</td>
<td>% 15</td>
</tr>
<tr>
<td>Eğitim Bilimleri Testi</td>
<td>% 20</td>
</tr>
<tr>
<td>Öğretmenlik Alan Bilgisi Testi</td>
<td>% 50</td>
</tr>
</tbody>
</table>

Atama puanlarında en büyük etkiye sahip olan Öğretmenlik Alan Bilgisi Testi’nin genel yapısını Eğitim Fakültelerinde verilmekte olan akademik müfredat, ilgili alanının öğretim programı ve öğretim yöntemleri oluşturur. Bu doğrultuda yayınımız, alanında uzman yazar kadromuz tarafından sınavın kapsamı, akademik yapısı ve soru tarzları dikkate alınarak titiz bir çalışma sonucu hazırlanmıştır.

Kitabın hazırlanmasında ve yayılmamasında desteği esirgemeyen, Dizgi Bölümü Sorumlusu Zeliha DEMİRKAYA’ya, Lider Yayınevi redaksyon ekibine ve Kurumsallaşma Koordinatörümüz Engin POLAT’a teşekkür ederim.

Tüm adayların yaşamında ve eğitim sürecinde başarı dileklerimle...

**Genel Yayın Yönetmeni**

Savaş DOĞAN
CONTENTS

PART I / BASICS OF LITERATURE ................................................................. 1

1. INTRODUCTION TO LITERATURE ....................................................... 3
   Literature .................................................................................................... 3
   Fiction and Non-fiction .............................................................................. 3
   Oral and Written Literature ..................................................................... 3
   English Literature ..................................................................................... 3

2. LITERATURE AND LANGUAGE ............................................................ 4
   Denotation and Connotation ..................................................................... 4
   Literal and Figurative Language ............................................................... 4

FIGURES OF SPEECH ................................................................................. 4
   Allegory ...................................................................................................... 4
   Irony .......................................................................................................... 5
   Allusion ...................................................................................................... 6
   Anachronism ............................................................................................ 6
   Anaphora ................................................................................................... 6
   Sarcasm .................................................................................................... 6
   Anti-thesis ................................................................................................. 7
   Chiasmus ................................................................................................... 7
   Apostrophe ............................................................................................... 7
   Euphemism ............................................................................................... 7
   Hyperbole ................................................................................................. 8
   Understatement ....................................................................................... 8
   Metaphor & Simile ................................................................................... 8
   Metonymy & Synecdoche ....................................................................... 9
   Oxymoron ................................................................................................ 10
   Paradox .................................................................................................... 10
   Personification ....................................................................................... 10
   Pun ............................................................................................................ 11
   Symbol .................................................................................................... 11

SOUND DEVICES ....................................................................................... 11
   Alliteration ............................................................................................... 11
   Assonance ............................................................................................... 11
   Consonance ............................................................................................ 12
   Onomatopoeia ......................................................................................... 12
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Drama</td>
<td>22</td>
</tr>
<tr>
<td>Drama Terms</td>
<td>23</td>
</tr>
<tr>
<td>Types of Drama</td>
<td>24</td>
</tr>
<tr>
<td>Tragedy</td>
<td>24</td>
</tr>
<tr>
<td>Comedy</td>
<td>26</td>
</tr>
<tr>
<td>4. ELEMENTS OF FICTION ANALYSIS</td>
<td>28</td>
</tr>
<tr>
<td>THEME</td>
<td>28</td>
</tr>
<tr>
<td>SETTING, ATMOSPHERE, TONE</td>
<td>28</td>
</tr>
<tr>
<td>CONFLICT</td>
<td>29</td>
</tr>
<tr>
<td>PLOT</td>
<td>29</td>
</tr>
<tr>
<td>Plot Analysis</td>
<td>30</td>
</tr>
<tr>
<td>Types of Plot Structure</td>
<td>30</td>
</tr>
<tr>
<td>NARRATIVE POINT OF VIEW</td>
<td>30</td>
</tr>
<tr>
<td>First-person Narrator</td>
<td>31</td>
</tr>
<tr>
<td>Second-person Narrator</td>
<td>31</td>
</tr>
<tr>
<td>Third-person Narrator</td>
<td>31</td>
</tr>
<tr>
<td>CHARACTERS</td>
<td>32</td>
</tr>
<tr>
<td>Characters Function</td>
<td>32</td>
</tr>
<tr>
<td>Character Types</td>
<td>33</td>
</tr>
<tr>
<td>COMMON LITERARY DEVICES USED IN PROSE WRITING</td>
<td>33</td>
</tr>
<tr>
<td>Foreshadowing</td>
<td>33</td>
</tr>
<tr>
<td>Flashback</td>
<td>34</td>
</tr>
<tr>
<td>Flash-forward</td>
<td>34</td>
</tr>
<tr>
<td>In medias res</td>
<td>34</td>
</tr>
<tr>
<td>Stream of Consciousness</td>
<td>34</td>
</tr>
<tr>
<td>Authorial Intrusion</td>
<td>35</td>
</tr>
<tr>
<td>Figures of Speech and Literary Devices / TEST 1</td>
<td>36</td>
</tr>
<tr>
<td>Figures of Speech and Literary Devices / TEST 2</td>
<td>39</td>
</tr>
</tbody>
</table>
PART II / BRIEF HISTORY OF ENGLISH LITERATURE ...................................................43
1. OLD ENGLISH LITERATURE (450-1066) .................................................................45
   Historical Background ............................................................................................45
   Literary Background ...............................................................................................45
   Notable Writers and Works ....................................................................................45

2. MIDDLE ENGLISH LITERATURE (1066-1485) .......................................................47
   Historical Background ............................................................................................47
   Literary Background ...............................................................................................48
   Middle English/Medieval Drama ..........................................................................49
   Notable Writers and Works ....................................................................................49
   Old and Middle English Literature / TEST 3 .........................................................51

3. THE RENAISSANCE PERIOD (1485-1603) ..............................................................53
   Historical and Literary Background ......................................................................53
   Notable Writers and Works of the Period .............................................................54
   William Shakespeare ...............................................................................................55

4. THE EARLY 17TH CENTURY (1603-1660) ...............................................................58
   Historical Background ............................................................................................58
   Literary Background ...............................................................................................58
   Notable Writers and Works of the Period .............................................................58
   Renaissance and Early 17th-century English Literature / TEST 4 .........................61

5. THE RESTORATION AND THE 18TH CENTURY ....................................................63
   Historical and Literary Background ......................................................................63
   Notable Writers and Works of the Period .............................................................64

6. THE ROMANTIC PERIOD (1785 - 1830) .................................................................67
   Historical and Literary Background ......................................................................67
   Notable Poets and Poems of the Period .................................................................67
   Notable Novelists and Novels of the Period ...........................................................68
   The Restoration and Romantic Period English Literature / TEST 5 .......................70

7. THE VICTORIAN LITERATURE (1830 - 1903) ........................................................73
   Historical and Literary Background ......................................................................73
   Notable Poets of the Period ....................................................................................73
   Notable Novelists and Novels of the Period ...........................................................74
   Late Victorians .......................................................................................................75
PART - 1
BASICS OF LITERATURE
INTRODUCTION TO LITERATURE

Literature

‘Literature’ refers to literary productions that have artistic value. As an art, literature is the oral and written form of words that aim to give pleasure and to instruct, directly or indirectly. The term ‘literature’ may also stand for the writings of a country or nation such as Turkish/Turcophone Literature, English/Anglophone Literature and/or Russian Literature.

Fiction and Non-fiction

Fiction is the type of book or story which is written about imaginary characters and events and not based on real people and facts. Non-fiction, on the other hand, is writing that is about real events and facts, rather than stories which have been invented. Common forms of non-fiction are biographies, auto-biographies, works of history, travel and adventure literature, philosophical treatises, letters, journals, memoirs, interviews, diaries as well as essays and articles on social, religious, political and/or literary topics.

Although there is a separation, these two groups are inclusive of each other. That is, fiction may often make use of facts although it is generally concerned with invented characters, sayings or doings. For example, a novel may not be about the real world but it may still deal with real or life-like characters and with incidents that have actually taken place.

Likewise, a writer may bring a non-fiction work close to fiction with a mastery of handling the subject matter. It will then be read not only because of its instructive or informative quality but also because of its form and artistic value since it gives pleasure. Hence, the line separating fiction and non-fiction is quite obscure.

Oral and Written Literature

It may be misleading to confine the meaning of literature to ‘anything written’ because the existence of ‘oral literature’ is undeniable. Oral literature is the product of illiterate or semi-literate societies. A surprising variety of oral literature may be found both among the ancient peoples and among the peoples that are mostly primitive with little or no written literature. The term written literature is often used to distinguish written works of literature from oral literature.

Common forms of oral literature are heroic epics, songs in praise of priests and/or kings, love song lyrics, tales of adventure and heroism, satire, ballads and folk tales, elegies, animal fables, riddles, proverbs, mythological stories of gods and/or semi-gods.

English Literature

In its simplest form English literature is literature written in English. It does not refer only to the literary works produced in England but also to the works created in the colonies of the British Empire. In this respect, literary works of America, Canada, Africa, India, Australia and many other colonies which are written in English, come together under one umbrella: English Literature (also Anglophone Literature).
LITERATURE AND LANGUAGE

Language is doubtless the most important element when it comes to understanding and analysing literature. In literature analysis, it is vital to understand language in depth and be familiar with the devices used while producing literature.

Denotation and Connotation

Denotation is a word’s primary meaning or dictionary definition. Connotation is the associations surrounding a word, as opposed to its literal meaning. Depending on the context, the connotation of a word can change the meaning of a sentence considerably. For example, the word “lion” denotes “a large wild animal of the cat family with yellowish brown fur which lives in Africa and southern Asia.” However, it may connote someone who is important, successful, brave or powerful.

Literal and Figurative Language

Literal or denotative language is the usage of words with their original, basic meanings or denotations. Figurative or connotative language represents the use of associated meanings of a word or intentional departure from literal or plain usage of language.

Examples:

- The lion in the zoo looked really sad. (literal/denotative language)
- Jeremy was a lion on the battleground. (figurative/connotative language)
- The sun was shining brightly that day. (literal/denotative language)
- I’ve tried everything under the sun on this stain, but I just can’t get rid of it. (figurative/connotative language)
- ‘You’re my sun,’ he said to his wife. (figurative/connotative language)
- Her father’s heart disease really upsets Susan. (literal/denotative language)
- It breaks my heart to see him so unhappy. (figurative/connotative language)
- You’re doing really well – don’t lose heart now. (figurative/connotative language – idiomatic usage)

FIGURES OF SPEECH

A figure of speech is a literary device that employs language to create a literary effect. It is an expression which uses words or phrases to mean something different from their ordinary meaning. There are a vast number of figures of speech used in literature. Below, you will find a detailed list of frequently used figures of speech and literary devices. Please remember that figurative language is NOT exclusive to literature and may be found even in our daily speech (as when we say ‘I’m so hungry I could eat a horse.’). Also, please remember that more than one figure of speech may be present even in a single sentence.

ALLEGORY

Allegory is a figure of speech through which personifications of abstract qualities are used to convey a message. Allegories carry a second meaning along with its surface meaning and in that they may be considered extended metaphors. An allegory is a story in which the characters and events are symbols that stand for ideas about human life or for political or historical situations. For example, in a fable, a fox is often an allegory of cunning whereas a lamb is an allegory of vulnerability or stupidity.

Allegory is also a form of extended metaphor, in which objects, persons, and actions in a narrative, are equated with the meanings that lie outside the narrative itself. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy. Thus an allegory is a story with two meanings, a literal meaning and a symbolic meaning.
George Orwell’s *Animal Farm* is a political allegory of events in Russia and Communism.

Bunyan’s *Pilgrim’s Progress* tells the story of a man named Christian who travels from the City of Destruction to the Celestial City. Obviously, the man named Christian is an allegory for a typical Christian person. On the other hand, the City of Destruction and the Celestial City respectively represent the World and Heaven.

Some other allegorical works in English Literature are Dante’s *Divine Comedy*, Edmund Spenser’s poem *Faerie Queene*, John Dryden’s *Absalom and Architepel* and the anonymous play *Everyman*.

**IRONY**

*Irony* is a contrast between appearance and reality. It includes an element of saying or implying the reverse of or more than the literal meaning of the words used.

**VERBAL IRONY**

In *verbal irony* one meaning is stated and a different, usually antithetical or opposite, meaning is intended. Many authors use irony to heighten the drama of unfolding events. Also, please remember that verbal irony is a tool for *sarcasm*.

- You say “Oh, fantastic!” when the situation is actually very poor.
- You cannot watch your favourite TV programme because you have lots of homework, and you say “I just love lots of homework when my favourite programme is on.”
- You are very uncomfortable and you say “This chair is as comfortable as sitting on nails.”
- You get a parking fine and say “Thanks for the ticket officer you just made my day!”
- You are supposed to read the seven-hundred-page-long financial report of a huge company and say “I can’t wait to read the seven hundred page report.”
- Looking at her son’s messy room, Mom says, “Wow, you could win an award for cleanliness!”

**SITUATIONAL IRONY (or Irony of Situation)**

*Situational irony* exists when the actual outcome of a situation is the opposite of what is expected.

- A police officer is getting arrested.
- A fire station is burning down.
- You go to a dietician and he/she is very fat.
- The Turkish idiom: “yağmurdan kaçarken doluma tutulmak”
- The Turkish proverb: “Terzi kendi söküğünü dikemez.”

**DRAMATIC IRONY**

*Dramatic irony* exists when the reader is aware of the events and circumstances in a story while the characters on the stage have no knowledge of such events.

- For example, in Shakespeare’s famous tragedy *Othello*, the reader knows that the wicked character Iago is plotting against Iago although Othello is unaware of the situation.
- In *Romeo and Juliet*, the audience is told in the opening chorus that the young lovers are doomed to die and thus we spend the play waiting for an unavoidable disaster.
SARCASM

Sarcasm is the use of scornful and ironic language. For example, if you say “You look very busy” to a person who is watching television and doing nothing, this would be a sarcastic remark.

- I’m trying to imagine you with a personality.
- Nice perfume. Must you marinate in it?
- Earth is full. Go home.
- This isn’t an office. It’s Hell with fluorescent lighting.
- When something bad happens - That’s just what I need, great! Terrific! (also verbal irony)
- When someone does something wrong - Very good, well done, nice! (also verbal irony)

Please remember that a sarcastic remark also contains verbal irony in that the opposite of what is actually said is implied.

ALLUSION

Allusion is an indirect or implicit reference to another piece of literature, art, music, or history. The reference could be to a character, place or situation as well as a part/line in another work.

- Describing someone as ‘Romeo’ is an allusion to the famous lover in Shakespeare’s play Romeo and Juliet.
- William Makepeace Thackeray’s famous novel The Vanity Fair alludes to a place in John Bunyan’s Pilgrim’s Progress.
- The Sound and the Fury is a novel written by the American author William Faulkner. The title of the novel is taken from Macbeth’s famous soliloquy of act 5, scene 5 of William Shakespeare’s Macbeth: Life’s but a walking shadow, a poor player That struts and frets his hour upon the stage And then is heard no more: it is a tale Told by an idiot, full of sound and fury, Signifying nothing.
- The rise in poverty will unlock the Pandora’s box of crimes. – This is an allusion to one of Greek Mythology’s origin myth, “Pandora’s box”.
- “This place is like a Garden of Eden.” – This is a biblical allusion to the “garden of God” in the Book of Genesis.

ANACHRONISM

Anachronism is placing an event, person, item or expression in a period that it actually does not belong to. Anachronisms in a work of fiction can either be deliberate (to create humorous effect) or accidental.

- Someone using a mobile phone in a 15th-century film/novel would be an example of anachronism.
- Shakespeare uses anachronism several times. He refers to the clock in Julius Caesar, to billiards in Anthony and Cleopatra, and to a cannon in King John although the given items did not exist when the story in the plays actually took place.

- In Shakespeare’s play Hamlet, even, there are examples of accidental anachronisms. Hamlet, the protagonist, is the Prince of Denmark and it is said that he has been attending the University of Halle-Wittenberg. However, it is a historical fact that this institute was established in 1502 AD. Although the time depicted in the play was that of the 7th or 13th century.

ANAPHORA

Anaphora is the repetition of a word or expression at the beginning of successive phrases or sentences.

- An example of anaphora would be “My life is my purpose. My life is my goal. My life is my inspiration,” as the phrase “my life is” is repeated.
Another example is the famous beginning of *A Tale of Two Cities* by Charles Dickens. In the excerpt below, we see that the phrase “it was” is repeated several times:

“It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair.”

**ANTI-THESIS**

*Anti-thesis* is the use of contrasting or opposing ideas, words or phrases in the same sentence.

- “Marriage has many *pains*, but *celibacy* has no *pleasures*.” The words ‘marriage’ and ‘celibacy’ as well as ‘pain’ and ‘pleasure’ are contrasting ideas.

- “Setting foot on the moon may be a *small step* for a man but a *giant step* for mankind.” The use of contrasting ideas, “a small step” and “a giant step”, in the sentence above emphasizes the significance of one of the biggest landmarks of human history.

- “To *err* is *human*; to *forgive* *divine*.”

**CHIASMUS**

*Chiasmus* refers to an inverted relationship between syntactic elements of parallel phrases. The function of chiasmus is to reverse grammatical structure or ideas of sentences given that the same words and phrases are not repeated.

- Examples can be found in Biblical scripture: “But many that are *first* / Shall be *last*; / And many that are *last* / Shall be *first*”; Matthew 19:30.

- “*Beauty* is *truth, truth beauty,*” is another example from John Keats’s poem “Ode on a Grecian Urn.”

- “Do I love you because you’re beautiful? Or are you beautiful because I love you?” (Oscar Hammerstein, *Do I Love You Because You’re Beautiful*)

**EUPHEMISM**

*Euphemism* is the substitution of a mild, pleasant and often indirect expression for a harsh, blunt and direct one.

- “pass away” for “die”

- “developing country” for a “backward country”

- “correctional facility” instead of “jail”

- “departed” for “died”

- “adult entertainment” for “pornography”

- “big-boned” for “heavy” or “overweight”

- “the rest room” for “the bathroom”
HYPERBOLE

Hyperbole or Overstatement is exaggeration for emphasis. In hyperbole, what is meant is emphasized by saying more than what is literally meant. Hyperbole is a common device not only in literature but also in daily speech.

- For instance, “I’m so hungry I could eat a horse” is an example of hyperbole.
- Another example from literature is as follows:
  An hundred years should go to praise
  Thine eyes, and on thy forehead gaze;
  Two hundred to adore each breast,
  But thirty thousand to the rest;
  An age at least to every part,
  And the last age should show your heart.
  (from “To his Coy Mistress” by Andrew Marvell)

UNDERSTATEMENT

Understatement is the opposite of hyperbole or overstatement. In understatement, something is described in a way that makes it seem less important, serious, bad, etc. than it really is.

LITOTES

Litotes is a form of understatement that is associated with the use of a negative expression instead of a positive one.

- Saying “not ugly” instead of “beautiful” is an example of understatement.
- Saying “not bright” instead of “stupid.”

MEIOSIS

Compared with litotes, meiosis is often used in an ironic or humorous way.

- Someone referring to Albert Einstein (known to be one of the most clever people ever lived) and just saying “Well, I’ve heard that he is a smart fellow” is an example of meiosis.

METAPHOR & SIMILE

SIMILE

Simile is an explicit comparison between two unlike objects always including the words ‘like’ or ‘as’ as well as ‘look like, seem etc.’

- ‘John is as cunning as a fox,’ is an example of simile; here, John and a fox are compared with each other in terms of their cunningness.

METAPHOR

A metaphor is an implicit comparison in which one thing is described in terms of another.

- “All the world is a stage,” is an example of metaphor. Here, the world is compared to a stage.
KEY POINT!

Remember that **simile** is an explicit comparison whereas **metaphor** is an implicit comparison. Without the use of words ‘as, like etc.,’ a comparison is always implicit, thus creating a metaphor.

- All the world is a stage. (implicit comparison / metaphor)
- All the world is like a stage. (explicit comparison / simile)

### Implied Metaphor

**Implied metaphor** occurs when two things are compared without mentioning one of them. The unmentioned item is implied through words that recall it.

- The sentence “Time flies,” is an example of implied metaphor. In this comparison, *time* is likened to a bird. However, the word “bird” is not given in comparison; instead, it is implied with the word “fly.”

    - Time is like a bird. (**simile**)
    - Time is a bird. (**metaphor**)
    - Time flies. (**implied metaphor**)

### Extended Metaphor (Conceit)

**Conceit** is an unusual, far-fetched and much elaborated metaphor or simile. It is often intended to surprise, shock and delight by its wit and ingenuity. The faculty of wit and the capacity to find likeness between apparently unlike items/ideas is central to conceit. Conceit was widely used by the prose writers and Metaphysical poets of the 16th and 17th centuries.

- In “A Valediction: Forbidding Mourning,” John Donne uses ‘compass’ as a conceit:
  
  **If they be two, they are two so**
  **As stiff twin compasses are two ;**
  **Thy soul, the fix’d foot, makes no show**
  **To move, but doth, if th’ other do.**
  **And though it in the centre sit,**
  **Yet, when the other far doth roam,**
  **It leans, and hearkens after it,**
  **And grows erect, as that comes home.**

- Another Metaphysical poet Richard Crashaw uses conceit in a rather forced and absurdly hyperbolic way in his poem “The Weeper.” He likens eyes to **baths**:
  
  **Two walking baths; two weeping motions;**
  **Portable, and compendious oceans...**

### METONYMY & SYNECDOCHE

**Metonymy and synecdoche** are quite similar literary devices. In **synecdoche**, the part stands for the whole, whole for the part, species for genus, genus for species and something else is understood within the thing mentioned.

- In the sentence ‘Give us our daily bread,’ *bread* stands for or represents *food* (part for the whole).

- In the sentence ‘England beat Germany,’ England and Germany stand for the football teams (whole for the part) thus creating synecdoche. In **metonymy**, the thing really meant is represented by something closely associated with it.

- We may use ‘the stage’ to mean the profession of acting. Or, in the sentence ‘He is addicted to the bottle,’ what is actually meant is that the person is addicted to alcoholic drinks.
The difference between metonymy and synecdoche is a fine line and often confusing. Therefore, it is unlikely that you will be asked to discriminate between them in a test.

**KEY POINT!**

**OXYMORON**

An oxymoron is a very concise paradox, a paradox often compressed into two words. In an oxymoron, two words or phrases of opposite or contrasting meaning are placed together for effect.

- cruel to be kind
- agonising joy
- cordial dislike
- dear enemy
- busy doing nothing
- known secret
- orderly confusion
- awfully nice

**KEY POINT!**

Remember that an oxymoron is a concise and compact paradox in two or just a few words.

**PARADOX**

A paradox is an apparently self-contradictory, even absurd statement which, on closer inspection, is found to contain a truth. The purpose of paradox is to provoke fresh thought. Remember that there are always opposite or contradictory words in paradoxical statements and these words may help you while analysing paradoxes. The contradictory/opposite words in the following paradox examples are given in bold:

- A rich man is no richer than a poor man.
- Nobody goes to that restaurant because it is too crowded.
- Deep down, you’re really shallow.
- When you increase your knowledge, you understand how little you know.
- Less is more.
- Whatever you do will be insignificant, but it is very important that you do it. (Gandhi)
- I know one thing: that I know nothing. (Socrates)
- CECILY: To be natural is such a very difficult pose to keep up. (The Importance of Being Earnest by Oscar Wilde)
- I have the simplest tastes. I am always satisfied with the best.
- A short cut is often the longest way round.

**Paradoxes in Turkish:**

- Bildiğim tek şey hiçbir şey bilmediğimdir.
- Değişmeyen tek şey değişimin kendisidir.

**PERSONIFICATION**

Personification is a kind of metaphor; speaking of an abstract quality or a thing as if it were a person. In personification, human feelings or characteristics are attributed to abstract ideas or things. Personification is one of the most frequently-used literary devices.

- In the following poem, ‘love’ is attributed human traits:
  Love is not Time’s fool, though rosy lips and cheeks
  Within his bending sickle’s compass come
  (Shakespeare, Sonnet 116)
PUN

A pun is a play upon words. It is one of the earliest and commonest types of wordplay. It can be done in two ways:

- By using homophones: The words “here” and “hear” or “sun” and “son” may be used to create pun because they have the same pronunciation (homophones) thus creating ambiguity.
  
  • ‘And how many hours a day did you do lessons?’ said Alice, in a hurry to change the subject. ‘Ten hours the first day,’ said the Mock Turtle: ‘nine the next, and so on.’ ‘What a curious plan!’ exclaimed Alice. ‘That’s the reason they’re called lessons,’ the Gryphon remarked: ‘because they lessen from day to day.’

- By using homonyms: Words with more than one meaning such as “grave” and “bow” may also be used to create puns.
  
  • Ask for me tomorrow and you shall find me a grave man. (Shakespeare, Romeo and Juliet)

SYMBOL

A symbol is an object or abstraction that stands for or represents something else. Symbolism is the use of symbols to signify ideas and qualities by giving them symbolic meanings that are different from their literal sense.

- Scales represent justice.
- A lion represents strength and courage.
- A rose represents love or beauty.
- A lily represents purity.
- Water represents purification.
- Fire represents civilisation.

SOUND DEVICES

ALLITERATION

Also known as head rhyme, alliteration is a very old device and is common in verse. It is the close repetition of consonant sounds at the beginning or middle of the words. It is used to enforce the meaning as well as its melodic beauty. For instance, in the line “Carrie’s cat clawed her couch, creating chaos,” the consonant ‘c’ is repeated at the beginning of each word (initial alliteration) and this repetition creates an aural effect.

When the sessions of sweet silent thought
I summon up remembrance of things past,
I sigh the lack of many a thing I sought,
And with old woes new wail my dear time’s waste
(Shakespeare, Sonnet 30)

ASSONANCE

Assonance is the close repetition of similar vowel sounds as in the following poem:

The rain in Spain falls mainly in the plains.

The Lotos blooms below the barren peak,
The Lotos blows by every winding creek
All day the wind breathes low with mellow tone,
Thro every hollow cave and alley lobe
Round and round the spicy downs the yellow Lotos dust is blown
(Lord Alfred Tennyson, “The Lotos Eaters”)
CONSONANCE
Also known as half rhyme or slant rhyme, consonance is the repetition of a sequence of two or more consonants. The intervening vowel between the repeated consonants must be changed like in the examples of *slip – slop*, *creak – croak*, *lean – alone*, *black – block*, and *live – love.*

“Out of this house” – said *rider* to *reader,*

“Our never will” – said *farer* to *fearer,*

“They’re looking for you” said *hearer* to *horror,*

As he left them there, as he left them there.

(W.H. Auden – “O where are you going?”)

ONOMATOPOEIA

Onomatopoeia is the formation or use of words that imitate or sound like the natural sounds associated with the objects or actions they refer to as in the examples of *splash, hiss, cuckoo, bang, thump, meow, quack, snort* etc. Onomatopoeia adds effect to poetry. If the sound does not match sense, we should consider such poetry imperfect.

MORE EXAMPLES OF FIGURATIVE LANGUAGE

- “He watches from his mountain walls, / And like a thunderbolt he falls.” – Lord Alfred Tennyson (*simile*)
- “My heart is like an apple tree whose boughs are bent with thickest fruit.” – Christina Rosseti (*simile*)
- “Entangled in the cobweb of the schools.” – Cowper (*metaphor*)
- He was starved to death while in prison. (*hyperbole*)
- “... Sea that bears her bosom to the moon” – Wordsworth (*personification*)
- Love is blind. (*personification*)
- “The dirty nurse, Experience.” – Tennyson (*personification*)
- “I heard a Fly buzz – when I died
  The Stillness in the Room
  Was like the Stillness in the Air –
  Between the Heaves of Storm.” – Emily Dickinson, “I heard a Fly buzz” (*imagery and onomatopoeia*)
- “Eat to live, not live to eat” (*chiasmus*)
- “Ask not what your country can do for you; ask what you can do for your country.” (*chiasmus*)
- We shall not flag or fail. We shall go on to the end. We shall fight in France, we shall fight on the seas and oceans, we shall fight with growing confidence and growing strength in the air, we shall defend our island, whatever the cost may be, we shall fight on the beaches, we shall fight on the landing grounds, we shall fight in the fields and in the streets, we shall fight in the hills. We shall never surrender. – Winston Churchill (*anaphora*)
- Full fathom five thy father lies – *The Tempest* by Shakespeare (*alliteration*)
- When weeds, in wheels, shoot long and lovely and lush – *Spring* by G.M. Hopkin (*alliteration*)
Why then, O brawling love! O loving hate!
heavy lightness, serious vanity:
    Misshapen chaos of well-seeming forms!
        Feather of lead, bright smoke, cold fire, sick health!
        - Romeo and Juliet (oxymoron)
“Ask for me tomorrow and you shall find me a grave man.” (Pun – ‘grave’ means serious and it also reminds of ‘grave for dead’.)
“Busy old foole, unruly sunne,
Why dost thou thus,
Through windows, and through curtains call on us?” (apostrophe)
“We must learn to live together as brothers or perish together as fools.” - Martin Luther King (anti-thesis)
“You always hurt the one you love.” (paradox)

LITERARY FORMS AND GENRES

Literary form refers to the way a literary product is created and the pattern it has. In that sense, literature is often categorised into three major forms.

<table>
<thead>
<tr>
<th>POETRY</th>
<th>PROSE</th>
<th>DRAMA</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dramatic Poetry</td>
<td>Short Story</td>
<td>Tragedy</td>
</tr>
<tr>
<td>Lyric Poetry</td>
<td>Novella</td>
<td>Comedy</td>
</tr>
<tr>
<td>Narrative Poetry</td>
<td>Novel</td>
<td></td>
</tr>
</tbody>
</table>

Briefly, poetry is a form of writing that uses figurative language and a certain rhythmical pattern to present ideas. Prose, however, refers to language in its ordinary/everyday form. Unlike poetry, prose uses an unmetered and unrhymed language. On the other hand, drama, in its broadest sense, refers to a work of literature that is designed to be acted on stage. In the following sections, each literary form will be analysed in detail.

POETRY

Poetry can be defined as writing whose aim is to evoke an emotional experience by presenting ideas through the use of certain literary devices. Poetry often has several layers of meaning and may therefore give in to various interpretations.

The most important difference of poetry from other forms is that it often changes the ordinary word order (or it reorganises syntax) for artistic creation and uses a highly figurative language.

Some terms commonly used in poetry analysis are as follows:

Poet : an author who writes poetry
Poem : poetic compositions of a particular structure produced by a poet
Verse : the regular rhythmic pattern of language used in poetry
Stanza : A poem consists of subdivisions called stanzas.
Line : Stanzas are groups of lines written in verse. It may be of any number but a stanza of more than twelve lines is not very common in literature. The commonest number of lines in a stanza is four.
Couplet : stanza with two rhyming lines
Tercet : stanza with three rhyming or non-rhyming lines
Quatrain : stanza with four rhyming or non-rhyming lines
Refrain : a short part of a song or poem that is repeated, especially between or at the end of stanzas
Types of Poetry

DRAMATIC POETRY

Dramatic poetry is drama written in verse which employs elements of drama. In dramatic poetry, one or more characters speak to other characters, to themselves, or directly address the reader. This type of poetry often includes emotional conflicts, and characterisation.

- Plays written in verse, such as Shakespeare’s plays, are examples of dramatic poetry.

LYRIC POETRY

Lyric poetry is characterised by the subjective thoughts, feelings and attitude of a poet. It is often melodic and traditionally refers to poems written to be sung. Common themes found in lyric poetry are love, war and peace, nature as well as grief and loss.

NARRATIVE POETRY

Narrative poetry refers to poems that tell a story in verse form.

- Epics such as Homer’s Iliad and Odyssey or John Milton’s Paradise Lost are examples of narrative poetry.

Common Poetic Forms

BALLAD

Ballads are short narrative poems or songs that tell a short story. They are characterised by a repeated refrain and simple language. The theme is often tragic. Ballads nearly always tell a story connected to community life, local and national history, legends and folklore. Often the story is concerned with violent and horrifying incidents. Literary ballads were quite popular in England during the 19th century (particularly the Romantic Period).

There are two types of ballads. The folk ballad (or popular ballad) was composed to be sung and it is anonymous. It was passed along orally from singer to singer, from generation to generation, and from one region to another.

The literary ballad is a narrative poem created by a poet in imitation of the old anonymous folk ballad. The literary ballad is not anonymous. It is written down by a poet as he composes it. Usually the literary ballad is more elaborate and complex.

- Coleridge’s Rime of the Ancient Mariner, Keats’s La Belle Dame sans Merci and Oscar Wilde’s Ballad of Reading Gaol are literary ballads.

ODE

Odes are lyric poems characterised by exalted emotion as well as complex rhythmic patterns. They are usually addressed to an object or individual to praise it/him. Odes were written mostly during the Romantic Period (end of the 18th century) and “Ode to a Nightingale” is an ode by John Keats, a romantic poet.

- From “Ode on Intimations of Immortality” by William Wordsworth:
  There was a time when meadow, grove, and stream,
  The earth, and every common sight
  To me did seem
  Apparelled in celestial light,
  The glory and the freshness of a dream.
  It is not now as it hath been of yore;--
  Turn wheresoe’er I may,
  By night or day,
  The things which I have seen I now can see no more.

SONNET

18.

Shall I compare thee to a Summer’s day?
Thou art more lovely and more temperate:
Rough winds do shake the darling buds of May,
And Sommer’s lease hath all too short a date:
Sometime too hot the eye of heaven shines,
And oft is his gold complexion dimm’d,
And every fair from faire some-time declines,
By chance, or nature changing course untrim’d:
But thy eternal Summer shall not fade,
Nor lose possession of that fair thou owst,
Nor shall death brag thou wandrest in his shade,
When in eternal lines to time thou grow’st,
So long as men can breathe or eyes can see,
So long lives this, and this gives life to thee,
Sonnets are **fourteen-line** love poems with a special meter which originated in Italy. The most famous early Italian sonneteer was **Petrarch** (also known as Petrarca). The first sonnets of English Literature were written by **Earl of Surrey, Henry Howard** and **Sir Thomas Wyatt** during the Renaissance Period and **NOT** Shakespeare but of course, Shakespeare is one of the most important sonnet writers in English Literature. Sidney, Spenser, and Shakespeare experimented with the sonnet form and each poet introduced something new to the form or content.

The first major sonnet cycle in English literature was **Sir Philip Sidney’s *Astrophile and Stella* (1591), followed by Spenser’s *Amoretti* and Shakespeare’s *Sonnets* (1609). Milton, Wordsworth, Keats, Elizabeth Barret Browning and Christina Rossetti also wrote notable sonnets and sonnet sequences in both English and Italian forms.

**ELEGY**

An elegy is a poem of mourning an individual, or a lament for some tragic event; contemplation of the tragic aspects of life. Most common themes are death, war and love. The adjective **elegiac** is also often used in relation with elegies. Many elegies were originally songs lamenting people. For example, W.H. Auden’s “In Memory of W.B. Yeats” and Thomas Carew’s “Elegy on John Donne” are elegies.

Here is an excerpt from Auden’s elegy:

> He disappeared in the dead of winter:  
> The brooks were frozen, the airports almost deserted,  
> And snow disfigured the public statues;  
> The mercury sank in the mouth of the dying day.  
> What instruments we have agree  
> The day of his death was a dark cold day.  
> (From W.H. Auden’s “In Memory of W.B. Yeats”)

**DRAMATIC MONOLOGUE**

A dramatic monologue is a lyric poem in which there is one imaginary speaker addressing an imaginary and silent audience. There is an attempt to imitate natural speech. One of the most famous dramatic monologues in English Literature is “My Last Duchess” by Robert Browning.

Notice the addressee and how the poet tells about his thoughts and feelings in the following “dramatic monologue “My Last Duchess” by Robert Browning:

> Even had you skill  
> In speech—(which I have not)—to make your will  
> Quite clear to such an one, and say, ‘Just this  
> Or that in you disgusts me; here you miss,  
> Or there exceed the mark’ -- and if she let  
> Herself be lessoned so, nor plainly set  
> Her wits to yours, forsooth, and made excuse,  
> —E’en then would be some stooping...

Remember that **dramatic monologue** and **dramatic poetry** do NOT refer to the same form of poetry. While **dramatic poetry** refers to drama written in verse (such as plays written by Shakespeare), **dramatic monologue** is a poetic form in which the speaker directs his/her speech to a silent addressee.

**EPIC**

Epics are long narrative poems about the adventures of a hero or a person of historic importance. Some well-known epic poems are Homer’s *Iliad* and *Odyssey*, John Milton’s *Paradise Lost* and the anonymous *Beowulf*. The term **epic poetry** is used to refer to all poems that bear the qualities of an epic.

**HAIKU**

Haikus are lyric poems that express a single idea, image, or feeling. This Japanese form consists of three lines of five, seven, and five syllables respectively. **Ezra Pound** is one of the most famous writers of haikus.
Here is a haiku by Basho Matsuo:

An old silent pond...
A frog jumps into the pond,
splash! Silence again.

Clerihew

Clerihews are unusual and often funny, four-line biographical poems.

Here is an example by Edmund Clerihew Bentley (who invented the form):

John Stuart Mill,
By a mighty effort of will,
Overcame his natural bonhomie
And wrote Principles of Political Economy.

Limerick

Limericks are short poems written in light verse and quite popular in English. They usually contain five lines with a rhyme scheme of aabba.

Here is an example by Edward Lear:

There was an Old Man with a beard
Who said, ‘It is just as I feared!’
Two Owls and a Hen,
Four Larks and a Wren,
Have all built their nests in my beard!

Villanelle

Typically, a villanelle is a nineteen-line poem that consists of five three-lined stanzas (tercets) and a final four-lined stanza (quatrain).

Elements of Poetry

Speaker, Addressee, Tone, and Mood

The speaker (also Persona or Voice) in a poem is the voice that speaks and it is NOT necessarily the poet himself. The speaker may be the poet himself; however, to give a very simple example, a poem may also be written from the perspective of an animal or an elderly poet may use the voice of a teenager. The addressee is the person(s) that the speaker addresses to in a poem. A poem is not always addressed to a particular person.

Remember that the Poet of a poem and its Speaker are not always the same person.

Tone (also Tone of Voice) refers to the speaker’s attitude towards a certain theme or subject. The tone in a poem can be mournful, happy, serious or ironic etc. Remember that tone does not depend on theme. For instance, while a speaker’s tone in a poem about summer is mournful, another’s tone in a poem about winter may be happy.

Mood, on the other hand, is the atmosphere created in a story/poem. Choice of words, length of lines, rhythm, and all other elements contribute to creating a certain mood. Tone and mood are often closely linked in a poem. For example, a poet may use an ironic tone and create a humorous mood or atmosphere.

Imagery

Imagery is a mental picture (an image) drawn in mind through words. The use of language in imagery aims to represent objects, actions, feelings, thoughts, ideas, states of mind and sensory or extra-sensory experience. In other words, it is the creation of mental images. Imagery may be visual (related to seeing), olfactory (related to the sense of smell), tactile (related to the sense of touch), auditory (related to sounds), gustatory (related to the sense of taste), thermal (related to heat and cold), and ki-naesthetic (related to sensations of movement).

This is a picture of a white snowflake suddenly vanishing forever. (visual imagery)

The bed linens might just as well be ice and the clothes snow. (tactile imagery)
He couldn’t hold the cup in his hand because it was too hot. (thermal imagery)

After being pushed in the pool, Joe’s mouth filled with the burning taste of chlorinated water. (visual and gustatory imagery)

RHYTHM AND METER

Rhyme and Rhythm are not the same thing.

Rhythm is basically a repeating pattern/structure in which a poet chooses to arrange the stressed and unstressed syllables in every line of a poem, for the creation of oral patterns. A poet may use sound devices (see below) to create the rhythmic pattern in a poem. The repetition of sound patterns that creates rhythm in poetry is called meter. The patterns are based on the number of syllables and accents.

Rhythm, meter and types of rhyme are advanced fields of prosody. Therefore, they will not be explained in detail.

RHYME AND RHYME SCHEME

Rhyme is the occurrence of two or more words or phrases containing identical or similar vowel sounds and/or consonant sounds that follow the vowel sound. It is a rhythmical device which echoes sounds and intensifies the meaning. The system of rhyme in a poem is called rhyme scheme.

The rhyme scheme of this poem is ababbb.

Rhyme depends NOT on spelling but on sound. The type of rhyme that depends on spelling and not on sound is called eye rhyme. Eye rhyme is not real rhyme. It only looks like rhyme to the eye: beat/great, tomb/bomb, rough/though, cough/bough, death/wreath etc.

Thou art more lovely and more temperate:

Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date:

Here, the words ‘day’ and ‘May’ rhyme. However, although the words “temperate” and “date” look as though they rhyme, their pronunciations are different. While ‘temperate’ is pronounced as /ˈtem.pər.ət/, ‘date’ is pronounced as /deɪt/. Therefore, the rhyme scheme of this poem is abac.

PROSE

Prose is the ordinary form of language that is direct and unadorned unlike verse or the language of poetry. Therefore, it is an inclusive term for all discourse, spoken or written, which is not patterned into the lines either of metric verse or of free verse. There are many types of prose writing in literature including fictional and non-fictional prose. Prose fiction is an imaginary story that is told/narrated in everyday language. Novels, novellas (short novels), and short stories belong to this category. Drama can also be written in prose (and sometimes in verse); however, it will be discussed in more detail in the following parts.
**SHORT STORY**

A *short story* is a work of prose fiction shorter than the short novel and more restricted in terms of characters and events. A short story is usually concerned with not more than a few effects, problems, characters, and/or themes. Short stories are often no more than about 10 000 words in length though there would be many exemptions to such classification. Because of its limited length, a short story usually has only one plot and not many characters unlike a novel which can tackle multiple sub-plots and themes, and a number of characters. Unlike the novel, the short story does not develop characters fully. Generally, a single aspect of a character’s personality undergoes change or is revealed as a result of some incident, confrontation or conflict.

Some of the most famous short story writers of the world literature are Edgar Allan Poe, Anton Chekhov, Rudyard Kipling, Franz Kafka, James Joyce, and D.H. Lawrence.

**Types of Short Stories**

It is difficult to categorise short stories as it is possible to categorise them according to length, theme or form. However, at this point, it would be suitable to mention the types that are often referred to as short forms of stories in literature.

**ANECDOTE**

Anecdotes are short, often amusing or interesting stories about something someone has done or experienced. Here is an example:

Churchill had a poodle named Rufus. Rufus was so loved that he even ate in the dining room with the rest of the family. A cloth was laid for him on the Persian carpet beside the head of the household, and no one else ate until the butler had served Rufus’s meal. One evening Churchill was watching the film *Oliver Twist* and Rufus, as usual, had the best seat in the house, on his master’s lap. At the point when Bill Sikes was about to drown his dog to put the police off his track, Churchill covered Rufus’s eyes with his hand. He said, “Don’t look now, dear. I’ll tell you about it afterwards.”

**FABLE**

Fables are short, epigrammatic and allegorical moral tales written in prose (and sometimes in verse). The characters of a fable may be animals, men, goods and even lifeless objects. In fables, human qualities are projected onto inanimate objects or animals. Their themes reflect the common-sense ethics of ordinary life.

Earliest examples of the fable belong to Aesop, a Greek beast-fable writer of the 6th century. George Orwell’s *Animal Farm* is also a famous example of the beast fable as a vehicle for extended satire on the totalitarian government.

**FAIRY TALE**

Fairy tales are traditional stories written for children. They usually involve imaginary creatures such as fairies, elves, goblins, mermaids and sprites as well as magic. Some celebrated writers of fairy tales are Jacob and Wilhelm Grimm (the Brothers Grimm), Hans Christian Andersen, and Rudyard Kipling.

**MINI-SAGA**

Mini-sagas are very short stories that contain exactly 50 words. Mini-sagas are often used as educational tools. Here is an example:

**Perpetual Motion**

“Water should never lie still” the old gypsy said, joining two puddles together with a stick. The businessman was intrigued and had an idea. He spoke to the government and announced his new plan to join two larger puddles together. Ships now sail through Panama instead of around Cape Horn.

(http://users.aber.ac.uk/jpm/minisagas1.html#tomoko)
PARABLE

Parables are short, simple, didactic stories that aim to teach or explain a moral or religious idea. Unlike fables, parables have human characters. There are many parables in the Bible.

The Salesman

A young Salesperson was disappointed. He had lost an important sale. In discussing the matter with the Sales Manager, the young man shrugged. “I guess,” he said “it just proves you can lead a horse to water, but you cannot make him drink.” “Son,” said the Sales Manager, “let me give you a piece of advice: your job is not to make him drink. It’s to make him thirsty.”

Remember that a novella is a short novel or a long story and it will not be explained under a separate title. It can be defined as a short and well-structured prose tale often realistic and satiric in tone. It was popular in Italy in the medieval period and was concerned mainly with the city life.

Joseph Conrad’s Heart of Darkness, Oscar Wilde’s The Picture of Dorian Gray, and Robert Louis Stevenson’s Dr. Jekyll and Mr. Hyde are modern examples of the genre.

NOVEL

Novels are extended works of narrative prose fiction with a main plot and subplots as well as a number of characters. They are often longer and more complex compared to short stories and/or novellas. The most important characteristic of the novel is that they represent characters and events as if in real life.

The term ‘novel’ is derived from the Italian ‘novella,’ a short, compact tale popular in the medieval period represented by the tales in Decameron. The word ‘roman,’ derived from the word ‘romance,’ is the name for the novel in many languages, including Turkish. In a way, the novel developed from medieval romances which were first written in verse and then in prose. Although John Lyly’s Euphuæs and Sir Philip Sidney’s pastoral romance Arcadia contributed a lot to the development of the novel as a genre, until the 18th-century, there was no major advance in the novel form in England.

Despite a number of similar predecessors, the first novel in English literature is considered to be Robinson Crusoe (1719) by Daniel Defoe. The reason why Robinson Crusoe is considered to be the first English novel is primarily its realism. The novel portrays the average middle-class man (Robinson Crusoe), a man of no particular importance, in a subtly realistic manner and discloses, at the same time, his negative traits, thus allowing the 18th-century reader with a character that he can easily identify with.

The novel established itself as a distinct literary type in England in the 18th century with Daniel Defoe’s Robinson Crusoe (1719) and Moll Flanders (1722), Samuel Richardson’s Pamela (1740) and Clarissa (1748), and Henry Fielding’s Shamel (1741), Joseph Andrews (1742) and Tom Jones (1749). The novel reached its fullest development during the late 19th (Victorian Period) and early 20th (Modern Period) centuries. In this period, the narrative technique of the novel refined and a deeper interest in human personality and behaviour developed. The 19th century in English Literature is also known as the Golden Age of the English Novel.
Types of Novels

BILDUNGSROMAN

Also known as the Apprenticeship Novel, Coming-of-age Novel, and/or Novel of Development, the Bildungsroman first originated in Germany and later flourished in Europe. The German word ‘Bildungsroman’ means ‘novel of development’. Therefore, this type of novels narrates the story of a character’s maturation and moral growth typically brought about through a series of encounters and experiences. The protagonist of the Bildungsroman has to learn a vital lesson that brings about his/her maturation.

- Some famous Bildungsromans in English and American literature are Jane Eyre (1847) by Charlotte Brontë, The Catcher in the Rye (1951) by J.D. Salinger, David Copperfield (1849) by Charles Dickens, Middlemarch by George Eliot and Sons and Lovers (1913) by D.H. Lawrence.

EPISTOLARY NOVEL

The word ‘epistle’ means ‘letter’. Therefore, an epistolary novel is a type of novel in which the story is told through letters (or sometimes diary entries) written by one or more characters. This kind of communication between characters adds to the realistic atmosphere of the novel. The epistolary novel was particularly popular during the 18th century.

- Samuel Richardson’s Pamela, or Virtue Rewarded (1740) is a famous example. Pamela is a simple fifteen-year-old country girl who has a strong tendency for self-analysis. She is the maiden servant of a wealthy woman. After his lady dies, her son chases Pamela with the intention of seducing her. She resists his advances and convinces him to marry her and sets about to reform him. The story is told in a series of letters from Pamela to her parents.

- Some other famous epistolary novels in English literature are Dracula (1897) by Bram Stoker, and Frankenstein (1818) by Mary Shelley.

GOTHIC NOVEL

The term ‘Gothic’ is an adjective derived from ‘Goth,’ the name of a Germanic tribe of ancient and medieval times (from 3rd century onwards). The term ‘Gothic’ refers to:

- A style of architecture which originated in France and persisted from the 12th century to the 16th century. Gothic architecture is characterised by ribbed vaults, pointed arches, elaborate decoration and fine woodwork and masonry.

- A style in literature characterised by mystery, horror, violence, and supernatural effects. Gothic novels were often set in gloomy and isolated medieval castles.

Gothic novels are characterised by a mixture of horror and romance. They often include supernatural and violent elements. The atmosphere in such novels is usually full of terror and dread.

- Horace Walpole was the originator of the Gothic novel in English Literature with his Castle of Otranto (1764). Its setting is in a medieval castle which has secret underground passages, trap doors, dark and winding stairways, and mysterious rooms whose doors slam unexpectedly at times.

- Mary Shelley’s Frankenstein (1817) is one of the most original and popular Gothic novels. In this novel, Victor Frankenstein, a young scientist, gives life to a soulless monster by means of direct current electricity. He makes this monster out of corpses collected from churchyards and dissecting rooms. After he is brought to life, the creature, avoided and despised by everybody, longs for sympathy and finally turns to evil. He destroys the medical student who had created him. Mary Shelley gave no name to the monster, but he is often called Frankenstein after his maker.
Some other famous gothic novels in English literature are *Dracula* (1897) by Bram Stoker and *The Mysteries of Udolpho* (1794) by Ann Radcliffe.

**HISTORICAL NOVEL**

In historical novels, events and characters are placed in the past. The intention is to create an atmosphere of the past through historical places, time, and setting. Most historical novels feature real historical figures as characters.


**PICARESQUE NOVEL**

Picaresque novel is the term applied to a type of fiction that deals with the adventures of rogues/rascals. This type of novels tells the story of a part or the whole of the life of a rogue person. The plot is often a series of episodes which are slightly connected. There is little character development. It is generally realistic, drawing upon the facts of the life of a rogue.

The story is presented in vivid details. Sometimes the aim is to satirise the society or some national or racial peculiarities. The hero/heroine is generally a likable character, a trickster or a rascal, but never an actual criminal.

The first picaresque novel in English was Thomas Nashe’s *The Unfortunate Traveller* (1594) followed by Daniel Defoe’s *Moll Flanders* (1722) which deals with a female trickster.

*The Fortunes and Misfortunes of the Famous Moll Flanders* (1722) by Daniel Defoe is the autobiography of a woman called Moll Flanders. Soon after her birth, her mother was transported to Virginia for theft. The novel narrates Moll Flanders’s seduction, her subsequent marriage and her love affairs. She visits Virginia and finds her mother there. She discovers that she has unknowingly married her own brother. She returns to England and becomes a successful pickpocket and thief. Soon, however, she is caught and transported to Virginia with one of her former husbands, a highwayman. With the considerable amount of money each has saved, they settle in Virginia and become farmers. They spend their life in prosperity.

*Joseph Andrews* (1742) and *The History of Tom Jones* (1749) by Henry Fielding, and *Adventures of Huckleberry Finn* (1884) by Mark Twain are also picaresque novels.

**SCIENCE FICTION (SCI-FI)**

Science-fiction is a type of fiction which is concerned with the future condition of man and society. Science-fiction may be based on known scientific and social data but it may also be a product of pure fantasy.

Major themes and subjects of science-fiction are:

- space travel to and from other planets, solar systems and galaxies,
- exploration, settlement and exploitation of other worlds,
- encounters with and/or between extraterrestrial life forms,
- time travel to the future or past,
- travel to other universes,
- psychological and biological changes in man and/or animals/plants brought about by nature or science,
- supernormal powers and talents which may be achieved either through technology or the advancement of the branches of other sciences such as psychology or parapsychology,
- science applied to human relations for other constructive (i.e. communication) or destructive (i.e. war) purposes.

The originators of the form were Jules Verne (1828-1905) and H.G. Wells (1866-1946). In his extraordinary stories of adventure, Jules Verne used some scientific elements. Two of his best known works are *A Voyage to the Centre of the Earth* (1864) and *Twenty Thousand Leagues Under the Sea* (1869).

**REALISTIC NOVEL**

Also called Novel of Manners, realistic novels feature complex characters, their multifaceted emotions as well as their particular behaviour arising out of their social class. The characters are often portrayed in their everyday life with their everyday experiences. Novels by Jane Austen and Charles Dickens are categorised within realistic fiction.

**STREAM-OF CONSCIOUSNESS NOVEL**

The stream-of-consciousness technique is a literary narrative technique that presents the thoughts and feelings of a character as they occur. In literature, it also refers to a style of writing in which a character’s random thoughts are represented by disregarding logical sequence, normal syntax, or distinctions in the levels of reality. Therefore, a novel that makes use this narrative technique is called a stream-of-consciousness novel. Some famous authors of the stream-of-consciousness novel are James Joyce, Virginia Woolf, and William Faulkner.

The term ‘drama’ means simply to act or perform. Any work in prose or verse, designed to be performed on a stage by actors is drama. In a drama, a story is related by means of dialogue and action, and is represented with accompanying gesture, costume, and scenery, as in real life. Action in a novel is the journeys and battles in which individuals engage; in drama that is only a secondary sense, action must primarily mean the movement of actors on the stage.

It is generally accepted that drama dates back to Ancient Greece. The early plays were performed in festivals held in honour of Dionysus, the god of wine in Greek mythology. First known plays in English Literature belong to the Medieval Period. The drama of this period is also known as liturgical drama because of the highly religious content of the plays performed on religious fests. The golden age of English Drama was the Age of Renaissance when such celebrated playwrights as William Shakespeare, Christopher Marlowe, Edmund Spenser, and Ben Jonson produced their great works.
Drama Terms
Here are some terms frequently used in drama analysis:

PLAY and PLAYWRIGHT
A play is a piece of writing that is intended to be acted on stage. A playwright is an author who writes plays to be performed.

ACT and SCENE
An act is a major section in a play and acts are often divided into a number of scenes which are minor parts in a play. Not every play has scenes. Traditionally, plays were generally constructed of five acts. However, modern works generally have no more than three acts.

STAGE DIRECTIONS
Stage directions are descriptive notes that give information about the setting and actions of the actors. While early playwrights used them only sparsely to give information, modern playwrights such as Henrik Ibsen or Bernard Shaw used stage directions more intensely and to give messages as well.

ASIDE
An aside is a comment or speech made by an actor on the stage that is directed to the audience. It is assumed that other actors on stage do not hear the remark.

SOLiloquy
Soliloquy is a dramatic convention which allows a character to speak his thoughts aloud, apparently unheard by others on stage. A soliloquy is a monologue that is used to give information to the audience about a character's inner thoughts and feelings when the character is alone on the stage.

CHORUS
Chorus is originally the group of dancers and singers in religious festivals and ceremonies, from which the Greek drama developed. It was essential in Greek drama but its importance diminished as drama progressed.

A soliloquy and an aside are similar, but not the same. They are similar because they are both ways in which the writer can have a character tell the audience what he or she is thinking. The main difference is that a soliloquy is a long speech while an aside is a short comment.

A soliloquy is a speech in which the character reveals feelings or thoughts, but does so without speaking to any other character in the play.

An aside has the same purpose, but it is very brief -- it is meant to reveal a short thought, not a complex one.
Music in drama refers not only to music but also to all kinds of sounds used for theatrical purposes including the actors’ use of their voice.

The spectacle in drama refers to the visual elements used in staging including lightning, costumes, and special effects.

Types of Drama

Tragedy

A tragedy is a serious or sorrowful play involving a conflict with a fatal conclusion. It is also known as the fall of a famous or noble man. This fall is sometimes the workings of the providence, and at times the operation of an arbitrary fate. This fall is supposed to teach humans a lesson: the insignificance of worldly power or success. Traditionally, tragedies help evoke pity and fear in the audience. Christopher Marlowe’s Dr. Faustus (1604) and Shakespeare’s Hamlet (1603) are famous examples. Based on Aristotle’s definition of the concept, at the beginning of a tragedy there is order in society. However, the order is disrupted by something the source of which leads to chaos and disorder. Tragedies are characterised by extreme emotions. All feelings (love, anger, hate, rivalry etc.) are experienced to the fullest.

MUSIC

TRAGIC FLAW

Tragic flaw is some kind of weakness in character. The tragic flaw of the tragic hero in classical tragedies is usually excessive pride also called hubris.

SPECTACLE

HUBRIS

Hubris is the most common tragic flaw in tragedies. It is characterised by excessive pride; being very proud of one’s own self.

Types of Drama

HAMARTIA

Hamartia is the error of judgement that the tragic flaw causes. It prevents the hero from seeing things as they are.

TRAGEDY

CATASTROPHE

Catastrophe is the conclusion of a story or a play, particularly a tragedy. Since the term is usually used in connection with a tragedy and involves the death of the hero, it is sometimes used to mean an unhappy ending in novels and stories, and even in life.

In Shakespeare’s Othello, catastrophe is that part of the play when Othello murders Desdemona and commits suicide.

Tragedy Terms

CATHARSIS

Catharsis is a word used by Aristotle in his Poetics to describe the desired effect of tragedy, the “purification” of the emotions of pity and fear; that is in feeling pity and fear for the tragic hero, the viewer’s own emotional tensions are released and temporarily resolved. In short, it is a feeling that the audience feel when the initial balance and order are restored at the end of a tragedy.

Tragic hero is the central character in a tragedy (often a person of nobility) who has a character flaw.
Oedipus the King by Sophocles is one of the oldest tragedies. Notice how the story fits into the definition of ‘tragedy’:

A curse has befallen Thebes and King Oedipus sends his brother-in-law, Creon, to see Apollo and ask for his advice. It is understood that the curse will be lifted if the murderer of Laius, the king before Oedipus, is found and prosecuted. (Laius was murdered many years ago at a crossroads.) Oedipus dedicates himself to the discovery and prosecution of Laius’s murderer. He subjects a series of citizens to questioning, including a blind prophet. Teiresias, the blind prophet, informs Oedipus that Oedipus himself killed Laius. This news really bothers Oedipus, but his wife Jocasta tells him not to believe in prophets—they’ve been wrong before and tells him an story. Jocasta’s story doesn’t comfort Oedipus. As a child, an old man told Oedipus that he was adopted, and that he would eventually kill his biological father and sleep with his biological mother. Jocasta urges Oedipus not to look into the past any further, but he stubbornly ignores her. Oedipus goes on to question a messenger and a shepherd, both of whom have information about how Oedipus was abandoned as an infant and adopted by a new family. In a moment of insight, Jocasta realizes that she is Oedipus’s mother and that Laius was his father. Horrified at what has happened, she kills herself. Shortly after that, Oedipus, too, realizes that he was Laius’s murderer and that he’s been married to (and having children with) his mother. In horror and despair, he gouges his eyes out and is exiled from Thebes.

| Tragic hero: | King Oedipus |
| Tragic flaw: | Hubris |
| Hamartia: | It never occurs to Oedipus that it might be himself who has caused the curse to befall Thebes. |
| Catastrophe: | Oedipus’s going blind, his exile |

Types of Tragedy

REVENGE TRAGEDY

Inspired by the Italian playwright Seneca, tragedies of this kind are also known as ‘Tragedy of Blood’. Revenge tragedies include a quest for vengeance, excessive violence, bizarre criminal acts, intrigue and insanity, scenes in graveyards, severed limbs and mutilation. Revenge tragedies were popular during the Elizabethan Age and the following 17th century.

- Two celebrated revenge tragedies of English Literature are Thomas Kyd’s Spanish Tragedy, Christopher Marlowe’s The Jew of Malta, John Webster’s Duchess of Malfi and William Shakespeare’s Hamlet.

Webster’ın ikinci büyük tragedyası olan The Duchess of Malfi, yazarın neredeyse Shakespeare’in düzeyine yaklaşan bir tragedya yazarı olduğunu gösterir. Bu eser Revenge Tragedy türünün güzel bir örnegi kabul edilebilir:


*Mina Urgan’ın İngiliz Edebiyatı Tarihi isimli eserinden alınmıştır (297-300)*

### TRAGICOMEDY

The term denotes a play which combines elements of both tragedy and comedy. The plot is suitable for tragedy but it ends happily like a comedy. The action, serious in theme and subject matter, seems to be leading to a tragic catastrophe until an unexpected turn in the events brings about the happy ending.

- **Romeo and Juliet** by William Shakespeare (1597) is a tragicomedy.

### COMEDY

A play written in a light and humorous style with laughable incidents and characters with a happy ending. For instance, Shakespeare’s *As You Like it* and *Twelfth Night* are comedies. As a form of drama, comedy often deals with issues, either light or serious, in a humorous manner. The purpose of comedy is sometimes entertainment and sometimes criticism through satire and/or irony. The type of comedy that aims at laughter through witty remarks and sometimes sarcasm is **high comedy**. In order for the audience to understand high comedy, they should have an intellectual background because high comedies often contain sophisticated re-

### TYPES OF COMEDY

#### COMEDY OF ERRORS

A comedy of errors is characterised by a series of comic events that are caused by mistakes and mistaken identities. Dramatic irony is an important component in this type of plays. Shakespeare’s *The Comedy of Errors* is one of the most popular examples.

- **The Comedy of Errors** is one of William Shakespeare’s early plays. It is a short and farcical play with mistaken identity problems. *The Comedy of Errors* is about the story of two sets of twins that were separated at birth accidentally. Antipholus of Syracuse and his servant, Dromio of Syracuse, arrive in Ephesus, which turns out to be the home of their twin brothers, Antipholus of Ephesus and his servant, Dromio of Ephesus. When the Syracusans encounter the friends and families of their twins, a series of wild mishaps based on mistaken identities lead to wrongful beatings, a near-seduction, the arrest of Antipholus of Ephesus, and false accusations of infidelity, theft, madness, and demonic possession.
COMEDY OF HUMOURS

During the Middle Ages and Renaissance in England, the term ‘humours’ referred to the four fluids of the body: blood, phlegm, yellow bile, and black bile. If one fluid was dominant then an imbalance would occur and affect the behaviour of the person accordingly. In drama, the humours came to be used by writers who designed types based on the theory of the imbalance of the fluids. By the 17th century, humour meant ‘mood’ or peculiarity. Comedy of Humours depicted humorous characters whose behaviours were determined by a single trait or humour. This genre is closely associated with Ben Jonson, a 17th-century writer. His plays Everyman in his Humour and Everyman out of his Humour are examples.

with Restoration Drama because the Restoration (18th century) was the period when many comedies of manners were written to criticise the newly-emerging upper-class people and their wannabe manners.

- Etherege’s The Man of Mode (1676) and Congreve’s The Way of the World (1700) are plays of this type.

COMMEDIA DELL’ARTE

The name refers to the popular Italian character comedy, in which masked professional actors improvised on a traditional plot. It developed in the 16th century.

FARCE

Farce provokes enjoyment of the simplest and most basic kind. It is a form of popular low-comedy in which characters become involved in unlikely situations. There is an exaggerated physical action, character and situation in farce. Situations and events are improbable, impossible and even fantastic.

- Unexpected appearances create surprises. Shakespeare’s The Taming of the Shrew (1592), The Merry Wives of Windsor (1602), and Twelfth Night (1623) are farces.

ROMANTIC COMEDY

Romantic comedies are humorous plays in which love is the main theme. Plays of this type often end in a happy marriage.

- Shakespeare’s A Midsummer Night’s Dream, As You Like It and Twelfth Night are romantic comedies.

SATIRICAL COMEDY

Satirical comedy is a form of comedy that aims to expose and ridicule the follies, vices and shortcomings of society, and of individuals who represent society. It is often associated with burlesque, farce and comedy of manners.

- Some examples of satirical comedy are Ben Jonson’s Volpone and The Alchemist.
**English Literature**

**KEY POINT!**

**Burlesque** is a type of writing that tries to make something serious seem stupid.

**Parody** is a type of writing, music, art, speech, etc. which intentionally copies the style of someone famous or copies a particular situation, making the features or qualities of the original more noticeable in a way that is humorous.

**Travesty** is something which fails to represent the values and qualities that it is intended to represent, in a way that is shocking or offensive.

The three terms **Burlesque**, **Parody** and **Travesty** are often used interchangeably.

---

**SENTIMENTAL COMEDY**

It is also called “drama of sensibility.” It ends happily and depicts good and bad characters with extraordinary simplicity. The hero is ever magnanimous, honourable and hypersensitive to the sensibilities of other people. It follows on from Restoration comedy and was a kind of reaction against what was regarded immoral in the latter. In these plays, tears of the spectators are stimulated by portraying virtue, first in distress but eventually triumphant.

- Sir Richard Steele’s *The Conscious* (1722) and Richard Cumberland’s *The West Indian* (1771) are sentimental comedies.

**COMEDY OF MENACE**

The title “Comedy of Menace” immediately brings contradictions to mind because comedy is generally something that makes people laugh, and the word “menace” implies something threatening and dangerous. In this type of comedies, comedy is used during a dangerous situation to cause audiences to draw judgments about a particular character or communication. Irving Ward, a critic in the 1950s, used “comedy of menace” in a review of several of Pinter’s works. Some plays are able to successfully mingle drama with comedy.

- One specific example from *The Birthday Party* is a character joking around about being in a menacing situation while cleaning his gun to deal with the threat. The goal of such works is to generate tension around the situation or to alter the views of an audience about a particular character; after all, someone joking while planning to shoot another person is generally not a trustworthy person.

---

**ELEMENTS OF FICTION ANALYSIS**

**THEME**

Theme is the central or dominating idea in a literary work. It is also the message and moral implicit a literary work conveys. A theme is often a generalisation about life and it can be summarised in a few words. A narrative does not necessarily have only one theme and may have several. For example, in most of Jane Austen’s novels marriage and love are central themes. The theme of Keats’s “Ode on a Grecian Urn” is ‘the permanence of art and the shortness of human life.’ A recurrent theme in Chekhov’s short stories is ‘the loneliness of human soul’.

**SETTING, ATMOSPHERE, TONE**

**Setting** is the time and place in which the events in a literary work occur. There may be more than one setting in a story. The elements of setting may include geographic location, physical and social environments, cultural attitudes, and the historical time in which the action takes place.

**Atmosphere** is the prevailing emotional aura or tone in a literary work. It is the feelings that the narrative conveys to the reader through setting and word choice. For example, an author might create a sinister atmosphere by using the night and an isolated place or a humorous atmosphere by vivid colours, funny objects, strange clothes and/or light-hearted dialogues.

Closely related to atmosphere, **tone** is the writer or narrator’s attitude toward the subject of the passage. Tone may be communicated through words and details that express particular emotions and evoke
CONFLICT

Conflict is the force that drives a story. The conflict in a work of fiction is the struggle between opposing forces in the plot of a story. This struggle can occur between a character and an outside force, such as another character, society, nature, or fate. It can also take place within a character faced with conflicted feelings or indecision about how to act. The most common types of conflict that are found in literary works are as follows:

PERSON vs. PERSON

In this type of external conflict, there is disagreement between two characters (usually between the protagonist and the antagonist).

- In William Golding’s novel *The Lord of the Flies*, for example, Ralph (the leader of the “good guys” and also the novel’s protagonist) steadily comes into conflict with Jack (a bully who later forms a tribe of hunters, the antagonist).

PERSON vs. SELF

This type of conflict is an internal one in which a character struggles with his own self and often has trouble deciding what to do.

- In Shakespeare’s famous play *Hamlet*, Hamlet, the protagonist, suffers from this type of conflict. Although he knows that he needs to make a move and avenge his father’s death by killing his uncle Claudius, he struggles with his doubts about whether he can trust the ghost and whether killing Claudius is the appropriate thing to do.

PERSON vs. SOCIETY

In this type of external conflict, there is disagreement between the character and the society or culture (school, laws, traditions, religion etc.) he lives in. A black person ostracised by the white society is an example of this type of conflict. Also, in *1984* by George Orwell, the protagonist Winston Smith is in conflict with the uniform society he lives in. He is in conflict with society because of his views about individuality, freedom of expression and free thinking. His ideas put him in conflict with the repressive methods of the Party and Big Brother.

PERSON vs. NATURE

This is also a type of external conflict in which a character has trouble with a part of the nature (an animal, a storm, the sea etc.). For example, in Hemingway’s *The Old Man and the Sea*, the old man Santiago struggles against nature embodied in a fish. On the other hand, In Herman Melville’s classic novel *Moby Dick*, Captain Ahab hunts the giant whale Moby Dick. In a more contemporary example, *Finding Nemo*, the clownfish Marlin struggles against the vastness and danger of the ocean to find his son Nemo.

PLOT

Plot is the sequence of events in a story. It is the organisation of incidents and characters in a work of literature; the plan, design, and/or pattern of events. In *The Poetics*, Aristotle argues that a good plot has a beginning, middle and an end. It should be constructed in such a way that no incident can be displaced or omitted without destroying the unity of the whole. This is the ideal, well-knit plot distinguished from the ‘episodic’ plot which is consisted of disconnected incidents succeeding one another without probable or necessary sequence. Whatever its structural arrangement, a plot usually contains conflict which provides basis for action.

Today, a plot is more flexible than the definition provided by Aristotle. No definition or theory of plot can cover adequately the variety of works produced by modern novelists like James Joyce, Virginia Woolf, Joseph Conrad and Franz Kafka.
Plot Analysis

The most common way of analysing a traditional (triangular) plot is by using a pyramid devised by the German critic Gustav Freytag, also known as Freytag's pyramid. Freytag's pyramid divides the plot into five parts which are exposition, rising action, climax, falling action, and denouement.

EXPOSITION

The part of a work in which the audience is prepared to the work. The setting is given and some of the characters and other information necessary to the understanding of the story are introduced in the exposition. In other words, this is the part where the reader is given some background information.

RISING ACTION

Rising action is the part of the play that precedes the climax. This is also the part where struggle or conflict in a story begins to arise. Often, the protagonist begins to have a problem that leads to the development and intensifying of the conflict. The rising action continues through successive stages of conflict up to the climax or the turning point.

- The hesitating failure of Hamlet to kill Claudius at prayer in Hamlet is the rising action.

CLIMAX (TURNING POINT)

Climax is the moment in a story when there is a definite change in direction and one becomes aware that the story is now about to move towards its end. It is also a moment where the tension reaches a peak.

- The deaths of Romeo and Juliet in the Capulet tomb is the climactic moment in Romeo and Juliet.

FALLING ACTION

Falling action is the part of a story which follows climax. In the falling action, the tension lessens and the story begins to move towards its conclusion. This is the part where the crisis in a story is resolved.

- In the fairy tale Cinderella, Cinderella goes to live with Prince Charming in a beautiful castle on a hill in the falling action part.

DENOUEMENT

Denouement (French for "unknotting") is the part of resolution where all mystery in a story is solved and the story is concluded.

- In Shakespeare's As You Like It, couples are married, evildoers repent, the identities of disguised characters are revealed and the order is restored.

Types of Plot Structure

It is traditionally assumed that a plot has a triangular pattern as implied by Freytag’s Pyramid. However, if there is no climax in a story and if the events follow a linear, chronological order this is called a linear plot. The circular plot, on the other hand, is very similar to the triangular plot structure with only one difference: in circular plots, the action ends in where it has started. If a story ends with the climax and offers no resolution, thus leaving the reader with suspense, this type of plot structure is called open-ended plot structure.

NARRATIVE POINT OF VIEW

The teller of a story in a short story or a novel is called narrator. The author and the narrator may not be the same person. (Remember the difference between poet and speaker!) The narrative point of view in a work of fiction refers to the perspective through which the story is told. It is also the posi-
tion a writer assumes while narrating or discussing a subject. It is the eye through which the reader looks at the events in a story. The narrator may be a character in the story (the protagonist, or a minor character, or an outsider) or simply an outside voice. Narration may also alternate between different voices.

Although in modern fiction many writers use a combination of a variety of points of view, major narrative points of view used in literature are first-person and third-person points of view.

KEY POINT!

FIRST-PERSON NARRATOR
The story is told in the first person, using ‘I’ and/or ‘we’. The first-person narrator is usually a character in the story but may or may not be directly involved in the narrated story. Also, the narrator may be the protagonist or a minor character in the story.

The following paragraph is written in first-person:

“I didn’t say anything. I just stared and hoped that he could read my face. It was a flat, squat house with dingy grey walls. Everything about it was ugly. Its windows were grey, with slatted shades, and its door had a cheap plastic welcome mat. It didn’t even have a proper lawn, just some patchy grass and a few scraggly dandelions. I couldn’t imagine ever calling this place home.”

SECOND-PERSON NARRATOR
In second-person narration, the narrator uses the pronoun ‘you’ to address the reader directly. There are some stories written in second-person (addressing the audience); however, they are not very common. Second-person narration is more likely to be found in guidebooks, manuals, advertisements etc. Here are two examples:

“‘To make lemonade, add the juice of lemons to water and sugar.’

‘To add oil to your car engine, unscrew the cap, place a funnel inside, and slowly add the oil.’

“You must be the change you wish to see in the world.” Mahatma Gandhi

THIRD-PERSON NARRATOR
In third-person narration, the narrator is an outsider and not a participant in the story and he/she narrates the story from outside the perspective of any character in the story. The narrator refers to the characters in the story by using ‘he,’ ‘she,’ or ‘it.’ The third-person narrator may be omniscient, limited (selective) omniscient, or objective.

Omniscient narrator
The omniscient narrator narrates the story from a god-like, all-knowing perspective. He knows everything about all of the characters in the story: what they have done, what they feel and think, what they will do etc. The perspective changes from one character to another. The writer can see into the minds of characters and their inner thoughts. Omniscient narration is common in fairy tales.

Notice how the narrator can read the character’s mind in the following excerpt:

“John stared grimly at the shabby house. He noticed the peeling paint, the cheap doormat. His eyes caught sight of a piece of plastic sticking out from the dirt. It was a child’s truck. Somehow, the sight of this truck made him terribly sad. He felt overwhelmed by a sense of loss.”

Limited (selective) omniscient narrator
In this type of narration, the god-like, all-knowing narration is limited to only one character (usually the protagonist) or a few major characters in the story. These characters are called focus characters. The narrator tells the reader everything about the selected character(s) and does not mention much about the others.

For example, in Pride and Prejudice by Jane Austen, the story is told in third person; however, Elizabeth Bennet serves as the character through whose perspective the reader looks at the events (focus character).

Objective narrator
In this type of narration (also called dramatic point of view), the narrator is like a person who watches everything from the outside. The narrator does not know about the feelings or thoughts of the characters. The objective narrator is almost like a recorder and only tells us what he sees and/or hears.
The **fallible or unreliable narrator** is one whose perception, interpretation, and evaluation of the matters he/she narrates do not coincide with the opinions and norms implied by the author.

It is clear from the very beginning of Anthony Burgess’ dystopian classic *A Clockwork Orange* that we cannot fully trust what Alex, the narrator, tells us. Apart from learning he is a violent and manipulative sociopath, the story opens with Alex getting drunk at the Korova Milk Bar.

The unnamed narrator in Chuck Palahniuk’s *Fight Club* suffers from a wicked case of insomnia, deep depression, and existential confusion, which immediately calls his viewpoint into question. Our suspicions deepen when he joins an underground fight club as a form of therapy, a cult-like group that participates in terrorist activities. The reader is left wondering about his moral compass. Later, the novel’s big reveal makes us question everything we’ve been told.

**KEY POINT!**

An **anti-hero** is the central character who does not conform to the pattern of the traditional hero. An anti-hero is not necessarily capable of heroic deeds, dashing, strong, brave and resourceful. The anti-hero is often bound to fail. An early example is Cervantes’s *Don Quixote*. The principal male characters in several of the novels by Graham Greene and Kingsley Amis are also anti-heroes.

**CHARACTERS**

Characters are the **people, animals, or animate objects** in a story and the plot mostly evolves around the actions of characters.

**Character Function**

It is possible to group characters according to their **function** in a story.

**PROTAGONIST**

The protagonist is the most important character in a play, story or another literary work. He/she is the central or principal character in a story. It serves as the focus. Traditionally, the protagonist is also referred to as the **hero (female heroine)** in literature. Heroes in stories typically possess admirable qualities such as idealism, honesty, and/or courage. The protagonist does not necessarily have to be a good character. For example, in *Richard III* by Shakespeare, the protagonist Richard III is an evil character.

**KEY POINT!**

**ANTAGONIST**

The antagonist is the rival of a protagonist. It is the major character in opposition to the protagonist of a narrative. The antagonist does not necessarily have to be a bad character.

- In Shakespeare’s *Hamlet*, Prince Hamlet is the protagonist and Claudius is the antagonist.
- In *Othello*, Othello is the protagonist and Iago is the antagonist.

**CONFIDANT(E)**

A confidant (**female confidante**) is a person in whom secrets, especially love affairs are confided. A confidant is a character in drama or fiction whose function is to listen to the intimate feelings and intentions of the protagonist. Traditionally, maids or elderly people serve as confidant(e)s in stories.

- In *Hamlet*, Horatio is Hamlet’s trusted friend and thus serves as a confidant.

**FOIL**

A foil serves as a mirror and serves to bring out the qualities of another. A foil makes another character seem better, more prominent, or different in an important way. The foil makes another character’s good or bad characteristics more noticeable.

- In *Hamlet*, Laertes, a man of action, is a foil to Hamlet who is a man of contemplation.
FOOL
A fool is a character (especially in drama) who speaks wisely under the appearance of folly. The fool character is more associated with drama as vehicles for social satire. Historically, fools were attendants at court. From medieval times until the 17th century, fools or jesters were kept at court, and frequently by wealthy nobles.

- In *King Lear*, the fool is a strangely wise companion to Lear. He travels in the storm with Lear and comments on the behaviours of the mankind.

Character Types
There are also some commonly used character types in literature.

FLAT CHARACTER
Flat characters are one-dimensional characters that the reader does not know much about in a story. A flat character is also called a type or a caricature.

- Mr. Filch in *Harry Potter*, the caretaker of Hogwarts’s School of Witchcraft and Wizardry, is a flat character, his only undying obsession being finding students breaking school rules. He does not serve any other purpose throughout the story.
- Charles Dickens also uses types and caricatures, people whom we recognise the moment they appear in the story.

ROUND CHARACTER
Round characters are multifaceted, complex characters in a story. They often serve as central characters.

- In *Harry Potter*, Harry Potter, Ronald Weasley, Hermione Granger, Ginny Weasley and Severus Snape are round characters.

STOCK/Stereotype Character
Stock or stereotype characters are familiar figures who appear regularly in certain literary forms. These are often universally-recognised stereotypical characters (archetypes), and are also often flat.

- Among the most familiar stereotype characters of contemporary fiction and cinema are tough, realistic, and cynical detective, the golden-hearted whore, the absent-minded professor, and the strong, silent man of West who rides out of dawn, rights a wrong, and rides into the sunset.

Dynamic Character
A dynamic character is a developing character that changes, grows and develops in the course of the story. Characters of this type often learn a vital lesson.

Static Character
Static characters do not change throughout the story. They can be either flat characters or round characters that resist the urge to change.

Common Literary Devices Used in Prose Writing

Foreshadowing
Foreshadowing is a device pertaining to plot. It is a device in which the writer places clues in a story to prepare the reader for events that are going to happen later. Foreshadowing may clearly foretell an event or merely hint at it. It can create a feeling of suspense, help draw the reader into the story, or add layers of meaning that are fully revealed at the conclusion of the tale. When we look at this sentence, “He was crying in the middle of everyone not knowing that the incident that made him cry like a child that day was also going to turn him into a monster," we, as the reader, have a clue/hint that the person will become a monster in the future.
An example of foreshadowing can be found in “The Story of an Hour” by Kate Chopin. In the introductory sentence, the author states that Mrs. Mallard, the protagonist, was “afflicted with a heart trouble” and “great care was taken to break to her as gently as possible the news of her husband’s death.” In the end, her husband walks through the door, unharmed, and she is so shocked that she has a heart attack and dies. Therefore, the statement that she had heart trouble was a subtle hint of what was to come in the end.

**Key Point!**

Suspen**se** is a feeling of excitement mixed with anxiety or tension. Suspense is also an element used by authors to create anxiety and excitement in the reader. For example, a badly-wounded protagonist creates suspense and makes the reader ask “What next?”

**Flashback**

Flashback is also a device pertaining to plot. It is a scene inserted into a film, novel, story, or play showing events which happened at an earlier time. In a fictional passage when a character pauses to remember something that happened prior to current action is called flashback. The purpose is to make a comparison between the present action and something that happened in the past or to provide additional background information about the characters and/or events. This technique may also add suspense to the narrative. It is frequently used in modern cinema and fiction.

**Flash-forward**

Flash-forward is the opposite of flashback. It is the use of a future scene that disrupts the plot in its chronological order.

In *A Christmas Carol* by Charles Dickens, the protagonist Scrooge (a very stingy and ill-tempered character) is taken forward in time to visit his own funeral. He sees that everybody is happy and that no one is sad about his death. After he comes back from the visit, he decides to become a kinder person.

**Key Point!**

Foreshadowing and flash-forward are different literary devices. Foreshadowing is only a hint (a shadow) of the events to come. Flash-forward is a complete scene from the future. Remember that the chronological sequence and/or scene must change when flash-forward is used as a technique.

**In medias res**

“In medias res” is a Latin expression that means ‘into the middle of things’. The writer starts in the middle of the action at some point, when a good deal has already happened, as in most epics like the Old English epic *Beowulf*. The reader is then able to go back and forth in time between incidents.

John Milton also uses the method in *Paradise Lost* by beginning his narrative in Hell, after the fall of the rebel angels.

**Stream of consciousness**

‘Stream of consciousness’ is a term generally used synonymously with ‘interior monologue’. It is a technique in literature which is used to depict the various thoughts and feelings passing through the mind of a character. Practitioners of the stream-of-consciousness technique assume that the significant existence of man can be found in his mind, in the thoughts and feelings which pass through his mind, rather than in the outside world, and that these thoughts and feelings do not follow any logical pattern and they are determined by free psychological association.

The stream-of-consciousness technique was used and developed by James Joyce, Virginia Woolf, and William Faulkner. The most famous novels written with this technique are: Woolf’s *Mrs. Dalloway* (1925) and *To the Lighthouse* (1927), Joyce’s *Ulysses* (1922) and Faulkner’s *The Sound and the Fury* (1931).
**Ulysses** is a novel by the Irish writer James Joyce. It is the account of the events of one day in the lives of its three leading characters: Leopold Bloom, his wife Molly and Stephen Dedalus. The novel is set in Dublin in June 1904. The plot follows the wanderings of Leopold and Stephen in Dublin and their eventual meeting. These wanderings are matched by inward wanderings into consciousness. The last chapter of the novel is a monologue by Molly Bloom. The various chapters roughly correspond to the episodes of Homer’s Odyssey: Stephen representing Telemachus, Bloom Odysseus and Molly Penelope. In the extract given below, Bloom’s thoughts and feelings are narrated through the stream-of-consciousness technique:

“Didn’t let her see me in her profile. Still, you never know. Pretty girls and ugly men marrying. Beauty and the beast. Besides I can’t be so if Molly. Took off her hat to show her hair. Wide brim bought to hide her face, meeting someone might know her, bend down or carry a bunch of flowers to smell…”

“She remembered once throwing a shilling into the Serpentine. But every one remembered; what she loved was this, here, now, in front of her; the fat lady in the cab. Did it matter then, she asked herself, walking towards Bond Street, did it matter that she must inevitably cease completely; all this must go on without her; did she resent it; or did it not become consoling to believe that death ended absolutely? but that somehow in the streets of London, on the ebb and flow of things, here, there, she survived, Peter survived, lived in each other, she being part, she was positive, of the trees at home; of the house there, ugly, rambling all to bits and pieces as it was; part of people she had never met; being laid out like a mist between the people she knew best, who lifted her on their branches as she had seen the trees lift the mist, but it spread ever so far, her life, herself.” (Virginia Woolf, *Mrs. Dalloway*, 1925)

**AUTHORIAL INTRUSION**

Authorial or narrative intrusion is an interesting narrative technique whereby the author of a text directly speaks to the reader or comments on a certain object or event that occurs or happens in the story. For example, while narrating the story of a poor family, the narrator may stop to express his/her personal opinion on how poor families are actually an outcome of wrong political strategies.

Throughout *Northanger Abbey*, Austen passes judgement on the characters, 18th-century society and the disillusioned readers of gothic novels. The following intrusion made by Austen mocks the character Mrs Thorpe who tends to talk too much especially when it is regarding herself: “This brief account of the family is intended to supersede the necessity of a long and minute detail from Mrs Thorpe herself, of her past adventures and sufferings, which might otherwise be expected to occupy the three or four following chapters.”

In Charlotte Brontë’s *Jane Eyre*, Jane Eyre is the first-person narrator, but Brontë often intrudes and speaks to the reader directly, even using the word “reader.” For example, Brontë writes: “A new chapter in a novel is something like a new scene in a play; and when I draw up the curtain this time, reader, you must fancy you see a room in the George Inn at Millcote, with such large figured papering on the walls as inns have; such a carpet, such furniture, such ornaments on the mantle-piece…”
FIGURES OF SPEECH AND LITERARY DEVICES

TEST 1

1. ‘She is like a lion,’ is an example of _____.
   A) personification
   B) metaphor
   C) simile
   D) allegory
   E) imagery

2. ‘The cruel storm swept away the roof of the building,’ is an example of _____.
   A) personification
   B) symbolism
   C) alliteration
   D) simile
   E) metaphor

3. ‘The lion has just come into the class,’ is an example of _____.
   A) symbolism
   B) alliteration
   C) metaphor
   D) simile
   E) allegory

4. ‘The turtle very slowly and silently moved towards its prey,’ is an example of _____.
   A) simile
   B) metaphor
   C) onomatopoeia
   D) alliteration
   E) verisimilitude

5. The words ‘bark’ and ‘whoosh’ are examples of _____.
   A) onomatopoeia
   B) alliteration
   C) emotive words
   D) symbolism
   E) periphrasis

6. “I feel like a fish out of water.” and “She was as quiet as a mouse.” are both examples of _____. Choose the best alternative that completes the blank?
   A) metaphor
   B) simile
   C) imagery
   D) personification
   E) alliteration

7. “The same difference,” “definitely maybe,” “alone together,” and “I am busy doing nothing,” are all examples of _____. Choose the alternative that best completes the sentence.
   A) flashback
   B) juxtaposition
   C) oxymoron
   D) simile
   E) analogy
8. _____ refers to the speech made by a single character on stage to make the audience aware of and recognize what the character thinks, feels or experiences in his/her inner world.
   A) Monologue
   B) Protagonist
   C) Prologue
   D) Imagery
   E) Soliloquy

9. “Better butter always makes the batter better” and “She sells seashells at seashore,” are examples of _____.
   Which of the following literary terms best completes the sentence given above?
   A) rhyme
   B) alliteration
   C) stanza
   D) kenning
   E) riddle

10. Using persons, ideas or events of high historical, literary or social significance to the readers is called _____. By using this literary device the author aims at making his/her situation and feelings clearer in the minds of readers through the use of the renowned.
    A) analogy
    B) foreshadowing
    C) kenning
    D) allusion
    E) flashback

11. • “The stars danced playfully in the moonlit sky”
    • “Because I couldn’t stop for Death/He kindly stop for me”
    The figure of speech used in the given sentences is called _____.
    A) simile
    B) blank verse
    C) soliloquy
    D) personification
    E) imagery

12. If any event, speech or action gives clues or hints about what may happen in the story in near future, then this figure of speech employed by the author is be referred to as _____.
    A) alliteration
    B) foreshadowing
    C) stanza
    D) kenning
    E) paradox

13. _____ is a figure of speech that is used to create visual or audial pictures in the minds of the reader. The writer appeals to the sensations of the reader through words and sentences.
    A) Imagery
    B) Foreshadowing
    C) Oxymoron
    D) Prologue
    E) Analogy
14. Reference to a historically or socially famous person, event or place that has an indirect association with the one it is referred to in the literary work is called _____.
A) juxtaposition  
B) flashback  
C) allegory  
D) metaphor  
E) allusion

15. If two opposing words are used together to make the meaning stronger and effective such as ‘living dead’ and ‘terrible beauty’, this is known as ____ in literature.
A) oxymoron  
B) allegory  
C) irony  
D) analogy  
E) imagery

**ANSWER KEY**

<table>
<thead>
<tr>
<th></th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>C</td>
<td>A</td>
<td>C</td>
<td>D</td>
<td>A</td>
</tr>
<tr>
<td>B</td>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
</tr>
<tr>
<td>C</td>
<td>B</td>
<td>C</td>
<td>E</td>
<td>B</td>
<td>D</td>
</tr>
<tr>
<td>D</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
FIGURES OF SPEECH AND LITERARY DEVICES

TEST 2

1. _____ is using persons, ideas or institutions of significance in history or society in a way to make them representations and symbols hidden as characters and events in a literary work with the aim of teaching a moral. One of the best examples of it is *Everyman* in which God sends Death to the earth to look for Everyman.
   A) Juxtaposition  
   B) Allegory  
   C) Allusion  
   D) Satire  
   E) Epic

2. _____ is a literary technique in which two or more ideas, places, characters and their actions are placed side by side in a narrative or a poem for the purpose of developing comparisons and contrasts between the two.
   A) Satire  
   B) Allegory  
   C) Juxtaposition  
   D) Oxymoron  
   E) Alliteration

3. • “Willing to wound, and yet afraid to strike”  
   • “Marriage has many pains, but celibacy has no pleasures.”  
   • “Better to reign in hell, than serve in Heav’n”
   Which of the following figures of speech is exemplified in the given sentences?
   A) Paradox  
   B) Simile  
   C) Personification  
   D) Antithesis  
   E) Allusion

4. • The suits were at meeting. (business people)  
   • Let me give you a hand. (Hand means help.)  
   • Friends, Romans, countrymen, lend me your ears. (attention)
   Which of the following literary terms best describes the figure of speech exemplified above?
   A) Simile  
   B) Metonymy  
   C) Imagery  
   D) Apostrophe  
   E) Soliloquy

5. _____ is a work of fiction that re-creates a social world, conveying with finely detailed observation of the customs, values, and mores of a highly developed and complex society.
   A) Picaresque novel  
   B) Social novel  
   C) Historical Novel  
   D) Novel of manners  
   E) Come-of age novel

6. • “A rich man is no richer than a beggar.” Anonymous  
   • “I can resist anything but temptation.” Oscar Wilde  
   • “I dwell in a lonely house I know / That vanished many a summer ago” - Robert Frost
   Which of the following literary terms best describes the figure of speech above?
   A) Satire  
   B) Allegory  
   C) Alliteration  
   D) Kenning  
   E) Paradox
7. In the _____, a protagonist of lower class goes through adventures through which s/he critici-
zes corruption, vice and hypocrisy in the society.
   A) Bildungsroman
   B) picaresque novel
   C) epistolary novel
   D) psychological novel
   E) hypertext novel

8. _____ is a kind of poetic work which is made up of 14 lines consisting of an octave and a sestet. It
has a specific rhyme and meter scheme.
   A) Sonnet
   B) Epic
   C) Lyric
   D) Ballad
   E) Elegy

9. Referring to a non-human thing such as a chair or a scenery as if it were real with the aim of re-
vealing the character’s thoughts and feelings is called _____.
   A) soliloquy
   B) personification
   C) apostrophe
   D) metaphor
   E) allegory

10. If an author refers to a renowned historical, soci-
al or political figure or event from the past in his work in a way to make the audience or readers understand the feelings and thoughts of charac-
ters in the work, then this is called _____.
   A) metonymy
   B) metaphor
   C) oxymoron
   D) allusion
   E) irony

11. As a genre of novel, the _____ is often set in the medieval atmosphere of castles with dungeons or monasteries and tells the stories of superna-
tural occurrences or mysterious disappearances with the aim of creating terror, horror and tensi-
on.
   A) autobiographical novel
   B) social novel
   C) fantasy novel
   D) gothic novel
   E) coming-of-age novel

12. “What a pity that youth must be wasted on the young.” - George Bernard Shaw
   “My advice to you, is to never listen to other people’s advice.” Anonymous
   “All animals are equal, but some are more equ-
   al than others” George Orwell / Animal Farm

   Which of the literary terms below is exemp-
   lified in the lines and sentences above?
   A) Antithesis
   B) Paradox
   C) Oxymoron
   D) Epithet
   E) Metonymy
13. _____ is a genre of fiction in which customs, traditions and values of a complex society are conveyed through observations. A good example of this genre is *Pride and Prejudice* by Jane Austen.
   A) Bildungsroman
   B) Novel of manners
   C) Metafiction
   D) Historical novel
   E) Picaresque novel

14. When an author indirectly refers to a person, place or event that is of historical, political or social importance and well-known by the readers in a way to reveal what s/he feels or thinks, this is called _____.
   A) apostrophe
   B) flashback
   C) satire
   D) allusion
   E) epithet

15. • The flowers are dancing beside the lake.
    • Have you seen my new car? She is a real beauty!
    • Blushing birds go down to drink, and shadows tremble so?

Which of the following literary terms is exemplified in the phrases above?
   A) Personification
   B) Onomatopoeia
   C) Hyperbole
   D) Allusion
   E) Synecdoche

**ANSWER KEY**

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>B</td>
<td>6</td>
<td>E</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>C</td>
<td>7</td>
<td>B</td>
<td>12</td>
</tr>
<tr>
<td>3</td>
<td>D</td>
<td>8</td>
<td>A</td>
<td>13</td>
</tr>
<tr>
<td>4</td>
<td>B</td>
<td>9</td>
<td>C</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>D</td>
<td>10</td>
<td>D</td>
<td>15</td>
</tr>
</tbody>
</table>