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EFFECTIVE TEACHING OF VOCABULARY

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ABSTRACT

Pertaining to English teaching, vocabulary assumes more importance because without words disseminating information is liable to be fractured. Vocabulary teaching does not mean giving merely the denotative aspect of words concerned. Words involve connotation also and such connotations in order to be taught, require flourishing literary references. Quoting different contexts in which words assume meanings, will provide not only delight to the learner but is also capable of providing enlightenment in the usage of words in different contexts. In order to prove this, researcher deals with ten words which will enlighten us as to their standing in vocabulary teaching? Vocabulary is a set of common words in a language. A vocabulary, usually built up with age, remains as a helpful and primary tool for communication and gaining knowledge. Gaining an extensive vocabulary is one of the biggest challenges in mastering a second language.

KEYWORDS:

Vocabulary teaching, Word power

INTRODUCTION

The following ten words are capable of providing some kind pleasure to the hearer or to the learner and these have to be taught to the students with the literary flourishes in conformity with the dictum that language is through literature with examples. Each has to be taken and then it has to be taught with the evidences from literature. That will help them to retain these words in memory and it will enlighten them in their usage. For example, blue is to be associated with the softer feelings and it refers to certain aspects of misery, depending upon contextuality of words liable to change their meaning.

1. ETERNITY

Eternity means, according to Oxford living dictionary, its infinite or unending time, a state to

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which time has no application; timelessness, used euphemistically to refer to death and An eternity (*informa*) a period of time that seems very long, especially on account of being tedious or annoying. In Tintern Abbey William Wordsworth says whenever you are tormented, then go and seek refuge in nature. Because nature is the best teacher, friend, philosopher, mother, guide and everything. He wants to be restored with the memories gained in his childhood which can keep him in the state of tranquility. The following lines from Tintern Abbey, beautifully expresses the idea.

"In hours of weariness, sensations sweet,
Felt in the blood, and felt along the heart;
And passing even into my purer mind
With tranquil restoration:—feelings too
Of unremembered pleasure: such, perhaps,
As have no slight or trivial influence
On that best portion of a good man's life,
His little, nameless, unremembered, acts
Of kindness and of love. Nor less, I trust,
To them I may have owed another gift,
Of aspect more sublime; that blessed mood,
In which the burthen of the mystery,
In which the heavy and the weary weight
Of all this unintelligible world,
Is lightened."

So it becomes eternal experience here. Even though the word eternity is not there, it conforms to what has been expressed with so many expressions and all that. As a result, it is an eternal experience.

Even in John Keat's poem "Ode On a Grecian Urn", eternal experience is felt in the lines,
"Heard melodies are sweet, but those unheard
Are sweeter;"

2. TRANQUILITY

Tranquility means, according to Oxford living dictionary, it is the quality or state of being tranquil; calm.

It is that state of the mind in which the misery of this entire inequitable world is lightened. You feel neither pleasure and nor pain which means it is on par with that the state of mind of Marcus Brutus in Julius Caesar where he proves on every occasion that he is a stoic. He is not at all moved either by pleasure or pain. It is tranquility. This is the character of Brutus.

Brutus realizing his identity as a true Roman, tolerates the tragic news of Portia's death stoically and remarks:

"Why, farewell, Portia. We must die, Messala:
With meditating that she must die once,
I have the patience to endure it now."

Also, Brutus doesn't like to mourn for the death of his wife, but without delay gets ready to rally his enemies and go for war against them and defeat them completely:

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"There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures."

In Shakespeare's "Macbeth" Lady Macbeth herself composes by means of tranquility because she is not at all perturbed by what happens to Banquo on the evil designs that she herself concentrates to undertake to implement. It is a balanced state in which no emotion affects.

3. GORGEOUS

Gorgeous means, according to Oxford living dictionary, it is beautiful; very attractive. *informal* Very pleasant or enjoyable.

Gorgeous means richness. In Antony and Cleopatra, Enobarbus describes the appearance of Cleopatra. The boat she was sitting looked like a golden throne upon the waves shining bright with the sun's reflections. The back deck was roofed with hammered gold. The sails were decorated purple, and they were sweet scented so heavily that they made the atmosphere seem woozy with love. The oarsmen rowed with the silver oars to match to flute music. The beat of the oars sped up the waves as if excited by lust. At this moment Cleopatra's face looked gorgeous and one cannot describe it. She looked very rich. She looked more beautiful than the idealized portrait of goddess Venus. Pretty, Cupid-like boys were standing on either side of her with lovely smiles cooling her with different shades of fans, which appeared to fan the flames in her cheeks even as they cooled them, undoing what they did. Shakespeare beautifully expresses in these lines,

The barge she sat in, like a burnish'd throne,
Burn'd on the water: the poop was beaten gold;
Purple the sails, and so perfumed that
The winds were love-sick with them; the oars were silver,
Which to the tune of flutes kept stroke, and made
The water which they beat to follow faster,
As amorous of their strokes. For her own person,
It beggar'd all description: she did lie
In her pavilion--cloth-of-gold of tissue--
O'er-picturing that Venus where we see
The fancy outwork nature: on each side her
Stood pretty dimpled boys, like smiling Cupids,
With divers-colour'd fans, whose wind did seem
To glow the delicate cheeks which they did cool,
And what they undid did.

Thus this passage gives the picture of gorgeousness. The embellishment of gorgeousness can be experienced in the works of John Keat's Ode to Skylark and La Belle Dam Sans Merci, Spenser's Prothalamion and Epithalamion, Christopher Marlow's Dr. Faustus. Its renaissance flourishment.

4. BLUE

Blue means, according to Oxford living dictionary, it is (of a person or mood) melancholy, sad, or depressed.

Blue is gentleness of mind and it also signifies despair. It is to be associated with the softer feelings and it refers to certain aspects of misery, depending upon contextuality of words liable to change their meaning.

In Shakespeare's *As You Like It*, Jaques' distinctive characteristic is his absolute pessimism i.e. melancholic disposition. He is highly a contemplative character in Shakespeare. He only thinks, but never in deeds. His complete interest is to entertain his mind, and he is least bothered about his body and fortunes. Hazlitt describes him as

"the prince of philosophical idler; his only passion is thought;
he sets no value upon anything but as it serves as food for reflection"

Jaques is more of an observer in the play than an actor. In the beginning he remains a mystery to the readers and he is being discussed at length by the other characters. He had obscure past and he discussion with Rosalind makes it clear that he lost his positive temperament while traveling the world. He always remains outside the happy characters who populate Arden. He is very good example for despair.

A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!
As I do live by food, I met a fool
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms and yet a motley fool.
'Good morrow, fool,' quoth I. 'No, sir,' quoth he,
'Call me not fool till heaven hath sent me fortune:'
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, 'It is ten o'clock:
Thus we may see,' quoth he, 'how the world wags:
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven;
And so, from hour to hour, we ripe and ripe,
And then, from hour to hour, we rot and rot;
And thereby hangs a tale.' When I did hear
The motley fool thus moral on the time,
My lungs began to crow like chanticleer,
That fools should be so deep-contemplative,
And I did laugh sans intermission
An hour by his dial. O noble fool!
A worthy fool! Motley's the only wear.

Flourishes of blue meaning gentleness can be seen in Alice Walker's *Am I Blue?* where horse becomes the protagonist in the story. It stands for gentleness. Mark Antony is the icon of gentleness in

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Shakespeare's Julius Caesar. Even Desdemona in William Shakespeare's Othello is a beautiful example for never does she possess any opportunity to voice out.

5. RENAISSANCE

Renaissance means, according to Oxford living dictionary, it is the revival of European art and literature under the influence of classical models in the 14th–16th centuries. The culture and style of art and architecture developed during the Renaissance. Renaissance, a revival of or renewed interest in something.

Renaissance is newness of thought and breaking away from the shackles of medievalism. Medieval tyranny and religiosity is broken with willful imposition of humanism. Bible was parted of its beliefs and humanism was given more importance. The works of Edmund Spenser, Philip Sidney, Wyatt and Surrey, University Wits, William Shakespeare and Francis Bacon stand great examples for the revival in Elizabethan age the golden period of English literature, which is the outcome of renaissance.

6. HILARIOUS

Hilarious means, according to Oxford living dictionary, it is extremely amusing. *archaic* boisterously merry.

Sir John Falstaff is a fictional character who is mentioned in five plays by William Shakespeare and appears on stage in three of them. His significance as a fully developed character in Shakespeare is primarily formed in the plays *Henry IV, Part 1* and *Part 2*, where he is a companion to Prince Hal, the future King Henry V. A notable eulogy for Falstaff is presented in Act II, Scene III of *Henry V*, where Falstaff does not appear as a character on stage, as enacted by Mistress Quickly in terms that some scholars have ascribed to Plato's description of the death of Socrates after drinking hemlock. By comparison, in *The Merry Wives of Windsor*, Falstaff is presented by Shakespeare as the buffoonish suitor of two married women.

Though primarily a comic figure, Falstaff still embodies a kind of depth common to Shakespeare's major characters. A fat, vain, boastful, and cowardly knight, he spends most of his time drinking at the Boar's Head Inn with petty criminals, living on stolen or borrowed money. Falstaff leads the apparently wayward Prince Hal into trouble, and is ultimately repudiated after Hal becomes king. Falstaff has since appeared in other media, notably in operas by Giuseppe Verdi, Ralph Vaughan Williams and Otto Nicolai and the Orson Welles' 1966 film *Chimes at Midnight*. The operas focus on his role in *The Merry Wives of Windsor*, while the film adapts from the *Henriad* and *The Merry Wives*. Welles, who played Falstaff in his film, considered the character to be "Shakespeare's greatest creation"

7. EXTRAVAGANZA

Hilarious means, according to Oxford living dictionary, it is an elaborate and spectacular entertainment or production.

It is richness, extra, unnecessary expenses, luxurious, pompous and bombastic. Christopher Marlow's Dr. Faustus is a best example where Dr. Faustus wishes to lead a very luxurious life and demands it with Mephistopheles. Scenes like presence of Helen and arrangement of banquets stand for extravaganza. Dr. Faustus wants to kiss the paragon of beauty Helen of Troy who is not alive. This is a extra desire to demand the presence of someone who lived centuries ago. These lines clearly tell of his

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excitement which the result of his extravagant thought.

"Was this the face that launch'd a thousand ships,
And burnt the topless towers of Ilium?
Sweet Helen, make me immortal with a kiss.
Her lips suck forth my soul: see where it flies!
Come, Helen, come, give me my soul again.
Here will I dwell, for heaven is in these lips,
And all is dross that is not Helena.
I will be Paris, and for love of thee,
Instead of Troy, shall Wittenberg be sack'd;
And I will combat with weak Menelaus,
And wear thy colours on my plumed crest;
Yea, I will wound Achilles in the heel,
And then return to Helen for a kiss.
O, thou art fairer than the evening air
Clad in the beauty of a thousand stars;
Brighter art thou than flaming Jupiter
When he appear'd to hapless Semele;
More lovely than the monarch of the sky
In wanton Arethusa's azur'd arms;
And none but thou shalt be my paramour!"

Even in William Shakespeare's *Tempest*, Prospero using his magic crafts luxurious banquet to make the negative characters to realize and confess their sins.

8. IF

If means, according to Oxford living dictionary, it is (introducing a conditional clause) on the condition or supposition that; in the event that, (with past tense) introducing a hypothetical situation. Whenever; every time, Despite the possibility that; no matter whether, (often used in indirect questions) whether, *with modal* Expressing a polite request, Expressing an opinion, Expressing surprise or regret, (with implied reservation) and perhaps not, Used to admit something as being possible but relatively insignificant, Despite being (used before an adjective or adverb to introduce a contrast)

The poem "If" by Rudyard Kipling is a message about what is essential in life. All these qualities and physiognomies stated in this work will create a man out the son and he will earn the earth. The overall theme of the poem is manhood and leadership. The author suggests his son through this poem how one can become a better man.

The central ideas of this poem are self-confidence, patience, self-control, long-suffering, perseverance and humility. But these things are not directly indicated, instead, Kipling merely implies them allowing his readers to the task of inferring the meaning. We actually identify the portions of the poem that infer those main ideas. We also understand the following words from the context clues: triumph, knave, pitch-and-toss, sinew and virtue.

"If you can keep your head when all about you
Are losing theirs and blaming it on you;

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If you can trust yourself when all men doubt you,
But make allowance for their doubting too:
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or being hated don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream - and not make dreams your master;
If you can think - and not make thoughts your aim,
If you can meet with Triumph and Disaster
And treat those two impostors just the same:
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build'em up with worn-out tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings,
And never breathe a word about your loss:
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on!"

If you can talk with crowds and keep your virtue,
Or walk with Kings - nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much:
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And - which is more - you'll be a Man, my son!"

9. PARADOX

Paradox means, according to Oxford living dictionary, it is a seemingly absurd or contradictory statement or proposition which when investigated may prove to be well founded or true, a statement or proposition which, despite sound (or apparently sound) reasoning from acceptable premises, leads to a conclusion that seems logically unacceptable or self-contradictory and a person or thing that combines contradictory features or qualities.

Paradox is the controlling figure of speech in the poem. It expresses the main theme: The person best qualified to evaluate the impact of success is the vanquished rather than the triumphant. Implicit

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in this paradoxical observation is that it can apply to anyone: the failed author, the defeated boxer, the election loser, the rejected job applicant, the bankrupt businessman.

"Success is counted sweetest
By those who ne'er succeed". (lines 1-2)

-Emily Dickinson

"I never found a companion that was so companionable as solitude."

– Henry David Thoreau

"The amount of women in London who
Flirt with their own husbands is perfectly scandalous"

-Oscar Wilde

10. DELICACY

Delicacy means, according to Oxford living dictionary, it is Fineness or intricacy of texture or structure, Susceptibility to illness or adverse conditions; fragility, Tact and consideration. The quality of requiring discretion or sensitivity, Accuracy of perception; sensitiveness and *count noun* A choice or expensive food.

In William Shakespeare's Othello, Desdemona's fragile state to make her husband understand when Othello tries to kill her, can be the best example. Othello enters into Desdemona's room. She is actually asleep. She looks beautiful and but innocence appears more than beauty. Though he tries to justify her qualities and softened, he still mistakes her. Desdemona awakens and he asks her to confess for her sins. But she is in a very delicate situation where she thinks she is not in a state to make him understand her and tries her best to assert her innocence. Othello tells her that he found the handkerchief with Cassio. Desdemona insists that there is no truth in it and begs him not to kill her. But Othello starts hurting her. Even Othello is in a fragile state makes him believe all that Iago says.

CONCLUSION

Thus, we understand that teaching vocabulary through literary examples makes the learner to grasp it strongly to his mind. This not only helps in acquiring vocabulary but with literary flourishes. There won't be a chance to forget the word since the learner has a story to correlate with. Learning vocabularies literally with the equivalent can make one easily forget. Learners tend to easily forget if he/she learns with a sentence. This paves way not only learning new words but getting familiarity with literary pieces. By this way we justify teaching not only language but also literature.

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