

Foundation Course First Year

Paper - II

B.A./B.Sc./B.Com

ENGLISH LANGUAGE



मध्यप्रदेश भोज (मुक्त) विश्वविद्यालय – भोपाल
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SYLLABI-BOOK MAPPING TABLE

English Language

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UNIT-II Basic Language Skills: Vocabulary, Synonyms, Antonyms, Word Formation, Prefixes, Suffixes.	Unit-2: Basic Language Skills-I (Pages 49-90)
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INTRODUCTION

English is one language that most people all over the world choose to speak or learn to speak, beside their own mother tongue. This has made English the universal language of communication. It is possible to speak English any which way and get your idea or message across to a listener. However, to speak correctly and to sound pleasant, the knowledge of grammar is extremely important. In other words, successful communication is only possible through the correct usage of grammar.

As someone has rightly said, grammar is the language that makes it possible for us to talk about language. Knowledge of grammar helps us to put together words in a logical sequence to form complete sentences that make perfect sense. Therefore, it is not really wrong to associate grammar with correctness and identification of errors. The learning of English language like any other language should be a thorough affair. Apart from the grammar, reading the language through different types of works will help the students understand its application. Consequently, this book will begin with famous literary works by prominent authors, followed by basic language skills, comprehension and composition.

This book is divided into five units that follow the self-instruction mode with each unit beginning with an Introduction to the unit, followed by an outline of the Objectives. The detailed content is then presented in a simple but structured manner interspersed with Check Your Progress Questions to test the student's understanding of the topic. A Summary along with a list of Key Terms and a set of Self-Assessment Questions and Exercises is also provided at the end of each unit for recapitulation.

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UNIT 1 PROSE AND POETRY IN ENGLISH

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1.0 INTRODUCTION

Literature is an articulate and artistic mode of expressing life through words. Its power lies in the art of expression through written words. Literature is the expression of a keen and imaginative observer of life which spreads around him or her. The study of literature is for pleasure and intellect both. Writers use their words and imagination to create another world for us where they reflect upon some ideas or happenings which have been part of their experience. William Henry Hudson perceives that 'a great book grows directly out of life; in reading it, we are brought into large, close, and fresh relations with life; and in that fact lies the final explanation of its power'.

English literature is a combination of many different literary forms. To get a good grasp of the English language, it is crucial these varied forms are studied so as to understand the manner in which language is put to use. In this unit, you will be taught three different forms of literature: poems, short stories and speeches.

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Poetry is an expression of the poet's soul like all art is a representation of the artist's soul. It can be transcendental, topical, lyrical, romantic, serious, religious, or even morbid in nature. It can have as many shades as there are souls on this earth. Poetry is one of the most sublime arts. The unit will discuss poems by Rabindranath Tagore, Sarojini Naidu and William Wordsworth. A short story is defined as a piece of prose which can be read on one sitting and creates a single unique effect on the readers. The unit will also discuss short stories by Khushwant Singh and R K Narayan. You will also be introduced to the literary form of speech through a discussion on Jawaharlal Nehru's *Tryst with Destiny*.

1.1 OBJECTIVES

After going through this unit, you will be able to:

- Explain Tagore's poem *Where the Mind is Without Fear*
- Discuss R K Narayan's *The Hero*
- Describe Jawaharlal Nehru's *Tryst with Destiny*
- Assess Sarojini Naidu's *Indian Weavers*
- Examine *The Portrait of a Lady* by Khushwant Singh
- Analyse Wordsworth's *The Solitary Reaper*

1.2 *WHERE THE MIND IS WITHOUT FEAR:* RABINDRANATH TAGORE

Almost every Indian knows the name Rabindranath Tagore for the great poet, novelist, essayist, song writer, playwright, political and social leader that he was. The Bengali literary world in particular and Indian literature in general cannot think of its presence and identity without taking into account the writings of Tagore who not only got Nobel Prize for literature but also facilitated a much needed political and spiritual representation for India globally. His writings made sure that Indian culture and literature could not be neglected anymore to be something which is not up to the standard of the European civilization. It is true that India has achieved much greater heights in many fields in comparison to that of the West; but Rabindranath Tagore with his writings made it reach greater heights.

In this section, we will be discussing the poem *Where the Mind is without Fear* by Tagore which is not only a celebration of the Indian nation but is also a plea to Indians to achieve greater heights in the formation of the Indian nation as it was written during a time when the Indian nation was still at its formative stage. In the course of this section, we will not only get to know the poem in a better fashion, but will also deal with some of the important issues that Tagore emphasized on in this particular poem and also in his other writings and lectures.

1.2.1 About the Author

Rabindranath Tagore (1861 – 1941) is one of the greatest writers/ poets of the world. He was born on 7 May 1861 in Jorasanko, Calcutta. He belonged to the gentry. His father Devendra Nath Tagore was a zamindar. He was known among the people as “Maharshi”. His mother’s name was Sharada Devi. Rabindranath Tagore was brought up in a large family in their palatial mansion at Jorasanko. He did not have a formal education in school like other school going children. Tutors were provided at home. He was sent to St. Xavier’s school for some time but he failed to continue being in school. The reason was that he was never comfortable in school and was unable to take interest in the school curriculum. For him, the school was a combination of hospital and jail, so he was brought back home by his family. He had his training in various subjects through home tutors. He also joined Presidency College in Calcutta but left the college as soon as he joined. Then, he went to England in early October of 1878 for higher studies. The atmosphere of a large and affluent family was responsible for his character development. He was not very social and preferred his own company. The members of his family were very interested in artistic activities. The Jorasanko house always seemed to be buzzing with artistic activities and every member took part in that. Having been brought up in such an artistic atmosphere, his inclination towards literature was quite natural.

Rabindranath Tagore started writing at a very tender age. He was not only a writer but a self-trained singer cum painter. He developed his own style of writing. He wrote novels, short stories, dramas, songs and essays. His famous novels are *Gora*, *The Home and the World*, *Four Chapters*, etc. Rabindranath Tagore also won the Nobel Prize in literature in 1913 for his famous collection of poems, *Gitanjali*. He actively participated in the freedom struggle. During the period of the partition of Bengal in 1905 he came up vehemently against the British policy of divide and rule policy. Tagore gave up his knighthood as a protest against the Jallianwala Bagh incident where many innocent Indians were killed by the British. His participation in the Indian freedom struggle directly through his actions and indirectly through his writings which created a stir in the early 20th century Bengal. Our national anthem *Jana Gana Mana* was also written by him.

As we have already seen that the formal education in schools and colleges was disliked by him when he was a child, therefore when he was an adult, he tried to experiment with the idea of the education system. Consequently, he opened a school in Shantiniketan on 21 December 1901. Till now, in West Bengal the Shantiniketan University is one of the famous universities which believes in an informal relationship with students and teachers. He was not only a great writer but a great visionary. He had his dream of a perfect, peaceful world. His visions and dreams are reflected in his works. He passed away on 7 August 1941.

1.2.2 Critical Appreciation

The poem *Where the Mind is Without Fear* was composed most likely in 1900; it appeared in the volume *Naivedya* (July 1901). The English translation was composed around 1911, when Tagore was translating some of his works into

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English after a request from William Rothenstein. It appeared as Poem 35 in the English *Gitanjali*, published by the India Society, London, in 1912. In 1917, Tagore read out the English version, (then titled “Indian Prayer”) at the Indian National Congress session in Calcutta, 1917. Tagore had a deeply religious mind and profound humanism. He was both a patriot and an internationalist. In the poem, *Where the Mind is Without Fear*, Tagore sketches a moving picture of the nation he would like India to be — where everyone is free to hold up one’s head high and one’s voice is to be heard without having any tension of fear or oppression or forced compulsion, where the knowledge is not restricted by narrow ideas and loyalties.

Text

Where the Mind is Without Fear
Where the mind is without fear and the head is held high
Where knowledge is free
Where the world has not been broken up into fragments
By narrow domestic walls
Where words come out from the depth of truth
Where tireless striving stretches its arms towards perfection
Where the clear stream of reason has not lost its way
Into the dreary desert sand of dead habit
Where the mind is led forward by thee
Into ever-widening thought and action
Into that heaven of freedom, my Father, let my country awake.

Summary of the poem

The poem *Where the Mind is Without Fear* was written at a time when India was under British rule, and the Indian freedom struggle had already begun. The poem encapsulated an idea of a free India and provided a stimulus to the people who were fighting for India’s Independence.

The poet does not believe in simply political freedom but wishes India to be awakened in an ideal state (“heaven”) where the mind is fearless and the spirit can hold its head high, where one can acquire knowledge freely, where the world is not fragmented by petty thoughts and issues, where thoughts and actions flow from a truthful, rational pursuit, where petty conventions and old customs do not stagnate the course of judgment, where God leads everyone in all their acts and thoughts. In such a state when India will be awakened, it will be true freedom for India.

The poet envisions a mental picture of free India. Rabindranath Tagore wrote the poem when India was under the British rule and the independence struggle was going on. When one fights for one’s own country, one usually has an idea of the nation which one wants to achieve. Rabindranath Tagore being a true nationalist also draws a mental picture of his nation into which he wants his nation to be awakened. He dreams of a nation without boundaries. The poet prays to God that there should be an atmosphere of fearlessness, an environment where

one can achieve one's intellectual pursuit; one has self-respect, where people do not fight over petty issues, such as, caste, class, creed or any other that divides people. He wants his countrymen to be awakened in a state where they achieve the truth and strive towards perfection all the time.

The poet further adds that he wants his country to be awakened in a state where people pursue reason as a true rational man always thinks about achieving perfection in every aspect of life. The poet wants his country to be awakened where God ("thee") guides the people not merely to be thoughtful but also to put those thoughts into actions so that they can achieve true freedom. The poet wishes and prays to God that his nation be awakened in such a state.

Critical Appreciation of the poem *Where the Mind is Without Fear*

Rabindranath Tagore was an idealist as well as a spiritualist. His spiritualism extended to his conception of a nation. Spiritualism to Tagore is not about living a secluded life and attaining personal salvation, but it is about doing everything in life with faith in God. Therefore, in all his works, especially poems, we see a mystic element where the poet presents his firm faith in the Almighty and prays to Him for the upliftment of all. The poem *Where the Mind is Without Fear* is no exception. The poem is a prayer to God for his wish of nation's (India's) freedom to come true. But freedom for Rabindranath Tagore is not merely about achieving the political freedom from the British (the poem was written when India was under colonial rule). Achieving political freedom is significant, but what is important is that all the people living within the nation called India can realize and enjoy their freedom once the colonial power leaves. Therefore, in the poem Tagore provides a list of his wishes that he thinks is essential for achieving true freedom.

The first essential prerequisite for people to enjoy their freedom is a fearless state. Only if a nation is built where people have nothing to fear, then the people will be able to fully appreciate their freedom.

When one lives under a foreign rule, one tends to imitate the foreigner's or the colonial power's cultural values, and in the process undermines his/her native values; one loses self-respect. The British rule had robbed India of its pride and dignity by reducing it to a slave nation. True freedom can only be relished when one has self-respect and one can hold one's head high. This is the second requirement that Tagore states in the poem.

Francis Bacon said, 'Knowledge is power.' One who is knowledgeable has all the power in him/her not only to understand the world around him/her; but it makes him/her build a better world. In a truly independent nation, there should be scope for people to attain knowledge freely.

Tagore in his essay 'Nationalism in India' said that India's problem is not political, but it is social. India is divided in terms of caste, class, gender and religion. Tagore thought that the day we can rise above these inequalities, we will become a united force and the British will be forced to leave India. Today, when we have achieved independence, we talk about 'unity in diversity' as an essence of the Indian culture, but in practice we still see that casteist oppression and suppression, the exploitation of the poor by the rich, the communal riots, the terrorist attacks,

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the gendered violence, war, etc., rocking Indian sensibilities and values each and every day. The narrow domestic walls that we are creating in the name of caste, gender, class and religion need to be uprooted to form a just and egalitarian society, if one needs to truly achieve freedom.

What we strive for is success. We want to get success at any cost as we think it matters the most. But for Tagore, truth is above success. In other words, true success is the realization of truth in one's life. When one attempts to achieve realization of truth in one's life, one is striving towards perfection, towards salvation. This striving for truth is essential for a nation to be truly free. A free nation should be one where everyone is free to toil and work hard for anything they desire either for their own or for the good of the nation. Everyone is encouraged to strive tirelessly till they attain satisfaction in reaching their goals and perfection.

Rationality or reason is absolutely essential in man's life as a rational man can only strive truly towards truth. A man who is caught in the web of old customs, superstitious rituals and beliefs and narrow-mindedness (dead habit) lives in a desert. Tagore feels that rationality is also another criterion for true freedom.

Tagore's love and faith towards the Almighty is well-known. He feels that when one is treading the path of truth one is going on the path to God. A nation which has the benediction of the Almighty will always lead to true progress as its thoughts and actions will benefit humanity at large. In the last line of the poem, he refers to God as his father and prays to Him so that the realization of his dream of just and true freedom of his country is fulfilled.

The title of Rabindranath Tagore's poem, *Where the Mind is Without Fear* is the first line of the poem and is one of the most significant sub-clauses which goes to build the poem. The 'World of Freedom', which Tagore envisions for his countrymen, can only be attained if we possess a fearless mind. Only a fearless mind can hold its head upright. For attaining true freedom, one has to have a mind which is 'without fear'. In this sense the title is very significant and apt.

Check Your Progress

1. State the first line of Tagore's poem *Where the Mind is Without Fear*.
2. What is the first essential requisite for people to enjoy their freedom?

1.3 THE HERO: R. K. NARAYAN

R. K. Narayan, along with Mulk Raj Anand and Raja Rao, are considered to be the three significant novelists of the early twentieth century India who have put the Indian English novels in particular and Indian English writing in general on a high pedestal through their works. Their works do not only champion the Indian nation, but at the same time critique the ways in which the man-made differences have marred the unity of our nation. R. K. Narayan's first novel *Swami and Friends* was published from Oxford University Press in 1935. The novel is set in an imaginary town Malgudi, which later became the setting for almost all his works. His second

novel was *Bachelor of Arts*. His other significant writings include *Malgudi Days*, *The English Teacher*, *The Financial Expert*, *The Man Eater of Malgudi*, etc.

R. K. Narayan's fictional town Malgudi has become a common place name in India and his novel, *Swami and Friends*, is almost a must read for anyone who is able to read English and is serious about Indian writing. Even the TV series on *Malgudi Days* has made the narrative very popular among today's youth.

Narayan's character Swami is a typical lower middle-class kid who tries to adjust to the ways of the world and through him, the author makes an attempt to present the Indian culture and its ethos to the readers. Swami has thus become not only an iconic character but also at the same time his fears, anxieties and anguishes are being probed by the author to manifest the sensibilities of the Indians. In the short story *A Hero* (part of *Under the Banyan Tree and Other Stories*, 1985), Swami's fears are being presented which when he tries to get over, how he becomes a hero amongst the people.

R.K. Narayan was born into a middle-class family of the Tamil Brahmin caste, a notably intellectual and creative group within India's system of social castes. He was raised in the city of Madras in South India and was cared for largely by his grandmother, whose stories and friends are said to inspire much of Swami and Friends. Although writing was an uncommon career for Indian men of his time, his family was supportive of his choice. Narayan also broke with tradition by deciding to forgo an arranged marriage and instead choose his own wife, although she died of typhoid fever in 1939, only five years after their marriage. Narayan raised his only daughter on his own and never remarried. *Swami and Friends* was championed by the English author Graham Greene, Narayan's friend and mentor. Narayan went on to publish 15 novels as well as a memoir and numerous essays and short stories, and he also became an activist for causes including environmentalism and children's rights.

1.3.1 About the Author

Rasipuram Krishnaswami Narayan, (1906 -2001), better known as R. K. Narayan introduced realism and psychology into the Indian-English fiction. Born to a father who was a school headmaster, he was brought up under the guardianship of his maternal grandmother, Parvathi. Narayan belonged to a modern and a well-educated family where the members conversed in English in their daily lives. He studied at his father's school in his early years. Later, he was sent to Lutheran Mission School in Purasawalkam, C.R.C. High school, and the Christian high school. He read the works by Dickens, P. G. Wodehouse, Arthur Conan Doyle and Thomas Hardy with great interest. Narayan also used his experiences in his novels. He later moved to Mysore as his father was transferred there and he made a clever use of the resources that furnished the Government library of his father's school. He had ample material to feed his imagination. There he attended the Maharaja College of Mysore in 1926 and completed his Graduation. When he finished his Bachelor's degree which he took in four years, he began to teach in a school. He then turned to writing and journalism. It was in 1930 that his first book *Swami and Friends* was published. Though it did not bring him much public applause but with this, he

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initiated his fictitious world of Malgudi. This artificial set up of Malgudi reflected the time of the colonial rule then and came to develop itself on equal footing with the Indian society. It reflects the growth of our society and culture.

By his great effort to contribute for the society and literature, Narayan became very popular and respected. His writings made him famous throughout the world. In the year 1953, Narayan came to be acknowledged globally as a brilliant Indian writer of English novels and stories when his works were published in the US for the first time by Michigan State University Press. Although, Narayan always focused on the life of an ordinary man very critically with all human sympathies and portrayed social evils and mental backwardness of our society very subtly, he himself remained a lover of the traditional way of thinking. So to say, he was a mixture of the modern and the traditional. In early 1956, he arranged his daughter's wedding. It was during this period that he wrote *The Guide* (1958) while he was visiting the United States in 1956 on the Rockefeller Fellowship.

Narayan gave vent to his philosophical views in the form of essays as well. His *Next Sunday* (1960) was one such collection of conversational essays and his first work that came out in the form of a book. His *My Dateless Diary* includes an essay which may be called a prelude to the composition of *The Guide*. Narayan's next publication was *The Man Eater of Malgudi* (1961). It is a comedy and yet another example of deft handling of the craft of fiction. Till here we can see that Narayan not only had experimented with the themes of social realism, humanitarianism, religion and metaphysics but had also tried his hand on dealing with the subjects such as man's philosophical journey of life. He made a clever use of the dramatic devices also. He made vigorous use of the experimental methods in the art of writing, applying the tools of irony, psychological analysis of characters, the stream-of-consciousness (as in his masterpiece *The Guide*), speech of ordinary life, classical form of comedy, etc. He not only tried to explore the depth of language, but also made use of different tools related to the forms of expression to render a peculiar charm to his narrative technique. Above all, he remains a silent spectator. Anand is straight-forward in his criticism about the society but Narayan is mild and he enjoyed the art of reading human activities like Geoffrey Chaucer.

His growth as a writer on the Indian as well as international stage brought him further honour as a Rajya Sabha Member of the Indian Parliament of the Upper House. It was this platform as an MP using which he openly worked for the upliftment of the society. He made amendment in the laws which related the primary and middle education-system. His book *Swami and Friends* too focused on this issue. He made some suggestions to alter the education-system by recommending changes in it and the system had been amended as per his suggestions. In his last years, his evenings were spent with N. Ram, the publisher of *The Hindu*, the notable Indian journalist. Although he loved meeting people, he had stopped giving interviews by this time. He was averted to it because once his interview with *The Times* gave a severe physical and mental jolt thus hospitalizing him. In May 2001, Narayan was hospitalized finally. Before he was given the support of a ventilator, he was planning for his next book which was a story about a grandfather. On May 13, 2001 Narayan died in Chennai at the age of 94.

Narayan's Style, Narrative Technique and Theme

Let us discuss Narayan's literary techniques briefly.

Simplicity of Prose: R.K. Narayan was a great 20th century Indian novelist and short story writer whose wide range of representation of human life and society brought him fame, both in India and abroad. He was a very keen observer of society and lover of human nature. He used simple language for his works which reflected an unaffected prose accompanied with humour. Throughout his life, he endeavoured to focus on the society through all his works. He portrayed the life of common man. His readers always saw his works as if it was their own life and society. His focus remained on ordinary life and people in everything that he created. He portrays the daily life of the Indian people with a psychological insight into their character and activities very intricately. He often used the contemporary description of the Tamil lifestyle. In fact, his stories focus on the life and culture of Tamil Nadu. But all the same, simplicity has the greatest part in the delineation of his characters which are universal. Graham Greene frequently compared him with Anton Chekhov because of his simplicity and lustre of prose, its gentle beauty, ironical portrayal of tragic situations interspersed with humour and vivid characterization.

Realism: Realism was the foremost of the features that Narayan used for all his narratives. He described what he saw around him. His novels and short stories are related to no great historical figure's life but with those who are not really gifted with great qualities or riches. Casting tiger for a hero is one such marvel mixed with realism.

Transparency of Vision: Narayan is a very keen observer of people and the society and it helped him to read the minute details of our lives so much that he was able to attain the simplicity and flow of expression. He was precise in details and his language is easily understood by anyone. He knew the life-style of simple villagers like Hardy.

Descriptive Narrative: R.K. Narayan's style of prose can be classed as descriptive rather than analytical. His style is objective where the author is expected to create his characters without involving his personal sentiments and emotions into their actions. He puts them in the story as they are in their real lives. But he takes full interest in describing his characters with a mild touch of humour. His works, on the whole, show that he was an avid reader of human life. His commonplace incidents are arranged so peculiarly in all their native simplicity that the readers attach their sentiments with them so naturally. The most important part of his style is his capacity of being imaginative.

Humour, Irony and Satire: Narayan's writings are interspersed with a soft touch of humour and irony which are the two greatest tools of the art of narration.

Humanism: R.K. Narayan's works display a unique dedication to the cause of humanity. It is neither patriotism nor religiosity. But his description touches the very heart of his readers. His characters are chosen from ordinary life and the details about them are also commonplace but the beauty lies in their description. Man and his behaviour interests him.

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A Hero
R. K. Narayan

For Swami events took an unexpected turn. Father looked over the newspaper he was reading under the hall lamp and said, "Swami, listen to this: 'News is to hand of the bravery of a village lad who,, while returning home by the jungle path, came face to face with a tiger...'" The paragraph described the fight the boy had with the tiger and his flight up a tree, where he stayed for half a day till some people came that way and killed the tiger. After reading it through, Father looked at Swami fixedly and asked, "What do you say to that?"

Swami said, "I think he must have been a very strong and grown-up person, not at all a boy. How could a boy fight a tiger?" "You think you are wiser than the newspaper?" Father sneered. "A man may have the strength of an elephant and yet be a coward: whereas another may have the strength of a straw, but if he has courage he can do anything.

Courage is everything, strength and age are not important." Swami disputed the theory. "How can it be, Father? Suppose I have all the courage, what can I do if a tiger should attack me?" "Leave alone strength, can you prove you have courage? Let me see if you can sleep alone tonight in my office room."

A frightful proposition, Swami thought. He had always slept beside his granny in the passage, and any change in this arrangement kept him trembling and awake all night. He hoped at first that his father was only joking. He mumbled weakly, "Yes," and tried to change the subject; said very loudly and with a great deal of enthusiasm, "We are going to admit even elders in our cricket club hereafter. We are buying brand-new bats and balls. Our captain has asked me to tell you..."

"We'll see about it later," Father cut in. "You must sleep alone hereafter." Swami realized that the matter had gone beyond his control: from a challenge it had become plain command; he knew his father's tenacity at such moments.

"From the first of next month I'll sleep alone, Father."

"No, you must do it now. It is disgraceful sleeping beside granny or mother like a baby. You are in the second form and I don't at all like the way you are being brought up," he said, and looked at his wife, who was rocking the cradle.

"Why do you look at me while you say it?" she asked. "I hardly know anything about the boy."

"No, no, I don't mean you," Father said.

"If you mean that your mother is spoiling him, ell her so; and don't look at me," she said, and turned away.

Swami's father sat gloomily gazing at the newspaper on his lap. Swami rose silently and tiptoed away to his bed in the passage. Granny was sitting up in her bed, and remarked, "Boy, are you already feeling sleepy? Don't you want a story?" Swami made wild gesticulations to silence his granny, but that good lady saw nothing. So Swami threw himself on his bed and pulled the blanket over his face.

Granny said, "Don't cover your face. Are you really very sleepy?" Swami leant over and whispered, "Please, please, shut up, granny. Don't talk to me, and don't let anyone call me even if the house is on fire. If I don't sleep at once I shall perhaps die – " He turned over, curled, and snored under the blanket till he found his blanket pulled away.

Presently Father came and stood over him. "Swami, get up," he said. He looked like an apparition in the semi-darkness of the passage, which was lit by a cone of light from the hall. Swami stirred and groaned as if in sleep. Father said, "Get up, Swami," Granny pleaded, "Why do you disturb him?"

"Get up Swami," he said for the fourth time, and Swami got up. Father rolled up his bed, took it under his arm, and said, "Come with me." Swami looked at his granny, hesitated for a moment, and followed his father into the office room. On the way he threw a look of appeal at his mother and she said, "Why do you take him to the office room? He can sleep in the hall, I think."

"I don't think so," Father said, and Swami slunk behind him with bowed head. "Let me sleep in the hall, Father," Swami pleaded.

"Your office room is very dusty and there may be scorpions behind your law books."

"There are no scorpions, little fellow. Sleep on the bench if you like."

"Can I have a lamp burning in the room?"

"No. You must learn not to be afraid of darkness. It is only a question of habit. You must cultivate good habits."

"I'll you at least leave the door open?"

"All right. But promise you will not roll up your bed and go to your granny's side at night. If you do it, mind you, I will make you the laughing-stock of your school."

Swami felt cut off from humanity. He was pained and angry. He didn't like the strain of cruelty he saw in his father's nature. He hated the newspaper for printing the tiger's story. He wished that the tiger hadn't spared the boy, who didn't appear to be a boy after all, but a monster...

As the night advanced and the silence in the house deepened, his heart beat faster. He remembered all the stories of devils and ghosts he had heard in his life. How often had his chum Mani seen the devil in the banyan tree at his street-end. And what about poor Munisami's father, who spat out blood because the devil near the river's edge slapped his cheek when he was returning home late one night. A ray of light from the street lamp strayed in and cast shadows on the wall. Through the stillness all kinds of noises reached his ears – the ticking of the clock, rustle of trees, snoring sounds, and some vague night insects humming. He covered himself so completely that he could hardly breathe. Every moment he expected the devils to come up to carry him away; there was the instance of his old friend in the fourth class who suddenly disappeared and was said to have been carried off by a ghost to Siam or Nepal...

Swami hurriedly got up and spread his bed under the bench and crouched there. It seemed to be a much safer place, more compact and reassuring. He shut his eyes tight and encased himself in his blanket once again and unknown to himself fell asleep, and in sleep was racked with nightmares. A tiger was chasing him. His feet stuck to the ground. He desperately tried to escape but his feet would not move; the tiger was at his back, and he could hear its claws scratch the ground.

Scratch, scratch, and then a light thud.....Swami tried to open his eyes, but his eyelids would not open and the nightmare continued. It threatened to continue forever. Swami groaned in despair.

With a desperate effort he opened his eyes. He put his hand out to feel his granny's presence at his side, as was his habit, but he only touched the wooden leg of the bench. And his lonely state came back to him. He sweated with fright. And now what was this rustling? He moved to the edge of the bench and stared

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into the darkness. Something was moving down. He lay gazing at it in horror. His end had come. He realised that the devil would presently pull him out and tear him, and so why should he wait? As it came nearer he crawled out from under the bench, hugged it with all his might, and used his teeth on it like a mortal weapon.....

“Aiyo! Something has bitten me,” went forth an agonized, thundering cry and was followed by a heavy tumbling and falling amidst furniture. In a moment Father, cook, and a servant came in, carrying light.

And all three of them fell on the burglar who lay amidst the furniture with a bleeding ankle.....

Congratulations were showered on Swami next day. His classmates looked at him with respect, and his teacher patted his back.

The headmaster said that he was a true scout. Swami had bitten into the flesh of one of the most notorious house-breakers of the district and the police were grateful to him for it.

They Inspector said, “Why don’t you join the police when you are grown up?”

Swami said for the sake of politeness, “Certainly, yes,” though he had quite made up his mind to be an engine driver, a railway guard, or a bus conductor later in life.

When he returned home from the club that night, Father asked, “Where is the boy?”

“He is asleep.”

“Already!”

“He didn’t have a wink of sleep the whole of last night,” said his mother.

“Where is he sleeping?”

“In his usual place,” Mother said casually. “He went to bed at seven-thirty.”

“Sleeping beside his granny again!” Father said. “No wonder he wanted to be asleep before I could return home – clever boy!”

Mother lost her temper. “You let him sleep where he likes. You needn’t risk his life again...” Father mumbled as he went in to change: “All right molly-coddle and spoil him as much as you like. Only don’t blame me afterwards...”

Swami, following the whole conversation from under the blanket, felt tremendously relieved to hear that his father was giving him up.

1.3.2 Critical Appreciation

Let us begin the critical appreciation with first the summary of the short story, followed by a critical examination.

Summary

Swami is the protagonist of the story *A Hero*. He lives in Malgudi with his parents and grandmother. One day while his father comes across an article, while reading the newspaper, on the bravery of an eight-year -old boy who was chased by a tiger. The brave boy climbed up a tree using his presence of mind and waited for half a day there on the tree till other people arrived there. This story inspires Swami’s father to not only to narrate the story and lecture Swami on bravery; but also take a significant decision that Swami will not sleep with his grandmother anymore; instead he will be sleeping in his office room. Swami’s father wants him

to come out of his comfort zone and be a man to face his fears and anxieties. After much discussion, Swami just walks off and tries to sleep in grandmother's room, but his father comes and wakes him up and folds his bedding and takes it to his office. His plea of at least letting him sleep in the hall falls in deaf ears of his father and he is forced to sleep in the office room.

Swami initially is not able to sleep as he is terrified of the whole ordeal of sleeping alone and that too in the office room. All the stories about ghosts and other such stuff keep coming to his mind making him more anxious and further terrified than he already was. At last sleep comes to him, but even in his sleep he starts having nightmares about being chased by a tiger. He wakes up and tries to hold on to his grandmother only to realize that it was nothing but a wooden leg of a bench. He then sees that there is an intruder in the room and so he then catches and bites the intruder's legs tightly. It is realized that it is actually a burglar who has come into the office and Swami has bitten his legs. Swami's father, servant and cook run into the room to find that a notorious housebreaker has been caught and the police is informed. The police come and congratulate Swami for his bravery and asks him to join police force when he grows up. Out of politeness, Swami replies in positive, but he knows that when he grows up, he wants to be an engine driver or a bus conductor or a railway guard.

Next day Swami is congratulated again in his school for his bravery, but Swami's fear of sleeping alone continues. Before, his father reaches back home from office, Swami goes off to sleep. Swami's father comes home and enquires where Swami is and upon finding that he is sleeping in grandmother's room, he shows his irritation. Others in the house plead him not to pester Swami any further and Swami's father gives up the idea of letting Swami sleep in the office room. From under the blanket, Swami was intently listening to all these and at last feels relieved.

Analyses

R. K. Narayan is known for the graphic details that he brings about in his writing which makes the set-up of the story or the novel come up to be so lively that the readers enjoy the stories as much as they enjoy a film. The graphic details help the readers to visualize the story as one sees a film. When one reads the text of *A Hero*, one figures out that it is a simple story of how a boy, Swami, is forced to sleep in his father's office, as the father thinks that he should be brought out of the comfort zone of his grandmother, with whom he used to sleep. Few things of significance come up about Indian sensibilities from this incident.

(a) Grandchildren in India are very closely related to their grandparents with whom they share a very deep bonding. The old people within the family, usually the grandparents, do the job of taking care of their grandchildren and also tell them stories during their bedtime. So, the grandchildren usually love to sleep with their grandparents. Swami is no different; he too has grown up in close association with his grandparents and now when he has grown up, Swami's father thinks that he should be able to sleep alone and become more responsible as well as outdo his fears and anxieties.

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(b) Usually a father takes up the role of making his son into a ‘man’ by putting him in situations where he will be able to show courage and determination to face the world. The process of the same starts when the father pushes the son out of his comfortable zone so as to know what the world outside is like. Swami’s father does the same so as to make Swami realize that there is a much difficult and hard world that lies outside the realm of the grandmother where he needs to find himself if he wants to become successful in life. So, Swami’s father decides that Swami will not be allowed to sleep with his grandmother anymore and he will be sleeping in his office.

The decision like this was propelled by a newspaper article where a boy is attacked by a tiger and he climbs up a tree and stays there for half a day till people arrive there. This shows the courage of the boy, who instead of crumbling under the attack of a tiger, faces the challenge bravely when he consciously and cunningly decides that he should climb up the tree. This shows the presence of mind and courage of the boy. The reading of this brave incident of a boy in newspaper makes Swami’s father decide that from then on, Swami will be sleeping in his father’s office.

That the tiger attacking the boy – a newspaper article about the same – makes the readers aware that there is something of suspense which is going to happen in the course of this short story too as Swami is also going to face some challenge in his life as he is forced by his father to sleep in his office. The premonition of such a thing is placed very well by R. K. Narayan through the newspaper article. The newspaper article also presents the aspect of human contact with the animals in the forest. Usually animals like to stay within their realms of the forest; but when the humans tread into the forests (for whatever needs), then they face attack from the animals.

As Swami is forced to sleep in his father’s office room, he is unable to get proper sleep as he was too fearful of the supernatural creatures and ghosts as he has heard many stories of the same. All these imaginary creatures start appearing in his mind and make him fearful of the situation. This shows how Indian kids grow up with stories of the supernatural creatures from their grandmother and also how Indians are superstitious people who believe in all kinds of supernatural. The adolescent boy Swami struggles with himself and incidentally falls asleep but even in his sleep he has the nightmare of being chased by a tiger.

When he wakes from his nightmare, he searches for his grandmother with whom he is usually accustomed to while sleeping. But instead he holds the wooden leg of a bench and sees some intruder approaching towards him in darkness. He thinks that it must be some supernatural creature and holds on to it with all his might and bites. Incidentally, the intruder was a housebreaker and Swami gets him caught by the police which makes him a hero. It is not that he is a hero in reality, but that the incident happens to be so when he becomes a hero because he had to deal with the fearful circumstances all by himself. The police and other school children congratulate him for his brave deed; but he still is preoccupied with his own fears and anxieties as he does not want to sleep anymore in the office room.

This shows that we might make a person a hero for doing something outstanding in his life like Swami; but that does not mean that the person involved will be able to handle his fears. This is even more true when the person is an adolescent boy. So, at the end of the story we see that before his father comes back from office, Swami pretends to sleep in his grandmother's room so as to avoid being sent to the office for sleeping. His mother and grandmother also support Swami and his father has to give up the idea of making him sleep in office all by himself. In the Indian context, kids like Swami are not let to be independent by themselves as the parents are usually very protective about them, often leading to a situation when these kids are not able to do things for themselves.

What is more significant in the story is the fact that Swami, even though a hero in the eyes of the people, is someone who is very terrified of the fact that he has to sleep alone. This is a typical Indian habit of children when they are made to sleep with the adults leading to a situation, when they are very fearful of things even when they reach their adolescence. R. K. Narayan wanted to present this aspect of Indian sensibility in this story *A Hero*.

Check Your Progress

3. Name the novels included in R K Narayan's famous trilogy.
4. What propels the decision taken by Swami's father to make him sleep all alone in his office?

1.4 *TRYST WITH DESTINY: NEHRU*

Often referred to as the 'the architect of India', Jawaharlal Nehru was an iconic politician and revolutionary. He is widely admired and acclaimed for his astute idealism and statesmanship. Nehru is known for his wonderfully futuristic thinking. He became a paramount leader of the Indian Independence Movement and was undoubtedly the central figure of Indian politics of the twentieth century because of his immense contribution to the nation before and after independence. Upon achieving independence, Nehru also became the first Prime Minister of India. Therefore, Nehru was at the helm of the nation at a very crucial time. This section studies the speech he made that ushered India into the era of independence. It also examines the life of the speaker and the impact he made in literature and in political life.

1.4.1 About the Author

Nehru was born to Motilal Nehru and Swarup Rani at Allahabad in India. He was the first of three children to the couple. His father being a barrister was actively engaged in the Indian independence movement. He had also served as the President of Indian National Congress, twice.

Nehru received most of his primary education at home from several tutors and governess. At the age of sixteen, Nehru was enrolled at the Harrow School in England after which he got admission at the Trinity College, Cambridge where he

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earned his honours degree in natural science. He was highly influenced by the writings of Bernard Shaw, H.G. Wells, J.M. Keynes and G.M. Trevelyan who shaped much of his political and economic thinking.

After attaining his graduate degree, Nehru relocated to London in 1910 and enrolled himself at the Inns of Court School of Law where he studied law for two years. After completing his bar examination, he was offered to be admitted to the English Bar but Nehru returned to his homeland in 1912 and started practicing law as a barrister at the Allahabad High Court and gradually, he involved himself in Indian politics.

Nehru's contribution to India's freedom struggle

At the time when Nehru joined Indian National Congress, he was not happy with its functioning as it was dominated by the English knowing upper class elite, yet he participated in the civil rights campaign initiated by Gandhi. Nehru condemned the Indian Civil Service for its support of British policies radically. He was not happy with the slow progression of the nationalist movement, so he joined his hands with aggressive nationalist leaders who were demanding Home Rule for Indians. He argued for self-government and a status of Dominion within the British Empire as enjoyed by Australia, Canada, South Africa, and New Zealand. In 1916, Nehru met Gandhi for the first time, and nobody knew that this relationship would turn for the lifetime for both of them. Under Gandhi's tutelage, Nehru was raised to the position of General Secretary of the Congress. Nehru not only contributed to national movement of India but also gave the freedom struggle an international outlook in 1927 when he attended the Congress of Oppressed Nationalities in Brussels in Belgium.

Nehru appealed for complete independence, but he was objected to by Gandhi who proposed a dominion status for India in two years' time frame. When Gandhi's plea was rejected, and so was Nehru's presidency over the Lahore session in 1928, Nehru demanded for complete independence. This resolution made him the most significant leaders of the independence movement. Due to his participation in the salt Satyagraha, he was put into prison with a large number of nationalists. During the World War II, Nehru demanded for full assurance for India's independence and also the share of power and responsibility in the central government, but the British did not oblige. In 1947, as India enjoyed the British departure from the Indian soil, it also suffered the pain of partition as the British had decided to divide the country into two-India and Pakistan.

Nehru's contribution to the country as a Prime Minister

Nehru was appointed the head of the interim government. Though he opposed the partition of India initially, due to Jinnah's powerful opposition, communal violence and political disorder, he was forced to accept this decision. Pakistan was formed on 14 August 1947 and Nehru became the Prime Minister of India. Nehru propelled India towards technological advancements and innovations. He also professed equality for all, irrespective of caste, colour or creed. He brought many radical changes in domestic, international and social policies. Nehru established several industries and also advocated for a mixed economy where the government

controlled public sector co-existed with the private sector. He was passionate about education. He believed that only education can bring reformation in young India. Under his administration, he established many higher institutes for learning including All India Institute of Medical Sciences, The Indian Institute of Technology, The Indian Institute of Management and the National Institutes of Technology. He brought free and compulsory education to all children in his five-year plan. Nehru also laid the stepping stone for the foundation of National Defense Academy, India. He realized the importance of defense and tried to equip the nation with the best modern equipment. Thus, Nehru toiled hard for the fast growth and development of India.

Jawaharlal Nehru as a Prose Writer

Nehru was not only a chief Indian spokesman for political affairs, but also a great thinker and writer of India. Next only to Gandhi, his writings and speeches have brought a new shape of things to be followed in the years to come. In his writings, his mind ranged over all human problems with equal interest. An avid reader, he inspires the youth of India to be proud of their national heritage along with the rational points of the scientific temper.

Nehru's contribution is immense to Indo-English literature. He has enriched the store of Indian writing in English through voluminous works like *Letters from a Father to His Daughter* (1930), *Glimpses of World -History* (1934), *An Autobiography* (1936), *India and the World* (1936), *The Unity of India* (1941), *The Discovery of India* (1946) and *A Bunch of Old Letters* (1958).

As an Indo-English writer and as a politician, Nehru had chosen a vast area for his works. The crux of his writing comes from the freedom struggles of India. Hence, he came across several people with their different languages throughout India, more especially the languages of Northern India. The following words from *The Discovery of India* like *shikar*, *the satyagraha sabha*, *khilafat committee*, *moulvis*, *ulema*, *charkha*, *kuttaghar*, *lathi charges*, *bania*, to quote a few indeed, show his deliberate liking for the use of Indianised lexis items. Sometimes this code switching from English to Hindustani root words like 'Bramanisation' and 'Sahib log', develops a new syntax of sentence-formation. At times, he quotes the entire sentence in original form in order to emphasize his point. However, his language as a prose writer is simple and easy to grasp in spite of its complex structure. He has a wonderful mastery of language which provides a concrete shape to his prose writing.

1.4.2 Critical Appreciation

Let us begin with the text of the speech followed by the summary and critical analysis.

Text

Long years ago we made a tryst with destiny, and now the time comes when we shall redeem our pledge, not wholly or in full measure, but very substantially.

At the stroke of the midnight hour, when the world sleeps, India will awake to life and freedom. A moment comes, which comes but rarely in history, when we step

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out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance.

It is fitting that at this solemn moment we take the pledge of dedication to the service of India and her people and to the still larger cause of humanity.

At the dawn of history India started on her unending quest, and trackless centuries are filled with her striving and the grandeur of her success and her failures. Through good and ill fortune alike she has never lost sight of that quest or forgotten the ideals which gave her strength. We end today a period of ill fortune and India discovers herself again.

The achievement we celebrate today is but a step, an opening of opportunity, to the greater triumphs and achievements that await us. Are we brave enough and wise enough to grasp this opportunity and accept the challenge of the future?

Freedom and power bring responsibility. The responsibility rests upon this assembly, a sovereign body representing the sovereign people of India. Before the birth of freedom we have endured all the pains of labour and our hearts are heavy with the memory of this sorrow. Some of those pains continue even now. Nevertheless, the past is over and it is the future that beckons to us now.

That future is not one of ease or resting but of incessant striving so that we may fulfil the pledges we have so often taken and the one we shall take today. The service of India means the service of the millions who suffer. It means the ending of poverty and ignorance and disease and inequality of opportunity.

The ambition of the greatest man of our generation has been to wipe every tear from every eye. That may be beyond us, but as long as there are tears and suffering, so long our work will not be over.

And so we have to labour and to work, and work hard, to give reality to our dreams. Those dreams are for India, but they are also for the world, for all the nations and peoples are too closely knit together today for anyone of them to imagine that it can live apart.

Peace has been said to be indivisible; so is freedom, so is prosperity now and so also is disaster in this one world that can no longer be split into isolated fragments.

To the people of India, whose representatives we are, we make an appeal to join us with faith and confidence in this great adventure. This is no time for petty and destructive criticism, no time for ill will or blaming others. We have to build the noble mansion of free India where all her children may dwell.

The appointed day has come - the day appointed by destiny - and India stands forth again, after long slumber and struggle, awake, vital, free and independent. The past clings on to us still in some measure and we have to do much before we redeem the pledges we have so often taken. Yet the turning point is past, and history begins anew for us, the history which we shall live and act and others will write about.

It is a fateful moment for us in India, for all Asia and for the world. A new star rises, the star of freedom in the east, a new hope comes into being, a vision long cherished materialises. May the star never set and that hope never be betrayed!

We rejoice in that freedom, even though clouds surround us, and many of our people are sorrow-stricken and difficult problems encompass us. But freedom brings responsibilities and burdens and we have to face them in the spirit of a free and disciplined people.

On this day our first thoughts go to the architect of this freedom, the father of our nation, who, embodying the old spirit of India, held aloft the torch of freedom and lighted up the darkness that surrounded us.

We have often been unworthy followers of his and have strayed from his message, but not only we but succeeding generations will remember this message and bear the imprint in their hearts of this great son of India, magnificent in his faith and strength and courage and humility. We shall never allow that torch of freedom to be blown out, however high the wind or stormy the tempest.

Our next thoughts must be of the unknown volunteers and soldiers of freedom who, without praise or reward, have served India even unto death.

We think also of our brothers and sisters who have been cut off from us by political boundaries and who unhappily cannot share at present in the freedom that has come. They are of us and will remain of us whatever may happen, and we shall be sharers in their good and ill fortune alike.

The future beckons to us. Whither do we go and what shall be our endeavour? To bring freedom and opportunity to the common man, to the peasants and workers of India; to fight and end poverty and ignorance and disease; to build up a prosperous, democratic and progressive nation, and to create social, economic and political institutions which will ensure justice and fullness of life to every man and woman.

We have hard work ahead. There is no resting for any one of us till we redeem our pledge in full, till we make all the people of India what destiny intended them to be.

We are citizens of a great country, on the verge of bold advance, and we have to live up to that high standard. All of us, to whatever religion we may belong, are equally the children of India with equal rights, privileges and obligations. We cannot encourage communalism or narrow-mindedness, for no nation can be great whose people are narrow in thought or in action.

To the nations and peoples of the world we send greetings and pledge ourselves to cooperate with them in furthering peace, freedom and democracy.

And to India, our much-loved motherland, the ancient, the eternal and the ever-new, we pay our reverent homage and we bind ourselves afresh to her service. Jai Hind [Victory to India].

Overview of the Speech

Some words and speeches by great men are always remembered by people for generations. They become timeless because of their universal appeal. They always have a unique place in the hearts of the people for ages. Their words serve as a torch bearer for generations to come. Abraham Lincoln's '*Gettysburg Address*', Thomas Jefferson's '*Declaration of the Independence*', Martin Luther King's (Jr.) '*I have a Dream*', have gone down in the history as memorable events. These addresses are quite brief but enormously inspiring. In this particular speech by Nehru, the tone, substance, style render ample scope for a range of interpretations.

'*Tryst with Destiny*' was a speech made by Nehru to the Indian Constituent Assembly, on the eve of India's Independence towards midnight on 14 August 1947. It is considered one of the greatest speeches of all time. Nehru points out though the rest of the world is in deep sleep, for this moment little matters for them, but India finally awakes to life and freedom.

This forced slumber that India finally woke up from was due to colonial suppression for one and a half century. Millions in the nation took a pledge to make India free at that long awaited moment. The speech signifies a kind of phase

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of salvation which comes after retribution. It is a stage of redemption and reawakening.

Nehru describes the mission in the speech as ‘a pledge’, ‘an unending quest’, ‘the ideal’, ‘the triumph’, ‘a challenge’, ‘a responsibility’, ‘an ambition’, ‘a dream’, ‘a noble mansion’, ‘a great adventure’, a bold advance’, and the like. Throughout his speech, Nehru outlines the vision for an ideal India. Nehru says, ‘we had made a tryst with destiny long ago and now we are to redeem the pledge.’ Therefore, making India free from the foreign rule was a pledge that India took long back and when India becomes free, Nehru questions how this sort of freedom would actually work. The speech brilliantly answers this very question. It has become relevant once again as the task of freedom has been accomplished now the next step is to wipe tears from the face of the poor citizens in the country. The idea of freedom and nation remain incomplete if the poor are in tears. His main motive now will be to find out means to improve the lot of the common men, peasants and workers. This is the challenge he puts to the public during his freedom speech. Thus, we have redeemed the first pledge now it is the time to take another pledge to serve nation and her people. The pledge can be redeemed only when the fruits reach to the grassroots in this nation.

Nehru terms this freedom as another opportunity as a bright future awaits the nation. Freedom is a means not an end. Such transitions do not happen again and again. The end of the freedom should be accomplishments and achievements and these opportunities bring both material and spiritual prospects. We all have to forget the harrowing experience of the past and we should focus on future and its possibilities fully. We should focus on the future very positively.

India had always been powerful in mind through the times of hardships. It has always been striving for ‘unending quest’. India has great culture since pre-historic dawn. This is the reason why great civilization called Harappa flourished on the banks of rivers in the subcontinent. Nehru therefore, asks them to live up to that high standard. Indians have always been hard-working by nature; they have to maintain that hard-work. Their first priority should be to give a helping hand to millions who are suffering. Until the last man is happy, the hard work will continue.

Nehru magnifies the idea of nationalism saying that the dream of India for the cause of suffers is also the dream of the whole humanity. The suffering of the people has been called ‘disaster’. We cannot split peace, freedom and prosperity into fragments as they are the common property of the whole world.

Nehru embraces a broad idea of profound change beyond the stereotypes of social and economic connotations. He believes that approaching freedom is the first step and even the first step assumes importance. He also says that the unity of all nations should be considered as ‘one world’. He integrates the idea of nationalism with universal brotherhood. The appeal here is for universal peace as freedom of every single individual is at stake. Therefore, it is the pledge to serve India and her people to a larger cause of humanity. There are certain universal ideas that connect all. It hardly depends where we are living. Thus dreams for India are actually for the world. Hence, the well-being of Indian is connected to the well-being of the whole world as no nation can progress in isolation. He says:

'In finding the solution of our problem we shall have helped to solve the world problem as well. What India has been, the whole world is now.'

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Nehru is also aware of the fact that on such occasions, people criticize and blame others and how we should not indulge in such practices as this is a very crucial time. We should not focus our energy on past now as this is the time to think of future only. We should respect the future which stores innumerable opportunities. We have to discard 'narrow-mindedness' as it is the major obstacle in nation building. Broad-mindedness is the need of the hour. He also narrates how on the strength of the principle of non-violence that 'the greatest man of our generation', Mahatma Gandhi endowed us and led us to the luminous path of freedom. He is also, deeply pained over the partition that is dividing the people who fought together for this dream. Thus, in this hour of rejoice, the 'clouds surround us'.

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The speaker also insists that freedom brings responsibility to build the destiny of India and this is not, in any way, different from that of the people living in the rest of the world. This relationship is reciprocal as whatever happens in India will impact the other parts of the world. He also emphasizes that India has an important role of leadership for the cause of the larger humanity. His sole intention is not that we must turn a blind eye to the past; rather he expresses great reverence for the past, to the history in terms of its inspirational and educational value.

Therefore, we can say that Nehru's thrust towards independence was more political. He was a visionary who wanted India to succeed in all her missions and that can only be possible through unity.

Critical Analysis

The phrase 'tryst with destiny' is inspired by the phrase 'rendezvous with destiny' used by Franklin .D. Roosevelt in his Democratic National Convention speech in 1936. In his own speech, Nehru acknowledges the role of Satyagraha leading to the never-ending struggle for Independence. The speech was so powerful that it instilled the spirit of patriotism in the heart of any Indian who listened to it as Gandhi's contribution through Satyagraha was quite acknowledged he was the Father of Nation whom everyone respected. The speech was deeply imbibed with devotion to his country and his people. Every word and sentence of it was filled with pride. Nehru expresses at one point in his speech:

'A moment comes, which comes but rarely in history, when we step out from the old to the new, when an age ends, and when the soul of a nation, long suppressed, finds utterance.'

The Indian people who had been a part of that oppression and suppression since ages, or the exploitation faced by his or her ancestors, felt a sense of pride that he or she was one of those thousands, who brought peace, sovereignty to his or her nation. Throughout his speech, Nehru maintained his sensibility and at no point did he make any reference to the freedom movement as being an intense struggle due to the injustice meted out by the British. He uses very positive words full of positive connotations. He also mentions that this was not the time for the discussion of petty and trivial things. People should not waste their energy now on destructive

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criticism nor should they blame each other. India is proud enough to have a reawakening after a long slumber and struggle.

Throughout his speech, Nehru cultivated the feelings of humility in his fellow-men. He also paid homage to all people and their efforts to bring about the position of self-governance to India. Nehru makes an appeal to the newly-independent populace to dedicate themselves to the service of India and to the service of the whole mankind.

Nehru recognizes the stupendous efforts made by abundant freedom fighters of several generations. He knows that the people of India will imbibe courage from past examples and the success celebrated on 15 August is only an opportunity for greater success in the coming future. He asks Indians to accept this challenge to serve the future generations of India.

Nehru reminds the people that now India is her own master. It can no longer lean on England for any sort of guidance or leadership. Now his country is able to take her own decisions, learn from her mistakes and move forward, for India has to mature and grow into a wise nation. He specifies that it is of great importance that India should also try to be a model to other nations.

Nehru appeals to all Indians to work harder for the development for their dream nation. To serve India means to serve millions of poor people who suffer all over the country. The past is over and only the future is in front of everyone which has to be taken care of. The dreams to build India are not only for India but are in fact for the entire world as all countries are closely connected to each other and no one can live in isolation. The entire humanity can be built on the foundation stone of peace, freedom and prosperity. The disaster that happens in one part of the world can affect other parts of the world as the world cannot be divided into small pieces.

Check Your Progress

5. Which type of democracy was Jawaharlal Nehru's dream?
6. When and where was the speech '*Tryst with Destiny*' delivered?

1.5 INDIAN WEAVERS: SAROJINI NAIDU

Sarojini Naidu is one of the most famous of the Indian English poets writing in the first half of the twentieth century as well as political leader who participated with various leaders of Indian National Congress, such as Mahatma Gandhi, Gopal Krishna Gokhale, Jawaharlal Nehru and others to fight for the freedom of India from the British colonial forces. In the poem '*Indian Weavers*', she deals with colourful dresses that the Indian weavers weave for different occasions of our life. Weaving is a very ancient Indian practice and Indian cotton and cloth are famous all over the world. Sarojini Naidu is making the readers aware of the same in a very lyrical and descriptive poem which is just three stanzas long.

Sarojini Naidu was an Indian independence activist, a poet as well as a politician. A renowned orator and accomplished poet, she is often known by the name ‘The Nightingale of India.’

1.5.1 About the Author

Sarojini Naidu was born in Hyderabad on 13 February 1879. Her father, Aghornath Chattopadhyay, was a doctor of science from Edinburgh University. He settled in Hyderabad, where he founded the Ahmedabad College. It was later called the Nizam’s College. Her mother, Barada Sundari Devi, was a Bengali poetess. After completing her matriculation from the University of Madras, Naidu continued her education in England, first at King’s College London and later at Girton College, Cambridge. It was while studying here that she met Edmund Gosse an English poet, author and critic, who convinced her to stick to Indian themes in her poetry. She followed this advice and depicted contemporary Indian life and events in her poetry. She was proficient in Urdu, Telugu, English, Bengali and Persian.

While in England, she met her future husband Govindarajulu Naidu, who was a non-Brahmin doctor. They married, when she was 19 years old. Even though it was an intercaste marriage, they did not face any opposition; her father approved of the match and it was a happy marriage. They had five children Jayasurya, Padmaja, Randheer, Nilawar and Leelamani.

The Partition of Bengal in 1905 inspired her to join the Indian National movement. Her interaction with luminaries like Tagore, Gokhale, Jinnah, Gandhi and Nehru, honed her political beliefs and increased her political activism. She traversed the length and breadth of the country, talking about social welfare, women empowerment and nationalism. In fact, the years from 1915 to 1918 can be seen as her activist years. During these years, she successfully garnered the support of Indian women and was instrumental in bringing them out of their homes to participate in the freedom movement in any capacity that they could. She also helped to establish the Women’s Indian Association (WIA) in 1917. Her work was recognized by the British government, which awarded her the *Hind Kesari* medal for her work. She also went to jail along with other leaders like Gandhi and Nehru during the Civil Disobedience and the Quit India Movement.

Sarojini Naidu’s accomplishments are legendary. She was one of the framers of the Indian Constitution. She was also the first Indian woman to become the President of the Indian National Congress, as well as the first female governor of Uttar Pradesh. She died in on 2 March 1949.

Sarojini Naidu plays an important role in the history of Indian literature in English. When she first began writing poetry, there were many poets in India, who were imitating their British idols. As a result, the period between the late 19th and early 20th century is replete with an imitation of the romantic poetry, in both form and matter. The situation was so dire that the British despaired of ever encountering a native voice that elaborated the Indian experience in an Indian lingo using native symbols and images. Toru Dutt was the first one to do this. She was influenced by the Puranas and the culture of ancient India. She interpreted Indian life in front of the Western world by recapturing the legendary past of India in her verses.

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Sarojini Naidu followed her footsteps. Her poems are rooted in India myth, legends and folklore. Her poetry can be regarded as a mirror of India. She portrays the customs, traditions, festivals, myths and legends, men and women, flora and fauna, landscape and skyline of India through her poems. It was this aspect of her poetry that prompted Edmund Gosse to praise her poetry in the introduction to *The Bird of Time*. In it he wrote: 'What we wished to receive was not a rechauffe of Anglo-Saxon sentiment in an Anglo-Saxon setting, but some revelation of the heart of India, some sincere penetrating analysis of native passion, of the principles of antique religion and of such mysterious intimations as stirred the soul of the East long before the West had begun to dream that it had a soul.' The fact that this is the case with Sarojini Naidu's poetry is further borne by A. A. Ansari's praise. According to him, the most characteristic feature of Sarojini Naidu's poetry is its lyrical wealth and the preponderance of a purely Indian character.

Characteristics and Themes in her Poetry

Sarojini Naidu earned the sobriquet 'Nightingale of India' (Bharat Kokila). This was not without merit. Her poems were praised for having an 'Indian soul' even though she used the English language to pen her thoughts. A characteristic feature of her poetry is that even though the words are English the soul of her poems is very Indian. They project an Indian ethos in the imagery, sound, rhythm and ideology. She was a gifted poetess whose work reflects her keen sensibility and rich imagination. Her poetry is replete with metaphors and similes which are drawn primarily from the natural world around her. At the same time these similes and metaphors are also drawn from the rhythms of life in the Indian landscape and reveal her familiarity and appreciation for the same. She also draws her images from folklore, myth and legend. Her images are unquestionably delicate, sensuous and romantic.

However, it must be remembered that she is not blind to the faults and drawbacks of her country and its culture. Her poetry reflects her involvement with Indian life. She said about herself:

The lyric child had grown into the lyric woman. All the instincts of her awakening womanhood for the intoxication of love and the joy of life were deeply interfused with the more urgent need of the poet's soul. For a perfect sympathy with its incommunicable vision its subtle and inexpressible thoughts.

There is a psychological element in her poetry. Sarojini Naidu explores the deeper recesses of the mind in her poems. A look at her work reveals the poetess's acknowledgement of the fact that sometimes the subconscious mind overrules the conscious.

The poetess uses symbols to convey a sense of irony and a sensuousness that is very unique to her and is indicative of her ability to tap into the 'Indianness' of her readers. She also uses symbols and allegory to present her thoughts, feelings and mystical visions. For example, the figure of Radha is indicative of the poetess's scorn of people who consider faith a matter of following customs and going through the motions. At the same time her joy at the world around her and the physical pleasure her friends take in the dance are indicative of her understanding and

appreciation of the basic sensuousness of her countrymen. In fact, she uses words to create sensuous images in her poetry.

There is a pictorial quality to her poetry and in this she greatly resembles the English poet, D. G. Rossetti. She focuses on all senses—sight, sound, smell, taste and touch—in her poetry and in doing so brings India and her very Indian scenes to life on the page.

Lyricism is another marked characteristic of her poetry. Her lyrics are full of music, charm and fascination. Though there is an undercurrent of melancholy and pessimism in her work, the poems are nevertheless forward-looking and anticipate the soul's union with the eternal and the infinite. S. Z. H. Abidi remarks:

A study of Sarojini Naidu's poetry is a delightful affair. She is a poet of colour and melody and beauty while her poems, one is bound to be deeply involved in her aesthetic response to things.

Her poetry reveals the influence of Persian poetry with its dominant theme of love. Hafiz, Khayyam and Rumi influenced her greatly.

She was influenced by romantic poets Shelley and Keats. Others like Masfield, Yeats and Tagore were also influential figures for her art. Persian artists like Omar Khayyam also influenced her. Since her early years were spent in the Hyderabad it is not surprising that Muslim influences can be seen in her poetry. Another reason is the fact that a large part of her adult life was spent in espousing the cause of Hindu-Muslim unity since she believed that the country could progress only when the two communities shed their suspicions and worked together.

A salient feature of her poetry is the freshness of the imagination which transforms common objects from the world of nature as well as the human world into highly suggestive and imaginative images. It is the sensuous nature of her imagery that has prompted people to compare her to Keats. Naidu's poetry is exceptional also because these sensual images are extremely picturesque. Her descriptive prowess is so remarkable that she succeeds in painting pictures through her words. Her most memorable lines are those wherein she presents beautiful and graphic pictures by fusing together several visual impressions. She combines concrete and abstract images in her poetry to create a composite of meanings. However, these images are evocative only for those readers who still have some feelings for aspects of Indian life and are connected to their roots.

Naidu uses folk tales and themes in her poetry. She invests these with allegory and symbolism. Her images are pictorial, visual, vivid and graphic. Her command over the English language is reflected in her metrical dexterity. The central tone of her poems is joyful and optimistic. It would not be wrong to say that despite the sadness and sorrow she refers to, in the poems, she is not a poetess of sorrow or pessimism. This is so because she believes that a life fully lived is one where the individual has experienced a wide gamut of emotions; and these include the sorrowful and tragic. For her life and death are not adversarial but are instead two aspects of a single reality. Her poetry leads us out of the murky atmosphere of doubt and gloom into the clear fresh area of life's elemental experience and perennial youthfulness. Life for her is not an obsession but possession, not an experiment

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but an adventure. Life for her is both a mystery to be adored and a glory to be celebrated. Death to her is not an extinction of life but a gateway to new life.

Naidu was a poetess of great technical skill, sensibility and imagination. Her imagery is impressive, impressionistic, varied and sublime. She draws from a variety of sources; her experiences as a woman, life in India around her, her Western influences, the world of nature, folklore and other sources like Persian and other literatures. Since her formative years were spent in Hyderabad her work also reveals an understanding of Muslim life, culture and the Islamic world in general. Later in life when she became involved in women's issues and the freedom movement, this knowledge stood her in good stead. It sensitized her to the cultural and emotional beliefs of the Muslims in India and at the same time helped her understand how some of these beliefs were hindering the development of the community, especially its women. Seen in the backdrop of Naidu's personal belief that it was important that women be educated and free to create an open and liberal nation, her poems dealing with the experiences of Muslim women in India can be seen in a new light. A salient feature of her poetry is its freshness of imagination which transforms even the commonest of experiences into profound ones. Moreover, she expresses these incidents in an extremely sensuous imagery which is reflective of the Indian ethos. This sensuousness of imagery coupled with her ability to create vivid graphic images has sealed her place as one of the premium poetess in Indian literature. It is in the combination of the sensuality and vividness of imagery that she succeeds in projecting aspects of India. She invests the folk theme with richness of allegory and symbolism.

Themes

An aversion to tyranny, overthrow of the tyrant and a love of liberty and the regeneration of India through independence are the major themes of her poems. Sarojini Naidu believed that the Supreme Being is reflected in all creatures. Therefore, she tries to find ameliorative characteristics in the most reprehensible of them. Her poetry was purely Indian in themes and background. She sang in full-throated ease about the festivals, occupations and life of the people of India. Lyricism, symbolism, imagery, mysticism and native fervour are the remarkable qualities of her poetry. Naidu dealt with themes of nature, folklife, love, life and death and mysticism.

Patriotism

Gopal Krishna Gokhale was among the first to realize Naidu's talent and skill. He encouraged her to compose patriotic songs. He convinced her that through her representation of images of the typical Indian life and beliefs she could give immediacy to the cause of independence in the minds of the populace. Naidu was successful in doing so and a theme of belief in the nation and a confidence that it will one day be free to decide and govern its own destiny runs through her poems. There is a faith in the motherland and a desire to serve, protect and help her prosper in the poems. Poems addressed to Gandhi and his vision of the freedom movement and a free India fall under this category.

A salient feature of these poems is her ardent wish that her countrymen rise above the narrow concern of caste and creed to work in a united manner to achieve freedom. She was an idealist and her poems are full of idealistic notions and visions.

States of being

Her poems also deal with the various stages of human existence from childhood, youth to old age and death. Her poems point to the inevitability of the passage of time and death. In her poems based around these themes, she explores the various ways one can live one's life and comes to the conclusion that since death, sorrow and decay are certain all one can do is do one's duty. In these poems she also highlights the fact that change is the law of existence to which we are all subject irrespective of the class, caste or religion we may belong to. In other words, these poems also highlight the essential similarity underneath surface difference. This aspect of her poetry is important if we consider the fact that as the nation neared independence dissonance in the political discourse became prominent and almost threatened the freedom movement.

Religious faith

Her poetry is replete with figures associated with matters of faith. The figure of Radha figures prominently in her poetry. She also uses the figure of Gautam Buddha to suggest the need for meditation to attain eternal peace of mind. Meditation helps the individual in the search for truth. It enables the individual to rise above the evils and ills of a worldly existence and achieve true transcendence. The image of Radha also implies a state of existence wherein the individual rises above the travails of mere existence to attain a true knowledge of himself and the world around him. Since these characters figure prominently in the cultural, historical, philosophical and mental landscape of the country and its people; through their use she taps into a latent desire of her countrymen to accept the inevitability of facing both joys and sorrows in their life and yet to remain unaffected by them. In her poems dealing with these themes she reflects her desire for love, truth and spiritual gain. She has no interest in worldly delights. It is her sublime nature that she wishes to see all satisfied.

Love

Naidu views love more than just a physical state; for her it is a sublime and spiritual state as well. According to her, true love may begin from the awareness of the physical but it quickly transcends this when the lovers attempt to achieve a spiritual state of union. Her love poems also reveal her mysticism. They reveal the love of the human soul for the divine. In her poetry women are projected as sacred beloveds who are willing to surrender before their lovers.

The lover and the beloved are the two persons with one soul. She does not undermine the importance of the physical between lovers since it is the physical which leads to spiritual and intellectual fulfilment. The passionate mutual love breaks down the hard walls of the ego and produces a new being composed of two-in-one.

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Women

They form a major element of her poetry. Even when she talks of the common man and woman she is sensitive to the loneliness and hopelessness that women face in the country. In her poetry she presents the woman's point of view and demands freedom for woman. In her poems she represents women from different sects dancing, enjoying and involved in the thoughts of their lovers. The aim is to universalize the female experience across class, caste and religious lines. Sarojini's poems breathe an Indian air with particular light on women and their glory. They are mellifluous and catching and disclose an image of ideal woman of ancient times.

She wants to give proper importance to woman as a human being instead of being treated like an animal. In view of the reprehensible conditions women are forced to live in her love poetry becomes even more important. True love liberates and is the antidote to loneliness and sorrow. Therefore, her representation of the union of physical and spiritual desire can also be seen as a desire to renegotiate gender relations in the new country that was being born during the struggle for independence.

Mysticism

The tone of mysticism is very strong in her poetry. This mysticism is more of a mood rather than a systemized philosophy of life. It is a tendency of religious feeling marked by an effort to attain to direct and immediate communion with God. Commenting on this aspect of her poetry Indian author Rajyalakshmi, observed: 'She is goaded by a hunger for the eternal, the unknown and the infinite and seeks, poetically rather than metaphysically, to relate herself to the universe.' In Sarojini Naidu's mystical poems one finds an ardent quest of the poetess to unite with the Infinite. In *Song of Radha* the poetess described herself as a devotee in search of the Infinite leaving all worldly pleasures.

Her mystical poetry reflects her faith in the language of the Hindu mystic poets and the Sufi mystic poets, it also conveys the romantic aspect for 'The essence of Romantic poetry is that in catching the fleeting moments of joy it opens the doors to an eternal world.' The mystic bent in her poetry bears the seal of Vedic concept. She blended mysticism with the Indian mythology giving it a unique character.

1.5.2 Critical Appreciation

Let us begin this section by first looking at the text of the poem followed by its critical analysis.

Text

Indian Weavers

*WEAVERS, weaving at break of day,
Why do you weave a garment so gay? . . .
Blue as the wing of a halcyon wild,
We weave the robes of a new-born child.*

*Weavers, weaving at fall of night,
Why do you weave a garment so bright? . . .
Like the plumes of a peacock, purple and green,
We weave the marriage-veils of a queen.*

*Weavers, weaving solemn and still,
What do you weave in the moonlight chill? . . .
White as a feather and white as a cloud,
We weave a dead man's funeral shroud.*

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Summary

In stanza one, the poet Sarojini Naidu starts the poem with a rhetorical question to the Indian weavers enquiring what they are weaving so early in the morning. The weavers are weaving something which is very beautiful and charming ('gay'). It is of the Halcyon colour. Halcyon is another name of the bird kingfisher which has blue wings. This sparkling blue cloth is something that draws the attention of the poet and therefore she asks the weavers what they are weaving and the answer she receives is that they are weaving 'robes' for new-born child. It is interesting to note that early in the morning the weavers are weaving for the new-born child and that too in a colour which is not just gorgeous and elegant but also representative of peace and tranquillity.

In the second stanza, the poet Sarojini Naidu again asks the same question to the weavers but the time has changed – it is the fall of night, that is, the dusk or the evening. When the sun is set, and the darkness of the night is about to set in to make the world mysterious by its presence. In such a time, the weavers are continuing to weave which makes the poet ask them the question what they are weaving which is so colourful – having the colour of a peacock – purple and green. The weavers reply that they are weaving veil of a bride. Thus, the second stanza refers to the adult stage of a person's life when one usually gets married. The romance of marriage and the colours of peacock are being compared so as to draw the attention of the readers. Moreover, it is to be kept in mind that it is during the evening time that most marriages are solemnized in Indian set up.

In the third and the final stanza, the weavers are again weaving but the time is that of 'moonlight chill' – that is, the night and therefore the weavers too are 'solemn and still.' The connotation is that of a sorrowful state as it is the dead of the night and the weavers are weaving something which is as white as father and as white clouds. Upon enquiring, the poet figures out that they are weaving a 'shroud' to cover the dead body.

Thus, the full circle of life is represented in the poem – new-born child – adult bride – dead man. Through these three phases – birth – adulthood and death – everyone goes through and for each state of a person's life, whatever clothes they require, the Indian weavers are providing them with the necessary cloth.

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Critical Analysis

From the above summary of the poem it must have been quite clear to you that the poem *Indian Weavers* deals with the weaving community of India who dress us for every occasion of our lives from our birth to death. Clothes are not only a basic necessity of human being but at the same time they are also the cultural markers which tell us about our society, our civilization and our cultural sensibilities. What the weavers do is not merely to provide us with clothes, but moreover to give us an identity at the same time.

The poet Sarojini Naidu presents three phases of an individual's life in three stanzas – birth, adulthood and death. These three phases complete the life cycle of a human being and therefore the poet decides to put three descriptive stanzas in the poem to deal with Indian ethos. The arrival of a child is thought to be an affair which is highly commendable and therefore blue is the colour of the cloth that the weavers weave. For the bride, the colours purple and green of the peacock suggests the colourful state of the mind of the bride who is excited about beginning the marital journey. Green is the colour of fertility and purple that of the romance in one's life. In the third phase, the white colour suggests the serenity and peace that one achieves in death. Though there is an element of sadness in death, but at the same time it should be kept in mind that in death we leave this material world and becomes one with the supreme reality. Thus through the portrayal of the weavers, the life cycle of human beings are represented in the poem.

Moreover, it is to be kept in mind that from the ancient times, India is known for being a land of cotton and many explorers and traders from all over the world came to India for Indian cotton. The Indian weavers give this cotton the life when they weave cloth out of cotton. The glory of India is being furthered by the weavers. Sarojini Naidu, being a nationalist leader fighting for the freedom of India from the British colonial forces not only records his protest against the colonial regime; but also through her creative writing tried to glorify things Indian so as to gain back the confidence and self-respect which Indians had lost during the colonial rule. So, in many of her poems, she glorifies things Indian to boost the morale of Indians and make them feel that they belong to a country which is rich in tradition and things. India is a land of immense cultural heritage and that heritage needs to be emphasized by the Indian poets and writers which Sarojini Naidu is trying to achieve in the poem.

In this context, it is also to be remembered that Indian textile industry which was basically handloom at the time when the British colonial forces were ruling India was completely destroyed by the colonial forces as the British power loom made clothes were much cheaper and therefore people preferred to buy them. In such a context, the Indian weavers lost their preoccupation and they were on the verge of breaking down when the 'father of nation' Mahatma Gandhi decided to give a call for the use of *Khadi* – handspun cotton clothes which will not only revive the Indian economy but also will bring the lost luster of the Indian textile industry as well as bring in the notion of *Swadeshi* to the Indian consciousness and sensibility. In this context, Sarojini Naidu's poem *Indian Weavers* is very significant as it celebrates the vivid colourful clothes that the Indian weavers produce.

The poem can be talked about to be a part of the championing of the Indian ethos and civilization so as to gain back the necessary self-confidence and nationalist spirit.

Indian weavers used to make clothes of all kinds – starting from the new-born baby who needs soft clothes, to gorgeous clothes for the bride, to the white clothes in which one departs from this world when one is dead. The three stanzas of the poem poignantly portray these three images with such great accuracy and detail that the readers can almost see these images and can feel the greatness of the Indian weavers and the colourful products that they make.

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Check Your Progress

7. What is the name by which Sarojini Naidu is often referred to?
8. What stage of life is presented by the second stanza of the poem *Indian Weavers*?

1.6 THE PORTRAIT OF A LADY: KHUSHWANT SINGH

Khushwant Singh was a renowned personality throughout the world for being a writer who has made immense contribution to the Indian writing in English. His novel *Train to Pakistan* is the most significant and popular novel. In the short story *The Portrait of a Lady*, Khushwant Singh makes a portrayal of his grandmother with whom he shares a special bond. In the earlier section on R. K. Narayan's *A Hero* we have seen how Swami spends time with his grandmother as an adolescent boy and how he sleeps with his grandmother. In this section, we will come across how the narrator of the story grows up with the help of the grandmother and then how his grandmother lives a lonely but gracious life to reach her death.

1.6.1 About the Author

Khushwant Singh (2 February 1915 – 20 March 2014) is known to the readers of Indian writing in English for his famous novel *Train to Pakistan* (written in 1956) which dealt with the experience of the Partition of India and Pakistan. The novel was later made into a film in 1998. Khushwant Singh was born in Punjab and got his higher education in St. Stephen's College, New Delhi and later King's College, London. After being a lawyer in Lahore court for a considerable amount of time, he joined the Indian Foreign Service and later moved to All India Radio and then to UNESCO in Paris. Some of his significant works among many are as follows:

- *The Mark of Vishnu and Other Stories*, 1950
- *The History of Sikhs*, 1953
- *Train to Pakistan*, (Novel) 1956
- *The Voice of God and Other Stories*, (Short Story) 1957¹
- *I Shall Not Hear the Nightingale*, (Novel) 1959

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- *The Collected Stories of Khushwant Singh*
- *Delhi: A Novel*, (Novel) 1990
- *The Company of Women*, (Novel) 1999
- *Truth, Love and a Little Malice* (an autobiography), 2002
- *The End of India*, 2003
- *Burial at the Sea*, 2004
- *Paradise and Other Stories*, 2004
- *A History of the Sikhs: 1469–1838*, 2004
- *Agnostic Khushwant: There is no God*, 2012

Besides being an Indian English writer of unusual merit, Khushwant Singh was also a Member of Parliament in Rajya Sabha between 1980 to 1986. He was bestowed with the Padma Bhushan in 1974. But he returned the award in 1984 in protest against Operation Blue Star. In 2007 he was awarded the Padma Vibhushan, the second-highest civilian award in India.

Text

The Portrait of a Lady *Khushwant Singh*

MY grandmother, like everybody's grandmother, was an old woman. She had been old and wrinkled for the twenty years that I had known her. People said that she had once been young and pretty and had even had a husband, but that was hard to believe. My grandfather's portrait hung above the mantelpiece in the drawing room. He wore a big turban and loose-fitting clothes. His long, white beard covered the best part of his chest and he looked at least a hundred years old. He did not look the sort of person who would have a wife or children. He looked as if he could only have lots and lots of grandchildren. As for my grandmother being young and pretty, the thought was almost revolting. She often told us of the games she used to play as a child. That seemed quite absurd and undignified on her part and we treated it like the fables of the Prophets she used to tell us. She had always been short and fat and slightly bent. Her face was a criss-cross of wrinkles running from everywhere to everywhere. No, we were certain she had always been as we had known her. Old, so terribly old that she could not have grown older, and had stayed at the same age for twenty years. She could never have been pretty; but she was always beautiful. She hobbled about the house in spotless white with one hand resting on her waist to balance her stoop and the other telling the beads of her rosary. Her silver locks were scattered untidily over her pale, puckered face, and her lips constantly moved in inaudible prayer. Yes, she was beautiful. She was like the winter landscape in the mountains, an expanse of pure white serenity breathing peace and contentment. My grandmother and I were good friends. My parents left me with her when they went to live in the city and we were constantly together. She used to wake me up in the morning and get me ready for school. She said her morning prayer in a monotonous sing-song while she bathed and dressed me in the hope that I would listen and get to know it by heart; I listened because I loved her voice but never bothered to learn it. Then she would fetch my wooden slate which she had already washed and plastered with yellow chalk, a tiny earthen ink-pot and a red pen, tie them all in a bundle and hand it to me. After a breakfast of a thick, stale chapatti with a little butter and sugar spread on it, we went to school. She carried

several stale chapattis with her for the village dogs. My grandmother always went to school with me because the school was attached to the temple. The priest taught us the alphabet and the morning prayer. While the children sat in rows on either side of the verandah singing the alphabet or the prayer in a chorus, my grandmother sat inside reading the scriptures. When we had both finished, we would walk back together. This time the village dogs would meet us at the temple door. They followed us to our home growling and fighting with each other for the chapattis we threw to them. When my parents were comfortably settled in the city, they sent for us. That was a turning-point in our friendship. Although we shared the same room, my grandmother no longer came to school with me. I used to go to an English school in a motor bus. There were no dogs in the streets and she took to feeding sparrows in the courtyard of our city house. As the years rolled by we saw less of each other. For some time she continued to wake me up and get me ready for school. When I came back she would ask me what the teacher had taught me. I would tell her English words and little things of western science and learning, the law of gravity, Archimedes' Principle, the world being round, etc. This made her unhappy. She could not help me with my lessons. She did not believe in the things they taught at the English school and was distressed that there was no teaching about God and the scriptures. One day I announced that we were being given music lessons. She was very disturbed. To her music had lewd associations. It was the monopoly of harlots and beggars and not meant for gentlefolk. She said nothing but her silence meant disapproval. She rarely talked to me after that. When I went up to University, I was given a room of my own. The common link of friendship was snapped. My grandmother accepted her seclusion with resignation. She rarely left her spinning-wheel to talk to anyone. From sunrise to sunset she sat by her wheel spinning and reciting prayers. Only in the afternoon she relaxed for a while to feed the sparrows. While she sat in the verandah breaking the bread into little bits, hundreds of little birds collected round her creating a veritable bedlam of chirrupings. Some came and perched on her legs, others on her shoulders. Some even sat on her head. She smiled but never shooed them away. It used to be the happiest halfhour of the day for her. When I decided to go abroad for further studies, I was sure my grandmother would be upset. I would be away for five years, and at her age one could never tell. But my grandmother could. She was not even sentimental. She came to leave me at the railway station but did not talk or show any emotion. Her lips moved in prayer, her mind was lost in prayer. Her fingers were busy telling the beads of her rosary. Silently she kissed my forehead, and when I left I cherished the moist imprint as perhaps the last sign of physical contact between us. But that was not so. After five years I came back home and was met by her at the station. She did not look a day older. She still had no time for words, and while she clasped me in her arms I could hear her reciting her prayers. Even on the first day of my arrival, her happiest moments were with her sparrows whom she fed longer and with frivolous rebukes. In the evening a change came over her. She did not pray. She collected the women of the neighbourhood, got an old drum and started to sing. For several hours she thumped the sagging skins of the dilapidated drum and sang of the home-coming of warriors. We had to persuade her to stop to avoid overstraining. That was the first time since I had known her that she did not pray. The next morning she was taken ill. It was a mild fever and the doctor told us that it would go. But my grandmother thought differently. She told us that her end was near. She said that, since only a few hours before the close of the last chapter of her life she had omitted to pray, she was not going to waste any more time talking to us. We protested. But she ignored our protests. She lay peacefully in bed praying and telling her beads. Even before we could suspect, her lips stopped moving and the rosary fell from her lifeless fingers. A peaceful pallor spread on her face and we knew that she was dead. We lifted her

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off the bed and, as is customary, laid her on the ground and covered her with a red shroud. After a few hours of mourning we left her alone to make arrangements for her funeral. In the evening we went to her room with a crude stretcher to take her to be cremated. The sun was setting and had lit her room and verandah with a blaze of golden light. We stopped half-way in the courtyard. All over the verandah and in her room right up to where she lay dead and stiff wrapped in the red shroud, thousands of sparrows sat scattered on the floor. There was no chirruping. We felt sorry for the birds and my mother fetched some bread for them. She broke it into little crumbs, the way my grandmother used to, and threw it to them. The sparrows took no notice of the bread. When we carried my grandmother's corpse off, they flew away quietly. Next morning the sweeper swept the bread crumbs into the dustbin.

1.6.2 Critical Appreciation

In this section, let us first look at the summary of the short story followed by the critical analysis.

Summary

In the short story, *The Portrait of a Lady*, the narrator attempts to draw a portrait of his grandmother with much care and precision so as to present the way the Indian grandmothers usually are very tender and loving towards their grandchildren. She is presented to be a deeply religious lady who is very old and has wrinkled face and her hairs are as white as snow as well as having a little stoop in her back. She is so old that for twenty years or so she looks the same – old and wrinkled, always worshipping with her rosary. The narrator's grandfather too is described whose picture is there hung on the wall who also appears to be old.

When the story begins, the narrator's parents have gone to the city leaving the narrator behind with his grandmother in the village. The grandmother would take him to the village school and while the narrator attends the school, the grandmother would spend the time in the temple attached to the school. While the children learn the alphabets, the grandmother would be reading the Holy Scriptures. At the end of the day both of them would come back home, feeding the dogs that were on the way.

Soon, the narrator's parents find themselves settled in the city and they call the grandmother-grandson duo to the city to come and stay with the parents. This changes the circumstances in which the narrator and the grandmother were living. In the city, the narrator goes to an English school which is disliked by the grandmother as she thinks strange things are being taught in the school. Even the narrator's learning of music in school is something which is disliked by the grandmother as she thinks that learning music is not proper for gentlefolks. Soon, the narrator grows up and goes to the University and at home, he is given a separate room. This almost snaps the contact between them. So, the grandmother starts spinning wheel from sunrise to sunset to keep herself occupied. It is only in the afternoon that she relaxes a bit when she feeds the sparrows with crumbs of bread. Soon the sparrows become a company for the grandmother.

The narrator then goes abroad for his higher studies and the grandmother comes to see him off as he will be gone for five years. Even though the narrator

thinks that she may not survive these five years, when he comes back after finishing his studies, the grandmother is there to welcome him and as per him she hasn't grown any older. In this happy occasion of his return, the grandmother calls some neighbouring women and they beat drum for hours. In the morning, grandmother's health deteriorates, and she feels that she has reached the end hour of her life. So instead of wasting time doing other things, she starts praying. Soon the rosary falls from her hand as she has her last breath.

The family gathers together for funeral preparations. What is strange to notice is that thousands of sparrows have gathered around her room so as to pay last homage to her. The sparrows are provided with breadcrumbs, but they do not eat it. They just sit there doing nothing. As the funeral gets over, the sparrows fly away.

Critical Analysis

Khushwant Singh's *The Portrait of a Lady* is a lively short story where the author presents a picture of his old grandmother and his relationship with her. It is a vivid narrative about the relationship that they shared since his childhood and how they grew apart from each other because of her circumstances and then the narrative ends with her death. It is a poignant tale of an Indian grandmother whose universe revolves around her grandson and how she finds solace in connecting with nature (animals and birds, in this case) when she does not find any other means of having a happy note in her life. It is interesting to note here that old people are usually not given the due respect and care that they deserve, and they are left to deal with themselves in their own ways. Some old people cripple under the weight of their old age and live a life which is terribly awful, but this lady lives such a graceful life, in spite of her loneliness, that the author could not but draw a picture of her through his pen to make the readers aware of the ways she achieves grace even in her atrocities.

Before going any further about the relationship that she shares with her grandson, it is necessary to understand her plight. Her husband, that is narrator's grandfather, has died long ago and she has become so old now that when she narrates the tale of her own childhood, the narrator finds it to be some mythical playful thing. He cannot relate her childhood to be real. She has been old and for twenty years or so almost remains the same – the old wrinkled face along with her slight bent because of being old and heavy. In such a state, she was living with her only grandson in the village as her son and daughter-in-law had gone to the city to establish themselves there. She used to take the narrator to the school and wait there in the temple beside the school doing worship then they used to come back home together feeding the dogs.

As the narrator's parents get settled in the city, the narrator and his grandmother are being shifted to the city and here a different life begins for the old lady. She does not any more take him to school and as the narrator grows up, the bonding between the two almost comes to an end, even though the grandmother cares and feels for the narrator. But as the narrator grows up, he was given a room of his own which makes the grandmother be all by herself and she carries on

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spinning the wheel to keep herself preoccupied. Only in the afternoon, she relaxes when she spends time with the sparrows, feeding them breadcrumbs. This is a time which she enjoys the most at this period of her life.

So, when she dies, thousands of sparrows gather around her room to pay her last homage. The animal world is very considerate and seems to be more humane than the human world. This is what seems to be one of the messages of the short story. Even though the sparrows used to gather when the grandmother used to give them breadcrumbs, but it is the friendship that they developed which is more significant than those pieces of bread. So, at the time of the funeral when the sparrows do not touch the breadcrumbs it shows that they feel for the grandmother at her death and therefore are there to attend her last rites. The sparrows show to the world that when you give love and affection to the animal world, they return back the same with much more. It is to be understood that the animal world is a part of the natural habitat where human beings also live. It is evident that the animals also require as much love and warmth as human beings.

The grandmother is portrayed to be deeply religious lady who believes in giving love and affection to everyone around her. She continues to be warm towards her the narrator even when he has drifted apart from her because of the circumstances. She not only comes to the railway station to see him off, but she also makes sure to be there to welcome him after five years. Further, she also calls the neighbouring women to celebrate her grandchild's return from abroad after finishing his higher studies. The next day, she dies. It seems, as if, she was waiting for her grandchild to return so that she could see him before she dies. It shows the concern that the grandmother has for the narrator.

The narrator through this story is immortalizing his grandmother by portraying her in a light which suggests that she is the most gracious lady that the narrator has met in his life. The narrator, who too is very humane, considers the grandmother as an epitome of religiosity as well as grandeur who in spite of the odd circumstances that she is forced into in the city atmosphere, adjusts herself to the ways and means and devises her own ways to live a life which has its own magnificence. She may be suffering in her loneliness; but instead of cribbing about her loneliness, she devises ways in which she can live a fruitful life by spinning as well as forming relationship with the sparrows that provide her with all the peace and relaxation.

1.7 THE SOLITARY REAPER: WILLIAM WORDSWORTH

In this section, the discussion turns towards English Romantic poetry. William Wordsworth was one of the early and prominent writers who defined and redefined the meaning of romantic poetry. He was known to have combined the spiritual feelings awesome beauty and power with God. The beginning of the Romantic Era is accredited to Wordsworth's and Samuel Taylor Coleridge's publication of *Lyrical Ballads*. But it is interesting to know that Wordsworth did not receive the popularity or importance he deserved when he was alive. Before him, people had

not viewed nature in such a fashion. Post his death, his work gained importance and now he is considered to be one of the crucial writers of the Romantic Age.

1.7.1 About the Author

William Wordsworth was born on 7 April 1770 in Wordsworth House in Cockermouth, Cumberland, part of the scenic region in northwestern England known as the Lake District. Wordsworth's father was a legal representative of James Lowther, 1st Earl of Lonsdale and, through his connections, lived in a large mansion in the small town. Wordsworth was taught to read by his mother and attended, first, a tiny school of low quality in Cockermouth, then a school in Penrith for the children of upper-class families, where he was taught by Ann Birkett. The beauty of the land where he grew up inspired spiritual feelings in him, and he equated its breathtaking beauty and power with God. The poet believes that when a child is born, he is close to celestial glory, but with the passage of time, that child gets engrossed in materialism.

The year of the publication of the *Lyrical Ballads*, 1798, is usually considered the most important date of the Romantic Period in England. Wordsworth's theory of poetry, as expressed in his famous *Preface* to the second edition (1801), became the doctrine of the new poetic era. This theory and Wordsworth's philosophic views are important for understanding his poetry on nature. In the *Preface*, Wordsworth explains the purpose of the new poetry collection in the *Lyrical Ballads*, considering it a successful endeavour in correcting the artificiality of neoclassical poetic diction. A change in the subject-matter parallels the simplification of form. Nature and man's relationship with nature are the worthiest poetic themes. Poetry should deal with simple pleasures and sorrows and should focus on man enjoying his natural surroundings.

Wordsworth's doctrine of nature, as expressed in the *Preface* and his poetry, is rather complex. From the basic concept of the supremacy of nature, Wordsworth arrives at the doctrine that all things should bear a close resemblance to nature. It is Wordsworth's personal experience with nature that led to his interest in its philosophical aspects. In contrast to James Thomson's *Seasons*, Wordsworth's poetry on nature is not confined to a single poem. Wordsworth distinguishes between the emotional experiences of the child and those of the adult poet. Through a combination of both, he arrives at a more complete awareness of all aspects of life. According to Wordsworth, this influence is felt more strongly during childhood. In the *Ode on Intimations of Immortality* (1807) and *The Prelude* (1850), he regrets the fact that human senses are dulled as the years progress. Of his experiences during childhood, he writes:

*All that I beheld
Was dear, and hence to finer influxes
The mind lay open, to a more exact
And close communion. Many are our joys
In youth, but oh! what happiness to live
When every hour brings palpable access
Of knowledge, when all knowledge is delight.
And sorrow is not there!*

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The question of Wordsworth's alleged pantheism is still relatively unsettled. The pantheistic concept seems so typically Romantic that it is tempting to interpret Wordsworth's poetry from this aspect. It is also a known fact that the poet was criticized for pantheistic tendencies during his own lifetime. Wordsworth's feeling towards nature is more closely related to mysticism than to pantheism. He describes the following mystic experience in *Tintern Abbey* (1794):

. . . And I have felt
A presence that disturbs me with the joy
Of elevated thoughts; a sense sublime
Of something far more deeply interfused,
Whose dwelling is the light of setting suns,
And the round ocean and the living air,
And the blue sky, and the mind of man:
A motion and a spirit, that impels
All thinking things, all objects of all thought,
And rolls through all things.

Wordsworth no longer endeavours to give the reader a complete and detailed account of what he has seen or felt. The emotional aspects of nature have become increasingly spiritualized since the pre-Romantics. While Thomson revered in the glory of creation and creator in nature, Wordsworth believes outward nature to be the dwelling of a mystic power. The influence of this power is beneficent to man. It sets the rules for human society. *Three Years She Grew* (1798), a beautiful poem, contains a vital part of Wordsworth's nature philosophy. It expresses his belief that nature has the power to form, mould and shape the character and personality of man and is the best nurse, guardian and mother of man. In *Three Years She Grew*, nature declared her resolve to bring up Lucy and carried out her intention. Nature said that under her watchful influence, Lucy would not only develop an attractive and graceful figure, but also develop a moral sense and the capacity to differentiate between right and wrong.

*Three years she grew in sun and shower,
Then Nature said, 'A lovelier flower
On earth was never sown;
This Child I to myself will take;
She shall be mine, and I will make
A Lady of my own.*

The poem contains numerous beautiful and sensuous pictures. Images of the frisky fawn leaping gleefully, the stately floating clouds, the stars of midnight and the rivulets dancing their way are all brought before our eyes. All these, along with the other objects and forces of nature, contributed to the physical and moral development of Lucy.

In *The Solitary Reaper*, the poet feels that an object of sheer beauty provides an everlasting joy to man. A beautiful scene or a sweet sound remains in the heart eternally.

Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!

Wordsworth's nature poetry expresses his belief that a profound love for nature has a healing and nurturing effect on man.

1.7.2 Critical Appreciation

Let us begin this section by first looking at the of the poem followed by a critical analysis.

Text

The Solitary Reaper
BEHOLD her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!
Alone she cuts and binds the grain,
And sings a melancholy strain;
O listen! for the Vale profound
Is overflowing with the sound.
No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.
Will no one tell me what she sings?—
Perhaps the plaintive numbers flow
For old, unhappy, far-off things,
And battles long ago:
Or is it some more humble lay,
Familiar matter of to-day?
Some natural sorrow, loss, or pain,
That has been, and may be again?
Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listened, motionless and still;
And, as I mounted up the hill

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*The music in my heart I bore,
Long after it was heard no more.*

Critical Analysis

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The Solitary Reaper is one of the well-known poems written by William Wordsworth. It was written on 5 November 1805 and published in 1807. Wordsworth is a worshipper of nature, a Nature's devotee, a high-priest. Nature is an integral part of his poems. He presents nature in a positive manner. With Wordsworth, the poetry of nature takes a new range, passing beyond the sensuous presentation and description. Under the influence of nature, he expresses a mystical mood, a transcendental feeling. He finds joy in the presence of her calm and spiritual beauty. For him, nature possesses a soul, a conscious existence, an ability to make us feel joy and love. Nature is a divine presence, a sublime experience. Wordsworth conceives that nature is alive and it has a living soul. Between this spirit in Nature and Man, there is a prearranged harmony which makes man feel every time a divine glory.

William Wordsworth is a great poet of nature. He has felt the presence of God in all living and non-living objects in nature. He regarded nature as a guide and guardian of the soul. The poem *The Solitary Reaper* brings out the idea that a thing of beauty is a joy forever. A beautiful scene or a sweet sound always lives in the heart.

*Behold her, single in the field,
Yon solitary Highland Lass!
Reaping and singing by herself;
Stop here, or gently pass!*

In the beginning, the speaker comes across a beautiful girl working in the fields of Scotland. She is reaping the crops and singing by herself. The poet does not want anyone to disturb her. She is so engrossed in her work and singing that she does not pay attention to her surroundings. Her song is very harmonious and melodious.

*No Nightingale did ever chaunt
More welcome notes to weary bands
Of travellers in some shady haunt,
Among Arabian sands:
A voice so thrilling ne'er was heard
In spring-time from the Cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides.*

The poet compares the song of the highland girl with the song of the singing bird nightingale. He gives a beautiful word picture. A nightingale sings a sweet song to the tired travellers in the deserts of Arabia. These travellers are resting in shady places. Its song soothes and comforts them. However, the poet says that the song sung by the solitary reaper is far sweeter than the song of the nightingale. It is more soothing. The poet is captivated by her sweet voice.

The poet does not know the local dialect so he is not able to understand what the girl is singing about. Since there is no one around who can explain the theme of the song. The poet makes his own guess about the contents of the song. He thinks that perhaps her sad song is about some old, unhappy and distant happenings or some battles that were fought long ago. She may be singing about common, known matters of day-to-day life. It is also possible that the song is about some natural sorrow, loss or pain that has taken place in her life and might take place again. Nonetheless, one thing is clear that the poet is captivated by the song of the girl.

*Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listened, motionless and still;
And, as I mounted up the hill
The music in my heart I bore,
Long after it was heard no more.*

The poet says that he could not make out the theme of her song. But that did not matter for him. Her song appears endless to him. She kept bending over her sickle, cutting the harvest and singing at the same time. The poet was so much bewitched that he remained still and motionless and listened to her song. After some time, he went up the hill. He could not hear the girl's song any longer but the music of the girl's song remained in his heart for a long time and gave him joy forever.

The first twenty-four lines of the poem are written in present tense which emphasizes the vividness of the highland girl's song but shifting to the past tense shows the impact of that song on the heart and mind of the poet. Even after departure from that field, the poet is unable to forget the song. It is still echoing in his heart and mind though he could not comprehend the meaning of her song. He speculates the meaning of the song. Perhaps she was singing about a war which took place long back in the past. The solitary singer is emblematic of the mystery of the sources of art; her song is the symbol of the wide ranges of human experience and deep feelings, and leaves an indelible and lasting impression upon Wordsworth himself.

Check Your Progress

9. How does the grandmother occupy her time when the connection with her grandson snap's in Khushwant Singh is short story
10. What does poetry discuss as per Wordsworth?
11. When was the *Solitary Reaper* written and published?

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1.8 ANSWERS TO ‘CHECK YOUR PROGRESS’

1. The following is the first line of the poem:
‘Where the mind is without fear and the head is held high’
2. The first essential prerequisite for people to enjoy their freedom is a fearless state.
3. R K Narayan’s famous trilogy include the novels *Swami and Friends*, *The Bachelor of Arts* and *the English Teacher*.
4. The decision by Swami’s father to make Swami sleep all alone in his office was propelled by a newspaper article where a boy is attacked by a tiger and he climbs up a tree and stays there for half a day till people arrive there.
5. Parliamentary democracy was Jawaharlal Nehru’s dream. Whatever its failures, whatever the setbacks whatever the variations that are possible, he largely fulfilled that dream.
6. *‘Tryst with Destiny’* was a speech made by Nehru to the Indian Constituent Assembly, on the eve of India’s Independence towards midnight on 14 August 1947.
7. Sarojini Naidu was an Indian independence activist, a poet as well as a politician. A renowned orator and accomplished poet, she is often known by the name ‘The Nightingale of India.’
8. The second stanza of the poem *Indian Weavers* refers to the adult stage of a person’s life when one usually gets married. The romance of marriage and the colours of peacock are being compared so as to draw the attention of the readers.
9. After the grandson and grandmother’s contact snaps, the grandmother starts spinning wheel from sunrise to sunset to keep herself occupied. It is only in the afternoon that she relaxes a bit when she feeds the sparrows with crumbs of bread. Soon the sparrows become a company for the grandmother.
10. As per Wordsworth, nature and man’s relationship with nature are the worthiest poetic themes. Poetry should deal with simple pleasures and sorrows, and should focus on man enjoying his natural surroundings.
11. *The Solitary Reaper* is one of the well-known poems written by William Wordsworth. It was written on 5 November 1805 and published in 1807.

1.9 SUMMARY

- Almost every Indian knows the name Rabindranath Tagore for the great poet, novelist, essayist, song writer, playwright, political and social leader that he was. Bengali literary world in particular and Indian literature in general

cannot think of its presence and identity without taking into account the writings of Tagore who not only got Nobel Prize for literature but also facilitated a much needed political and spiritual representation for India in the world scenario. His writings made sure that Indian culture and literature could not be neglected anymore to be something which is not up to the standard of the European civilization.

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- In the poem, *Where the Mind is Without Fear*, Tagore sketches a moving picture of the nation he would like India to be — where everyone is free to hold up one's head high and one's voice is to be heard without having any tension of fear or oppression or forced compulsion, where the knowledge is not restricted by narrow ideas and loyalties.
- R. K. Narayan, along with Mulk Raj Anand and Raja Rao, are considered to the three significant novelists of the early twentieth century India who have put the Indian English novels in particular and Indian English writing in general on a high pedestal through their works which not only champion the Indian nation, but at the same time critiques the ways in which the man-made differences have marred the unity of our nation.
- In the short story *A Hero* (part of *Under the Banyan Tree and Other Stories*, 1985), Swami's fears are being presented which when he tries to get over, how he becomes a hero amongst the people.
- Jawaharlal Nehru was an iconic politician and revolutionary. He is widely admired and acclaimed for his astute idealism and statesmanship. Nehru is known for his wonderfully futuristic thinking. He became a paramount leader of the Indian Independence Movement and was undoubtedly the central figure of Indian politics of the twentieth century because of his immense contribution to the nation before and after independence.
- *Tryst with Destiny*' was a speech made by Nehru to the Indian Constituent Assembly, on the eve of India's Independence towards midnight on 14 August 1947. It is considered one of the greatest speeches of all time. Nehru points out though the rest of the world is in deep sleep, for this moment little matters for them, but India finally awakes to life and freedom.
- Sarojini Naidu is one of the most famous of the Indian English Poets writing in the first half of the twentieth century as well as political leader who participated with various leaders of Indian National Congress, such as Mahatma Gandhi, Gopal Krishna Gokhale, Jawaharlal Nehru and others to fight for the freedom of India from the British colonial forces.
- In the poem "Indian Weavers", she deals with colourful dresses that the Indian weavers weave for different occasions of our life. Weaving is a very ancient Indian practice and Indian cotton and cloth are famous all over the world. Sarojini Naidu is making the readers aware of the same in a very lyrical and descriptive poem which is just three stanzas long.

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- Khushwant Singh is a renowned personality throughout the world for being a writer who has made immense contribution to the Indian writing in English. His novel *Train to Pakistan* is the most significant and popular novel.
- In the short story, *The Portrait of a Lady*, the narrator attempts to draw a portrait of his grandmother with much care and precision so as to present the way the Indian grandmothers usually are very tender and loving towards their grandchildren.
- William Wordsworth was one of the early and prominent writers who defined and redefined the meaning of romantic poetry. He was known to have combined the spiritual feelings awesome beauty and power with God. The beginning of the Romantic Era is accredited to the Wordsworth's and Samuel Taylor Coleridge's publication of *Lyrical Ballads*. But it is interesting to know that Wordsworth did not receive the popularity or importance he deserved when he was alive.
- *The Solitary Reaper* is one of the well-known poems written by William Wordsworth. It was written on 5 November 1805 and published in 1807. Wordsworth is a worshipper of nature, a Nature's devotee, a high-priest. Nature is an integral part of his poems. He presents nature in a positive manner. With Wordsworth, the poetry of nature takes a new range, passing beyond the sensuous presentation and description.

1.10 KEY WORDS

- **Tryst:** It refers to a meeting is when people get together for any reason.
- **Halcyon:** It is another name of the bird kingfisher which has blue wings
- **Rosary:** It is a string of beads that members of certain religions, especially Catholics, use for counting prayers.
- **Romantic Age:** It refers to the literary movement from the late 18th and early 19th century in which the writers concentrated on ideas of inner feeling, imagination, nature, etc., in response to the formalism which prevailed in the preceding age.
- **Reaper:** It refers to a person who harvests crops.

1.11 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Objective Questions

1. Fill in the Blanks.

- (a) The poem *Where the Mind is Without Fear* appeared in the volume _____ .

- (b) _____ was the foremost feature that Narayan used for all his narratives.
- (c) *Tryst with Destiny* was a speech made by Nehru to the _____.
- (d) Sarojini Naidu earned the sobriquet _____.
- (e) The beginning of the Romantic Era is accredited to Wordsworth's and Coleridge's publication of _____.
2. State whether the following sentences are true or false.
- (a) The poem *Where the Mind is Without Fear* was written after India became independent.
- (b) R.K Narayan's style of prose can be classed as analytical rather than descriptive.
- (c) The phrase 'tryst with destiny' is inspired by the phrase 'rendezvous with destiny' used by Franklin D. Roosevelt in his Democratic National Convention speech in 1936.
- (d) Khushwant Singh is known to the readers of Indian writing in English for his famous novel *Home and the World*.
- (e) Nature is an integral part of Wordsworth's poems.

NOTES

Short-Answer Questions

1. Write a brief life sketch of Rabindranath Tagore.
2. Give an overview of R K Narayan's writing style, narrative, technique and themes.
3. What were the contributions of Jawaharlal Nehru as a prose writer?
4. Write a short note on the works of Sarojini Naidu.
5. What was Wordsworth's doctrine on nature?
6. Explain the following lines:

*Weavers, weaving solemn and still,
What do you weave in the moonlight chill? . . .
White as a feather and white as a cloud,
We weave a dead man's funeral shroud*

7. Explain the lines:

*Whate'er the theme, the Maiden sang
As if her song could have no ending;
I saw her singing at her work,
And o'er the sickle bending;—
I listened, motionless and still;
And, as I mounted up the hill
The music in my heart I bore,
Long after it was heard no more*

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Long-Answer Questions

1. Examine the essential ingredients of 'free India' which Tagore envisioned in the poem *Where The Mind Is Without Fear*.
2. Discuss the following statements from Nehru's speech:
The achievement we celebrate today is but a step, an opening of opportunity, to the greater triumphs and achievements that await us. Are we brave enough and wise enough to grasp this opportunity and accept the challenge of the future?
We have often been unworthy followers of his and have strayed from his message, but not only we but succeeding generations will remember this message and bear the imprint in their hearts of this great son of India, magnificent in his faith and strength and courage and humility. We shall never allow that torch of freedom to be blown out, however high the wind or stormy the tempest.
3. What is the significance of Nehru's speech?
4. Discuss the life and works of R K Narayan.
5. Examine how Indian sensibilities are presented evidently in the short story *A Hero*.
6. Describe the characteristics and themes in Sarojini Naidu's poetry.
7. Explain how the full circle of life is represented in the poem *Indian Weavers*.
8. Assess how Khushwant Singh attempts to draw a portrait of his grandmother in his short-story.

1.12 FURTHER READING

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UNIT 2 BASIC LANGUAGE SKILLS-I

Structure

- 2.0 Introduction
- 2.1 Objectives
- 2.2 Vocabulary
 - 2.2.1 Today's Vocabulary
- 2.3 Synonyms and Antonyms
- 2.4 Word Formation
- 2.5 Prefixes and Suffixes
- 2.6 Answers to 'Check Your Progress'
- 2.7 Summary
- 2.8 Key Terms
- 2.9 Self-Assessment Questions and Exercises
- 2.10 Further Reading

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2.0 INTRODUCTION

Proficiency in basic language or grammar skills is necessary to communicate in correct English. It is not just enough to impart proper information as the technical competence of a person who displays poor writing skills is questioned. Your writing must have correct grammar and usage if it is to be considered credible and noteworthy. The purpose of good grammar is to ensure that what you write is correctly comprehended and is easy and enjoyable to read. Reading something, which is grammatically incorrect, may interrupt your flow of thought and take away the pleasure of reading. In this unit, you will be introduced to the basic language skills. This will include a discussion on vocabulary, synonyms, antonyms, word formation, prefix and suffix. Vocabulary refers to the body of words used in a language. This is important to gain a better understanding of how the language is used. Synonyms refer to words used for similar or same meaning words, and antonyms refer to the opposite word given to word in question. Word formation is concerned with how a language develops a word by using suffixes, affixes, blending, and other methods. Prefixes are letters added to the beginning of the words while suffixes are letters added to the end of the words.

2.1 OBJECTIVES

After going through this unit, you will be able to:

- Discuss the basics of vocabulary
- Explain the meaning of synonyms and antonyms
- Examine the concept of word formation
- Describe the rules regarding prefix and suffix

2.2 VOCABULARY

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Vocabulary is a fundamental part of life. The words that you use on a daily basis reflect your interest areas. If you are interested in music, then you will learn words such as singer, guitar, sitar, flute, saxophone, drums, orchestra and sounds. The range of your concepts and ideas can be increased by the study of vocabulary. Vocabulary comprises three factors: writing, reading and speaking. The three elements make up a bigger structure that is called literacy. Literacy is vital in the present day and age all over the world, and vocabulary is the medium which establishes cultural literacy.

Reading at an Early Age

Parents should inculcate the habit of reading in children at an early age. Helping them build a structured vocabulary is a valuable gift one can give to children. When they grow up, this will help them in every aspect of life. Even when they have to prepare their curriculum vitae for prospective jobs, their grasp over the language will impress potential employers, since they will have strong vocabulary skills. A strong vocabulary will allow them to convey their view articulately in a public speaking forum or while presenting a business plan. Both parents and teachers must inculcate a love for reading in children.

It should not be treated as a compulsion; instead, it should be regarded as a 'fun' thing to do.

Benefits of a Good Vocabulary

When you meet someone, the initial reaction is physical: you look at the person and begin an initial conversation. In spite of the individual's appearance and mannerisms being impressive, if he fumbles with words when he begins to talk, your opinion of him will change. Speaking well is very important because verbal communication is a part of everyday life. Therefore, the first step is to increase your vocabulary. We interact with others every day. Even the most introvert person feels the need to exchange a few words in a day. This is where an improved vocabulary will help you. A useful way of increasing your vocabulary is by using various methods that build vocabulary. Improving your vocabulary does not need to be boring or time consuming. The benefit of using software is that in as little as ten minutes a day, you can immediately start increasing your vocabulary.

Importance of Good Vocabulary

It is important to have a good vocabulary for a number of reasons. Every time you speak to somebody, they try to understand how competent, successful and smart you are. Research and surveys have proved that people are more likely to be judged as competent and smart when they have a good vocabulary.

Words are the tools our mind uses to think, plan and solve problems with. Try to think of a solution to a problem without thinking in words. Is it possible? The answer is a plain no. Therefore, knowing more words expands the ability of your mind to think and act.

Enriching Your Vocabulary

One can enrich his/her vocabulary by the following:

- Learn to feel affection for words. You have to really cultivate the urge to learn new words if you want to succeed.
- Look up the meaning of words you do not know. After looking up a word several times in the dictionary, you will eventually be able to remember its definition.
- Many websites and newspapers establish new words every day, terming the column as 'Word of the Day'.
- Extensive reading of all kinds of books is one of the oldest and most reliable methods. When you come across a new word read the sentences carefully and try to decipher the meaning from the context. After you have guessed its meaning, check in the dictionary.
- Sit down with the dictionary every day and learn a few words.
- Play word games with friends. Play Boggle, Scrabble, or catch phrase, crossword puzzles and quizzes. These games will teach you many new words. If your companion comes up with a word that you do not know, ask him what it means.
- Learn to be sharp-eyed, watch the words people use. Use the words you learn when you are talking to people or writing letters or an e-mail. Try to use at least four new words a day when communicating with anyone.
- Learn roots, prefixes and suffixes. Many words in the English language originate from Latin or Greek words. When you combine these Latin or Greek words, you get new words in English. For example: astro ('astron' meaning 'star') + logy (logos meaning 'speech') results in the English word, astrology (meaning, 'telling of the stars'). You may also purchase an etymological dictionary (meaning 'a dictionary of word origins').
- Learning French, Spanish, Italian, Latin or Ancient Greek will help you to improve your vocabulary, especially because so many intricate English words originate from these ancient languages.
- Practice with a friend who is good at English, and use new words with this friend.

You can e-mail, chat and even talk over the phone with each other. A friend who understands that you are learning can help you practice and advise you as well.

Since talking to a friend is always enjoyable, you will not feel that it is a task that needs conscious deliberation.

- Listen to the radio, watch television or read magazines that you like in English, and practice understanding the language when spoken too. Watching TV channels such as BBC and CNN will help you in learning new words.

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Advice

- Try to enjoy words. Practice the tips given above, but do not think that it is an English vocabulary learning session. Pick the points with which you are most comfortable.
- Learning new words is exhilarating and fascinating. It should not seem like an English lesson. If you feel stressed, you are being too hard on yourself and eventually you will not learn anything. Do not use it like a daily routine; rather use it as a pastime.

Attention

- Note that some words might have different meanings, depending on the context.

Learn more about how to use the new words that you learn.

- Avoid using a new word especially in business correspondence unless you are completely certain about its meaning and how to use it correctly else, this might confuse your audience.

The change in your vocabulary will not be revolutionary, however with time it will improve greatly. Remember there is no short cut to increase or sharpen your vocabulary. However, if you follow the activities mentioned above systematically and regularly, you will definitely improve your word power.

Learning New Words

Increasing your vocabulary is not an easy task and takes much effort on the part of the individual. Let us see what an enhanced vocabulary can do for you. It is a well-known fact that appearance creates the first impression. The way you look makes the first impression, however, the way you speak adds to that first impression or breaks it instantly. The following are some enjoyable means of learning new words:

1. **Word of the Day.** Pick a word. Put it in a sentence and ask your friends if anyone can understand the meaning from the context. If one is wrong, pass it on to the next; whoever gets the correct definition, congratulate him/her on deriving the meaning. If they are all puzzled, give them a new sentence. If after three sentences they are still confused, define the word for them and ask them to make sentences using the word. Write the word on the board and leave it there until the next day.
2. **Find the antonyms.** What is the opposite of friend? If the first one to reply wins, he/she should ask the next question. This game is fast moving and fun, especially if silly/funny/difficult words are added.
3. **Find an alternate word.** Play with synonyms, words that are similar in meaning.
4. **Storytelling.** Start a story; then pass it on from one person to another, so that it keeps building as it goes on.

5. **Make a list of words** from the textbook or from the text you have been reading, then on the right side of the same paper, write a simple definition. Here is an example:

Banana Long, yellow fruit

Tomorrow The day after today

Radio We can listen to it, hear music and live news reports

6. **Write at least ten words for one list.** Then ask each other the meaning of any five words out of the ten. This way, no one will know which word is coming next. Keep a timer to see how long it takes to ask and answer five questions. Repeat the same exercise several times.

NOTES

Increase Your Vocabulary

	Words	Synonyms
A	Abstract	Summary
	Accomplish	Achieve
	Admit	Confess
	Almost	Nearly
	Animated	Lively
	Annoy	Irritate, Bother
	Answer	Reply
	Ardour	Passion
	Aromatic	Fragrant
	Association	Organization
B	Backbone	Spine
	Beat	Defeat
	Begin	Start
	Belly	Stomach
	Beneficial	Favourable
	Blameless	Innocent
	Brave	Courageous
	Business commerce	Trade
C	Chiefly	Mainly
	Chop	Cut
	Class	lesson
	Clever	Intelligent
	Close	Shut
	Collect	Gather
	Completely	Totally
	Consult to	Refer to
	Contrary	Opposite
	Convey	Communicate
	Correct	Right

NOTES

D

Dash	Sprint
Daybreak	Dawn
Deceptive	Misleading
Dedicated	Committed
Defective	Faulty
Deliberate	Planned
Deliberately	Intentionally
Deserted	Abandoned
Destiny	Fate
Detached	Indifferent
Disagreeable	Unpleasant
Dubious	Doubtful

E

Eager	Keen
Earth	Soil
Emphasize	Stress
Enormous	Huge
Establish	To set up
Everlasting	Eternal
Exactly	Precisely
Extra	Additional

F

Fabricate	Manufacture
Fool	Idiot
Foolish	Silly
Forehead	Brow
Foretell	Predict
Formerly	Previously
Fortunate	Lucky
Fragrance	Perfume

G

Garbage	Rubbish
Glitter	Sparkle
Gut	Intestine
Guts	Courage
Ghost	Apparition
Glaze	Shine

H

Hall	Corridor
Handsome	Good-looking
Hard	Tough
Homicide	Murder
Hunger	Starvation

I

Ignore	Disregard
Illuminate	To light up
Imitate	To mimic
Immobile	Motionless
Impartial	Neutral
Impolite	Rude
Inflexible	Rigid
Informal	Casual
Invoice	Bill
Isolated	Lonely

J

Jealous	Envious
Joy	Delight
Joker	Clown

K

Knowingly	Deliberately
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L

Lacking	Missing
Last	Final
Leading	Main
Lucid	Clear

M

Madness	Insanity
Magistrate	Justice
Material	Fabric
Maybe	Perhaps, Possibly
Meanwhile	In the meantime
Meeting,	Assembly
Merciless	Cruel
Mild	Gentle
Mimic	Imitate
Mindless	Senseless
Misery	Distress
Moreover	In addition
Movie	Film
Murderer	Assassin

N

Necessary	Essential
Nightfall	Dusk
Non-stop	Continuous
Noon	Midday
Noted	Famous
Numerous	Many

NOTES

NOTES

O

Obdurate	Stubborn
Object	Thing
Obligatory	Compulsory
Oblique	Indirect
Omnipotent	All-powerful
Obsolete	Out of date
Ornament	Decoration
Outside	External

P

Particular	Specific
Poisonous	Toxic
Praise	Compliment
Précis	Summary
Pressing	Urgent
Previous	Preceding
Priority	Precedence
Prompt	Immediate
Prosperous	Affluent
Polite well	Mannered

Q

Quake	Tremble
Quite	Fairly

R

Reasonable	Fair
Receive	Get
Reliable	Dependable
Remark	Comment
Remorse,	Regret
Remote	Isolated
Removable	Detachable
Repute	Reputation
Rubbish	Nonsense
Rude	Impolite

S

Satisfied	Convinced
Scarcity	Shortage
Self-assured	Confident
Signal	Sign
Significant	Meaningful
Silly	Foolish
Sincere	Honest
Soiled	Dirty
Stable	Steady
Steady	Regular
Stupid	Silly

	Suggest	Propose
	Sundown	Sunset
	Sunrise	Dawn
	Sure	Certain
T	Temper	Mood
	Touchy	Sensitive
	Transparent	See-through
	Trustworthy	Reliable
U	Ultimate	Final
	Uncommon	Unusual
	Uncooked	Raw
	Unforeseen	Unexpected
	Unfortunate	Unlucky
	Unhurt	Unharmed
	Unlawful	Illegal
	Unmarried	Single
	Unstated	Unspoken
V	Vague	Indistinct
	Vain	Useless
	Valueless	Worthless
	Vanquish	Conquer
	Vary	To differ
	Vast	Huge, Massive
W	Warranty	Guarantee
	Well-timed	Timely, Opportune
Z	Zenith	Peak, Pinnacle

NOTES**2.2.1 Today's Vocabulary**

English is the second most spoken language in the world. However, English has evolved considerably over the years. Interestingly, it would be difficult for an individual of today to differentiate between English that is spoken in the present times with that spoken in the 14th century. With the passage of time, new words have been added and the style of communication has also changed. Cultures all over the world have influenced English language. As a result, words from different languages also get incorporated in the English vocabulary. In an interconnected and multicultural world, English language is continuously evolving with incorporation of regional colloquialism.

The development of new means of technology is also another important influence on the language. New acronyms and short forms are continuously being added to both spoken and written vocabulary. A list of some newly incorporated words follows:

The *Oxford dictionary online* is a warehouse of over 600,000 words. Despite this large arsenal, we continue to coin, clip, and blend new words into existence, and the Oxford folks pump some of these new words into their dictionaries. Here are some more recent additions with their official definitions:

NOTES

1. **Bling (n):** Expensive, ostentatious clothing and jewellery.
2. **Bromance (n):** A close but non-sexual relationship between two men.
3. **Chillax (v):** Calm down and relax.
4. **Crunk (adj):** Very excited or full of energy.
5. **D'oh (ex):** Exclamation used to comment on a foolish or stupid action, especially one's own.
6. **Droolworthy (adj):** Extremely attractive or desirable.
7. **Frankenfood (n):** Genetically modified food.
8. **Grrrl (n):** A young woman regarded as independent and strong or aggressive, especially in her attitude to men or in her sexuality (A blend of 'Grrrr' and 'Girl.')
9. **Guyliner (n):** Eyeliner that is worn by men.
10. **Hater (n):** A person who greatly dislikes a specified person or thing.
11. **Illiterati (n):** People who are not well educated or well informed about a particular subject or sphere of activity.
12. **Infomania (n):** The compulsive desire to check or accumulate news and information, typically via mobile phone or computer.
13. **Jeggings (n):** Tight-fitting stretch trousers for women, styled to resemble a pair of denim jeans.
14. **La-la Land (n):** A fanciful state or dream world. Also, Los Angeles.
15. **Locavore (n):** A person whose diet consists only or principally of locally grown or produced food.
16. **Mankini (n):** A brief one-piece bathing garment for men, with a T-back.
17. **Mini-Me (n):** A person closely resembling a smaller or younger version of another.
18. **Muffin Top (n):** A roll of fat visible above the top of a pair of women's tight-fitting low-waisted trousers.
19. **Muggle (n):** A person who is not conversant with a particular activity or skill.
20. **Noob (n):** A person who is inexperienced in a particular sphere or activity, especially computing or the use of the Internet.
21. **Obvs (adv):** Obviously.
22. **OMG (ex):** Used to express surprise, excitement, or disbelief. (Dates back to 1917.)
23. **Po-po (n):** The police.

- 24. Purple State (n):** A US state where the Democratic and Republican parties have similar levels of support among voters.
- 25. Screenager (n):** A person in their teens or twenties who has an aptitude for computers and the Internet.
- 26. Sexting (n):** The sending of sexually explicit photographs or messages via mobile phone.
- 27. Textspeak (n):** Language regarded as characteristic of text messages, consisting of abbreviations, acronyms, initials, emoticons. (wut hpns win u write lyk dis.)
- 28. Totes (adv):** Totally.
- 29. Truthiness (n):** The quality of seeming or being felt to be true, even if not necessarily true.
- 30. Twitterati (n):** Keen or frequent users of the social networking site Twitter.
- 31. Unfriend (v):** Remove (someone) from a list of friends or contacts on a social networking site.
- 32. Upcycle (v):** Reuse (discarded objects or material) in such a way as to create a product of higher quality or value than the original.
- 33. Whatevs (ex, adv):** Whatever.
- 34. Whovian (n):** A fan of the British science-fiction television series Doctor Who.
- 35. Woot (ex):** (Especially in electronic communication) Used to express elation, enthusiasm or triumph.

Source: <http://mentalfloss.com/article/31363/35-modern-words-recently-added-dictionary>

Check Your Progress

1. Name the three factors that vocabulary consists of.
2. Give two points as to how an individual can enrich his/her vocabulary.

2.3 SYNONYMS AND ANTONYMS

In this section, we will look at the grammar section dealing with vocabulary: words and their meanings. Under this, we will discuss the synonyms and antonyms.

Synonyms

Effective expression in the English language—oral or written—comes from the knowledge of vocabulary.

Synonyms are words that mean the same or nearly the same thing but their usage in sentences may sometimes vary depending on the context of the passage. Synonyms are also used to avoid repetition of the same word in a sentence, yet conserve the meaning of the sentence. In fact, to have a good control over the English language, it is important to have a good command over synonyms.

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Two words are often said to be synonymous if they have the same implication. Synonyms can be found in any of the parts of speech (e.g. nouns, verbs, adjectives, adverbs or prepositions), as long as both members of the pair belong to the same part of speech. Examples of a few synonyms are:

- Baby (noun) - infant, child, toddler, new-born
- Petty crime - misdemeanour (noun), offence
- Student (noun)- pupil, learner, beginner, trainee
- Buy (verb) - purchase, procure, obtain, acquire, get
- Pretty (adjective) - attractive, good-looking, sweet, cute
- Sick (adjective) - ill, unwell, ailing, under the weather
- Quickly and speedily (adverb) - rapidly, hastily, promptly
- Freedom and liberty (noun) - choice, freewill, sovereignty
- Dead and deceased (adjective) - lifeless, departed, silent, boring

You must note that some synonyms are defined with respect to the sense of certain words. Look at the following examples:

- The word *expired* as in ‘having lost validity’ (used in the context of medicines, or the tenure of a position held by someone) does not necessarily mean death.
- The word ‘pupil’ as in ‘the iris of the eye’ does not necessarily mean student.

There are very few words which are truly synonymous in meaning, that is, have exactly the same meaning. Generally, there are some differences in the usage if not in the meaning.

For example, the words *aged*, *ancient*, *obsolete*, and *matured*.

- ***Aged*** implies *of advanced age* and is applicable to people.
- ***Ancient*** implies *of or in time long past* and is applicable to objects, animate or inanimate.
- ***Obsolete*** implies *no longer in general use* and is applicable to fashion, mobile phones, gadgets.
- ***Matured*** implies *ripe*, and is applicable to fruits, or fully aged, as in cheese or wine.

Examples of Synonyms

Let us now look at a few important synonyms.

1. Absolute

Part of Speech: *adjective*

Definition: Having and exercising complete political power and control.

Synonyms: absolutistic, arbitrary, autarchic, autarchical

Part of Speech: *noun*

Synonyms: positiveness, positivity, totality, unconditionality

2. **Candid**

Part of Speech: *adjective*

Definition: Manifesting honesty and directness, especially in speech.

Synonyms: artless, blunt, clear, direct,

Part of Speech: *noun*

Synonyms: candidness, candour, honesty

3. **Definite**

Part of Speech: *adjective*

Definition: Having distinct limits.

Synonyms: determinate, fixed, limited

Part of Speech: *adjective*

Definition: Known positively.

Synonyms: certain, positive, sure

Part of Speech: *noun*

Synonyms: definiteness, definitude, finality, finitude, inevitability, precision, tangibility

4. **Economy**

Definition: Careful use of material resources.

Part of Speech: *adjective*

Synonyms: cheese-paring, economic, economical, frugal,

Part of Speech: *noun*

Synonyms: administration, austerity, conservation, discretion,

Part of Speech: *verb*

Synonyms: curtail, cut back, economize, and retrench

5. **Fastidious**

Part of Speech: *adjective*

Definition: Showing or marked by attentiveness to all aspects or details.

Synonyms: meticulous, painstaking, punctilious, scrupulous

6. **Gamut**

Part of Speech: *noun*

Definition: the full range or compass of recognized musical notes; by extension, the compass of an instrument or voice

Synonyms: compass, continuum, extent, field,

7. **Illiterate**

Part of Speech: *adjective*

Definition: Without education or knowledge.

Synonyms: ignorant, uneducated, unlearned, and unschooled

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8. Immaculate

Part of Speech: *adjective*

Definition: Free from dirt, stain, or impurities.

Synonyms: flawless, clean, spotless, unblemished

9. Innocuous

Part of Speech: *adjective*

Definition: Devoid of hurtful qualities

Synonyms: harmless, innocent, inoffensive

10. Morbid

Part of Speech: *adjective*

Definition: Susceptible to or marked by preoccupation with unwholesome matters

Synonyms: diseased, sick, unhealthy, dreadful

Part of Speech: *noun*

Synonyms: cachexia, gruesomeness, morbidity

Use Easy Words

The golden rule for good English is to use small and easy-to-understand words. Avoid using big and difficult words. However, it is important to know both easy and difficult words. There are instances when big words are appropriate to drive home the meaning compared to the small ones. The following is a list of big words and their synonyms which are easy and simple to understand and use.

Table 2.1 Big Words and their Small Substitutions

<i>Big words</i>	<i>Small words</i>	<i>Big words</i>	<i>Small words</i>
Cinerary	ashes	Mendicant	beggar
Accessory	additional	Salutary	beneficial
Contiguous	adjoining	Vaunt	boast
Pristine	ancient	Eructation	belching
Callisthenics	athletics	Clocher	belfry
Derelict	abandoned	Nigrescent	blackish
Eschew	avoid	Setaceous	bristly
Fortuitous	accidental	Vociferate	Bawl
Minauderie	affectation	Osseous	bony
Pugnacious	aggressive	Alacrity	briskness
Propitiate	appease	Succinct	brief
Supercilious	arrogant	Turpitude	baseness
Vituperate	abuse	Acerbity	bitterness
Ficititious	artificial	Compendious	brief
Plenipotentiary	ambassador	Pugilist	boxer

Dudgeon	anger	Benediction	blessing
Cecity	blindnes	Grandiloquent	bombastic
Jejune	bare	Consuetude	custom
Audacious	bold	Recreant	coward
Sanguinary	blood-thirsty	Debonair	courteous
Encephalon	brain	Sangfroid	coolness,
Thrasonical	boasting	calmness	
Decapitate,	Malediction	curse	
Decollate	behead	Pureile	childish
Impeccable	blameless	Cupidity	covetousness
Terminus	boundary	Pellucid	clear
Credence	belief	Chanticleer	cock
Sterile	barren	Felicitation	congratulation
Delinquent	culprit	Lethal,	
Perfunctory	careless	Lethiferous	deadly
Chronometer	clock	Quotidian	daily
Querimonious,	Demise	death	
Querulous	complaining	Negation	denial
Vitiate	corrupt	Quiescent	dormant
Calcareous	chalky	Assiduity	diligence
Myriad	countless	Delectable	delightful
Coerce	compel		
	Lexicon,		
Vanquish	conquer	Thesaurus	dictionary
Insouciant	careless	Tenement	dwelling-house
Acatalectic	complete	Hallucination	delusion
Twaddle	chatter	Intrepidity	daring
Obsequious	cringing	Aphonia	dumbness
Hamate	hooked	Esculent	edible
Vouchsafe	condescend	Edible	eatable
Ingenuous	candid	Avidity	eagerness
Vicissitude	change	Aximious	excellent
Ludicrous	comical	Elucidate	explain
Frigid	cold	Inane, vacuous	empty
Coagulation	clotting	Sempirvirent	evergreen
Masticate	chew	Commutation	exchange
Tranquil	calm	Sempiternal	everlasting
Ambiguous	Equivocal	Tentative	experimental
	Adversary	enemy	
Dubious	doubtful	Exorbitant	excessive

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Opprobrium	disgrace	Oriental	eastern
Beguile	deceive	Reverberate	echo
Ignominy	disgrace	Interminable	endless
Desuetude	disuse	Gratuitous	free
Internecline	deadly	Valediction	farewell
Commination	denunciation	Intimidate	frighten
Inebriate	drunk	Obese	fat
Labefaction	decay	Quondam	former
Procrastinate	defer	Adulation	flattery
Sediment	dregs	Parsimonious	frugal
Defeasance	defeat	Absolution	forgiveness
Denegation	denial	Plenary	full
Evanesce	disappear	Plenitude	fullness
Insubordinate	disobedient	Decrepit	feeble
Portal	door	Oblivion	forgetfulness
Decadence	decay	Timorous	fearful
Traduce	defame	Aliment	food
Inundate	flood	Manacle	handcuff
Vapulation	flogging	Assuetude	habit
Prospicience	foresight	Co-adjutor	helper
Fatucus,	Pendulous	hanging	
Desipient	foolish	Colossal	huge
Prognosis	forecast	Recluse	hermit
Fugacious	fleeting	Asperity	harshness
Insipience	foolishness	Deleterious,	
Plumose	feathery	Noxious	hurtful
	Corneous	homy	
Adipose	fatty	Animosity	hatred
Pusilanimous	faint-hearted	Cursory	hasty
Mendacity	falsehood	Nostalgia	home-sickness
Spurious	false	Secrete	hide
Amity	friendship	Moiety	half
Fecundity	fruitfulness	Faineant	idle
Replete	full	Propensity	inclination
Amicable	friendly	Inadequate	insufficient
Aptitude	fitness		
Edacious	greedy	Incarcerate	imprison
Hiatus	gap	Irascible	irritable
Mucilage	gum	Nescient	ignorant
Cupidity	greed	Simulacrum	image

Vertigo	giddiness	Animus	intention
Confabulate	gossip	Valetudinarian	invalid
Garish	gaudy	Ameliorate	improve
Porraceous	Afflatus	inspiration	
Viridescent	greenish	Contumelious	insolent
Authentic	genuine	Disingenuous	insincere
Chivalrous	gallant	Inexorable	inflexible
Conjecture, Surmise	guess	Facetious	jocular
Jocund	gay	Succulent	juicy
Habiliment	garment	Convivial	jovial
Culpable	guilty		
Voracious	gluttonous	geniculate	knotted
Gravement	grievance	Osculate	kiss
Merchandise	goods		
Wraith	ghost	Erudite	learned
	Rapacious	greedy	Inanimate lifeless
Colleen	lass,	girl	
Domicile	house,home	Indolent	lazy
Gigantic	huge	Lascivious	lewd
Ululate	howl	Deficiency	lack
Innocuous			
Innoxious	harmless	Extortionate	oppressive
Acephalous	headless	Translucent	opaque
	Senile	old	
Missive	letter	Encomium	
Vivacious	lively	Eulogy	praise
Avocation	occupation	Fortitude	strength
Elliptical	oval	Contumacious	stubborn
Sudation	sweet		
Udometer	rain-gauge	Amorphous	shapeless
Veritable	real	Insomnia	sleeplessness
Alacrity	readiness	Subaltern	subordinate
Temerarious	reckless	Immaculate	spotless
Compunction	remorse	Asphyxia	suffocation
Refescent	reddish	Tardy	slow
Desultory	rambling	Conspectus	synopsis
Renovate	renew	Reticent	silent
Insurgent	rebel	Condiddle	steal
Insurrection	rebellion	Succeedaneous	substitute

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Taciturn	silent		
Transgression	sin	Vilify	slander
Exiguous	slender		
Vascid	sticky	Garrulous,	
Arenaceous	sandy	Loquacious	talkative
Deglutition	swallowing	Cogitate	think
Espionage	spying	Totile	twisted
Aspersion	slander	Endeavour	try
Truculent	savage	Lacerate,	
Velocity	swiftness	Lancinate	tear
Disseminate	scatter	Veracity	truth
Somnolence	sleep	Minacious	threatening
Edulcorate	sweeten	Sepulchre	tomb
	Expectorate	spit	Titillate tickle
Lentitude	slowness	Anourous	tailless
Pertinaceous	stubborn	Stratagem	trick
Acauline	slemless	Tenuity	thinness
Proclivitous	steep	Chicanery	trickery
Homily	sermon	Diaphanous	transparent
Consign	send	Edentate	toothless
Exiguous	small	Histrionic	theatrical
Obdurate	stubborn		
Surreptitious,	Consentaneous	unanimous	
Clandestine	secret	Incertitude	uncertainty
Acerbity	sourness	Incessant	unceasing
Interstice	space	Oecumenical	universal
Prehensile	seizing	Rectitude	uprightness
Declivity	slope	Inefidel	unspeakable
Pishogue	sorcery	Mendacious	untruthful
Amanuensis	secretary	Subterranean	underground

Source: Sidhu, C.D., Prem Nath and Kapil Kapoor. 2004. Comprehensive English Grammar and Composition. New Delhi: Khosla Publishing House.

Antonyms

You have already learnt about synonyms or words having similar meanings. Antonyms on the other hand, are more commonly known as opposites. An antonym is a word or a phrase that means the opposite of another word or phrase. An antonym is often the negative connotation of a particular word as is evident from the following examples:

Rich	Poor
Friend	Enemy

Truth Lie
 Knowledge Ignorance
 Win Lose

While conversing, there is always an unavoidable need for an appropriate word suitable to the occasion. With a good knowledge of words, one can express one's thoughts and feelings exactly.

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Examples of Antonyms

- (i) The Finance Minister tried to be as **precise** as possible in his statement on public policy. One should try to be **exact** in his calculations.

Antonyms:

1. Incorrect
2. Inaccurate
3. Inexact
4. Wrong
5. False

- (ii) **Power** corrupts a man and absolute power corrupts absolutely.

Antonyms:

1. Submission
2. Obedience
3. Subjection
4. Thralldom
5. Slavery

- (iii) Ravi is a **bold** and **courageous** person.

Antonyms

1. Afraid
2. Cowardly
3. Daunted
4. Timid
5. Intimidated

- (iv) His approach was so **brutal** that we all maintained a distance from him.

Antonyms

1. Humane
2. Merciful
3. Kind
4. Sympathetic
5. Compassionate

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(v) He is **clever** at algebra.

Antonyms:

1. Foolish
2. Dull
3. Doltish
4. Incapable
5. Stupid

(vi) She is **curious** to know what he said about her.

Antonyms:

1. Incurious
2. Indifferent
3. Uninterested

(vii) The **depraved** employees will come forward to raise their issues against the Company.

Antonyms:

1. Chaste
2. Decent
3. Ethical
4. Good
5. Honorable

(viii) Rita's stupidity will drive me to **despair**.

Antonyms:

1. Confidence
2. Encouragement
3. Elation
4. Hopefulness
5. Expectation

(ix) His **extravagant** habits explain why he is always in debt.

Antonyms:

1. Reasonable
2. Judicious
3. Moderate
4. Temperate
5. Economical

(x) She was **enchanted** with the poems you wrote for her.

Antonyms:

1. Disgusted
2. Repulsed
3. Replied
4. Nauseated

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Frequently used Antonyms

Let us now look at a list of commonly used nouns, verbs and adjectives along with their antonyms.

Table 2.2 Nouns and their Antonyms

<i>Nouns</i>	<i>Antonyms</i>	<i>Nouns</i>	<i>Antonyms</i>
Absence	presence	Comparison	Contrast
Darkness	light		
Arrival	departure	Day	night
Ascent	descent	Death	birth
Attack	defence	Delay	haste
Beginning	end	Disease, Sickness	health
Belief	disbelief, doubt	Dwarf	giant
Equality	inequality		
Bravery	cowardice	Enemy	friend
Care	neglect	Entrance	exit
Exterior	interior	Master	servant
Fact	fiction	Merit	demerit
Failure	success	Miser	spendthrift
Falsehood	truth	Motion	rest
Freedom	slavery	Peace	war
Pleasure	pain		
Gain, Profit	loss	Plenty	scarcity
Pride	humility		
Glory	shame	Prose	poetry
Happiness	misery	Punishment	reward
Head	tail	Rear	front
Heaven	hell	Sea	land
Honour	shame, dishonour	Smile	frown
Solid	liquid		

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Hope	despair	Synonym	antonym
Ignorance	knowledge	Tolerance	intolerance
Import	export	Union	
	disunion discord; split		
Increase	decrease		
Interest	indifference	Use	disuse, abuse
Joy	sorrow	Victory	defeat
Likeness	difference	Virtue	vice
Love	hatred	War	peace

Table 2.3 Verbs and their Antonyms

<i>Verbs</i>	<i>Antonyms</i>	<i>Verbs</i>	<i>Antonyms</i>
Accept	reject, refuse	Continue	discontinue
Acquit	convict	Contract	expand
Advance	retreat	Create,	destroy
Agree	disagree, differ	Encourage	discourage
Enrich	impoverish	Enter	exit
Allow	disallow, forbid	Enthroned	dethrone
Appear	disappear	Fail	pass, succeed
Approach	retire	Gather	scatter
Go	come		
Assemble	disperse	Grant	reject
Collect	Scatter	Help	hinder
Attract	repel	Hide	seek
Beautify	disfigure	Hurt	heal
Borrow	lend	Include	exclude
Compare	contrast	inhale	exhale
Conceal	reveal	Join	disjoin
Confess	deny	Laugh	weep
Lead	follow	Remember	forget
Lessen	extend	Rise	fall, set
Lock	unlock	Sink	swim
Make	mar	Strengthen	weaken
Obey	disobey	take	give
Offer	refuse	Teach	learn
Open	shut	Tie	untie

Oppose	yield	Unite	disunite
Please	displease	Wake	sleep
Praise	defame	Wane	wax
Punish	reward	Win	lose
Raise	lower	Worry	comfort

NOTES*Table 2.4 Adjectives and their Antonyms*

<i>Adjectives</i>	<i>Antonyms</i>	<i>Adjectives</i>	<i>Antonyms</i>
Absent	present	Definite	indefinite, vague
Active	inactive, passive	Dense	sparse, rare
Acute	obtuse	Different	similar
All	none	Difficult	easy
Ancient	modern	Diligent	lazy
Animate	inanimate	Doubtful	sure
Artificial	natural	Dry	wet
Barren	fertile	Early	late
Base	noble	Equal	unequal
Beautiful	ugly	Eligible	ineligible
Bitter	sweet	Empty	full
Blunt	sharp	External	internal
Bold	timid	Fair	foul
Brave	cowardly	Faithful	faithless
Bright	dull	False	true
Broad	narrow	Far	near
Careful	careless	Familiar	strange
Certain	uncertain	Famous	notorious
Cheap	dear	Foolish	wise
Cheerful	cheerless	Fortunate	unfortunate
Fresh	stale		
Clean	dirty	Friendly	unfriendly
Clever	stupid	Fruitful	fruitless
Coarse	fine	General	particular
Cold	hot	Glad, happy	sad
Cool	warm	Great	small
Correct	incorrect	Guilty	innocent
Cruel	kind	Hard	soft
Dead	alive	Heavy	light
Deep	shallow		

Source: Sidhu, C.D., Prem Nath and Kapil Kapoor. 2004. Comprehensive English Grammar and Composition. New Delhi: Khosla Publishing House.

Synonyms and Antonyms in Sentences

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1. This town is **famous** for its beautiful castles.

The above sentence can be rewritten, using either of the following synonyms, without changing the meaning.

Synonyms:

Noted

Celebrated

Renowned

However, the use of the antonyms of the word 'famous' would change the meaning of the sentence completely. For example, the use of obscure instead of 'famous' would result in a sentence like:

The castles in this town are **obscure**.

Antonyms:

Obscure

Fugitive

Inglorious

Let us now look at a few more examples:

2. His taking to alcohol was a great **grief** to his parents.

Synonyms:

Pain

Sorrow

Trouble

Antonyms:

Glee

Joy

Contentment

3. He told us a story full of **humour**.

Synonyms:

Wit

Fun

Comedy

Antonyms:

Solemnity

Gravity

Sobriety

4. When there is no work, one remains **idle**.

Synonyms:

Inert
Unoccupied
Lazy

Antonyms:

Active
Busy
Diligent

5. He is **innocent** like a newborn baby.

Synonyms:

Blameless
Sinless
Untainted

Antonyms:

Blameworthy
Culpable
Guilty

6. My college days are the most **joyous** days in my life.

Synonyms:

Ecstatic
Elated
Jovial

Antonyms:

Gloomy
Miserable
Morose

7. This **lonely** mountain village has produced many writers of high repute.

Synonyms:

Solitary
Desolate
Isolated

Antonyms:

Escorted
Attended
Befriended

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8. His music was full of **melody**.

Synonyms:

Unison

Tune

Symphony

Antonyms:

Discord

Distortion

Disruption

9. Is the meaning of the word still **obscure** to him?

Synonyms:

Dark

Doubtful

Dim

Antonyms:

Apparent

Intelligible

Lucid

10. The atmosphere in that hotel is too **odious** to stay there even for a day.

Synonyms:

Abhorrent

Abominable

Detestable

Antonyms:

Agreeable

Charming

Congenial

11. Ram prefers quality to **quantity**.

Synonyms:

Measure

Amount

Bulk

Antonyms:

Shortage

Deficiency

Insufficient

12. How do you **rate** this movie?

Synonyms:

Appraise

Compute

Estimate

Antonyms:

Miscalculate

Underrate

Undervalue

13. The President is held in high **respect**.

Synonyms:

Esteem

Regard

Consideration

Antonyms:

Contempt

Disregard

Disown

14. He is lost in the **shallow** argument.

Synonyms:

Trifle

Superficial

Slight

Antonyms:

Wise

Intelligent

Shrewd

15. The **tedious** work took an entire day to complete.

Synonyms:

Banal

Drab

Dreary

Antonyms:

Enjoyable

Enthralling

Exciting

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Check Your Progress

3. Give three synonyms and antonyms of the word 'lonely'.
4. Provide synonyms of the word 'definite' as a noun, a verb and an adjective.

2.4 WORD FORMATION

Words are one of the basic building blocks of language. The world of words is an interesting place to visit. It is easy to get there and great fun to be there. Do you know when goat is served as meat it is called mutton and pig is called pork? Do you know that animal names are English words but the meat name is French? It is interesting to note that this happened between the 11th and 15th century when the French ruled England. Do you know that colonel, captain, lieutenant, are French titles because the English adopted the French military system? Do you know that the position of a governor and a governess are not the same and a spinster and a bachelor are not equally eligible? Words are not just the basic units of meaning but they have interesting stories to tell.

All these examples suggest that words can reveal the history of the people, who they were, with whom they communicated, and what was the nature of that communication. Words can also tell us about the culture of people who speak that language, and their attitude towards different strata of society. Words can even tell us about the human mind and its creativity.

Word Formation Process

How can English language keep up with the pace of developments that are happening around the world and handle the technologically advanced and globalized world? Does it have a kitchen to cook new words? If yes, how is it cooked? The English language has to undertake very many processes to enhance the existing vocabulary. There are a lot of ways in which words become a part of a language. An understanding of the different word formation processes in English will help you to use this language in a more creative way. Let us look at some of the important word formation process in English and their examples.

- Compounding
- Affixation
- Back formation
- Clipping
- Blending
- Clitic
- Extension
- Reduplication
- Borrowing
- Coining

- 1. Compounding:** It is one of the most productive word formation processes in English and other Germanic languages. It is a process whereby two existing free words are combined to form a new word. For example, schoolboy, schoolbag and so forth. In a compound, sometimes, the meaning of the new compounded word may be a combination of the meaning of both its constituents like north-east. In some cases, one of the word will be a meaning head and the other will act as a modifier like blackboard, stonewall and so forth. In other cases, the meaning of the word may not be derived from any of the combined words like in straight-jacket, blue-collar and so forth. In a compound, the affixes will be either attached to the right- sided constituent as in schoolbags (plural form of schoolbag), or it may be attached to the left- sided constituent as in passersby (plural form of passerby).

More examples of compound word are cupcake, greenroom, greenhouse, cupboard, wallpaper, newspaper, everybody, battlefield, earshot, earthquake, fanfare and several others.

- 2. Affixation:** It is a process where a word is attached with a bound morpheme or affixes like -ly, -ness and others. These affixes cannot form a word by itself nor is its meaning realized in isolation. These bound morphemes can be attached to the beginning of the word (prefix) like rewrite, unproductive and others. Moreover, it can be attached at the end of the word (suffix) like in happiness and blackish. Sometimes, it is added at both ends (circumfix) like in embolden. As far as the meaning of these affixes is concerned, it can quantify the word like uni-lateral, bi-lateral, multi-purpose, semi-arid, omnipresent, macro-systems and others. Else, it can talk about location like circum-navigate, intra-venous, para-linguistics and others. Also, it can talk about time as in fore-father, pre-independence, post-modern, neo-classical, and other examples. There are a lot of negative affixes too like a-symmetrical, anti-glare, dis-like, in-eligible and others. Some affixes refer to person who does a task like applic-ant, budget-er, teach-er and so forth. Sometimes, it refers to an activity as in leak-age, recit-al, absorb-ance and others. You will read more about it in the next section of this unit.

- 3. Back formation:** As we have seen in the above paragraph, there are bound morphemes in English language which are attached to existing words to form new words. But there are some words that exist in English where some parts of the word is identical to the form (sound and/or spelling) of bound morphemes like the *-er* sound/spelling in burglar and juggler or *-ion* in television. The speakers tend to remove these endings supposing that they are bound morphemes to create new words. For example, the word burgle is created from burglar which has an *-ar* ending. Other examples of back formation in English are televise from television, administrate from administration, maffick from mafficking, uouresce from uourescent and so forth. The verb of lase has been back formed from laser which itself was formed as an acronym for Light Ampliûcation by the Stimulated Emission of Radiation. This example suggests that words can undergo multiple word formation process.

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- 4. Clipping:** This is a word formation process where a multisyllabic word is shortened to a monosyllabic word without any change in the meaning. In this process, both the words will coexist in the language with the same meaning and same usage, like exam for examination. According to the linguist Marchand, clippings first originate in among different groups as slangs and then enter the standard language. There are different ways of clipping. We can clip the first part of the word and retain the last syllables like in plane for airplane, bus for omnibus and so forth. Else, clip the last part of the word and the first part is retained like exam for examination, doc for doctor, lab for laboratory, math for mathematics and others. In some other cases, the first and last part are clipped and the middle syllable is retained like in flu for influenza and others.
- 5. Blending:** In this process, two words are clipped first and then combined together to form a new word. For example, fantastic and fabulous is blended to form fantabulous, chizza blended from chicken and pizza. Usually, in the blending process, the last part of the first word and the first part of the last word is clipped. But this is not always the case. Sometimes, the last part of both words are clipped as in navicert (a blended from of navigation and certificate). In blending, it is also not mandatory that both the words are clipped to a shortened form. Even one word can be clipped, for example, emoticon is a blended form of emotion and icon. This process is also called portmanteau. The new word will have the combined meaning of both its constituents. This process has become very popular in the last few decades as it is very creative and offers a lot of possibilities in terms of speech and meaning. Other examples of blending words include edutainment, brunch, workaholic, telecast and others.
- 6. Clitic:** This is also a shortening process, but unlike clippings, these shortened words are attached to a free word. This shortening occurs as a result of less emphasis on the said word. Like clippings, here too both the shortened form and the free word coexist with the same meaning. For example, I'm is a clitic form of I am, I'd of I would and likewise. It is different from affixes because they are syntactically independent words but are phonologically dependent. Depending on the position to which it is attached, clitics can be divided into proclitic and enclitic. Proclitic is added to the beginning of a word like, the English article 'the', when unstressed and with a reduced vowel, is a proclitic, as in the house, or enclitic attached to the end of a word like, he'll, could've and it's.
- 7. Extension:** In this word formation process, the name of a person, place or brand is extended over a period of time to the product or process. For example, we put diesel in our car which is an extension of the name Rudolph Diesel who invented it. We eat sandwich in the morning which is an extension of sandwich—a place in Britain. The earl of Sandwich had this fondness for eating two loaves of bread with something in between. We also use googling for Internet search which is an extension of the company name Google. There are other examples of extension such as aspirin, Band-Aid, tweet, cologne, sodomise, pasteurize, Braille and so forth.

8. Reduplication: It is a process where a syllable or a word is repeated to create a new word. Reduplication can refer to all the following processes. Firstly, the base is repeated together with an additional sound. For example, lovey-dovey, super-duper, okey-dokey and so forth. In such cases, the meaning is derived from the first word and the second word carries a semantic modification. Secondly, syllables are repeated to constitute a single word/lexeme. For example, blah blah blah, yadda yadda yadda, willy-nilly, hobnob, helter-skelter and others. Here the individual syllable will not have a meaning on its own and does not exist as a word. Thirdly, the reduplicated words are intervened by a syllable or a postposition in such a manner that it appears as discontinuous. For example, bric-a-brac, ring-a-ling and others. Reduplicated word always operates as a single lexical category. Only the second part of the reduplicated word takes any inflectional or derivational affix.

9. Borrowing: When languages come into contact, sometimes language A borrows words from language B for different reasons. The most common reason is that language A does not have words for the thing or process. Borrowing also occurs if language B has a higher prestige. Whatever the case may be, borrowing enriches the vocabulary of language. In English, it has helped distinguish between a formal use and an informal use. English has come into contact with many languages around the world and borrowed words from them. For example, sushi from Japanese, boomerang from Australian, ketchup from Chinese, choir from Malayalam, *pyjama* from Hindi, *avatar*, *dharma* from Sanskrit, *chikungunya* from Swahili, alcohol, elchemy from Arabic, coleslaw from German, machet from Spanish, wine, mile from Latin, academic, acoustic from Greek, tomahawk from Amerindian and others.. The list is so big that English is often called the most expressive language in the world.

10. Coining: Last but not the least, word formation process is called coinage or word manufacture, that is, the creation of an entirely new word. The new word will be based on the phonological constraints of the given language. Some of the examples of recent coinages are spandex, nylon and others.

11. Idioms: An idiom is a usage in which the meaning is not literal, as the writer is actually referring to something else. The meaning of an idiomatic expression might not be the same in another language, hence, translating an idiom might change its meaning. Some of the common examples of idioms used in English language are a cut above, lock horns, nip something in the bud, rain or shine, no axe to grind and so forth.

Exercises

1. Which word can be added to all the four words to form a new compound? (taken from Peter Watcyn Jones' *Vocabulary games*)

For example, hand, kit, pipes, sleeping _____ bag (handbag, kitbag, bagpipes, sleeping bag)

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- a) Guest, hold, boarding, wife _____
- b) end, guide, mark, scrap _____
- c) board, Christmas, score, credit _____
- d) hanger, over, rain, waist _____
- e) candle, flood, house, sky _____
- f) clip, news, wall, weight _____
- g) battle, friend, space, wreck _____
- h) fall, proof, melon, salt _____
- i) basket, eye, snow, room _____
- j) bath, service, class, changing _____

2. Match the following body idioms with their correct meaning.

Set A	Set B
a. Neck to neck	a. To cause embarrassment by saying something tactless
b. To catch someone's eye	b. To give stiff competition
c. To get cold feet	c. To give an automatic response
d. A knee-jerk reaction	d. To have a reason to quarrel
e. A bone to pick with him	e. To attract someone's attention
f. To make your blood boil	f. To tease someone
g. To pay through the nose for something	g. In conspiracy
h. To pull someone's leg	h. To take a risk
i. To put your foot in	i. To pay too much for something
j. To stick your neck out	j. To lose courage
k. To be hand in glove	k. To make you very angry

3. Isolate the affixes in each of the column below. Identify their meaning. Find out whether there are words in a column which looks like affixes.

1.	Inky	milky	cheeky	sticky
2.	friendly	manly	cowardly	womanly
3.	president	correspondent	student	regent
4.	adulterous	vociferous	venous	anonymous
5.	directness	rightness	stillness	illness
6.	detachment	merriment	torment	shipment
7.	archaism	Marxism	theism	communism
8.	Regal	legal	frugal	conjugal
9.	realize	moralize	actualize	atomize
10.	denude	deodorize	delouse	debunk
11.	beguile	behold	belabour	belittle
12.	impart	intend	import	infect
13.	intolerable	impossible	improbable	intangible
14.	evolve	evoke	evade	erode
15.	Retain	revolve	resist	retail

Check Your Progress

5. Give examples of compound words.
6. Define the word formation process known as 'blending'.
7. What is reduplication?

NOTES**2.5 PREFIXES AND SUFFIXES**

Let us take a group of words like goes, walks, talked, smiled, and received. An analysis of the words will reveal the following facts:

Goes – go + -es

Walks – walk + -s

Talked – talk + -ed

Smiled – smile + -d

Received – receive + -d

Deceived – deceive + d

In goes and walks, -es and -s are bound morphemes which make the root words 'go' and 'walk' singular. Similarly, -ed and -d have been joined with the free morphemes talk, smile, receive and deceive to change them into past tense. These are free morphemes as they have their own meaning without being added to any other morpheme. -es, -s, -ed and -d are the bound morphemes because they are independently meaningless.

Thus, we see that every word of the above group has one independent (free) morpheme, which has some meaning, and there is a bound morpheme added to each to form a new word. Since the bound morphemes have no independent meaning, the free morphemes are the roots to which the bound morphemes are added as affixes. In English, the roots are mostly free morphemes. A word may consist of one or more morphemes, one morpheme usually as the central and one or more morphemes as the peripheral. The central morpheme is known as root morpheme and the peripheral, affixes.

Affixes can be divided into three types which are as follows:

1. Prefixes

A prefix is added at the beginning of a root word to form a new word. In English, prefixes are profusely used to make new words or to modify or extend the concept which is denoted by the root word. In this way, the English language has evolved and kept pace with the changing needs of time.

Some of the native prefixes are:

- **Be:** Originally meaning about, it forms derivative verbs which can have two kinds of meanings – beset, bemoan, besmear, etc. It also forms verbs from nouns and adjectives. For example, befool, befriend, belittle.

NOTES

- **Un:** This negative prefix is freely used with adjectives and adverbs to form words like unhappy, untidy, and unnatural. Un- is very commonly used in Modern English with present participles to change them into permanent verbs like unbecoming, untiring and unyielding. In the Old and Middle English periods, un- was commonly used with nouns as in the word unreality.
- **With:** Though a very productive prefix in the Old English period, only one derivative word has survived in Modern English, i.e., withstand. Withdraw and withhold were two new words that were added in the Middle English period.
- **For:** This prefix has now become obsolete though it was very much used in the Old English Period. For example, forbid, forgo, and forbear.
- **Mis:** This prefix has been used with verbs, nouns and adjectives to form new words like misbehave, mislead, misconception.

Apart from native prefixes, new words have been formed by foreign prefixes mainly borrowed from French, Latin and Greek.

French Prefixes:

- En- - endanger, enlist
- Em- - embark, empower
- Demi- - demigod

Latin Prefixes:

- Re- - return, rewrite
- Pro- - prodemocracy
- Pre- - prenatal
- Super- - supernatural
- Dis- - disadvantage, discomfort
- Post- - post-match
- De- - decode
- Trans- - transplant
- Multi- - multinational, multilingual
- Extra- - extraordinary

Greek Prefixes

- A- - atypical
- Anti- - antinational, antisocial
- Pan- - pantheism
- Hyper- - hyperactive
- Pseudo- - pseudo-intellectual

- Neo- - neo-feminist
- Auto- - autobiography, automobile

General List of Words with Prefixes

- Advance
- Anti-aircraft
- Antibiotic
- Anticlockwise
- Bejewelled
- Bemuse
- Beset
- Bespatter
- Bespectacled
- Bewitch
- Bicycle
- Bifocal
- Bilingual
- Bisexuality
- Decantation
- Decentralization
- Decode
- Decompose
- Defame
- Deforestation
- Defrost
- Degenerate
- Degradation
- Degrade
- Dehydration
- Derange
- Disadvantage
- Disappear
- Disconnect
- Dishonest
- Embitter
- Embitter
- Engulf

NOTES

NOTES

- Enlighten
- Enmesh
- Enrage
- Entangle
- Hyperactive
- Hypersonic
- Illegal
- Immaterial
- Impossible
- Invisible
- Invisible
- Irresistible
- Irresponsible
- Misbehave
- Mischief
- Monocle
- Monolith
- Monologue
- Monotony
- Nonentity
- Nonfiction
- Nonsense
- Nonsense
- Overbearing
- Overboard
- Overcast
- Overconfident
- Overview
- Prehistoric
- Reconnect
- Recover
- Replay
- Reserve
- Review
- Rewind
- Submarine

- Subservient
- Subsoil
- Subtitles
- Sub-tropical
- Subway
- Telecommunication
- Telepathy
- Telephoto lens
- Television
- Telegraph
- Unable
- Unacceptable
- Uncover
- Underarm
- Underdeveloped
- Underground
- Undersecretary
- Undertake
- Undertaker
- Unfair
- Unforgettable
- Unhappy
- Unhealthy
- Unlucky
- Unmanned
- Unmask
- Unplug
- Unreal
- Untamed
- Untidy
- Unwind

NOTES

2. Suffixes

A suffix is attached at the end of a root word to form a new word. It can change the word- class and meaning of a word. Suffixes may be used to form nouns from verbs and adjectives, and adjectives from nouns and verbs. The following lists contain different suffixes and their uses to form new words.

NOTES

Nouns from Verbs

- –ment – appointment, arrangement
- –ion – selection, collection
- –ance – assistance, insurance
- –al – arrival, dismissal
- –sion – extension, compulsion
- –ing – reading, walking
- –ure – failure

Nouns from Adjectives:

- –ity – activity, reality
- –ness – happiness, sadness
- –ance – distance, ignorance

Adjectives from Nouns:

- –y – cloudy, dusty
- –ly – fatherly, manly
- –al – accidental, classical
- –ish – boyish, reddish
- –ful – beautiful, thoughtful
- –less – penniless, careless

Adjectives from Verbs

- –able – admirable, agreeable
- –ful – thankful, helpful

3. Infixes

Infixes are not very commonly found in English except in plural words like geese, men, etc. These words change their inflection by bringing some variations in the vowels in their middle structure.

For example:

- Man – men
- Mouse – mice
- Foot- feet
- Tooth- teeth

Such changes are known as replacive because they involve the replacement of vowels. All English words formed by this derivational process have either prefixes or suffixes, or both. Thus, mislead has a prefix, disrespectful has both a prefix and a suffix, and foolishness has two suffixes.

Check Your Progress

8. How are affixes divided?
9. What is the use of the prefix 'for'?

NOTES**2.6 ANSWERS TO 'CHECK YOUR PROGRESS'**

1. Vocabulary comprises three factors: writing, reading and speaking. The three elements make up a bigger structure that is called literacy.
2. One can enrich his/her vocabulary by:
 - (i) Learning to feel affection for words. You have to really cultivate the want to learn new words if you are going to succeed.
 - (ii) Look up the meaning of words you do not know. After looking up a word several times in the dictionary, you will eventually be able to remember its definition.
3. Three synonyms of the word 'lonely' are: solitary, desolate and isolated while three antonyms of the word 'lonely' are: escorted, attended and befriended.
4. The synonyms of the word 'definite' as an adjective are determinate, fixed, limited, certain, positive and sure; and as a noun are definiteness, definitude, finality, finitude, inevitability, precision and tangibility.
5. Some examples of compound words include cupcake, greenroom, greenhouse, cupboard, wallpaper, newspaper, everybody, battlefield, earshot, earthquake, fanfare and several others.
6. Blending is a process in which two words are clipped first and then combined together to form a new word. For example, fantastic and fabulous is blended to form fantabulous, chizza blended from chicken and pizza.
7. Reduplication is a process where a syllable or a word is repeated to create a new word.
8. Affixes can be divided into three types: prefixes, suffixes and infixes.
9. 'For' is the prefix which has now become obsolete though it was very much used in the Old English Period.

2.7 SUMMARY

- Vocabulary is a fundamental part of life. The words that you use on a daily basis reflect your interest areas.
- Vocabulary comprises three factors: writing, reading and speaking. The three elements make up a bigger structure that is called literacy.
- Avoid using a new word especially in business correspondence unless you are completely certain about its meaning and how to use it correctly else, this might confuse your audience.

NOTES

- Synonyms are words that mean the same or nearly the same thing but their usage in sentences may sometimes vary depending on the context of the passage. Synonyms are also used to avoid repetition of the same word in a sentence yet conserve the meaning of the sentence.
- Examples of a few synonyms are: Baby (noun) - infant, child, toddler, newborn; Petty crime - misdemeanour (noun), offence; Student (noun)- pupil, learner, beginner, trainee etc.
- The golden rule for good English is to use small and easy-to-understand words. Avoid using big and difficult words. However, it is important to know both easy and difficult words. There are instances when big words are appropriate to drive home the meaning compared to the small ones.
- Antonyms are more commonly known as opposites. An antonym is a word or a phrase that means the opposite of another word or phrase. Some examples include Rich-Poor, Friend-Enemy and Truth-Lie etc.
- Words are one of the basic building blocks of language. The world of words is an interesting place to visit.
- Words can also tell us about the culture of people who speak that language, and their attitude towards different strata of society.
- There are a lot of ways in which words become a part of a language. An understanding of the different word formation processes in English will help you to use this language in a more creative way.
- Affixation is a process where a word is attached with a bound morpheme or affixes like -ly, -ness and others. These affixes cannot form a word by itself nor is its meaning realized in isolation. These bound morphemes can be attached to the beginning of the word (prefix) like rewrite, unproductive and others.
- Clipping is a word formation process where a multisyllabic word is shortened to a monosyllabic word without any change in the meaning.
- Blending is a process in which two words are clipped first and then combined together to form a new word. For example, fantastic and fabulous is blended to form fantabulous, chizza blended from chicken and pizza.
- Clitic is also a shortening process but unlike clippings these shortened words are attached to a free word. This shortening occurs as a result of less emphasis on the said word.
- Extension is a word formation process in which the name of a person, place or brand is extended over a period of time to the product or process. For example, we put diesel in our car which is an extension of the name Rudolph Diesel who invented it.
- An idiom is a usage in which the meaning is not literal, as the writer is actually referring to something else.
- A prefix is added at the beginning of a root word to form a new word. In English, prefixes are profusely used to make new words or to modify or extend the concept which is denoted by the root word.

- A suffix is attached at the end of a root word to form a new word. It can change the word- class and meaning of a word.
- Infixes are not very commonly found in English except in plural words like geese, men, etc. These words change their inflection by bringing some variations in the vowels in their middle structure.

NOTES

2.8 KEY TERMS

- **Vocabulary:** It refers to the body of words used in a particular language.
- **Synonyms:** These are words that mean the same or nearly the same thing but their usage in sentences may sometimes vary depending on the context of the passage.
- **Antonym:** It is a word or a phrase that means the opposite of another word or phrase.
- **Compounding:** It is one of the most productive word formation processes in English and other Germanic languages. It is a process whereby two existing free words are combined to form a new word.
- **Clipping:** This is a word formation process where a multisyllabic word is shortened to a monosyllabic word without any change in the meaning
- **Blending:** In this process, two words are clipped first and then combined together to form a new word.
- **Prefix:** It is added at the beginning of a root word to form a new word.
- **Suffix:** It is attached at the end of a root word to form a new word.

2.9 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Objective Questions

1. Match the following words with their antonyms:

Respect	Shortage
Quantity	Guilty
Innocent	Particular
Confess	Contempt
General	Deny

2. Fill in the blanks.

- (a) A _____ is added at the beginning of a root word to form a new word.
- (b) The term men is an _____ of the word man.
- (c) _____ is one of the most productive word formation processes in English.
- (d) _____ is a process where a syllable or a word is repeated to create a new word.

NOTES

Short-Answer Questions

1. State the benefits of a good vocabulary.
2. Define synonyms and antonyms.
3. What are big words and small words? List some examples.
4. Write short notes on the following:
(a) Affixation (b) Coining
5. Define the word formation process 'clitic'.
6. What is known as an idiomatic expression in the English language? List the major types of prefixes.

Long-Answer Questions

1. Critically analyse the importance of vocabulary in an individual's life.
2. Describe how synonyms change with the change in the parts of speech with examples.
3. 'Words are one of the basic building blocks of language.' Explain the statement.
4. 'We use intensifiers to make adjectives strong.' Give examples in support of your answer.
5. What are affixes? Mention the various types of affixes.

2.10 FURTHER READING

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UNIT 3 BASIC LANGUAGE SKILLS - II

Structure

- 3.0 Introduction
- 3.1 Objectives
- 3.2 Uncountable Nouns
- 3.3 Verbs
- 3.4 Tenses
- 3.5 Adverbs
- 3.6 Determiners, Preposition and Clauses
- 3.7 Common Errors in Communication and How to Avoid Them
- 3.8 Answers to 'Check Your Progress'
- 3.9 Summary
- 3.10 Key Terms
- 3.11 Self-Assessment Questions and Exercises
- 3.12 Further Reading

NOTES

3.0 INTRODUCTION

In the unit, the discussion on basic language skills will continue. It will discuss nouns, verbs, tenses, adverbs, determiners, and so on. A noun refers to the name given to a person, object or thing. Whenever constructing a sentence, noun is one of the most important elements. Without nouns, the sentence will be devoid of any subject or object. The sub-division of nouns including uncountable nouns and the rules regarding the same will be discussed in this unit.

A verb may be classified as the most significant part of a sentence. A verb emphasizes something about the subject of a sentence and the state of being, expressing actions and events. The verb or compound verb is a vital element of the predicate of a sentence. The verb is a phrase or word that indicates what is becoming of something or somebody, what somebody or something does, what state somebody or something is in. Verbs in English mainly have two tenses, that is, present and past tense which has been explained in this unit.

There is no one form for the future tense because unlike the aforementioned tenses, this tense does not have a unique market. It can be expressed through a number of forms such as simple present, present progressive, and modal auxiliaries. In this unit, the different subparts of the tenses that tell about the progress of an event or action will also be explained in detail.

Adverbs are words which describe the quality or nature of the verb. It enhances the sentences further to explain the action in greater detail, helping the communication become clearer. Determiners are words used in front of the noun providing the context to the noun phrase. Prepositions explain the positions of the subject or object in the sentence and lends a spatial context to the statements.

3.1 OBJECTIVES

NOTES

After going through this unit, you will be able to:

- Explain the rules regarding nouns and uncountable nouns
 - Describe the uses of verbs
 - Examine the concept and rules of tenses
 - Analyse the use of adverbs in language
 - Discuss the rules related to determiners, preposition and clauses
-

3.2 UNCOUNTABLE NOUNS

A noun is the name given to any human being, animal, thing or institution. For example, Rahul, boy, dog, lipton tea, Desh Bhagat Institute of Management and Computer Sciences, and college.

Nouns are mainly classified into two types – proper noun and common noun.

Proper Noun

The name given to any human being, animal, thing or institution is called a proper noun. All proper nouns begin with a capital letter.

Examples: Ram is a good boy.

Godrej is a well-known brand.

My dog's name is Tommy.

In the above given sentences, we can see that the name 'Ram' has been given to the boy by the person who named him. 'Godrej' has been named by the owner of the brand and Tommy is a name given to a dog by its master. All these are examples of proper nouns because the names have been given by human beings and not English language.

Common Noun

The name given to any human being, animal, thing or institution by language is called common noun. Common nouns are mainly classified into two types – singular and plural.

Examples: Ram is a good *boy*.

Godrej is a well-known *brand*.

My *dog's* name is Tommy.

In the above given sentences, we can see that the words— boy, brand and dog are names given by English language and not by a human being.

Countable and Uncountable Nouns

- **Countable noun:** The nouns that can be counted, such as car-cars, child-and children, are called countable nouns.

- **Uncountable noun:** The nouns that cannot be counted, such as water, fire air, are called uncountable nouns.

Examples: Four girls were drinking water.

The cat was drinking a bowl of milk.

Five cars consume a lot of petrol.

In the above given sentences, we can see that nouns – girls, cat and cars can be counted numerically and so they are called countable nouns. But nouns – water, milk and petrol, cannot be counted and so they are called uncountable nouns. Adjectives of number and articles ‘a’ and ‘an’ do not come before uncountable nouns.

- **Collective noun:** The nouns that refer to a group of things or people such as family, police, workers union, etc. are called collective nouns.

Examples: The group met in the alley.

The rich boy owns a fleet of ships.

The army attacked at midnight.

In the above given sentences, we can see that nouns — group, fleet and army may be representing many people, ships and soldiers respectively, but they are treated as singular common nouns and also have plurals like groups, fleets and armies. Thus, they are called collective nouns.

- **Concrete noun:** The noun that is a physical object, something that can be touched, seen, such as an animal, window, table and computer, is called a concrete noun.

- **Abstract noun:** It is a noun and is not a physical object, it cannot be touched physically. They are ideas and feelings such as intelligence, love, hate and bravery.

Examples: The man has a beautiful dream.

The dog has set a good example.

This vase has a unique beauty.

In the above given sentences, we can see that nouns – man, dog and vase are tangible in nature and can be touched, seen and/or heard. They are concrete nouns. However, the nouns—dream, example and beauty cannot be touched, seen and/or heard. They can only be experienced. They are the abstract nouns.

- **Verbal nouns:** Verbal nouns (also called gerunds) are formed from verbs. They end with ‘ing’. They are a type of common noun.

Examples: I am not dreaming.

I hate dreaming at night.

Abdul likes sleeping on a cot.

Rita was sleeping soundly.

NOTES

In the above given sentences, we can see that verbal nouns need to be differentiated from verbs. They are used in continuous form having the gerund 'ing'. We can see that the underlined words in sentence 1 and 3 are verbs and sentences 2 and 3 are verbal nouns.

NOTES

Noun Phrases

Noun phrases are simply a noun with modifiers. Noun phrases can act as adjectives, or as participle, infinitive, prepositional, or absolute phrases.

Here are some examples:

- Has anyone seen an *old, huge, black cat*?
- Let us go for a walk on a *long road*.
- *The cricket coach* was ecstatic.
- He gave *the sleeping girl* a gift.
- She wants to be a *beautiful dancer*.
- I consider her *my favourite student*.

Exercises

Identify the noun in the following sentences.

- 1) I love blue cars.
- 2) Rahul and Sneha went to the store and bought eggs and milk.
- 3) We had dosas for lunch.
- 4) They never told me that they had so much money.
- 5) He's writing an essay on democracy.
- 6) He had a brilliant idea.
- 7) The American Centre is near Rajiv Chowk metro station.
- 8) He has three brothers and ten nieces and nephews.
- 9) Could you pass the salt?
- 10) He travelled to Kolkata and Nagpur.

3.3 VERBS

A part of speech where an existence, action, or occurrence is expressed is called a verb, for example, create, run, walk and exist. A verb is an essential part of the predicate of a sentence.

Any word which characterizes an action or state of being is a verb. Therefore, the verb is the most important part of a sentence because a sentence cannot be formed without it. Verbs can denote the following things:

1. What a person *does, did* or *will do*:

Examples:

- The children *play* all day.

- Ravi *played* tennis yesterday.
 - Kripa *will play* in the evening as usual.
2. What a person, place or thing *is, was* or *will be*:

Examples:

- I *am* tired.
- The milk *was* hot.
- The shop *will be closed* tomorrow.

3. What *is, was* or *will be* done to a person, place or thing:

Examples:

- The doll *is* broken.
- Kartik *was hit* by the ball on his head.
- The house *will be sold* by next month.

Here, are some more examples of verbs,

- My first employer **was** Mr Munjal, however, I **remember** the training manager, Mr Gautam Saigal more vividly.
- In early February, my mother **will plant** roses.
- Tigers **bite** their victims on the neck.
- The Taj Mahal hotel in Mumbai **was destroyed** in the terror attack.
- My baby **cries** all day.
- My mother **cooks** dinner for us.
- The maid **buys** vegetables on her way to work.
- My baby **cried** all day.
- My mother **cooked** dinner for us yesterday.
- The maid **bought** vegetables on her way to work.
- My baby **will cry** all day if I am not around.
- My mother **will cook** dinner for us tomorrow.
- The maid **will buy** vegetables on her way to work.
- The child **is** crying.
- The coffee **is** hot.
- The table **is** dirty.
- The child **was** crying.
- The coffee **was** hot.
- The table **was cleaned**.
- The child **will be going** to school.
- The coffee in the flask **will be** hot.
- The table **will be cleaned** tomorrow.

NOTES

Types of Verbs

We will now discuss the different types of verbs.

NOTES

1. Transitive Verb

A transitive verb requires an object to complete its meaning. If we say, 'Sapna broke', it does not make sense. An object has to be added after the verb to complete the sense, for example, 'Sapna broke the plate'. In a transitive verb, the action passes from the subject to the object. For instance, Rudra drank the milk. (*Rudra* is the subject; *drank* is the verb; and the action passes to *the milk*.)

A transitive verb consists of two objects, namely a direct object and an indirect object. For example, Meena gave *Lila* a *book*.

In this example, *book* is the direct object; *Lila* is the indirect object.

Examples

- Mary sees Lily. ('Lily' is the direct object of 'sees')
- Raja lifted the suitcase. ('Suitcase' is the direct object of 'lifted')
- The teacher punished you. ('you' is the direct object of 'punished')
- I give you all my love. ('love' is the direct object of 'give' and 'you' is the non-prepositional indirect object of 'give')
- Rohit traded Maria a pie for a chocolate. ('Maria', 'pie', and 'chocolate' are all objects of 'traded')
- The audience attentively **watched** the latest movie of Harry Porter.

A **transitive verb** is incomplete without a direct object. For instance, one should observe the following sentences,

Incomplete

The cabinet **holds**.

Complete

The cabinet **holds** four music CDs and two books.

Incomplete

The company **named**.

Complete

The company **named** a new chief executive officer.

Incomplete

The man **stole**.

Complete

The man **stole** the suitcase.

2. Intransitive Verb

An intransitive verb does not require the action to pass to any object. For example, the baby *cries*. (action)

It also denotes a state of being, for example, He *is* intelligent. (being)

An intransitive verb often takes an object whose meaning is closely connected to its own. The following are the examples of such type of sentences:

- Grandfather *laughed* a hearty *laugh*.
- The beggar *died* a sad *death*.
- Elizabeth will not *wake* until sunrise. (wake has no object)
- Lizzy *complains* too much. (complain has no object)
- Mary's grandmother *died* on Sunday. (die has no object)
- She would like to sleep longer, but she must **leave**.
- The housekeeper *watched* while the new maid picked up the pieces of the broken glass.
- The crowd *ran* across the stadium in an attempt to see the movie star get into his car.

NOTES

3. Auxiliary Verb

An auxiliary verb is one that is not used alone. It helps a main verb. For example, Manoj *has finished* his dinner.

In this example, *finished* is the main verb; *has* is the auxiliary verb.

The following are the examples of auxiliary or helping verbs:

- **Be** (is, am, are, was, were)
- **Have** (has, had)
- **Do** (does, did)
- **May** (might)
- **Can** (could)
- **Shall** (should)
- **Will** (would)
- **Must; let.**

Examples

- Ravi **is** the chief manager.
- The coffee mugs **are** in the cabinet.
- Ruby **does** this kind of thing very often.
- My husband and I **do** the cleaning every week.
- I won't be able to complete my work because Suzy still **has** my laptop.
- We **have** many types of food in the fridge.

Finite and Infinitive Verbs

A **finite verb** changes with the subject. In this case, the subject is the person, object, place or animal we are referring to in the sentence. The verb does not change when the subject is in first or second person or is plural. When the subject

is in the third person or is singular, the verb changes from, say, 'run' to 'runs'. The verb 'run' is a finite verb. It is necessary that each sentence should consist of a finite verb.

NOTES

<i>Subject</i>	<i>Singular Subject</i>	<i>Plural Subject</i>
First Person	I run	We run
Second Person	You run	You run
Third Person	He runs	They run
Third Person	She runs	They run
Third Person	It runs	They run
The crayon/s	The crayon is	The crayons are
The frogs/s	The frog does	The frogs do
The bird/s	The bird has	The birds have

The **infinitive verb** is always followed by 'to' and the meaning doesn't change with the subject like in the case of the finite verb:

<i>Subject</i>	<i>Singular Subject</i>	<i>Plural Subject</i>
First Person	I want to read.	We want to read.
Second Person	You want to read.	You want to read.
Third Person	He wants to read.	They want to read.
	She wants to read.	They want to read.
	It wants to read.	They want to read.

Exercises

Complete the following sentences using appropriate verb forms.

- The professor the lesson yesterday.
 - teaches
 - taught
 - has taught
- Now the teacher questions to see whether the students have understood the lesson.
 - asks
 - is asking
 - asked
- As he not satisfied with the answers, he the lesson tomorrow.
 - is, will repeat
 - was, would repeat
 - is, repeated
- Rahul in hospital for two weeks.
 - is lying

- lies
 - has been lying
5. We him yesterday.
- were visiting
 - visited
 - have visited
6. She completely.
- recovers
 - recovered
 - has recovered
7. Most probably she to office next week.
- will come
 - would come
 - has come
8. Amar for jobs ever since he passed his examination in March.
- has applied
 - has been applying
 - applied
9. Last month she for an interview.
- has appeared
 - appeared
 - was appearing
10. She for the results.
- waits
 - is waiting
 - waited
11. I to my friend a fortnight ago inviting him to spend the holidays with me.
- have written
 - wrote
 - was writing

NOTES

Check Your Progress

1. Mention some examples of uncountable nouns.
2. What is a transitive verb incomplete without?
3. What is an infinitive verb followed by?

3.4 TENSES

NOTES

Tenses in grammar are the various forms that indicate primarily different relationships of events in time. In order to understand the difference between different sentences, consider the following three sentences:

- She did her homework yesterday.
- She does her homework.
- She will do her homework.

These three sentences try to describe the act of doing homework, but at different instants or phases of time. The first sentence defines an event that took place in the past. The second sentence describes an event that takes place but whether it has been completed or not is not evident from this sentence. The third sentence defines an event that has not yet occurred but will occur in the near future.

Thus, we find that the tense of a sentence normally indicates the time of occurrence of an event.

Tenses can be broadly classified into three forms, which are:

1. Present tense
2. Past tense
3. Future tense

Present Tense

Present tense is often used to express:

- Action at the present time
- A state of being
- A habitual action
- An occurrence in the near future
- An action that occurred in the past and continues till present

It is not sufficient to know the time of occurrence of an event only, it is equally important to know the progress of the action mentioned. Thus, present tense is further classified into subparts that explain the progress of the event mentioned.

Present tense is divided into four subparts or has four aspects which are:

1. Simple present tense
2. Present continuous tense
3. Present perfect tense
4. Present perfect continuous tense

Simple Present Tense

Simple present tense refers to the normal or general events that occur on a daily basis. The general format for a statement in the simple present tense is:

Subject + The first form of the verb + . . .

When the subject is third person singular, 's' or 'es' is added with the first form of the verb.

Table 3.1 shows different statements in the simple present tense.

Table 3.1 Statements in Simple Present Tense

S. No.	Subject	Verb	The remaining part of the sentence
1	I	write	my diary everyday.
2	You	write	good poetry.
3	Doctors	help	patients by treating them.
4	He	goes	to school everyday.

The general format for interrogative sentences in the simple present tense is:

Do/Does + Subject + The first form of the Verb + . . . ?

Table 3.2 shows interrogative sentences in the simple present tense.

Table 3.2 Interrogative Sentences in Simple Present Tense

S. No.	Do/Does	Subject	Verb	The remaining part of the sentence
1	Do	I	write	my diary daily?
2	Do	you	write	good poetry?
3	Do	doctors	help	patients by treating them?
4	Does	he	go	to school everyday?

The general format for the negative sentences in the simple present tense is:

Subject + do not/does not + the first form of Verb + . . .

Table 3.3 shows the negative sentences in the simple present tense.

Table 3.3 Negative Sentences in Simple Present Tense

Tense

S. No.	Subject	Do not/Does not	Verb	The remaining part of the sentence
1	I	do not	write	my diary daily.
2	You	do not	write	good poetry.
3	He	does not	help	poor by giving alms.
4	He	does not	go	to school everyday.

The format for both interrogative and negative sentences is:

Do/Does + Subject + not + the first form of the Verb + . . . ?

NOTES

Table 3.4 shows the interrogative, negative sentences in the simple present tense.

Table 3.4 Interrogative + Negative Sentences in Simple Present Tense

NOTES

S. No.	Do/Does	Subject	Not	Verb	The remaining part of the sentence
1	Do	I	not	write	my diary daily?
2	Do	you	not	write	good poetry?
3	Does	he	not	help	Poor people by giving alms?
4	Does	he	not	go	to school everyday?

The simple present tense is used in the following cases:

- This tense is used for expressing the facts that are universally true. Some examples of this type are mentioned below:
 - A. Honesty is the best policy.
 - B. The moon revolves round the earth.
 - C. The earth rotates on its own axis.
 - D. The Mount Everest is the world's highest peak.
- This tense is used for describing repeated events and habits. These sentences are used to describe usual information but do not provide any information on whether the event is taking place at the time of speaking. Some examples of this form are mentioned below:
 - A. Delhi always has hot summers.
 - B. I write in my diary every day.
 - C. My office begins at 9 am.
 - D. I watch movies on every weekend

Note: Adverbs of frequency are normally used in such sentences; for example, always, often, never, seldom, sometimes, usually, generally, once a day, etc. This tense is used for describing any event planned in the future. Thus, we see that present tense can be used for referring to future time but given the fact that it should be a definite plan/programme. For example, the General Manager (GM) arrives at Mumbai on Wednesday and presides over the meeting.

- This tense is also used to make general statements. Some examples of this type of statement are mentioned below:
 - A. He is a good singer.
 - B. English is one of the popular languages in the world.
 - C. Listening is more important than speaking.
 - D. My friend lives in Delhi.
- This tense is used to give a running commentary of actions as they actually occur. For example, the bowler runs up to the wicket and bowls. The batsman moves to the back foot and steers the ball down the third man for a single.

- This tense is used to conclude any past occurrence in a dramatic and distinct manner. For example, when the film begins, Mr Justin is having coffee. The doorbell rings and Mr Justin opens the door.
- This tense is also used in exclamatory sentences beginning with ‘here’ and ‘there’ to express what is actually taking place in the present. For example, ‘Here goes the ball.’
- Simple present tense is used in the clauses after conjunctions of time or condition when the main clause is in the future. For example:
 - A. I shall not help him unless he asks for it.
 - B. He will come if you invite him.
- It is also used to introduce quotations. For example, Shakespeare said, ‘All that glitters is not gold.’

NOTES

Present Continuous Tense

Present continuous tense is used to explain the events that are in process. The general format for the statements in present continuous tense is:

Subject + is/are/am + Verb (— ing form) + ...

Table 3.5 shows the statements in the present continuous tense.

Table 3.5 Sentences in Present Continuous Tense

S. No.	Subject	Is/are/am	Verb (ing form)	The remaining part of the sentence
1	We	are	waiting	for the bus.
2	I	am	reading	a book.
3	She	is	singing	a song.
4	She	is	wearing	a red saree.

The format for interrogative sentences in the present continuous tense is:

Is/are/am + Subject + Verb (ing form) + ...?

Table 3.6 shows the interrogative sentences in the present continuous tense.

Table 3.6 Interrogative Sentences in Present Continuous Tense

S. No.	Is/are/am	Subject	Verb (ing)	The remaining part of the sentence
1	Are	we	waiting	for the bus?
2	Am	I	reading	a book?
3	Is	she	singing	a song?
4	Is	she	wearing	a red saree?

The format for negative sentences in the present continuous tense is:

Subject + is/am/are + not + verb (ing) + ...

Table 3.7 shows the negative sentences in the present continuous tense.

Table 3.7 Negative Sentences in Present Continuous Tense

S. No.	Subject	Is/am/are	Not	Verb (ing)	The remaining part of the sentence
1	We	are	not	waiting	for the bus.
2	I	am	not	reading	a book.
3	She	is	not	singing	a song.
4	She	is	not	wearing	a saree.

NOTES

The format for both an interrogative and negative sentence in the present continuous tense is:

Is/are/am + Subject + not + verb (ing) + ...?

Table 3.8 shows the interrogative and negative sentences in the present continuous tense.

Table 3.8 Interrogative and Negative Sentences in Present Continuous Tense

S. No.	Subject	Is/are/am	Not	Verb (ing)	The remaining part of the sentence
1	Are	we	not	waiting	for the bus?
2	Am	I	not	reading	a book?
3	Is	she	not	singing	a song?
4	Is	she	not	singing	a song?

The present continuous tense is used in the following cases:

- This tense is used to describe an event that is occurring now at the time of speaking. Some of the examples of this type of sentences are:
 - A. He is doing his homework.
 - B. She is singing a song.
 - C. He is running.
 - D. We are watching a soccer match.
- This tense is used to describe an event that is going on for quite some time including the present but may or may not be occurring at the time of speaking. Some examples of this form of sentence are:
 - A. He is doing a software-testing course these days.
 - B. We are working on a software project nowadays.
 - C. He is attending dance classes.
 - D. I am writing a book on industrial engineering.

- This tense is used to describe an event whose occurrence in the near future is a certainty. Some examples of this form of sentence are:
 - A. The Prime Minister is arriving on Tuesday.
 - B. We are going to Delhi tomorrow.
 - C. I am leaving this place tomorrow.
- This tense is also used when the speaker wants to disapprove an event that occurs quite frequently. Some of the examples of this type of sentence are:
 - A. He is always complaining about something.
 - B. You are becoming lazy day by day.

There are some verbs which cannot be normally used in the continuous tense on account of their meaning such as:

1. Verbs of perception, e.g., see, hear, smell etc.
2. Verbs of thinking, e.g., think, suppose, believe, agree, consider, etc.
3. Verbs of appearing, e.g., appear, look, seem
4. Verbs of emotion, e.g., want, wish, desire feel, love, hate, hope

Present Perfect Tense

Present perfect tense refers to those events that have been completed recently. The format for present perfect tense statement is given as:

Subject + has/have + the past participle+ ...

Table 3.9 shows some of the statements in present perfect tense.

Table 3.9 Statements in Present Perfect Tense

S. No.	Subject	Has/have	Past Participle	The remaining part of the sentence
1	I	have	bought	a new computer.
2	We	have	finished	our work.
3	He	has	received	his commission.
4	She	has	relocated	to a new place.

The format for interrogative sentences in the present perfect tense is:

Has/have + Subject + the past participle...?

Table 3.10 shows some of the interrogative sentences in the present perfect tense.

NOTES

Table 3.10 Interrogative Sentences in Present Perfect Tense

S. No.	Has/have	Subject	Past Participle	The remaining part of the sentence
1	Have	I	bought	a new computer?
2	Have	we	finished	our work?
3	Has	he	received	his commission?
4	Has	she	relocated	to a new place?

NOTES

The format for a negative sentence in the present perfect tense is:

Subject + has/have + not + the past participle+ ...

Table 3.11 shows some of the negative sentences in the present perfect tense.

Table 3.11 Negative Sentences in Present Perfect Tense

S. No.	Subject	Has/have	Not	Past Participle	The remaining part of the sentence
1	I	have	not	bought	a new computer.
2	We	have	not	finished	our work.
3	He	has	not	received	his commission.
4	She	has	not	relocated	to a new place.

The format for the interrogative-negative sentences in the present perfect tense is:

Has/have + Subject + not + the past participle+ ...

Table 3.12 shows some negative sentences in the present perfect tense.

Table 3.12 Negative Sentences in Present Perfect Tense

S. No.	Has/have	Subject	Not	Past Participle	The remaining part of the sentence
1	Have	I	not	bought	a new computer?
2	Have	we	not	finished	our work?
3	Has	she	not	received	her commission?
4	Has	she	not	relocated	to a new place?

The present perfect tense is used in the following cases:

- The present perfect tense is used to refer to a past event that acts as an experience. Some examples of this type of sentence are:
 - A. I have succeeded in my first attempt.
 - B. He has faced a lot of hardships.
- This tense is used to explain an event that occurred in the past and is taken as a reference to express its importance at the time of speaking. Some of the examples of this type of sentence are:
 - A. I have relocated to a new place.
 - B. He has parked the car in the garage.
- This tense is used to explain an event that began in the past and is still in continuation. Some examples of this type of sentence are:
 - A. He has known her for five years.
 - B. They have lived in the US for several years.
- This tense is also used to explain an action that is not finished yet. Some examples of this type of sentence are:
 - A. The train has not arrived yet.
 - B. The match has not started so far.
- This tense also describes a past event whose time of occurrence is not mentioned. Some of the examples of this type of sentence are:
 - A. I have received a phone call from my friend.
 - B. They have done a terrific job.

NOTES

Present Perfect Continuous Tense

Present perfect continuous tense is used to describe an event that has been occurring for some time and is still in continuation.

The format for statements in the present continuous tense is:

Subject + has been/have been + the present participle + ...

Table 3.13 shows some of the statements in the present perfect continuous tense.

Table 3.13 Statements in Present Perfect Continuous

S. No.	Subject	Has been/have been	Present Participle	The remaining part of the sentence
1	I	have been	working	since morning.
2	He	has been	sleeping	since 10 pm.
3	The child	has been	crying	for an hour.
4	You	have been	studying	since afternoon.

The format for the interrogative sentences in present perfect continuous tense is:

Has/have + subject + been + the present participle + ...

NOTES

Table 3.14 shows interrogative sentences in the present perfect continuous tense.

Table 3.14 Interrogative Sentences in Present Perfect Continuous Tense

S. No.	Has/have	Subject	Been	Present Participle	The remaining part of the sentence
1	Have	I	been	working	since morning?
2	Has	he	been	sleeping	since 10 pm?
3	Has	the child	been	crying	for an hour?
4	Have	you	been	studying	since afternoon?

The format for the negative sentences in the present perfect continuous is:

Subject + has /have not been + the present participle + ...

Table 3.15 shows the negative sentences in the present perfect continuous tense.

Table 3.15 Negative Sentences in Present Perfect Continuous Tense

Tense

S. No.	Subject	Has /have not been	Present Participle	The remaining part of the sentence
1	I	have not been	working	since morning.
2	He	has not been	sleeping	since 10 pm.
3	The child	has not been	crying	for an hour.
4	You	have not been	studying	since afternoon.

The format for the interrogative, negative sentences in the present perfect continuous tense is:

Has/have + subject + not + been + the present participle + ...

Table 3.16 shows some interrogative-negative sentences in the present perfect continuous tense.

Table 3.16 Interrogative-Negative Sentences in Present Perfect Continuous

S. No.	Has/have	Subject	Not	Been	Present Participle	The remaining part of the sentence
1	Have	I	not	been	working	since morning?
2	Has	he	not	been	sleeping	since 10 pm?
3	Has	the child	not	been	crying	for an hour?
4	Have	you	not	been	studying	since afternoon?

NOTES

The present perfect tense is used in the following cases:

- This tense is used to describe an event that started sometime in the past, is still going on and is in continuation at the time of speaking. Some of the examples of this type of sentence are:
 - A. We have been working together since two years.
 - B. You have been studying since morning.
 - C. It has been raining since last night.
- This tense is also used to describe the continuous and undisturbed nature of an event, though the event may not be occurring at the time of speaking. Some of the examples of this type of sentence are mentioned:
 - A. The children have been playing all morning.
 - B. I have been working all the time.

Note: ‘Since’ and ‘for’ are often used with perfect continuous tense. Since is used with a point of time at which an action started (The action continues till the present moment). For example, ‘I have been reading a novel since last Sunday.’ For is used to suggest a period of time for which an action has been going on. For example, ‘I have been typing for almost a year.’

Past Tense

In order to know the approximate time of occurrence of an event, the past tense is also divided into subtypes that are:

1. Simple past tense
2. Past continuous tense
3. Past perfect tense
4. Past perfect continuous tense

Simple Past Tense

Simple past tense is used to indicate an action completed in the past.

The format for a statement in the simple past tense is:

Subject + verb (past form) + ...

Table 3.17 shows some statements in the simple past tense.

Table 3.17 Statements in Simple Past Tense

S. No.	Subject	Verb	The remaining part of sentence
1	He	met	his teacher the day before yesterday.
2	I	rang	him in the morning.
3	You	did	the work yesterday.
4	We	came	here last Friday.

NOTES

The format for the interrogative sentences in simple past tense is:

Did + subject + verb (present form) + ...

Table 3.18 shows some interrogative sentences in the simple past tense.

Table 3.18 Interrogative Sentences in Simple Past Tense

S. No.	Did	Subject	Verb	The remaining part of the sentence
1	Did	he	meet	his teacher the day before yesterday?
2	Did	I	ring	him in the morning?
3	Did	you	do	the work yesterday?
4	Did	we	come	here last Friday?

The format for the negative sentences in the simple past tense is:

Subject + did not + verb (present form) + ...

Table 3.19 shows some negative sentences in the simple past tense.

Table 3.19 Negative Sentences in Simple Past Tense

S. No.	Subject	Did not	Verb	The remaining part of the sentence
1	He	did not	meet	his teacher the day before yesterday.
2	I	did not	ring	him in the morning.
3	You	did not	do	the work yesterday.
4	We	did not	come	here last Friday.

The format for interrogative-negative sentence in the simple past tense is:

Did + subject + not + verb (present form) + ...?

Table 3.20 shows some interrogative-negative sentences in the simple past tense.

Table 3.20 Interrogative-Negative Sentences in Simple Past Tense

S. No.	Did	Subject	Not	Verb	The remaining part of the sentence
1	Did	he	not	meet	his teacher the day before yesterday?
2	Did	I	not	ring	him in the morning?
3	Did	you	not	do	the work yesterday?
4	Did	we	not	come	here last Friday?

NOTES

Simple past tense is used in the following cases:

- This tense is used to describe a series of events that occurred in the past. For example, ‘the Managing Director (MD) came to Delhi yesterday and attended the meeting’.
- This tense is used to explain an event that occurred in the past. Some of the examples of this type of sentence are:
 - A. We bought a television one week ago.
 - B. I watched a movie last Saturday.
 - C. She left for Chennai yesterday.
- This tense is used to refer to an event that engaged for quite some time in the past and has now ended. Some of the examples of this type of sentence are:
 - A. I lived in Delhi for two years.
 - B. I worked in this company for ten years.
- This tense is used to explain an action that was a habit or usually performed in the past. Some of the examples of this type of sentence are:
 - A. He attended the dance classes regularly in the winter vacations.
 - B. I always went to play at the same time in my vacations.

Past Continuous Tense

Past continuous tense denotes an event which was going on at some time in the past. The time of occurrence of the event may or may not be specified.

The format for a statement in the past continuous tense is:

Subject + was/were + present participle + ...

Table 3.21 shows some statements in the past continuous tense.

Table 3.21 Statements in Past Continuous Tense

S. No.	Subject	Was/were	Verb (ing)	The remaining part of the sentence
1	I	was	waiting	for the bus.
2	We	were	playing	cricket.
3	She	was	feeding	the child.
4	You	were	listening	to the music.

NOTES

The format for an interrogative sentence in the past continuous tense is:

Was/were + subject + present participle + ...?

Table 3.22 shows some interrogative sentences in the past continuous tense.

Table 3.22 Interrogative Sentences in Past Continuous Tense

S. No.	Was/were	Subject	Verb (ing)	The remaining part of the sentence
1	Was	I	waiting	for the bus?
2	Were	we	playing	cricket?
3	Was	she	feeding	the child?
4	Were	you	listening	to the music?

The format for a negative sentence in the past continuous tense is:

Subject + was/were + not + present participle + ...

Table 3.23 shows some negative sentences in the past continuous tense.

Table 3.23 Negative Sentences in Past Continuous Tense

S. No.	Subject	Was/were	not	Verb (ing)	The remaining part of the sentence
1	I	was	not	waiting	for the bus.
2	We	were	not	playing	cricket.
3	She	was	not	feeding	the child.
4	You	were	not	listening	to the music.

The format for interrogative-negative sentence in the past continuous tense is:

Was/were + subject + not + present participle + ...?

Table 3.24 shows some interrogative-negative sentences in the past continuous tense.

Table 3.24 Interrogative-Negative Sentences in Past Continuous Tense

S. No.	Was/were	Subject	Not	Verb (ing form)	The remaining part of the sentence
1	Was	I	not	waiting	for the bus?
2	Were	we	not	playing	cricket?
3	Was	she	not	feeding	the child?
4	Were	you	not	listening	to the music?

The past continuous tense is used in the following cases:

- This tense is used to express the progressive development of an occurrence. Some of the examples of this type of sentence are:
 - A. It was getting hot.
 - B. The kid was growing nicely.
- This tense is used to explain an event that was in progression, sometimes in the past. Some of the examples of this type of sentence are:
 - A. The jurisdiction was looking into the matter.
 - B. He was having his dinner at 10 p.m.
 - C. We were watching television at 8 p.m. yesterday.
 - D. At 7 a.m. in the morning, he was having his breakfast.
- This tense is used to express an event when another event comes into the picture. Some of the examples of this type of sentence are:
 - A. I was working when the doorbell rang.
 - B. He was studying, when someone bumped into him.
- This tense also describes two actions occurring together in the past. Some of the examples of this type of sentence are:
 - A. While I was reading, he was watching television.
 - B. We were working when it was raining.
- This tense is also used to convey disapproval or disagreement on a repeatedly occurring event. Some of the examples of this type of sentence are:
 - A. They were always making a fool of others.
 - B. She was regularly asking for money.
 - C. He was constantly pressurizing me.

NOTES

Past Perfect Tense

The past perfect tense refers to an event that was finished before a particular moment in the past.

NOTES

The format for the statements in the past perfect tense is:

Subject + had + past principle + ...

Table 3.25 shows some statements in the past perfect tense.

Table 3.25 Statements in Past Perfect Tense

S. No.	Subject	Had	Past Principle	The remaining part of the sentence
1	I	had	left	when you arrived.
2	He	had	finished	his work before his friends arrived.
3	He	had	completed	his work long ago.
4	He	had	left	when I arrived.

The format for interrogative sentences in the past perfect tense is:

Had + subject + past participle + ...?

Table 3.26 shows some interrogative sentences in the past perfect tense.

Table 3.26 Interrogative Sentences in Past Perfect Tense

S. No.	Had	Subject	Past Principle	The remaining part of the sentence
1	Had	I	left	when you arrived?
2	Had	he	finished	his work before his friends arrived?
3	Had	he	completed	his work long ago?
4	Had	he	left	when I arrived?

The format for negative sentences in the past perfect tense is:

Subject + had not + Past Participle + ...

Table 3.27 shows some negative sentences in the past perfect tense.

Table 3.27 Negative Sentences in Past Perfect Tense

S. No.	Subject	Had not	Past Participle	The remaining part of the sentence
1	I	had not	left	before you arrived.
2	He	had not	finished	his work before his friends arrived.
3	He	had not	completed	his work long ago.
4	He	had not	left	when I arrived.

NOTES

The format for interrogative-negative sentences in the past perfect tense:

Had + subject + not + Past Participle + ...?

Table 3.28 shows the interrogative-negative sentences in the past perfect tense.

Table 3.28 Interrogative-Negative Sentences in Past Perfect Tense

S. No.	Had	Subject	Not	Past Participle	The remaining part of the sentence
1	Had	I	not	left	before you arrived?
2	Had	he	not	finished	his work before his friends arrived?
3	Had	he	not	completed	his work long ago?
4	Had	he	not	left	when I arrived?

Past perfect tense is used in the following cases:

- This tense is used to describe an event that was finished before another event had occurred in the past. Some examples of this type of sentence are:
 - A. I went to office after the rain had stopped.
 - B. As soon as I had eaten, the bell rang.
- This tense is used to state an unrealized circumstance in the past. Some examples of this type of sentence are:
 - A. If I had asked him, he would have helped me.
 - B. If you had left earlier before, you would have caught the bus.
- This tense is also used to state that a past intention was not realized. Some examples of this type of sentence are mentioned below:
 - A. He had wished to become an athlete.
 - B. He had hoped to win the marathon.
 - C. He had intended to send his son to the US for higher studies.

Past Perfect Continuous Tense

Past perfect continuous tense refers to those events that begin before a particular point in the past and continue up to that point of time. Table 3.29 shows the form of simple sentences, interrogative sentences, negative sentences and interrogative-negative sentences in the past perfect continuous tense.

NOTES

Table 3.29 Format of Different Types of Sentences in Past Perfect Continuous Tense

Types	Format
Statements	Subject + had been + verb (ing form) + ...
Interrogative Sentences	Had + subject + been + verb (ing form) + ... ?
Negative Sentences	Subject + had not been + verb (ing form) + ...
Interrogative-Negative Sentences	Had + Subject + not + been + verb (ing form) + ... ?

Some examples of the past perfect continuous tense are:

1. He had been attempting to commit suicide.
2. Had he been attempting to commit suicide?
3. He had not been attempting to commit suicide.
4. Had he not been attempting to commit suicide?
5. I had been attempting this question for an hour.
6. She had been sleeping since morning.
7. The baby had been weeping for hours.
8. The children had been playing in the park for hours.

Tenses: Future Forms

Future time can be expressed with the help of the following forms:

- Simple present
- Present progressive
- Be going to
- Be + infinitive
- Modal auxiliaries-shall/will

Simple Present

Simple present + adverbial of future tense is used to express a definite plan, arrangement or event. Some examples of this form are:

1. The players board the bus to Delhi tomorrow.
2. India goes to play Pakistan next week.

Present Progressive

Present progressive always employs an adverbial of future time to make it different from the present + future time. Some examples of this form are:

1. I am visiting Delhi tomorrow.
2. The delegates are attending the meeting next week.

Be Going To

Going is used to express the future time in case some action or event is expected to occur in the future. Some of the examples of this form are:

1. I have saved enough money. I am going to purchase a house next month.
2. He has invited all his friends. He is going to celebrate his marriage anniversary tomorrow.

Some of the important points to remember while using these three future forms are explained follows:

- ‘Will’ represents simple future and is not used when the intention is depicted.
- ‘Going to’ generally refers to an immediate future, whereas ‘will’ can refer to immediate as well as distant future.
- Present progressive form is preferred rather than using ‘going to come/go’.
- The short form of ‘I am going to’ is gonna and is used for only informal speech.

Be + Infinitive

Am/is/are + infinitive do not merely express futurity; it also expresses a future time + plan. Some of the examples of this form are:

1. The principal is to give away the trophies.
2. He is to get married next week.

Am/is/are + about/just about + infinitive is used to express an immediate future. Some of the examples of this form are:

1. The president is about to begin his speech.
2. India is about to do a turn around.

Modal Auxiliaries

There are four different forms of modal auxiliaries that are used to express future time. These forms are:

- Simple future
- Future progressive
- Future perfect
- Future perfect progressive

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(A) Simple future

For a verb, the simple future form is shall/will + bare infinitive. For 'be', the simple future form is shall/will + be. For 'have', the simple future form is shall/will + have. Some examples of the simple future form are:

1. He shall be thirty on his next birthday.
2. We shall have a party tonight.

(B) Future progressive

For a verb, the future progressive form is 'will be' + 'present participle'. For 'have', the future progressive form is 'will be' + 'having'. 'Will' is more commonly used than 'shall' for the first person. Some examples of the future progressive form are:

1. He will be writing the novel tomorrow evening.
2. He will be leaving for the US next month.

(C) Future perfect

For a verb, the future perfect form is 'shall/will' + perfect infinitive. For 'shall/will' + 'have', the future perfect form is 'shall/will have' + 'had'. For the verb 'be', the future perfect form is 'will have been'. Some examples of the future perfect form are:

1. They will have built a fortune by the end of this year.
2. India will have won the match.

(D) Future perfect progressive

For a verb, the future perfect progressive form is 'shall/will' + 'have' + present participle. Some examples of the future perfect progressive form are:

1. By the end of this month, I will have been working here for one year.
2. By the end of this year, he will have been travelling for ten months.

Exercises

Fill in the blanks with an appropriate tense form.

1. When Rajesh opened his eyes, he a strange sight.
 - saw
 - was seeing
 - have seen
2. Every morning he up early and gets ready for work.
 - is waking
 - wakes
 - has woken
3. If I knew what he wanted, I this.
 - will not permit

- would not permit
 - would not have permitted
4. I anything from Sneha in a long time.
- didn't hear
 - haven't heard
 - am not hearing
5. The boss to talk to you.
- want
 - wants
 - is wanting
6. Meghna with her parents.
- is living
 - lives
 - has lived
7. We Thailand next month.
- visit
 - will visit
 - would visit
 - are visiting
8. The Earth around the Sun.
- is revolving
 - has revolved
 - revolves
9. He a novel.
- wrote
 - writes
 - has written
10. All students in their work.
- handed
 - have handed
 - hand
11. I Chemistry for twelve years.
- am teaching
 - have been teaching
 - will be teaching

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12. The actors their dialogues.

- rehearse
- are rehearsing
- Either could be used here

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Check Your Progress

4. State the format for interrogative sentences in the present continuous tense.

5. What are the subtypes of past tense?

6. Define a modal.

3.5 ADVERBS

Let us look at the following passage:

Sam looked at the book **wearily**. The rest of the class was doing its work **quietly**. ‘Sam, why aren’t you writing? I told the class very **clearly** that the essay should be completed in **half an hour**.’ Sam was tired. He had searched for his pen **everywhere** but it was not to be found.

‘I don’t know **where** my pen is,’ Sam replied **sadly**. He had gone to bed **late**, risen **early**, just to look for his favourite pen. It had vanished quite **mysteriously**. Just **then**, the teacher caught Peter looking **slyly** at his partner and grinning **impishly**. ‘Yes, Peter? Is there something you’d like to say?’

With a sheepish look, Peter said **hurriedly**, ‘We hid Sam’s pen just for fun. Sorry Sam’, he said regretfully, but Sam just turned away angrily. He was not quite in the mood today to be forgiving.

In the passage, all the words in bold tell us something about how (the manner in which) the verb was behaving or when and where the action took place. These words are all adverbs. They add to the meaning of the verbs. Many adverbs of manner merely add ‘-ly’ to the adjective. Of course, some exceptions are there. Adding ‘-ly’ to the adjective ‘hard’ will not work. That is, the sentence ‘She works hard’ does not mean the same as ‘She hardly works’. In fact, they both mean the opposite.

Adverbs are words that answer the questions ‘How?’, ‘Where?’ and ‘When?’

Look at the following examples and see what question is being asked in each of them. If it is a ‘how?’, ‘where?’ or ‘when?’ question, then the answer to the question would definitely be an adverb.

Example 1: *Rita dances energetically.*

Question: How does Rita dance?

Answer: energetically

The adverb is **energetically**.

Example 2: Rita has a huge orchard.

Question: What kind of an orchard?

Answer: Huge orchard

Here, the word 'huge' is an adjective that describes the size of the orchard.

Example 3: Rita dressed immediately.

Question: When did Rita jump?

Answer: immediately

The adverb is **immediately**.

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Adverb Phrases

An adverb phrase is a group of words, without a finite verb, which does the work of an adverb.

Look at the following sentence:

Rita spoke angrily.

Instead of saying that she spoke angrily, we could say *Rita spoke in an angry manner*.

Angrily is an adverb and modifies the verb *spoke*. Similarly, *in an angry manner* also modifies the verb or adds meaning to it. The only difference is that instead of a single word *angrily*, we have used a group of words to convey the same meaning.

Therefore, a group of words, which does not include a finite verb, and which does the work of an adverb, is known as an adverb phrase.

Some examples of adverb phrases are as follows:

- next month
- in the morning
- at the end of this road
- with great care
- with great fury
- in a short period

Kinds of Adverbs

An adverb is a word that qualifies a verb, an adjective, a preposition, a conjunction, another adverb. It never qualifies a noun or pronoun.

1. Adverbs of Time (show when)

Examples:

- They arrived *after* sunset.
- I was absent from school *yesterday*.
- She came *late* to office.

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2. Adverbs of Place (show where)

Examples:

- We have searched *everywhere*.
- Go *there*.
- I am going *out*.

3. Adverbs of Manner (show how)

Examples:

- We screamed *loudly*.
- They work *hard*.
- He was beaten *severely*.

4. Adverbs of Frequency (show how often)

Examples:

- Barking dogs *seldom* bite.
- Ram has been warned *twice*.
- These children *always* fight.

5. Adverbs of Degree or Quantity (show how much or to what degree)

Examples:

- I am *almost* ready.
- They are *well* prepared.
- You are *rather* careless.

6. Adverbs of Reason (show cause or reason)

Examples:

- They were, *therefore*, unable to go.
- She was, *hence*, given a punishment.

7. Adverbs of Assertion (show affirmation or negation)

Examples:

- I am *certainly* going to his place.
- I do *not* like milk.

8. Interrogative Adverbs (are used to ask questions)

Examples:

- *When* will he return?
- *Why* does she look unhappy?
- *How* many books have you read?

9. Relative Adverbs (are used to join sentences)

Relative adverbs, like interrogative adverbs, comprise the words *what*, *when*, *where*, and *how*, but instead of asking a question they are used to join sentences.

Examples:

- This is the house *where* my brother lives.
- This is the reason *why* he is sad.

Comparison of Adverbs

Only some adverbs have three degrees of comparison and can be compared like adjectives.

1. In the case of adverbs of one syllable, the comparative degree is formed by adding *er* and the superlative degree is formed by adding *est* to the positive degree.

Positive	Comparative	Superlative
Soon	sooner	soonest
Fast	faster	fastest
Hard	harder	hardest

An exception is the adverb *early* (early, earlier, earliest).

2. All adverbs ending in *ly* form the comparative and superlative by the addition of *more* and *most*, respectively.

Positive	Comparative	Superlative
Happily	more happily	most happily
Swiftly	more swiftly	most swiftly
Gracefully	more gracefully	most gracefully

3. Some adverbs form their comparative and superlative irregularly.

Positive	Comparative	Superlative
Far	farther	farthest
Late	later	latest
Little	less	least
Badly	worse	worst
Good	better	best
Much	more	most

Sentence Adverbs

Some adverbs modify whole sentences or phrases and not just the verb. Such adverbs are called sentence adverbs. These sentence adverbs are often placed at the beginning of the sentence though some are used in other positions. They are separated from other words by commas to show how they apply to the whole sentence.

Examples: *Usually, my mother is busy in the kitchen during the day.*

Hopefully, the crops will do well.

Some adverbs are often followed by 'enough' when they are used to express an opinion. These are: curiously, funnily, interestingly, oddly and strangely. Such words are also called sentence adverbials or adverbs.

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Examples: **Strangely enough**, she was not scared of the water.

Funnily enough, the fat boy ran out to hug us.

Fortunately enough, we found the missing key.

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Adverb Clauses

Just like the adverb and the adverb phrase add meaning to a verb or modify a verb, the adverb clause also modifies a verb in the main part of a sentence.

Adverb clauses may be of: time, place, reason, condition, purpose, result, concession or comparison.

Adverb clause of time

Adverb clause of time tells us when the action of the verb in the main clause took place, takes place or will take place.

When the teacher entered, the children fell silent.

The students stood up when the flag was hoisted.

In these two sentences, the **children fell silent and the students stood up** are the two main clauses. *When the teacher entered* and *when the flag was hoisted* are the adverb clauses.

Here are some more examples of adverb clauses of time.

- (a) He kept waiting *till the sunset*.
- (b) You will understand *when you grow up*.
- (c) The children rushed out *the moment the bell rang*.
- (d) I feel happy *whenever I meet my friends*.
- (e) *As long as the teacher is present*, the children keep quiet.

Adverb clause of place

Adverb clause of place tells us where the action of the verb in the main clause took place or will take place.

Keep the key where I can easily spot it.

Here, the main clause is *Keep the key*. *Where I can easily spot it*, is the adverb clause of place, showing where the key is to be kept.

The words where and wherever, are usually used to introduce adverb clause of place.

Here are some examples:

- (a) I shall hide *where no one can find me*.
- (b) You will have to go *wherever you are sent*.
- (c) *Wherever he lives* he spreads warmth.
- (d) You can sleep *wherever you like*.
- (e) The dog followed him *wherever he went*.

Adverb clause of reason

Adverb clause of reason gives the reason for the action of the verb in the main clause. Generally, the subordinating conjunctions *because*, *as*, *that* and *since* are used to introduce an adverb clause of reason.

He could not attend the party as he was unwell.

Here, as *he was unwell* tells us the reason why he could not attend the party. Therefore, *as he was unwell* is the adverb clause of reason.

Here are some more examples of adverb clauses of reason:

- (a) The boy has been punished *because he did not complete his work*.
- (b) *Since Rita has hurt her knee*, she cannot dance.
- (c) We are glad *that he has recovered*.

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Exercises

Find the adjective in the first sentence and fill the gap with the adverb.

1. Shweta is happy. She smiles _____.
2. The child is loud. He shouts _____.
3. Preeti's English is fluent. She speaks English _____.
4. Our father was angry. He spoke to us _____.
5. My neighbour is a careless driver. He drives _____.
6. The painter is awful. He paints _____.
7. Ramesh is a wonderful sitar player. He plays the sitar _____.

Check Your Progress

7. What are the questions which are answered by adverbs?
8. What are the different types of adverb clauses?

3.6 DETERMINERS, PREPOSITION AND CLAUSES

A **determiner** is a noun-modifier that shows the reference of a noun or noun-phrase in the context, rather than attributes expressed by adjectives. This function is usually performed by articles, demonstratives, possessive determiners or quantifiers.

Determiners are independent words that precede the rest of the noun phrase. In other languages, determiners are prefixed or suffixed to the noun, or even change the noun's form. For example, in Swedish *bok* 'book', when definite, becomes *boken* 'the book' (suffixed definite articles are common in Scandinavian languages), while in Romanian *caiet* 'notebook' becomes *caietul* 'the notebook'.

Some constructions, such as those that use names of school subjects do not use a determiner. This condition is called the 'zero determiner'.

The determiner function is usually carried out by the determiner class of words but can also be filled by words from other entities.

1. Basic determiners are words from the determiner class (for example, the girl, those pencils) or determiner phrases (for example, almost all employees, more than two problems).

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2. Subject determiners are possessive noun phrases (for example, his daughter, the boy's friend).
3. Minor determiners are simple noun phrases (for example, what colour curtain, this size shoes) and prepositional phrases (under twenty meters, up to twelve people).

Determiners form a closed class of words that number about 50 (not counting the cardinal numerals) and include the following:

- **Alternative determiners:** another, other, somebody else, different
- **Articles:** a, an, the
- **Cardinal numbers:** zero, one, two, fifty, infinite.
- **Degree determiners:** many, much, few, little, couple, several and most
- **Demonstratives:** this, that, these, those and which
- **Disjunctive determiners:** either and neither
- **Distributive determiners:** each and every
- **Elective determiners:** any, either and whichever
- **Equative determiners:** the same
- **Evaluative determiners:** such, that and so
- **Exclamative determiners:** what lovely hair!
- **Existential determiners:** some and any
- **Interrogative and relative determiners:** which, what, whichever and whatever
- **Mutual determiners:** a lot of, many, several and much
- **Negative determiners:** no and neither
- **Personal determiners:** we students and you guys
- **Possessive determiners:** my, mine, their and your
- **Quantifiers:** all, few and many
- **Sufficiency determiners:** enough, sufficient and plenty
- **Uniquitive determiners:** the only
- **Universal determiners:** all and both

All these determiners can be grouped under the following two categories:

- **Definite determiners:** These determiners refer back to a specific already-established entity (cardinals, demonstratives, equatives, evaluatives, exclamatives, relatives, personals, possessives and unquitives).
- **Indefinite determiners:** These determiners broaden their reference to one not previously mentioned, otherwise newly introduced into discourse (disjunctives, electives, existentials, interrogatives, negatives and universals).

Determiners as Different From Adjectives

According to traditional English grammar, adjectives were called determiners. There are, however, a number of key differences between determiners and adjectives.

1. In English, articles, demonstratives, and possessive determiners cannot co-occur in the same phrase, while any number of adjectives are typically allowed.
Example: A huge red Italian hat
2. Most determiners cannot occur alone in predicative complement position but most adjectives can.
Example: The worker is joyful.
3. Most determiners are not gradable while adjectives typically are.
Example: small, smaller, smallest
4. Some determiners have corresponding pronouns, while adjectives do not.
Example: Everybody likes something unique.
5. Adjectives can modify singular or plural nouns, while some determiners can only modify one or the other.

Determiners as Different from Pronouns

Determiners such as *this*, *all* and *some*, can often occur without a noun. In traditional grammar, these are called pronouns. There are, however, a number of key differences between such determiners and pronouns which are as follows:

1. Pronouns may occur in tag questions. Determiners cannot.
Example: This is beautiful, isn't it?
2. In phrasal verbs, pronouns must appear between the verb and the particle. Determiners may occur after the particle.
Example: break it down
 pick up this
3. All pronouns have distinct possessive forms while determiners do not.
Example: This is hers/mine/theirs

Preposition

Prepositions specify place, direction and time. A preposition establishes a connection between the nouns, phrases and pronouns in a sentence to other words in that sentence.

- The flower is in the vase.
- The flower is on the plant.
- The flower is beside the bed.
- She held the flower under his nose.
- She plucked the flower during her morning walk.

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In each of these sentences, a preposition helps to locate the 'flower' in space or in time.

Let us look at the following passage:

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Sam's arm was throbbing. He had been digging all day. He placed his shovel **against** the wall and sat **down** to rest. He could hear the shouts of children from **across** the field. He knew they had been to school, to learn **about** the world. He did not regret being illiterate. The thought of reading gave him a pain **in** the head. He felt the sweat **on** his forehead.

The words in bold are all prepositions. Some of the commonly used prepositions are listed as follows:

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

1. Between, Among

Between is used with two persons or things.

Among is used with more than two persons or things.

There was a fight *between* team A and team B.

The dowry system still exists *among* the Hindus of North India.

2. At, In

In is used with names of countries and large towns.

At is used when speaking of small towns and villages.

That boy is *at* the top of his class.

The kids are already *in* bed.

3. With, By

With is used as an instrument whereas *by* indicates the agent.

The house was built *by* him *with* help from his friends.

The note was scribbled *by* him *with* a piece of charcoal.

4. Till, to

While *till* is used to indicate time, *to* is used to indicate place.

On Sundays he sleeps *till* ten in the morning.

We walked *to* the neighbourhood provision store.

5. On, upon

On is used while speaking of objects that are stationary or at rest, whereas *upon* is used for things in motion.

The teacher sat **on** a chair.

The monkey sprang **upon** the fruit basket on the table.

6. In, within

In used before a noun that indicates a period of time means *at the end of*; *within* means *before the end of*;

She was back *in* an hour (at the end of an hour).

She will be back *within* an hour (before the end of).

7. Since, from

Both *since* and *from* are used to denote a point of time. *Since* is preceded by a verb in some perfect tense, whereas *from* can be used with any form of tense. Also, *since* can be used only to talk about time in the past, whereas *from* can be used for present and future time.

He has been surviving on plain water *since* last week.

He studied classical dance *from* the age of four.

From next Monday, the school will close at 5 p.m.

8. Beside, besides

Beside is used to indicate *by the side of*, whereas *besides* means *in addition to*.

She sat *beside* him throughout the night.

Besides the participating children, there were five adults in the room.

9. Due to, owing to

Due to and *owing to* are often confused. *Due* should be used as an adjective, that is, qualifying a noun or pronoun.

Example: This month's rent for this room is due.

Due to unforeseen circumstances, we had to leave the city in a hurry.
(this sentence is incorrect).

The correct usage would be as follows:

Owing to unforeseen circumstances, we had to leave the city in a hurry.

Use of Prepositions at the End of Sentences

It is kind of odd to use a preposition at the end of a sentence. However, there are certain exceptions:

- (a) The dancer hates being talked *about*.
- (b) Nobody enjoys being shouted *at*.
- (c) This is the house that we were looking *for*.
- (d) This is the lake that he talked *about*.

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- (e) This is the spot we came *to*.
- (f) What were you staring *at*?
- (g) The is the book we were talking *of*.

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When there are two verbs which should be followed by different prepositions, make sure that you put both the prepositions.

Example: The seniors have been talking and laughing at the freshers all night. (incorrect)

The seniors have been talking *about* and laughing *at* the freshers all night.

Phrase Prepositions

Phrase prepositions are a group of words, or a phrase containing the force of a single preposition. A phrase preposition ends in a simple preposition. Some examples of phrase prepositions used in sentences are as follows:

- (a) *In comparison to* his elder brother, he is very dull.
- (b) *On behalf of* the staff, the executive handed over the gift to the boss.
- (c) *In the event of* his death, the property will go to his elder daughter.
- (d) *In addition to* being an ace tennis player, she is also a good singer.
- (e) On account of his poor health, he was dropped from the team.

Nouns and Adjectives and their Specific Prepositions

There are a number of adjectives that require specific prepositions to connect them with the nouns that follow.

Examples:

beset with	devoid of	occupied with
acquainted with	defective in	ignorant of
astonished at	capable of	entitled to
applicable to	contrary to	guilty of
bent on	disappointed with	envious of
deaf to	good at	delighted with
afraid of	doubtful of	indebted to

A number of nouns require specific prepositions which connect them with other nouns. Here are a few examples:

capacity for	access to	interest in
expert in	cause for	love for
appetite for	fear of	hope of
approach to	difference between	surprise at
invitation to	comparison with	acquaintance with
cure for	attention to	improvement in
cause for	cure for	interest in

Clauses-Conditional

The adverb clause of condition mentions the condition imposed on the action of the verb in the main clause. It is usually introduced by the subordinating conjunctions *if* and *unless*. Sometimes, *provided*, *in case* and *whether* are also used.

If he practices, he will dance well.

Here, *if he practices* is the condition imposed on the main clause, so that he will dance well. Here, *unless* can also be used to indicate an exception to what is being said.

Example: *Unless he practices*, he will not *dance well*.

Here are some more examples:

- (a) *If the students do not keep quiet*, they will be punished.
Unless the students keep quiet, they will be punished.
- (b) *If the sky does not clear*, we cannot fly.
Unless the sky clears, we cannot fly.
- (c) I will not eat *if she does not give me an incentive*.
I will not eat *unless she gives me an incentive*.
- (d) *In case you lose your way*, give me a call.
- (e) I am ready to shift, *provided she accompanies me*.
- (f) *If she had been a little pleasant*, she would not have been so unpopular.
- (g) *If she had listened to her mother*, she would not have been in trouble.

Conditional clauses can be of three types:

1. Clauses of open condition
2. Clauses of improbable condition
3. Clauses of rejected condition

Clauses of open condition express conditions that may or may not be fulfilled.

Examples: *If the fog clears*, we can go for a drive.
If they receive the parcel, they will give it to her.
(the fog may or may not clear / the parcel may or may not be received)

Clauses of improbable condition express conditions that are impossible to be fulfilled.

Examples: *If I were the Queen of England*, I would generously feed the poor people every day.
If I were a millionaire, I would visit a new country every month.

Clauses of rejected condition indicate conditions that were not fulfilled in the past. They are used to indicate what could or might have happened if the conditions had been fulfilled.

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Examples: *If he had studied hard*, he would have scored well.
If the workers had been healthier, we could have delivered the goods on time.

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Check Your Progress

9. Define determiners.
10. State the use of a preposition.
11. Correct the following sentences by using the correct prepositions.
 - (i) We were told to write the answers with ink.
 - (ii) Since how long have you been waiting?
 - (iii) From when have you been staying here?
12. What are clauses of improbable condition?

3.7 COMMON ERRORS IN COMMUNICATION AND HOW TO AVOID THEM

Grammatical errors can generally be attributed to the level of words and sentences. Therefore, choosing the right words and arranging them properly to give clear sentences is the basis for both good written and oral communication, which is essential as we all like to read and hear things that are clear. Further, clear communication often minimizes the chances of miscommunication. However, one needs to remember that grammar is not seen as something fixed or sacred but something that changes over time.

Some of the common errors which may occur are as follows:

- (i) Use of double negatives. (Example: He had hardly no money.)
- (ii) Use of non-standard verbs. (Example: She knewed that he had been blessed with a child.)
- (iii) Use of double comparatives. (Example: The Civil Services exam was more harder this year compared to last year.)
- (iv) Incorrect use of pronouns. (Example: Her and me are good friends.)
- (v) Ignoring the subject verb agreement. (Example: We was walking for a long time.)

Rules to be followed to avoid common grammatical errors

(i) Sentence construction

There are certain rules which govern sentence construction. These need to be kept in mind by the writer to bring clarity to his writing and make it free from errors and more effective.

Rule 1 – Rule of proximity: Words and phrases which modify the meaning of any word or phrase should be placed near to it. For example:

- (a) Incorrect- Wanted a baby sitter for a child of above forty years of age.
Correct- Wanted a baby sitter of above forty years of age for a child.
- (b) Incorrect- Wanted a table for a man with carved legs.
Correct- Wanted a table with carved legs for a man.

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Rule 2 – Sentences should be logical: The meaning of any word or phrase used in a sentence should not make it contradictory. For example:

- (a) Incorrect- Towns and districts in the desert are uninhabited.
Correct- Regions in the desert are uninhabited.
- (b) Incorrect- Stretch this barbed wire between each pole.
Correct- Stretch this barbed wire between the two poles.

Rule 3 – Ambiguous sentences are unacceptable: To ensure clarity in communication, ambiguity in sentences should be avoided. There can be two sources of ambiguity:

- (a) Equivocation- When a word in a sentence has a double meaning
For example:
Incorrect- Fine for parking.
Correct- Fine will be imposed for parking.
- (b) Ambiguity due to punctuation
For example, consider the sentence: Could you please tell me how old Mr Gupta is?

The above sentence can be punctuated in two different ways to give two different meanings:

- (i) Could you please tell me how, old Mr Gupta is?
(ii) Could you please tell me how old, Mr Gupta is?

Rule 4 – Incomplete construction: Sometimes, words in a sentence are omitted because their meaning is supposed to be implied in the earlier part. This may result in a grammatical mistake. For example:

- (a) Incorrect- The walls have been painted and floor cemented.
Correct- The walls have been painted and the floor has been cemented.
- (b) Incorrect – The present manager has been relieved and new executives hired.
Correct- The present manager has been relieved and new executives have been hired.

Rule 5 – Overstatements: Sometimes, overstatements make the sentences illogical, and hence, should be avoided. For example:

Weak sentence- Like all Indians, he is a hero worshiper.

Improved sentence- Like most Indians, he is a hero worshiper.

Rule 6 – Remote antecedent: Sometimes, a large number of words may be put as antecedents between a noun and a pronoun, verb and an adverb. This leads to confusion and should be avoided. For example, consider the following vague sentence:

The definitions given by the scholars have been memorized by the students. Only they know their significance.

In the above sentence 'they' may refer to the scholars or to the students.

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Improved sentence- The definitions given by the scholars have been memorized by the students. Only the students know their significance.

Rule 7 – Tag questions: While writing sentences which include tag question, keep the following in mind while framing the tag questions:

- (a) Use the pronoun given in the statement.
- (b) Also use the verb given in the statement.
- (c) The tag should be negative if the statement is affirmative, whereas the tag should be positive if the statement is negative. For example,

Incorrect - He did not get the first prize. Isn't it?

Correct - He did not get the first prize. Did he?

Incorrect - She has gone to Lucknow. Has she?

Correct - She has gone to Lucknow. Hasn't she?

Rule 8 – Redundancies: Words and expressions which do not contribute to the total meaning of the sentence are called redundant words. They can be removed from a sentence as they make the sentence bulky and absurd. For example, the following sentences are weak statements due to redundancies.

For example: I saw the whole episode with my own eyes. I wish you could repeat it again.

Some examples of redundant phrases which we use and which can be avoided are: equally as, consensus of opinion, different kinds, period of time, refer back to, return back and others.

Rule 9 – Faulty parallelism: Parallel ideas should have parallel structures. For example:

Incorrect - I like to eat, swimming, reading, travelling and listening to music.

Correct - I like eating, swimming, reading, travelling and listening to music.

Rule 10 – Use of double negatives: Avoid using two negatives in one sentence as you will end up saying just the opposite of what you want to say. For example:

Incorrect - Barely no one noticed that I had a bad cold.

Correct - Barely anyone noticed that I had a bad cold.

Rule 11 – Fragments: These are incomplete sentences that are punctuated to appear as sentences. They lack key elements, often a subject or a verb. For example:

Incorrect - She saw her coming. And looked away.

Correct - She saw her coming and looked away.

Rule 12 – Run-ons: These jam together two or more sentences, failing to separate them with appropriate punctuation. The solution is to edit the sentences into several short sentences. For example:

Incorrect- I do not remember what kind of document it was all I remember is that I left it in the car.

Correct- I do not remember what kind of document it was. All I remember is that I left it in the car.

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(ii) Making comparisons

There are three degrees of comparison namely, positive, comparative and superlative. When we talk about one person or thing, we use the positive degree. For example: She is a beautiful lady. Ram is a good artist.

When we compare two persons or things, we use comparative degree. For example: She is more beautiful than her friend. Ram is a better artist than Shyam.

When we compare one with more than one, we use superlative degree. For example: She is the most beautiful girl in the entire group. Ram is the best artist in the town.

Rules for avoiding mistakes in making comparisons

Rule 1 – Use of comparative degree for two: Use of superlative degree for comparing two persons or things is grammatically incorrect. Comparative degree should be used in such a situation. For example:

Incorrect- This is the cleanest of the two parks in the city.

Correct- This is the cleaner of the two parks in the city.

Incorrect- Novelty Stores is the best of the two departmental stores near my house.

Correct- Novelty Stores is better of the two departmental stores near my house.

Rule 2 – Absolute adjectives: There are certain adjectives which cannot be changed into comparative or superlative degree because they have the force of superlative degree. Some examples are perfect, ideal, parallel, unique, absolute, universal, square and others. For example:

Incorrect- This is the most ideal job for my son.

Correct- This is an ideal job for my son.

Incorrect- These two lines are more parallel than the others.

Correct- These two lines are parallel and others are not.

Rule 3 – Select correct items for making the comparisons. For example:

Incorrect- I have bigger car than that of my neighbour.

Correct- I have a bigger car than my neighbour.

Rule 4 – Use of ‘few’ and ‘less’- ‘Few’ is used for numbers and ‘less’ is used for quantity.

Incorrect- There were no lesser than fifty students present in the class.

Correct- There were no fewer than fifty students present in the class.

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Rule 5 – Use of double comparatives and superlatives: Avoid the use of double comparatives and superlatives. For example:

Incorrect - She is more taller than her brother.

Correct - She is taller than her brother.

Incorrect - This cloth is of the most best quality.

Correct - This cloth is of the best quality.

Rule 6 – Use of ‘to’ and ‘than’- Some comparative adjectives are followed by ‘to’ instead of ‘than’. These include senior, junior, inferior, superior, prior and others.

Incorrect - Mr Rammohan is senior than Mr Ashok Sharma in service.

Correct - Mr Rammohan is senior to Mr Ashok Sharma in service.

(iii) Use of nouns

The following are some rules to be followed related to the use of nouns:

Rule 1 – There are certain nouns that are in plural form but are always considered as singular. For example: mathematics, innings, news, politics, gallows, physics and others.

For example: This is definitely a shocking news for the entire nation.

For example: The Indian team defeated the Pakistani team by an innings.

Rule 2 – Some nouns are always used as singular. For example: furniture, information, hair, advice, luggage, machinery, poetry and mischief.

For example: Please arrange all the luggage in the storeroom before the guests arrive.

For example: The furniture for the new house has been especially ordered from Srinagar.

Rule 3 – Some nouns like people, poultry, jury, police, gentry and folk have the appearance of singulars but are always used as plurals. For example:

Cattle are grazing in the green fields next to the river.

Only the very elite gentry have been invited to the party.

Rule 4 – Some nouns are used in the same form whether singular or plural. For example, sheep, deer, pair, dozen and others. For example:

(a) Yesterday I bought five dozen handkerchiefs.

(b) I need a new pair of shoes as my old pair of shoes have worn off.

(c) The sheep are grazing in the field.

(iv) Use of pronouns

Discussed below are some rules to be followed related to the use of pronouns:

Rule 1 – Pronouns such as each, every, everyone, anybody, nobody, either, neither, and none are followed by verbs, pronouns and adjectives in the singular.

For example: Each person who comes for the meeting has to be provided with boarding and lodging.

For example: Nobody will be allowed to carry his mobile phone during the oath taking ceremony in Ashoka Hall.

For example: None of the five students who appeared for the interview has made it to the next round.

Rule 2 – When two or more singular pronouns are joined by ‘or’, ‘either...or’, ‘neither...nor’, the pronoun used is singular and the verb agrees with the second noun or pronoun. For example:

Incorrect- Either Mr Gupta or Mr Rajvanshi are expected to go for the conference to Singapore.

Correct- Either Mr Gupta or Mr Rajvanshi is expected to go for the conference to Singapore.

Incorrect- Vimla or Kamla must lend their book.

Correct- Vimla or Kamla must lend her book.

Rule 3 – ‘Either’ and ‘Neither’ are distributive pronouns and are not used for more than two objects. When there are more than two objects ‘any’ or ‘none’ should be used. For example:

Incorrect - He did not invite either of the four brothers.

Correct - He did not invite any of the four brothers.

Incorrect - Neither of the three managers was given the task.

Correct - None of the three managers was given the task.

Rule 4 – Interrogative pronouns are ‘which’, ‘what’ and ‘who’. While ‘which’ is used in the selective sense, ‘what’ is used in the general sense. What is also used in exclamatory sentences. For example:

What book is that? (General sense)

Which book do you want to buy? (Selective sense)

What a beautiful car! (Exclamatory sense)

Rule 5 – Avoid the use of pronouns when not required. For example:

Incorrect- The employee being ill, he was permitted to go home.

Correct- The employee being ill was permitted to go home.

Incorrect- Those who do this work, they will be considered for promotion.

Correct- Those who do this work will be considered for promotion.

Rule 6 – A pronoun must agree with its antecedent in person, number and gender.

For example:

Incorrect- I am not one of those who betray my friends.

Correct- I am not one of those who betray their friends.

Incorrect- One must do his duty.

Correct- One must do one’s duty.

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Rule 7 – The case of a pronoun is determined by imagining the verb. For example:

Incorrect- He is wiser than me.

Correct- He is wiser than I (am).

Incorrect- He knows as well as me.

Correct- He knows as well as I (do).

Incorrect- I despise him as much as her.

Correct- I despise him as much as she (does).

(v) Use of adverbs

An adverb is a word that tells us about a verb. The following are some of the rules related to the use of adverbs:

Rule 1 – Adverbs of time like sometimes, seldom, always, often, never, merely, frequently and rarely are placed before the verbs they qualify. For example:

Incorrect- He smokes seldom.

Correct- He seldom smokes.

Rule 2 – The adverbs only, chiefly and solely should be placed before the word they qualify, otherwise the meaning of the sentence may change. For example:

Only I spoke to him (meaning nobody else but me), I only spoke to him (meaning nobody else did), I spoke to him only (meaning no one else but him).

Rule 3 – Use of ‘perhaps’ and ‘probably’ - Perhaps means possibly and probably means most likely. For example:

Incorrect- Do you know about the new movie? Perhaps you do know.

Correct- Do you know about the new movie? Probably you do know.

Rule 4 – Use of ‘scarcely’ and ‘hardly’ - Scarcely and hardly are followed by ‘when’. For example:

Incorrect- Scarcely had I reached the house I saw him.

Correct- Scarcely had I reached the house when I saw him.

(vi) Use of prepositions

Following are some rules to be followed in the use of prepositions.

Rule 1 – Use of ‘after’ and ‘in’ – ‘After’, refers to a period of time in the past and ‘in’, to a period of time in the future. For example:

King Rama returned from exile after fourteen years.

He will come back from his foreign tour in a month.

Rule 2 – Use of ‘in’ and ‘within’ – ‘In’ means at the expiry of a future period and ‘within’ means before the expiry of a future period. For example:

I am going to Chennai and will return in a month (at the end of a month).

I want you to return this book within a month (before one month is over).

Rule 3 – Use of ‘in’ and ‘into’ – ‘In’ shows position of rest or motion inside and ‘into’ indicates motion from outside to inside. For example:

The boys are swimming in the river.

The boy dived into the river.

Rule 4 – Use of ‘on’ and ‘upon’ – ‘On’ is used for things at rest and ‘upon’ is used for things in motion. For example:

The books are lying on the table.

Don’t jump upon the bus.

Rule 5 – Use of ‘between’ and ‘among’ – ‘Between’ is used when we speak of two persons or things and ‘among’ is used for more than two persons or things. For example:

Divide these apples between the two of you.

Distribute these apples among the poor.

Rule 6 – Use of ‘by’ and ‘with’ – ‘By’ is used for the one who does, that is, the doer and ‘with’ is used for the instrument that does something. For example:

The terrorist was killed by the soldier.

The brave soldier killed the terrorist with a single shot of the gun.

Rule 7 – Use of ‘till’ and ‘to’ – ‘Till’ refers to time and ‘to’ refers to place. For example:

Today I will study till two in the night.

I want you to come with me for the party.

Rule 8 – Use of ‘beside’ and ‘besides’ – ‘Beside’ means close to and ‘besides’ means moreover or in addition to. For example:

I kept the medicine beside the bed.

Besides being a very well-read person, she is also a good orator.

Rule 9 – Use of ‘for’ and ‘since’ – ‘For’ shows a period of time and ‘since and from’ indicate a point of time. For example:

The meeting lasted for two hours.

He has been living here since 1970.

Rule 10 – Use of ‘at’ and ‘in’ – When used with reference to a place, ‘in’ is used before the names of countries and big cities and ‘at’ is used before the names of small villages and localities. For example:

There is a very famous temple located at Champawat.

He was born somewhere in South Africa.

(vii) Use of articles

Rule 1 – Definite article ‘the’ - The definite article ‘the’ is used in the following situations:

- (a) When we particularize a person or thing already referred to. For example, ‘The manager who was fired came to me yesterday.’
- (b) When ‘The’ is placed before a proper noun, it converts it into a common noun. For example, ‘Kashmir’ is the Switzerland of India’.

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- (c) 'The' is placed before proper nouns that are the names of oceans, seas, rivers, gulfs, groups of islands, mountain ranges, ships, newspapers, sacred books, historical building and trains. 'The Arabian Sea', 'The Gita', 'The Indian Express' and 'The Himalayas'.
- (d) 'The' is used before certain objects which are unique. For example, 'the sun' and 'the earth'.
- (e) 'The' is also placed before superlatives. For example, 'Ahmedabad has the largest textiles industry.'
- (f) When 'The' precedes a common noun, it makes it an abstract noun. For example. 'I can see the entrepreneur in you.'
- (g) The name of a 'nationality' or a 'race' is also preceded by 'the'. For example, 'the Africans' and 'the Hindus'.

Rule 2 – Omission of 'the': The article 'the' is omitted in the following cases:

- It is not placed before an abstract noun when it is used in a general sense. For example:
Incorrect: The truth is not liked by many.
Correct: 'Truth is not liked by many.'
- 'The' is not used before nouns of languages, months, days, seasons, colours, games, diseases, arts and others. For example:
Incorrect: The uniform in our organizations is of the blue colour.
Correct: The uniform in our organization is of blue colour.
- 'The' is not used before uncountable nouns. For example:
Incorrect: The front office of the new office building is made of the glass.
Correct: The front office of the new office building is made of glass.
- When we mean the language and not the people of, we do not use 'the'. For example:
Incorrect: French speaks the French.
Correct: The French speak French.
- We do not use 'the' before places when they are visited for their usual purpose. However, when these are visited for any other purpose, 'the' is added.
For example:
I left for office at 9am (for work).
I went to the telephone exchange to meet a friend who was working there (not for the usual purpose).

Rule 3 – Indefinite article 'a' and 'an' - 'A' and 'an' are indefinite articles. They are used with singular noun only. The sound with which a word begins determines the indefinite article to be placed before it.

- 'A' is used when a word begins with a consonant sound or with a vowel having the sound of 'Y' or 'W' such as 'a book', 'a poem', 'a story', 'a

year', 'a European', 'a university', 'a one-eyed monster' and others.

- On the other hand, 'an' precedes a word beginning with a vowel sound such as, 'an umbrella', 'an ox', 'an elephant', 'an ink pot' and others.

It is also used before a word with an unaccented 'h' such as, 'an honest person', 'an honourable man', 'an honorary job' and 'an hour'.

- The indefinite article too when placed before a noun converts it into a common noun. For example, 'It takes a Narayan Murthy to get India on to the global scene'.
- When two adjectives connected by 'and' qualify the same noun, the article is used before the first adjective only. For example, 'Only a hardworking and loyal manager will be able to set things in order.'

(viii) Use of modifiers

Modifiers are words or group of words which describe or limit the meaning of a sentence. For example, in the sentence, 'Only she spoke to the audience', the word, 'only' is the modifier because it limits the action to 'she'.

Following are the types of mistakes committed in the use of modifiers:

- (a) Abrupt modifier:** When a modifier is placed immediately after the subject at the beginning of the sentence, it is abrupt. For example:

Incorrect: We decided because our family and friends advised us not to buy a big car, to buy a small car.

Correct: As our family and friends advised us to buy a small car, we decided not to buy a big car.

In the above sentence, the modifier is abrupt and separates the subject from the other part, to which it should be linked up.

- (b) Misplaced modifier:** Sometimes, the words or phrases are not placed near the word or phrases they modify. For example:

Incorrect: The man says that he means to leave the house in second paragraph of the story.

Correct: The man says in the second paragraph of the story that he means to leave the house.

In the above sentence, the phrase in the 'second paragraph' is wrongly placed.

- (c) Dangling modifiers:** A modifier that is not clearly or logically related to a specific word in a sentence is said to dangle. For example:

Incorrect: On entering the hall, the number of people surprised me.

Correct: On entering the hall, I was surprised by the number of people.

- (d) Squinting modifiers:** A modifier which may refer to the preceding as well as the following word is said to be a squinting modifier. Such modifiers impart ambiguity to the sentence. For example:

Incorrect: I agreed on the following day to assist him.

Correct: On the following day, I agreed to assist him.

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In the preceding sentence ‘On the following day’ may refer to ‘agree’ or ‘assist’. So it is not clear whether the ‘consent’ was given on the next day or the ‘assistance’ was to be given on the next day.

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(ix) Arranging modifiers

In case many modifiers are used in a sentence, to improve the sentence structure, it is desirable to arrange them according to their length. For example:

Sentence: It was a battered, worn and broken car.

Improved sentence: It was a worn, broken and battered car.

Modifiers should always be arranged in a logical sequence. For example:

Sentence: The grass became flaky, withered and dry.

Improved sentence: The grass became dry, withered and flaky. (The first stage is getting dry, then it becomes withered and then flaky.)

Check Your Progress

13. What leads to an unclear message and how can it be avoided? With the help of examples, state the two sources of ambiguity.
14. What do you understand by redundant words?
15. What is a squinting modifier?

3.8 ANSWERS TO ‘CHECK YOUR PROGRESS’

1. The following are some examples of uncountable nouns: water, milk and petrol.
2. A transitive verb is incomplete without a direct object.
3. The infinitive verb is always followed by ‘to’ and the meaning doesn’t change with the subject like in the case of the finite verb.
4. The format for interrogative sentences in the present continuous tense is:
Is/are/am + Subject + Verb (ing form) + ...?
5. The past tense is also divided into subtypes that are:
 - o Simple past tense
 - o Past continuous tense
 - o Past perfect tense
 - o Past perfect continuous tense
6. In grammar, a modal or a modal auxiliary is a word such as ‘can’, ‘may’, ‘must’, ‘need’, ‘shall’, ‘should’ or ‘would’ which is used with a main verb to express ideas such as possibility, intention, or necessity.
7. Adverbs are words that answer the questions ‘How?’, ‘Where?’ and ‘When?’

8. Adverb clauses may be of: time, place, reason, condition, purpose, result, concession or comparison.
9. A determiner is a noun-modifier that shows the reference of a noun or a noun-phrase in the context, rather than attributes expressed by adjectives.
10. A preposition is a position word. It indicates where something or someone is in relation to another thing or being.
11. (i) We were told to write the answers in ink.
(ii) For how long have you been waiting?
(iii) Since when have you been staying here?
12. Clauses of improbable condition express conditions that are impossible to be fulfilled.
13. To ensure clarity in communication, ambiguity in sentences should be avoided. There can be two sources of ambiguity, which are as follows:
 - (a) Equivocation, i.e., when a word in a sentence has a double meaning.
For example:
 - (i) Fine for parking (incorrect)
 - (ii) Fine will be imposed for parking. (Correct)
 - (b) Ambiguity due to punctuations For example:
Could you please tell me how old Mr. Gupta is?
The same sentence can be punctuated in two different ways to give two different meanings:
 - (i) Could you please tell me how, old Mr. Gupta is?
 - (ii) Could you please tell me how old, Mr. Gupta is?
14. Words and expressions which do not contribute to the total meaning of the sentence are called redundant words. They can be removed from a sentence as they make the sentence bulky and absurd. For example, the following sentences are weak statements due to redundancies.
'I saw the whole episode with my own eyes. I wish you could repeat it again.'
15. A squinting modifier refers to the preceding as well as the following word. Such modifiers impart ambiguity to the sentence. For example:
Incorrect: I agreed on the following day to assist him.
Correct: On the following day, I agreed to assist him.

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3.9 SUMMARY

- Noun is the name given to any human being, animal, thing or institution. For example, Rahul, boy, dog, Lipton tea, Desh Bhagat Institute of Management and Computer Sciences, and college.

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- Nouns are mainly classified into two types – proper noun and common noun. Other types of nouns include countable and uncountable nouns, collective noun, verbal nouns and concrete nouns.
- A part of speech where an existence, action, or occurrence is expressed is called a verb.
- A verb is an essential part of the predicate of a sentence. Any word which characterizes an action or state of being is a verb.
- A transitive verb requires an object to complete its meaning. An intransitive verb does not require the action to pass to any object.
- An auxiliary verb is one that is not used alone as it helps a main verb. The verb does not change when the subject is in first or second person or is plural.
- Tenses in grammar are the various forms that indicate primarily different relationships of events in time.
- Present tense is divided into four subparts or has four aspects which are:
 - Simple present tense
 - Present continuous tense
 - Present perfect tense
 - Present perfect continuous tense
- In order to know the approximate time of occurrence of an event, the past tense is also divided into subtypes that are:
 - Simple past tense
 - Past continuous tense
 - Past perfect tense
 - Past perfect continuous tense
- Future time can be expressed with the help of the following forms:
 - Simple present
 - Present progressive
 - Be going to
 - Be + infinitive
 - Modal auxiliaries-shall/will
- In grammar, a modal or a modal auxiliary is a word such as ‘can’, ‘may’, ‘must’, ‘need’, ‘shall’, ‘should’ or ‘would’ which is used with a main verb to express ideas such as possibility, intention, or necessity.
- An adverb phrase is a group of words, without a finite verb, which does the work of an adverb.
- An adverb is a word that qualifies a verb, an adjective, a preposition, a conjunction, another adverb. It never qualifies a noun or pronoun.

- Just like the adverb and the adverb phrase add meaning to a verb or modify a verb, the adverb clause also modifies a verb in the main part of a sentence.
- Adverb clauses may be of: time, place, reason, condition, purpose, result, concession or comparison.
- Prepositions specify place, direction and time. A preposition establishes a connection between the nouns, phrases and pronouns in a sentence to other words in that sentence.
- Phrase prepositions are a group of words, or a phrase containing the force of a single preposition. A phrase preposition ends in a simple preposition.
- The adverb clause of condition mentions the condition imposed on the action of the verb in the main clause. It is usually introduced by the subordinating conjunctions *if* and *unless*.
- Words and expressions which do not contribute to the total meaning of the sentence are called redundant words.
- A modifier that is not clearly or logically related to a specific word in a sentence is said to dangle.

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3.10 KEY TERMS

- **Noun:** It is the name given to any human being, animal, thing or institution.
- **Verb:** It refers to a part of speech where an existence, action, or occurrence.
- **Tenses:** These are the various forms that indicate primarily different relationships of events in time.
- **Adverb:** These are all the words which tell us something about how (the manner in which) the verb was behaving or when and where the action took place.
- **Determiner:** It is a noun-modifier that shows the reference of a noun or noun-phrase in the context, rather than attributes expressed by adjectives.
- **Prepositions:** These refer to words that specify place, direction and time. A preposition establishes a connection between the nouns, phrases and pronouns in a sentence to other words in that sentence.

3.11 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Objective Questions

1. Fill in the blanks with the correct forms of the given nouns for the following exercise.

hair	progress	job	luggage
furniture	chair	permission	information

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- (a) I don't have much _____. Just a small handbag.
- (b.) They are going to tell you all you want to know. They are going to give you a lot of _____.
- (c). There is room for everybody to sit down. There are a lot of _____.
- (d) We have no _____, not even a bed or a table.
- (e). 'What does Rajesh look like?' He's got a moustache and very short _____.
- (f). Neha's English is very bad. She must make _____.
- (g). Rahul is looking for a _____.
- (h). I don't think Anmol will get the job. She hasn't got enough _____.
2. Use the correct form of tense and complete the following sentences.
- (a) Now I (have) _____ much more fun learning Sanskrit than I (have) _____ before the course.
- (b) At the moment I (revise) _____ Hindi grammar.
- (c) And I (begin / already) _____ to read the texts in my Bengali textbooks again.
- (d) As you (see / can) _____, I (become) a real Indore fan already.

Short-Answer Questions

1. What are adverb phrases? Give examples.
2. Distinguish between finite and infinite verbs.
3. What do you mean by tenses?
4. What is the difference between present continuous and present perfect tense?
5. State the cases where past continuous tense is used.
6. List the common rules to be observed for the use of articles.
7. Mention the common rules to be followed while making comparisons.

Long-Answer Questions

1. Identify the common nouns in the following sentences.
 - (i) They arrived early but at the wrong station.
 - (ii) We counted only six different colours in the rainbow.
 - (iii) The man was trying to steal a horse with a cart full of apples.
 - (iv) They have gone to the zoo to see the black sheep.
 - (v) She put her head on her arms and cried loudly.
 - (vi) My mother is singing a religious song in the kitchen.
 - (vii) He threw some salted nuts to the monkeys.
 - (viii) The children are kicking a ball around in the field.

- (ix) That temple was built before my grandfather was born.
- (x) He bought balloons for his children and their friends.
- (xi) My father swims like a turtle.
- (xii) She won a trophy for best dancer in the street.
- (xiii) Simply point your camera at the camel and press the button.
- (xiv) We watched seabirds flocking above our heads.
- (xv) He went to visit his homesick uncle at the hospital.
- (xvi) My brother wants to play hide-and-seek with us.
- (xvii) Let me look at your puppies and kittens.
- (xviii) The taxi broke down in front of my gate.
- (xix) The boys are quarrelling noisily on the beach.
- (xx) The monkey was hanging by its tail from a branch.

2. Form abstract nouns from the following words:

Man, scholar, king, know, sell, think, long, strong, wise, brother, lose, great.

- 3. How are determiners different from adjectives and pronouns? Discuss.
- 4. Discuss past tense and its various aspects in detail.
- 5. Describe the four subparts of present tense in detail. Substantiate your answer with examples.
- 6. Separately list the cases where simple present tense and present continuous tense is used.
- 7. Describe past perfect continuous tense with the help of appropriate examples.
- 8. Analyse the use of past perfect tense. Give examples.
- 9. Choose the correct preposition and fill in the blanks in this passage.

Before, by, into, in, as, after, about, over, outside, for, of, up, with, on, out

Sam was walkinga beach. He saw many sea shells lyingthe sand. He started collecting the good oneshis pocket and throwing back the broken ones..... the sea. His parents stood by watching him in amusement. ... a little while, they saw him throwing back some stranded starfish. Even after an hour, he was still busy trying to save the starfish. They asked ‘Hundreds of starfish will come outthe sea and die on the sands. How many will you be able to save. What difference will it make?’ Sam pickeda starfish and saidhe threw it back, ‘It made a difference to this one!’ Sam’s story is not just some starfish. It is a storylife and how we can make a differenceit is too late.

- 10. Explain the rules to be observed for the use of nouns, pronouns and adverbs.

NOTES

3.12 FURTHER READING

NOTES

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UNIT 4 COMPREHENSION/UNSEEN PASSAGE

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Structure

- 4.0 Introduction
- 4.1 Objectives
- 4.2 Introduction to Comprehension/Unseen Passage
- 4.3 Unseen Passages for Practice
- 4.4 Self-Assessment Questions and Exercises
- 4.5 Further Reading

4.0 INTRODUCTION

Comprehension, in the context of language learning, means a thorough understanding of a passage or text. The purpose of comprehension passages is to measure the understanding of students. Through the given passages, students are tested on their understanding, their vocabulary and their language skills. Hence, this unit deals with the importance of comprehension by means of discussing unseen comprehension passages and the ways to answer the questions pertaining to these passages.

4.1 OBJECTIVES

After going through this unit, you will be able to:

- Identify the important features that are to be kept in mind while answering questions from a comprehension passage
- Assess comprehension passages and answer the questions that follow

4.2 COMPREHENSION/UNSEEN PASSAGE

Comprehension passages in examinations are designed to test the following:

- Your grasp of the main theme of the passage
- Your understanding of the important points in the passage in relation to the main theme
- Your ability to answer questions within the required word limit
- Your ability to rewrite the main ideas in the passage in your own words

How to attempt comprehension passages

While answering questions from a comprehension passage, keep the following points in mind:

- Read the passage carefully and try to understand the main idea

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- If necessary, read the passage more than once to form a clear idea of the meaning
- Read the first question and go to the part of the passage which gives the answer
- Understand the lines and then rewrite them in your own words
- Now follow this process for the rest of the questions
- Make sure that the number of each answer corresponds to that of the question
- Your answers should be written in simple and grammatically correct language
- Take care that your answers are within the required word limit
- Do not use 'I' or 'you' in your answers
- The answer should be in the same tense in which the question has been asked
- Finally, read each question and answer again, to make sure that your answers are correct

Unseen Passages for Comprehension

Read the following passages carefully and understand how the questions have been answered using the points mentioned above. The sequence which will be followed will be the unseen passage, followed by meaning of difficult words, questions and their answers.

Passage 1

And glass? What is the first step in the making of glass that is the most mysterious of all substances: a great sheet of hard nothingness through which at this moment I watch a regiment of soldiers marching by? Could Robinson Crusoe have had glass? I feel convinced that he could not. Pens and ink, yes; and some substitute for paper (so long as it was not silver paper), yes; but never glass. Even such an ordinary matter as soap baffles me. I know that fat goes to its making, but I know also that, normally, fat rubbed on the hands makes them not clean but peculiarly beastly. How, then, does soap get its cleansing properties? I have no notion. And I am considered by those who meet me as not wholly an un instructed man.

Meanings of difficult words:

- **Substitute:** to put somebody or something in place of another, or take the place of another
- **Peculiarly:** unusual or strange
- **Cleansing:** to remove dirt from somebody or something, especially by washing thoroughly

Questions:

1. What surprises the writer about glass?
2. Why does such an ordinary thing like soap baffle the writer?

3. What does the writer mean when he says that he is considered by people as 'not wholly an uninstructed man'?
4. State whether the following statements are True or False:
 - (a) The writer knows how glass is made.
 - (b) Robinson Crusoe knew how glass is made.
 - (c) The making of soap baffles the writer.
 - (d) People think that the writer is very knowledgeable.
5. Find words from the passage which mean the following:
 - (a) About whom or which little is known, but who or which excites considerable curiosity
 - (b) A permanent military unit usually consisting of two or three battalions of ground troops
 - (c) To make somebody sure or certain of something
 - (d) To prove too difficult or complicated for somebody to understand or solve

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Answers:

1. The writer considers glass as the most mysterious of all substances. Glass, according to him, is a great sheet of hard nothingness through which things can be seen.
2. The writer knows that fat goes into making soap. But fat rubbed normally on the hand does not clean them, instead makes them disgustingly smelly. The author then wonders from where soap gets its cleansing properties.
3. The writer feels that it is other people who consider him knowledgeable. However, he feels he is not a learned man as he is quite ignorant in many matters.
4. (a) False (b) False (c) True (d) True
5. (a) Mysterious (b) Regiment (c) Convinced (d) Baffle

Passage 2

So, I say to the boys and girls—Never lose faith in God, and therefore, in yourselves; and remember that if you allow refuge to a single evil thought, a single sinful thought remember that you lack that faith. Untruthfulness, un-charitableness, violence, sensuality—all these things are strangers to that faith. Remember that we have in this world no enemy greater than ourselves. The Bhagavad-Gita proclaims it in almost every verse. If I was to sum up the teaching of the Sermon on the Mount, I would find the same answer. My reading of the Quran had led me to the same conclusion. No one can harm us so much as we can ourselves. If you are, therefore, brave boys and brave girls, you will fight desperately and valiantly against the whole brood of these thoughts. No sinful act was ever done in this world without the prompting of a sinful thought. You have to exercise strict vigilance over every thought welling up in your breast.

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Meanings of difficult words:

- **Refuge:** a sheltered or protected state safe from something threatening, harmful, or unpleasant
- **Violence:** the use of physical force to injure somebody or damage something
- **Conclusion:** a decision made or an opinion formed after considering the relevant facts or evidence
- **Valiantly:** characterized by or performed with bravery
- **Welling:** rise or bring to surface

Questions:

1. What does the author expect from young boys and girls?
2. Why does the author say that there is no enemy greater than ourselves in this world?
3. Against whom should the young boys and girls fight?
4. What conclusion has the author reached after reading the Quran?
5. State whether the following statements are True or False:
 - (a) One should never lose faith in God.
 - (b) Allowing refuge to a single evil thought shows lack of faith.
 - (c) Others can harm us more than we can harm ourselves.
 - (d) Fighting against evil thoughts is an act of bravery.
6. Find words from the passage which mean the following:
 - (a) Trust in somebody or something, especially without logical proof
 - (b) Indulgence in the pleasure of senses
 - (c) To announce something publicly or formally
 - (d) The condition of being watchful and alert, especially to danger

Answers:

1. The author expects young boys and girls to build their character and exercise strict vigilance over their thoughts.
2. The author says this as there is no one who can harm us more than ourselves.
3. Young boys and girls should fight against evil thoughts.
4. The author has come to the conclusion that untruthfulness, un-charitableness, violence, sensuality—all these things are strangers to faith in God.
5. (a) True (b) True (c) False (d) True
6. (a) Faith (b) Sensuality (c) Proclaim (d) Vigilance

Passage 3

I look through my pockets, Money-yes; one could make some kind of an attempt at money, if one could get metal. A pencil? Yes, that is just black lead cut into a strip and enclosed in wood: easy. A knife? Not simple, but obviously possible,

because all castaways make things to cut with. Even, however, if I could not make these things, I know where they are made, and more or less how they are made. There are books to tell me this. What no book knows anything about is silver paper. Not even those friends of the ignorant, the encyclopaedists, help me. Their books lie before me, but all their million pages are silent, as to silver paper; or if they do mention it, they carefully abstain from associating the information either with 'paper' or 'silver'.

Meanings of difficult words:

- **Attempt:** to try to do something, especially without much expectation of success
- **Enclosed:** to surround or shut in something
- **Abstain:** to choose not to do something

Questions:

1. Which things does the writer find easy to make?
2. From where can he learn how to make these things?
3. What are books and encyclopaedias silent about?
4. What does one require to make money?
5. How, according to the author, is a pencil made?
6. State whether the following statements are True or False:
 - (a) Making a pencil is easy.
 - (b) Books tell us how things are made.
 - (c) The writer thinks encyclopaedias give us all the information we need.
 - (d) Encyclopaedias tell us how silver paper is made.
7. Find words from the passage which mean the following:
 - (a) The survivor of a shipwreck
 - (b) A long flat narrow piece of something
 - (c) Lacking knowledge or education in general or in a specific subject
 - (d) Connecting one thing with another in the mind

Answers:

1. The writer finds it easy to make things like money, pencils and knives.
2. He can find instructions to make these things in books.
3. Books and encyclopaedias are silent about the making of silver paper.
4. To make money, one needs metal.
5. According to the author, making a pencil is very easy. It is just black lead cut into a strip and enclosed in wood.
6. (a) True (b) True (c) False (d) False
7. (a) Castaway (b) Strip (c) ignorant (d) associating

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Passage 4

I have experimented with quite a number of boys in order to understand how best to impart religious instruction, and whilst I found that book instruction was somewhat of an aid, by itself it was useless. Religious instruction, I discovered, was imparted best by teachers living the religion themselves. I have found that students imbibe more from the teachers' own lives than they do from the books that they read to them, or the lectures that they deliver to them with their lips. I have discovered, to my great joy, that boys and girls have unconsciously a faculty of penetration whereby they read the thoughts of their teachers. Woe to the teacher who teaches one thing with his lips, and carries another in his breast.

All your scholarship, all your study of Shakespeare, and Wordsworth would be in vain, if at the same time you do not build your character and attain mastery over your thoughts and actions. When you have attained self-mastery and learnt to control your passions, you will not utter notes of despair.

Meanings of difficult words:

- **Impart:** to communicate information or knowledge
- **Imbibe:** to take in and assimilate something such as an idea or experience
- **Faculty:** a capacity or ability that somebody is born with or learns

Questions:

1. According to the author, how can religious education be imparted best to students?
2. Why are books not useful in imparting religious education?
3. How are girls and boys able to read the thoughts of their teachers?
4. What kind of teacher deserves to be cursed?
5. State whether the following statements are True or False:
 - (a) Religious instruction is imparted best by teachers living the religion themselves.
 - (b) Students imbibe more from the teachers' own lives than they do from the books that they read to them.
 - (c) The teacher who teaches one thing with his lips, and carries another in his breast is to be praised.
 - (d) Building character and attaining mastery over thoughts and actions is more important than literary knowledge.
6. Find words from the passage which mean the following:
 - (a) Attempted to do something new
 - (b) To find out information that was not previously known
 - (c) A serious affliction or misfortune
 - (d) Failing to have or unlikely to have the intended or desired results

Answers:

1. The author was of the view that religious instruction was imparted best by teachers who live according to their religion.

2. One cannot rely totally on books to impart religious education. More important than books is the personal example of the teacher that has the greatest impact on the lives of students.
3. Boys and girls have, unconsciously, a faculty of penetration whereby they read the thoughts of their teachers.
4. The teacher who teaches one thing with his lips, and carries another in his breast deserves to be cursed.
5. (a) True (b) True (c) False (d) True
6. (a) Experimented (b) Discovered (c) Woe (d) In vain

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Passage 5

Now, reading his letter, I thought, *He must be feeling desperately low in his detention camp*. I owed it to him to visit him. Returning his shoes was no problem. They were too big for me and I was planning to sell them. But would I get blacklisted if I went to visit the enemy? There would be a register to sign—a record of my visit. What future use might they make of that?

My fears were groundless, but to a teenager who grew up in a Kempeitai world, they were very real. Stories of wartime atrocities were being circulated, and the general feeling was that vengeance was about to be exacted on the Japanese and all who had collaborated with them in any way.

‘Why go? Why take the risk?’ close friends asked me. ‘Look at the terrible things those Japanese did!’ He was a bloody Japanese, too, wasn’t he?

I switched off that voice. Instead, I wrote him lies: his shoes had been sold. I was studying hard for my exams and had no time, I had no transport to his camp.

For weeks, I suffered remorse over what I had done. Then one day I saw in the streets a stranger—an old man, white hair all straggly, dragging one useless foot along. And I remembered someone whose feet needed shoes.

I cycled to the camp with those shoes. Outside the camp gates, standing before the British soldiers on duty, I sweated cold sweat when I bowed to them, as I had done to the Kempeitai, showed them my *sensei’s* letter, and signed my particulars into their formidable book.

Meanings of difficult words:

- **Remorse**: a strong feeling of guilt and regret
- **Groundless**: not based on evidence or reason and not justified or true
- **Atrocities**: a shockingly cruel act, especially an act of wanton violence against an enemy in wartime
- **Formidable**: difficult to deal with or overcome
- **Vengeance**: punishment that is inflicted in return for a wrong

Questions:

1. Why was returning of sensei’s shoes no problem for the writer?
2. What excuse did the writer give for not visiting the sensei?

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3. How did the writer travel to the sensei's camp?
4. State whether the following statements are True or False:
 - (a) The shoes were too big for the writer.
 - (b) The writer would get blacklisted if he visited the camp.
 - (c) For weeks, the writer suffered remorse over what he had done.
 - (d) The writer felt confident in front of the British soldiers.
5. Find words from the passage which mean the following:
 - (a) Overwhelmed with urgency and anxiety, to the point of losing hope
 - (b) The act of keeping somebody in custody, or the state of being kept in custody
 - (c) A list of people or groups who are under suspicion or excluded from something
 - (d) To grow or hang in a messy or irregular way, often in separate disorderly strands or wisps

Answers:

1. The shoes were too big for the writer so were of no use to him. Also, the writer was planning to sell them but had not yet done so. As the shoes were still with him, the writer had no problem returning them.
2. The writer wrote to the sensei that his shoes had been sold. In addition, he was studying hard for his exams and had no time. He also had no transport to his camp.
3. He cycled to the camp.
4. (a) True (b) False (c) True (d) False
5. (a) Desperate (b) Detention (c) Blacklisted (d) Straggly

Passage 6

In America, they have freed the language from the stifling tyranny of the Passive Voice. Where we should say ceremoniously 'Trespassing prohibited', their signboards, as I noticed in the parks of Berkeley, merely say, 'Newly planted, don't walk'. 'Absolutely No Parking' leaves no room for speculation, and no motorist need spend too much time peering out and studying the notice. In a similar situation our authorities are likely to plant a twenty-line inscription on the landscape to say, 'Under Municipal Act so and so this area has been reserved, etc. etc., and any vehicle stationed thereon will be deemed to have contravened sub-section so and so of the Motor Vehicles Act, etc. etc.' I saw on many American office doors just 'Do not Enter'. The traffic signs at pedestrian crossing never mince words; they just say 'Go' or 'Wait'. In a Hollywood studio I was rather startled to read, 'Mark Stevens—Keep out.' Mark Stevens is a busy television personality who does not like to be disturbed by visitors. Incidentally, it left me wondering why, if Mr Stevens does not like interruptions, he should announce his name at all on the door! But it is one of the minor mysteries that make travel through that country so engrossing.

Meanings of difficult words:

- **Speculation:** guesswork
- **Peering:** to look very carefully or hard, especially at somebody or something that is difficult to see, often with narrowed eyes
- **Deemed:** consider to be
- **Incidentally:** used to introduce additional information such as something that the speaker has just thought of
- **Engrossing:** engaging somebody's whole attention

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Questions:

1. What have the people in America done with the English language?
2. Why does the writer consider the use of the passive voice stifling?
3. Why was the writer startled to read 'Mark Stevens–Keep Out' in a studio?
4. What was the mystery that left the writer wondering?
5. State whether the following statements are True or False:
 - (a) Americans prefer to use the passive voice.
 - (b) In America, no motorist need spend too much time peering out and studying public notices
 - (c) Our authorities are brief and direct.
 - (d) Mark Stevens is a busy television personality who does not like to be disturbed by visitors.
6. Find words from the passage which mean the following:
 - (a) Making breathing difficult
 - (b) Cruelty and injustice in the exercise of power
 - (c) Temporary halt in an ongoing activity or process
 - (d) Go against the law

Answers:

1. The people in America have freed the English language from the tyranny of the passive voice.
2. The writer considers the use of the passive voice stifling because he thinks that its use takes away from the directness and brevity of an expression and makes it lengthy and roundabout.
3. The writer was startled to read 'Mark Stevens–Keep Out' in a studio as this notice was so direct and pointed.
4. The writer wondered why mark Stevens had mentioned his name at all on the notice if he did not want interruptions.
5. (a) False (b) True (c) False (d) True
6. (a) Stifling (b) Tyranny (c) Interruption (d) Contravene

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Passage 7

Banu was awakened every morning by the crowing, kuk-re-ku, of the rooster. She was out of her four poster bed almost as soon as she was awake. The *dubri* Pemmy was already sweeping the floors, and when Banu got out of bed, Pemmy folded the blankets and raised the mosquito net. As she got older, Banu relied increasingly on Pemmy, not only for household chores but companionship.

The sun would be rising as Banu said her *kusti* prayers, and the other morning birds, *koels*, sparrows, *bulbuls*, announcing their presence. One morning she said an extra *Yatha Ahu Vairyo* prayer because she was anxious about the outcome of the day. As Chairman of the Sanitation Committee, Banu had to settle a dispute between a Hindu and a Musalman faction about the placement of a rubbish bin. The Hindus said it was too close to their temple and wanted to move it farther away, but the Musalmans said it was already too close to their mosque and wanted to move it closer to the temple. The Collector, who was responsible for the collection of revenue in the surrounding *wadis*, had warned that a bloodbath might ensue if she were not careful. It was not safe for a man, leave alone a woman, but Banu had said she was the chairman and had to examine the site.

Meanings of difficult words:

- **Rooster:** an adult male of a domestic fowl, usually only kept for breeding. Roosters have a distinctive crowing call
- **Anxious:** worried or afraid, especially about something that is going to happen or might happen
- **Bloodbath:** a battle or fight characterized by mass killing
- **Ensnue:** to follow closely after something
- **Warned:** to tell somebody about something that might cause injury or harm

Questions:

1. Why did Banu rely so much on Pemmy?
2. What post did Banu hold?
3. What was the dispute about?
4. What did the Collector warn Banu about?
5. State whether the following statements are True or False:
 - (a) Banu was awakened each morning by the ringing of the alarm clock.
 - (b) Banu was tense about the dispute between the Hindus and the Muslims.
 - (c) The Collector said that her task ahead was a simple one.
 - (d) Banu was determined to solve the issue.
6. Find words from the passage which mean the following:
 - (a) Ordinary household tasks, that have to be done regularly
 - (b) Disagree or argue about something

- (c) The income of a government from all sources, used to pay for a nation's expenses
- (d) Tell somebody about something that might cause injury or harm

Answers:

1. Pemmy looked after Banu's house. As Banu lived alone, Pemmy also provided her companionship.
2. Banu was the Chairman of the Sanitation Committee.
3. The dispute was about the placement of a rubbish bin. The Hindus said it was too close to their temple and wanted to move it farther away, but the Musalmans said it was already too close to their mosque and wanted to move it closer to the temple.
4. The Collector warned Banu that a bloodbath would ensue if she were not careful.
5. (a) False (b) True (c) False (d) True
6. (a) Chores (b) Dispute (c) Revenue (d) Warned

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Passage 8

Coming to terms with my child's visual loss was a gradual process—one which took different directions and a tremendous amount of time. I would never have believed that life could return to normal, but it did. The process of grieving and recovery is a very personal one. We all bring individual strengths and weaknesses to the task of facing painful situations and we all have a personal style of doing so.

Besides my own grief, I had to face strangers at public places. Their reactions varied. Some were kind and meant well, while others were tactless and rude. Friends, relatives and strangers say many different things when they learn that your baby is blind. But most often they feel at a total loss and their well-meaning remarks may seem awkward or unsympathetic.

It was hard to talk about my special situation to people who had never experienced similar situations. Although friends and relatives wished to provide comfort and support, they were uncertain about what to say or do. The hardest thing I ever had to say was 'my child is blind.' On the other hand, I found that allowing friends and family to help me was a beneficial two-way street: some of my daily responsibilities were lessened and the people who cared were able to help me. In addition, meeting parents of other blind children was valuable. Sharing thoughts and experiences with people who have felt and have been through the same thing often provided reassurance.

Meanings of difficult words:

- **Gradual:** proceeding or developing slowly by steps or degrees
- **Tremendous:** a large amount
- **Grieving:** to experience great sadness over something such as a death
- **Awkward:** embarrassing and requiring great tact or skill to resolve

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Questions:

1. What does the writer's child suffer from?
2. What process, according to the author, is a personal one?
3. What was the hardest thing for the author to say?
4. How did the author get reassurance?
5. State whether the following statements are True or False:
 - (a) The author easily accepted her child's physical condition.
 - (b) The process of grieving and recovery is a very personal one.
 - (c) The author found it easy to talk about her special situation to people who had never experienced similar situations.
 - (d) Allowing friends and family to help was a beneficial two-way street for the author.
6. Find words from the passage which mean the following:
 - (a) Relating to vision or sight
 - (b) Unfeeling or uncaring
 - (c) Producing a good or advantageous effect
 - (d) To make somebody feel less anxious or worried

Answers:

1. The writer's child suffers from visual loss.
2. According to the author, the process of grieving and recovery is a very personal one.
3. The hardest thing ever for the author to say was that her child was blind.
4. The author got reassurance by sharing thoughts and experiences with people who felt and had been through the same problems as her.
5. (a) False (b) False (c) True (d) True
6. (a) Visual (b) Unsympathetic (c) Beneficial (d) Reassurance

Passage 9

Well, time does heal and life does return to normal. I incorporated a new way of thinking about blindness into my daily life. This I would like to sum up in Barbara Cheadle's words as 'The real problem of blindness is not the loss of eyesight. The real problem is the misunderstanding and lack of information which exists. If a blind person has proper training and opportunities, blindness can be reduced to the level of a physical nuisance.' I can now look at my child as a child first and then as blind. He spent a couple of years in normal school where the opportunities available to the normal child were denied to him and society's overwhelmingly negative attitudes about blindness as helplessness, inferiority and dependency, stunted and scarred his life.

I suppose this is really where my story begins. I had to move on to acquire knowledge: learn the alternative techniques used by the blind and the special hints available to help teach my blind son the things that he needed to know. I went with

a mission to Northern Illinois University to train as a teacher for the visually impaired. My objective was to help not only my son but also other thousands of blind children like him to have a chance to lead normal lives with all the rights, privileges and responsibilities that the rest of us take for granted. I realized that with knowledge comes understanding and with understanding comes healing.

During my stay abroad, one day my son left my apartment taking his cane, wanting to try his mobility skills. When I returned home to an empty apartment, I was shocked and extremely annoyed with him. He arrived with his mobility instructor and my immediate reaction was that of anger, when Jim, his instructor said believe in your child's ability to be independent and give him every opportunity to exert it. This is when I thought, true, we can produce independent competent blind children if only we give them opportunity to do so. Of course, this did not stop me from ticking my son off for not informing me before leaving home.

Meanings of difficult words:

- **Incorporated:** combined or merged into one thing
- **Nuisance:** an annoying or irritating person or thing
- **Mobility:** the ability to move about, especially to do work or take exercise

Questions:

1. What is the real problem of blindness?
2. How was the author's child's life scarred?
3. Why was the authoress shocked and extremely annoyed one day?
4. How can we produce independent competent blind children?
5. State whether the following statements are True or False:
 - (a) Time does heal and life does return to normal.
 - (b) The authoress went to Northern Illinois University to train as a teacher for the hearing impaired.
 - (c) With knowledge comes understanding and with understanding comes healing.
 - (d) We can produce independent competent blind children if only we give them opportunity to do so.
6. Find words from the passage which mean the following:
 - (a) Something different from, and able to serve as a substitute for, something else
 - (b) With something absent or lessened, either temporarily or permanently
 - (c) Able to operate alone because not dependent on somebody or something else
 - (d) Having enough skill or ability to do something well

Answers:

1. The real problem of blindness is not the loss of eyesight. The real problem is the misunderstanding and lack of information which exists.

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2. He spent a couple of years in normal school where the opportunities available to the normal child were denied to him and society's overwhelmingly negative attitudes about blindness as helplessness, inferiority and dependency, stunted and scarred his life.
3. One day, the authoress' son left her apartment taking his cane, wanting to try his mobility skills. As he had gone out unaccompanied and without permission, she was shocked and very annoyed with him.
4. We can produce independent competent blind children by giving them opportunities to believe in and realize their abilities.
5. (a) True (b) False (c) True (d) True
6. (a) Alternative (b) Impaired (c) Independent (d) Competent

Passage 10

My sensei's letter said he missed his friends. No one had visited him. He wondered if I could visit him at the camp. And he asked if he could have his shoes back. He apologized. His old shoes had come apart, he wrote.

I felt sorry for him. An understanding man, he had been good to us and taught us values. Through songs he introduced us to the old Japanese way, the true Japanese spirit: Nippon Seishin.

That letter mentioned a pair of shoes that he had given me. The last time I saw him was at his home in Cavanagh Road when Singapore was still occupied. He had said, 'Take these new shoes. They look too big for you, but you're still growing. Someday they'll fit. I don't mind going into the POW camp in these old shoes.'

He'd been teaching at a school back home when the Japanese Imperial Army conscripted him and shipped him to Singapore to teach the Japanese language to its conquered citizens. We soon found him different from the arrogant and sadistic heitai-san (soldiers), who treated us like dirt.

He sponsored his students for precious food rations and helped them get jobs. He even took the grave risk of speaking up for students and their relatives who had somehow displeased the notorious Kempeitai, the all-powerful Japanese Military Police. When the father of Fong, one of my classmates, was detained after he got drunk and trampled a Japanese flag, Fong asked our sensei for help. He bravely went to the Kempeitai and got him released, although the old man came out haggard, white hair all straggly, hobbling on sticks and dragging one useless foot along. After that, my sensei was a hero in my eyes.

Meanings of difficult words:

- **Apologized:** to say that you are sorry for something that has upset or inconvenienced somebody else
- **Arrogant:** feeling or showing self-importance and contempt or disregard for others
- **Sadistic:** hurting others for sexual pleasure
- **Straggly:** untidy, messy

Questions:

1. What did the sensei write in the letter to the author?
2. How do you know that the sensei was a good man?
3. Why was the sensei shipped to Singapore?
4. How did the heitai-san treat the Singaporeans?
5. State whether the following statements are True or False:
 - (a) Many people visited the sensei regularly.
 - (b) He asked for his shoes as he liked to possess many pairs at a time.
 - (c) The Japanese Imperial Army conscripted him and shipped him to Singapore.
 - (d) The sensei was a hero in the author's eyes.
6. Find words from the passage which mean the following:
 - (a) To take up a space or an amount of time
 - (b) To enroll somebody compulsorily in the armed forces
 - (c) To restrain or keep somebody or something in custody
 - (d) Showing signs of tiredness or anxiety

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Answers:

1. The sensei asked the author to visit him in the camp. He also asked to return his shoes.
2. The sensei was an understanding man. He was a good teacher and taught his students values. He helped them in many ways. He was bold and fearless. He bravely went to the Kempeitai and got the father of one of the author's friend released.
3. The sensei was shipped to Singapore to teach the Japanese language to its defeated citizens.
4. The heitai-san treated the Singaporeans like dirt.
5. (a) False (b) False (c) True (d) True
6. (a) Occupied (b) Conscripted (c) Detained (d) Haggard

Passage 11

The likelihood of at least 600,000 deaths being caused annually in India by fine particulate matter pollution in the air is a cause for worry, even if the data released by the World Health Organisation are only a modelled estimate. The conclusion that so many deaths could be attributed to particulate matter of 2.5 micrometres or less in size is, of course, caveated, since comprehensive measurement of PM2.5 is not yet being done and the linkages between pollution, disease and deaths need further study. What is not in doubt is that residents in many urban areas are forced to breathe unhealthy levels of particulates, and the smallest of these — PM10 and less — can penetrate and get lodged deep in the lungs. The WHO Global Burden of Disease study has been working to estimate pollution-linked health impacts, such as stroke and ischaemic heart disease, acute

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lower respiratory infection and chronic obstructive pulmonary disease. Data on fine particulates in India show that in several locations the pollutants come from the burning of biomass, such as coal, fuel wood and farm litter and cow dung cakes. In highly built-up areas, construction debris, road dust and vehicular exhaust add to the problem. The Prime Minister launched an Air Quality Index last year aimed at improving pollution control. The new data, which the WHO says provide the best evidence available on the terrible toll taken by particulates, should lead to intensified action.

A neglected aspect of urban air pollution control is the virtual discarding of the Construction and Demolition Waste Management Rules, notified to sustainably manage debris that is dumped in the cities, creating severe particulate pollution. The Environment Ministry has highlighted the role that debris can play as a resource. Municipal and government contracts are, under the rules, required to utilise up to 20 per cent materials made from construction and demolition waste, and local authorities must place containers to hold debris. This must be implemented without delay. Providing cleaner fuels and scientifically designed cooking stoves to those who have no option but to burn biomass, would have a big impact on reducing particulate matter in the northern and eastern States, which are the worst-hit during winter, when biomass is also used for heating. Greening the cities could be made a mission, involving civil society, with a focus on landscaping open spaces and paving all public areas to reduce dust. These measures can result in lower PM10 and PM2.5 levels. Comprehensive measurement of these particulates is currently absent in many cities, a lacuna that needs to be addressed.

Questions:

1. What are the activities that result in increased particulate matter in the air?
2. What is the neglected aspect of urban air pollution control?
3. What measure can be taken to control the large-scale burning of biomass?
4. Name some of the diseases resultant from an increased level of fine particulate matter in air.

Answers:

1. Data on fine particulates in India show that in several locations the pollutants come from the burning of biomass, such as coal, fuel wood and farm litter and cow dung cakes. In highly built-up areas, construction debris, road dust and vehicular exhaust add to the problem.
2. A neglected aspect of urban air pollution control is the virtual discarding of the Construction and Demolition Waste Management Rules, notified to sustainably manage debris that is dumped in the cities, creating severe particulate pollution.
3. Providing cleaner fuels and scientifically designed cooking stoves to those who have no option but to burn biomass, would have a big impact on reducing particulate matter in the northern and eastern States, which are the worst-hit during winter, when biomass is also used for heating.

4. Some of the diseases resultant from an increased level of fine particulate matter in air are stroke and ischaemic heart disease, acute lower respiratory infection and chronic obstructive pulmonary disease.

Passage 12

India's romance with seasons has been well known since the times of Kalidasa's *Ritusamhara*. But it is now under strain because of global climate change. If hotter, longer and deadlier summers are to be the new normal under a changing climate, proactive adaptation measures are required. This implies policy intervention and coordination across three sectors — health, water and power.

First, scale up heat-health warning systems (HHWS). At their core, such warning systems include providing weather forecasts in advance, issuing warnings to people, providing readiness of emergency response systems, and preparing doctors and health facilities to handle a sudden influx of patients. Warnings facilitate people in taking appropriate actions against heat-related harm. Though the IMD does issue heat warnings, often the coordination with emergency response systems and health facilities is missing.

Globally, studies show that implementing HHWS results in fewer deaths. The most quoted example is that of France where 4,400 deaths were avoided due to HHWS during the 2006 heatwave. Closer home, Ahmedabad, Nagpur and Odisha have made pioneering efforts in this direction. These systems need to be expanded to other cities across the country.

Second, expedite the rollout of the National Action Plan on Climate Change and Health that was launched last year. Preventing temperature-related morbidity and mortality could be a key programme under this mission.

Third, ensure an adequate supply of water. Dehydration is a key outcome of heat exposure which can cascade into life-threatening conditions and ultimately death. Timely access to drinking water can help mitigate this escalation. In areas where heat extremes coincide with water scarcity, the risk of heat-related illness remains highest. Areas like Latur, Osmanabad and Beed, which are already experiencing acute water shortages, could face large casualties if hit by heatwaves. Water is also required for electricity production that helps provide access to cooler environments through use of fans and air conditioners. Therefore, strategic planning in the water sector is of paramount importance to protect human lives.

Fourth, provide reliable electricity for adequate duration. Access to cool environments remains the mainstay of preventing heat stress. Use of fans, air conditioners or functioning of medical centres is contingent upon electricity supply. Further, many communities depend on electricity to draw groundwater for drinking. This requires planning to meet peak loads in summer, when power outages are most common. In rural areas, where electricity access is a challenge, supplementing power supply of primary health centres with solar-based systems should be undertaken. Chhattisgarh, Maharashtra and Tripura have already deployed such systems.

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Finding policy alignment and coordination across these sectors remains a daunting, yet much needed exercise. The romance of the seasons may be lost in the years to come. Lives need not be.

Questions:

1. What is the expected impact of climate change?
2. Which sectors need to be tapped in order implement adaptive measures in the wake of drastic climate change?
3. What measures should be taken to tackle hazards resulting from climate change?
4. Which health hazard can heat-exposure lead to? How can it be prevented?

Answers:

1. Climate change is expected to cause an increase in the frequency and intensity of heatwaves.
2. Policy intervention and coordination across three sectors — health, water and power, is needed in order to adapt to and control climate change.
3. The measures to be taken are first, scale up heat-health warning systems (HHWS). Second, expedite the rollout of the National Action Plan on Climate Change and Health that was launched last year. Third, ensure an adequate supply of water. And fourth, provide reliable electricity for adequate duration.
4. Dehydration is a key outcome of heat exposure which can cascade into life-threatening conditions and ultimately death. Timely access to drinking water can help mitigate this escalation.

4.3 UNSEEN PASSAGES FOR PRACTICE

Now that you have seen the manner in which unseen passages are to be approached, in this section, you will be presented with different unseen passages. Answer the questions that follow.

Passage 1

Movements of the Renaissance and the reformation of the sixteenth century created a congenial atmosphere for the growth of rationalism, and a sense of enquiry. The quest for knowledge and experimentation that had broadened the intellectual horizon of man, led to the invention of new machines and also a series of discoveries in the realm of navigation, colonization, trade and commerce.

Another means for the spread of innovation was by the network of informal philosophical societies, like the Lunar Society of Birmingham. The Lunar Society flourished from 1765 to 1809. They were one of the active revolutionary committees of all the eighteenth-century revolutions of the industrial revolution. The media, technological advancements and encyclopaedias containing enormous amounts of information had a major hand in educating the minds of people in the first half of

the industrial revolution. Periodical publications about manufacturing and technology began to appear in the last decade of the 18th century.

*Comprehension/
Unseen Passage*

Questions:

1. What fuelled the growth of rationalism and a sense of enquiry in the sixteenth century?
2. What happened as a result of man's quest for knowledge?
3. How did information spread during this time?
4. When did the Lunar Society flourish?
5. What aided the spread of education in the first half of the industrial revolution?
6. When did periodical publications about manufacturing and technology begin to appear?

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Passage 2

During Akbar's rule, the post of Wazir, who once held immense power, was dissolved. In his place, Akbar assigned four ministers who were almost equal in rank, status and power. He divided his empire into twelve subahs, which were further divided into sarkars and parganahs. Akbar dealt fairly with his subjects and introduced many new measures including a judicious fiscal policy. Keeping the benefit of the large non-Muslim population in mind, he took a bold step and did away with religious taxes like the pilgrim tax and Jaziyah. Akbar also revised and developed currency.

Akbar's reign was one of peace and prosperity and through competent administration, there was great development in the educational and cultural fields especially art and architecture.

No substantial changes were made during Jahangir's rule though general administration and economic affairs went down drastically. To his successor, Shah Jahan, fell the role of restoring the administration and ensuring that it was a stable and competent one.

Questions:

1. What happened to the post of wazir in Akbar's rule?
2. Who did Akbar appoint in place of wazir?
3. Into how many divisions was Akbar's empire divided?
4. Which taxes did Akbar do away with?
5. What was the state of administration and economic affairs during Jahangir's rule?
6. Who restored the administration after Jahangir?

Passage 3

Pip, a young orphan living with his sister and her husband in the marshes of Kent, sits in a cemetery one evening looking at his parents' tombstones. Suddenly, an escaped convict springs up from behind a tombstone, grabs Pip, and orders him

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to bring him food and a file for his leg irons. Pip obeys, but the fearsome convict is soon captured anyway. The convict protects Pip by claiming to have stolen the items himself.

One day Pip is taken by his Uncle Pumblechook to play at Satis House, the home of the wealthy dowager Miss Havisham, who is extremely eccentric: she wears an old wedding dress everywhere she goes and keeps all the clocks in her house stopped at the same time.

Questions:

1. With whom does Pip live and where?
2. Why was Pip in the cemetery?
3. Who pounces on Pip at the cemetery?
4. What does he ask Pip to get for him?
5. How does he protect Pip?
6. Where does Pip's Uncle Pumblechook take him?
7. What habit of Miss Havisham tells you that she is eccentric?

Passage 4

During his visit to Satis House, Pip meets a beautiful young girl named Estella, who treats him coldly and contemptuously. Nevertheless, he falls in love with her and dreams of becoming a wealthy gentleman so that he might be worthy of her. He even hopes that Miss Havisham intends to make him a gentleman and marry him to Estella, but his hopes are dashed when, after months of regular visits to Satis House, Miss Havisham decides to help him become a common labourer in his family's business. With Miss Havisham's guidance, Pip is apprenticed to his brother-in-law, Joe, who is the village blacksmith. Pip works in the forge unhappily, struggling to better his education with the help of the plain, kind Biddy.

Questions:

1. Whom does Pip meet during his visits to Satis House?
2. How does Estella treat Pip?
3. What does Pip dream of?
4. What does Pip hope Miss Havisham will do for him?
5. What does Miss Havisham do for Pip?
6. Is Pip happy with his work?
7. What does Pip struggle to do? Whose help does he take?

Passage 5

The two great Hindu Sanskrit epics—the Ramayana by sage Valmiki and the Mahabharata written by the sage Ved Vyasa—have had a special bearing on the culture and civilization of India, down the ages.

The 100,000-verse Mahabharata is supposed to have been composed

between second century BC and AD second century. Written later, it is a more complex work than the Ramayana and is the story of a dynastic struggle culminating in a battle between the two sides of the same family. The epic is as much a moral and philosophical tale as a historical one, for the battle of Kurukshetra has taken place in the hearts of all men from times immemorial. In Krishna's answers to Arjuna's tormented queries, are the answers each of us needs to know, in our own way, in our own dilemmas. The real meaning of the Mahabharata is relevant to us even in the last quarter of the twentieth century. Therein lies its greatness. Therein lies its sacredness.

These two epics, with their masterly use of mythological references, folklore, instruction and a host of literary devices, embody the finest in Hindu thought and wisdom. Their authors have sought to reach the mind, heart and soul of the reader. Even to this day they continue to give a sense of direction and meaning to human life.

Questions:

1. Name the two great Hindu Sanskrit epics.
2. Who were they written by?
3. What is the theme of the Mahabharata?
4. Which battle has been mentioned in the Mahabharata?
5. Where can we find the answers to our own dilemmas?
6. What have the authors of the epics sought to do?
7. Why are the epics relevant even today?

Passage 6

Jim and Della were a young married couple, living on a meagre salary. It was Christmas Eve and Della counted the money she had carefully collected. One dollar and eighty-seven cents. That is all she had been able to save with her careful housekeeping, bordering on parsimony. Della was broken hearted as she wanted to buy Jim a grand gift for Christmas, something truly precious and unique, just like her Jim whom she adored with all her heart. They had managed quite well when Jim was earning thirty dollars a week but since his salary had shrunk to twenty dollars a week, life had become a little tough for them. But that did not in any way reduce Della's love for her husband, James Dillingham Young, whom she lovingly called Jim and whom she greeted warmly with a big hug when he returned from work each evening.

After a long cry, Della stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard. She thought of the paltry sum she had set aside.

Suddenly Della whirled from the window and looked at herself in the mirror. Her eyes sparkled brilliantly but her face became bereft of colour as an idea struck her. Hurriedly she pulled down her hair and let it fall all about her.

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Questions:

1. Who were Jim and Della?
2. How much money had Della carefully collected?
3. What did Della want to do with the money she had collected?
4. Why had life become tough for the couple?
5. What did Della do when Jim returned from work each evening?
6. 'Della stood by the window and looked out dully at a grey cat walking a grey fence in a grey backyard.' What is the significance of the repetition of the word 'grey'?
7. Why did Della's eyes sparkle brilliantly?

Passage 7

The young couple had two possessions of which they were very proud. One was Jim's gold watch that had once belonged to his father and grandfather; another was Della's hair. Both these possessions would have made the Queen of Sheba and King Solomon cringe with jealousy.

Della viewed her thick, long, and lustrous hair which fell below her knees and hesitated only for a moment before tying it up and donning her worn-out brown jacket and old brown coat, she ran out of the apartment stopping only when she reached Mme Sofronie's shop. Mme Sofronie sold hair goods of all kinds and Della asked if she would buy her hair. After assessing Della's hair, Madame offered to buy it for twenty dollars.

With the money in her possession, Della spent a happy time searching for the perfect gift for Jim. At last, she found it. A platinum fob chain for his watch that, in its simplicity and value, seemed to reflect Jim's personality. That the chain was costly was evident in its unblemished simplicity; it did not need any embellishments to proclaim its value. Jim could now proudly look at the time several times a day instead of covertly using it in an attempt to hide the old leather strap that held it. The chain cost twenty-one dollars and Della returned home with the remaining eighty-seven cents, happy and unmindful of the fact that she looked like a truant schoolboy with her close-cropped curls. She was sure Jim would think she looked like a Coney Island chorus girl. Setting her hair in curlers, Della went about preparing dinner anxiously awaiting Jim's arrival and hoping that he would still think her pretty.

Questions:

1. What were the possessions that Jim and Della prized so highly?
2. Give three adjectives to describe Stella's hair.
3. Why did Della go to Mme Sofronie's shop?
4. What was the perfect gift that Della bought for Jim?
5. How much did Jim's gift cost?

6. How was Della transformed after her visit to Mme Sofronie's?
7. What reaction did Della hope for from Jim?

*Comprehension/
Unseen Passage*

Passage 8

Sindhu lived with his mother in a little thatched hut. His father was no more. They had a small patch of land that gave them crops every season and two cows. Once, there was a drought in his village. It brought great troubles for the villagers. Sindhu's mother told him to go to the market and sell the two cows; it was very difficult to feed them as there was no water to drink or grass to graze. Sindhu loved his cows very much and it was unthinkable for him to sell them. But as there was no fodder left, it was the only option. So, unhappily, he followed his mother's advice. He however resolved that he would not sell them to a butcher and he would request the buyer to love them as much as he could.

Questions:

1. What was the name of the boy in this story?
2. Where did he live and with whom?
3. How did the boy and his mother earn their livelihood?
4. Why were the villagers in trouble?
5. What did the boy's mother tell him to do and why?
6. Was the boy happy to follow his mother's advice?

Passage 9

An elder sister came to visit her younger sister in the country. The elder was married to a tradesman in town, the younger to a peasant in the village. As the sisters sat over their tea talking, the elder began to boast of the advantages of town life: saying how comfortably they lived there, how well they dressed, what fine clothes her children wore, what good things they ate and drank, and how she went to the theatre, promenades, and entertainments.

The younger sister was piqued, and in turn disparaged the life of a tradesman, and stood up for that of a peasant.

'I would not change my way of life for yours,' said she. 'We may live roughly, but at least we are free from anxiety. You live in better style than we do, but though you often earn more than you need, you are very likely to lose all you have. You know the proverb, "Loss and gain are brothers twain." It often happens that people who are wealthy one day are begging their bread the next. Our way is safer. Though a peasant's life is not a fat one, it is a long one. We shall never grow rich, but we shall always have enough to eat.'

The elder sister said sneeringly:

'Enough? Yes, if you like to share with the pigs and calves! What do you know of elegance or manners! However much your good man may slave, you will die as you are living - on a dung heap - and your children the same.'

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‘Well, what of that?’ replied the younger. ‘Of course our work is rough and coarse. But, on the other hand, it is sure, and we need not bow to anyone. But you, in your towns, are surrounded by temptations; to-day all may be right, but to-morrow the Evil One may tempt your husband with card, wine, or women, and all will go to ruin. Don’t such things happen often enough?’

Pahom, the master of the house, was lying on the top of the stove and he listened to the women’s chatter.

Questions:

1. Who came to visit whom in the country?
2. Who was each married to?
3. What were the advantages of town life that the elder sister elaborated?
4. What did the younger sister say in defence of life in the country?
5. How is country life ‘safer’ than life in the city?
6. How would the evil one tempt men in the city?
7. Who was Pahom and what was he doing?

Passage 10

As a ‘prophet of nationalism’, Aurobindo recognised nation as the real instrument of human progress. The Western idea of state did not appeal to his mind. The state was, in his view, at best, an instrument of achieving mechanical freedom which was not true freedom. According to Aurobindo, the idea of state in the modern times supports itself on two motives: (a) appeal to the external interest of race and (b) the appeal to its highest moral tendencies. It demands that individual egoism shall immolate itself to a collective interest; it claims that man shall live not for himself but for the whole, the group, the community. It asserts that the hope of the good and progress of humanity lies in the efficiency and organization of the state. According to Aurobindo, the organized state of today neither represents best mind of the nation nor even the sum of the communal energies: ‘It is collective egoism much inferior to the best of which the community is capable.’

Aurobindo was equally critical of the so-called welfare state. In his own words: ‘The state now feels the necessity of justifying its existence by organizing the general economic and animal well-being of the community and even of the individuals.’ This attempt of the state to grow into an intellectual and moral being was one of the most interesting phenomena of the modern civilization. The demand of self-sacrifice from the individual for the sake of the good of the community and the need of a growing solidarity with his fellows is not disputed by Aurobindo. What he suggests is that the state is not qualified to make such a demand. The state was, of course, capable of providing conveniences and removing obstacles in the way of cooperative action of the individuals. Aurobindo concluded: ‘When the state attempts to take up control of the cooperative action of the community, it condemns itself to create monstrous machinery which will end by crushing out the freedom, initiative and serious growth of human being.’

In short, Aurobindo was convinced that moral and spiritual energy, not physical force, was the key to social progress.

*Comprehension/
Unseen Passage*

Questions:

1. As a 'prophet of nationalism', what did Aurobindo recognise?
2. What are the two motives that the idea of a modern state supports itself on?
3. What, according to Aurobindo, was the most interesting phenomena of the modern civilization?
4. What does the organized state of today represent?
5. What happens when the state attempts to take control of the cooperative action of the community?
6. What is the key to social progress?

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Passage 11

The scientific inventions and technological developments had a major hand in the intellectual development of the masses of Europe for about two centuries before the industrial revolution. It started with the mechanization of the textile industries, the development of iron-making techniques and the increased use of refined coal.

The introduction of steam power fuelled primarily by coal, wider utilization of water wheels and powered machinery (mainly in textile manufacturing) underpinned the dramatic increases in the production capacity. The development of all-metal machine tools in the first two decades of the 19th century facilitated the production of more machines to facilitate growth of other commodities using those machines. The effects spread throughout Western Europe and North America during the 19th century, eventually affecting most parts of the world, a process of growth referred to as industrial revolution. The impact of this change on society was enormous. The first industrial revolution, which began in the 18th century, merged into the second industrial revolution around 1850, when technological and economic progress gained momentum with the development of steam-powered ships, railways, and later in the 19th century with the internal combustion engine and electrical power generation. The period of time covered by the industrial revolution varies with different historians. Eric Hobsbawm held that it 'broke out' in Britain in the 1780s and was not fully felt until the 1830s or 1840s, while T. S. Ashton held that it occurred roughly between 1760 and 1830.

4.4 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Short-Answer Questions

1. What are comprehension passages in examinations designed to test?

Long-Answer Questions

1. Examine how to attempt comprehension passages.

4.5 FURTHER READING

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UNIT 5 COMPOSITION AND PARAGRAPH WRITING

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Structure

- 5.0 Introduction
- 5.1 Objectives
- 5.2 Composition
- 5.3 Essay Writing
- 5.4 Paragraph Writing
- 5.5 Answers to 'Check Your Progress'
- 5.6 Summary
- 5.7 Key Terms
- 5.8 Self-Assessment Questions and Exercises
- 5.9 Further Reading

5.0 INTRODUCTION

Composition writing can be described as the effort of bringing together ideas and creating a coherent piece. Writing well has been a crucial communication skill since time immemorial. Compositions can be of various types, in this unit, we will learn letter writing, precis, dialogue and paragraph writing.

Writing for some seems to be a difficult task. People fear that what they write will not be worthy to be read by others. This fear prevents them from writing or expressing themselves. As a written document can be preserved for a longer time and can be referred to in future, therefore, one usually tends to think that what he/she writes needs to have a certain standard. One should keep in mind that writing is a craft which can be learnt through proper training. It has to be kept in mind that to be an effective writer, one should not only have ideas, but should also know how to put those ideas on paper using proper words and phrases. It is necessary, therefore, that the writer chooses proper words and expressions to formulate coherent sentences to express oneself.

5.1 OBJECTIVES

After going through this unit, you will be able to:

- Explain the concept of composition
- Describe the elements of essay writing
- Discuss the nuances of paragraph writing

5.2 COMPOSITION

Composition writing is the process of writing (usually in a specified number of words) on a given topic, idea or theme. These can be of three types—picture

composition, narrative composition and descriptive composition. All these require imagination and practice.

I. Picture Composition

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Picture composition is a type of writing in which we are required to write a paragraph, a story, a notice, a report or an essay based on the picture that is given. It is important to understand the picture and explain it in the best possible manner. Thus, picture composition involves building a story from pictures.

Exercise 1

Study the picture given below. Write a report for this accident from the perspective of a newspaper reporter.



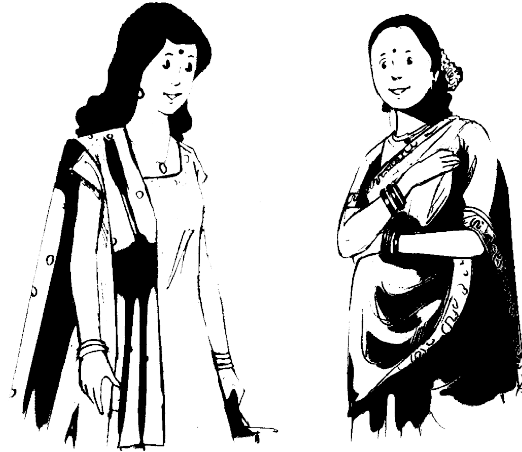
Exercise 2

Write a diary entry about how you felt on seeing these trees being cut. Write the day and date and begin with 'Dear Diary'.



Exercise 3

Bhavya and Vrinda, who grew up in the same town, were meeting after almost a decade.



Write an original short story on these two characters.

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II. Narrative Composition

Narrative compositions are plots, stories or essays based on particular themes. Narratives are primarily based on the writer's imagination. When we write a narrative essay, we are telling a story. These types of compositions are usually based on personal experience. Narratives contain details that are related to the central theme of the composition.

Features of narrative writing

The following are the main features of narrative writing:

- It can be based on the writer's personal experiences, either past or present, or the experiences of someone else.
- It can also be based on the writer's own thoughts and imagination.
- It aims at conveying the meaning of the whole experience, which is also the purpose of the composition.

Tips for writing stories or narratives

The following are some guidelines for narrative writing:

- Choose the subject matter
- Choose a story based on your experience or your imagination
- Create an outline of the story or plot
- Use clear and simple language
- Add your thoughts as they occur to you while writing
- After you finish, check the content, spellings and grammar
- Reread the composition

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Example of a narrative composition

Superstitions

There are hundreds of superstitions which are believed and followed in various parts of the country. We are told, for example, that it is unlucky to point to the new moon or to look at it through glass, but if we bow nine times to it, we shall have a lucky month.

Suppose you tell a scientist that you believe a certain superstition — let us say, that the howling of a dog is a sign of death. The scientist will immediately require evidence before he can accept your belief. He would want figures to prove it. It will be useless to quote two or three cases; he will want hundreds. He would also want to know (a) if it ever happens that the howling of dogs is not followed by a death, (b) if ever a person's death is predicted by the howling of dogs. The answer to the former question is in the affirmative, and to the latter in the negative. Such superstitions may impress an ignorant person; but it cannot face the light of facts.

Apart from this process of testing by results, any intelligent man will want to know the reason behind this belief. What connection can there be between a howling dog and an approaching death? Can it be cause and effect? Can it be that the dog has a gift of foreseeing such events?

Exercise 4

Write a composition on 'A Visit to the Zoo'.

Your composition should have at least three paragraphs. You can write more if you want to, but not less than three paragraphs. Some ideas are given to help you.

First paragraph (introduction): What kind of a day was it? Why did you decide to go to the zoo? Who went with you?

Second paragraph (body): What did you see there? What did you hear? What did you do? What did you feel? These ideas can be split up in more than one paragraph.

Final paragraph (conclusion) – What did you feel when you were going home? What has this experience taught you?

III. Descriptive Composition

One of the most interesting compositions to write is the *descriptive composition*. A well-written descriptive composition is a joy to read. Once this art has been mastered, it can be used in other forms of writing, too.

Some of the greatest writers like Charles Dickens, Ernest Hemingway, Amitav Ghosh and Anita Desai all use, or have used, descriptive writing very effectively.

Descriptive writing is writing that depicts a story about a person, place or event in detail. This type of writing involves the use of adjectives and adverbs to describe what is going on or how something appears. Descriptive writing requires good observation skills.

The main features of descriptive writing include the following:

- The purpose of descriptive writing is to help the readers see, feel and hear something. This can be done with elaborate use of sensory language. For example, ‘Her eyes twinkled like the stars’.
- Use of rich, vivid and lively detail.
- Use of precise language.
- Use of specific adjectives and nouns as well as strong action verbs.

Tips for descriptive composition

The following are some important tips for descriptive composition writing:

- Think about the topic or object and picture it in your mind.
- Focus not just on the details but on the overall picture that comes to mind
- Imagine that you are close enough to touch the object.
- Use these thoughts to create a vivid description.
- Write every detail about the object or event that comes to mind

Example of a descriptive composition

(An extract from *Hard Times* by Charles Dickens)

Chapter I

‘NOW, what I want is, Facts. Teach these boys and girls nothing but Facts. Facts alone are wanted in life. Plant nothing else, and root out everything else. You can only form the minds of reasoning animals upon Facts: nothing else will ever be of any service to them. This is the principle on which I bring up my own children, and this is the principle on which I bring up these children. Stick to Facts, sir!’

The scene was a plain, bare, monotonous vault of a school-room, and the speaker’s square forefinger emphasized his observations by underscoring every sentence with a line on the schoolmaster’s sleeve. The emphasis was helped by the speaker’s square wall of a forehead, which had his eyebrows for its base, while his eyes found commodious cellarage in two dark caves, overshadowed by the wall. The emphasis was helped by the speaker’s mouth, which was wide, thin, and hard set. The emphasis was helped by the speaker’s voice, which was inflexible, dry, and dictatorial. The emphasis was helped by the speaker’s hair, which bristled on the skirts of his bald head, a plantation of firs to keep the wind from its shining surface, all covered with knobs, like the crust of a plum pie, as if the head had scarcely warehouse-room for the hard facts stored inside. The speaker’s obstinate carriage, square coat, square legs, square shoulders, - nay, his very neckcloth, trained to take him by the throat with an unaccommodating grasp, like a stubborn fact, as it was, - all helped the emphasis.

‘In this life, we want nothing but Facts, sir; nothing but Facts!’

The speaker, and the schoolmaster, and the third grown person present, all backed a little, and swept with their eyes the inclined plane of little vessels then and there arranged in order, ready to have imperial gallons of facts poured into them until they were full to the brim.

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Difference between Composition and Essays

Often times, the terms composition and essays are used interchangeably, but there are certain differences between the two. The basic one being all essays are compositions, but all compositions are not essays. While composition is a creative piece of writing, essay is a relatively short piece of writing on a particular topic. Compositions can be in verse or prose form while essays are always in prose.

5.3 ESSAY WRITING

Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message. Barbara Tuchman, a well-known historian, has very aptly said that though effective communication needs both a sender and a receiver, this process can become more successful if the writer (who is the sender in this case) keeps the written form (the message) simple, concise and brief.

Effective writing does not happen just on its own. It is a skill which needs to be cultivated. In other words, it involves the practice of following what is commonly called ABC, i.e., Accuracy, Brevity and Clarity. Accuracy here means usage of correct facts and figures, language and tone. Brevity means the ability to express oneself in a few words, leaving out unnecessary details. Clarity refers to the expression of thought in a clear and simple language.

Since the success of communication, to a large extent, depends on the receiver and how he responds to the message, recognizing the needs, expectations, fears and attitudes of the receiver/s is very essential. In written communication, the feedback is delayed, and the receiver cannot immediately clarify his doubts in case of an unclear message. Therefore, getting our written communication right becomes a matter of prime concern.

The next important task for effective writing is to identify and determine the purpose of communication. The purpose of written communication, as communication in general, is two-fold—to inform and to persuade. Informative writing presents information and is expository in nature. Its purpose is to disseminate knowledge, i.e., to educate and not to persuade. Therefore, maintaining maximum objectivity is very essential. Persuasive or argumentative writing aims at convincing the readers about a matter. It expresses opinions rather than facts.

Effective writing skills, therefore, entails planning before writing, identifying the purpose of writing, considering the needs of the audience, choosing appropriate language and effective tone. The ability to communicate a message in a simple, concise and accurate written form makes a person's writing skills effective.

Characteristics of a Good Essay

A good essay must have the following qualities:

1. **Unity:** Unity is the first principle of a good essay. This means that the essay must develop a single idea with a definite purpose. Though the idea must be dealt within a variety of ways and from different points of view, but all unnecessary details must be excluded.

2. **Order:** The essay should be so ordered in a logical sequence that it comes to a definite conclusion. Thus, planning the structure is important so that thoughts flow in an order without being haphazard and unorganized.
3. **Brevity:** Though the length of an essay depends on the nature of the subject, it must be brief, direct in style and expressed precisely.
4. **Style:** An essay has a literary value. Hence, the style of an essay must be dignified and formal. Colloquial terms, slang words and informal expressions that are non-conventional must be avoided as far as possible. The language used should be simple, clear and direct without any attempts at unnecessary embellishments.
5. **Personal touch:** An essay reflects the personal feelings and opinions of an individual.

Therefore, it must give expression to his unique individuality. One must not be afraid to express himself freely in an essay. The personal touch can be given despite maintaining one's objectivity.

Apart from the above-mentioned features, appropriate subject-matter, proper organization and powerful expression of thoughts make an essay effective.

Essay and its Types

Essays can be classified as follows:

1. Descriptive
2. Narrative
3. Reflective
4. Imaginative
5. Expository
6. Discursive

However, they cannot be put into watertight compartments and some essays might include features of two or more types. For example, a narrative essay may contain descriptive elements and all essays will be more or less reflective.

1. **Descriptive essays:** A descriptive essay includes the description of some person, place or thing. For example, mother, father, friend (person), Delhi, Bombay, the Taj Mahal (place), cars, aspects of nature like the sun, moon, etc. (thing). As the word suggests, a descriptive essay primarily focuses on specific details and facts pertaining to animate and inanimate things. You could describe a particular creature, or types of clouds. Describing places, buildings and objects, requires familiarity with the subject or close observation. The selection and arrangement of facts should highlight specific characteristics and if there is anything unique or special, you could mention it. A descriptive essay has many images and the tone is usually objective and impersonal. However, the writer's response to the subject he is describing is evident from his choice of words.

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2. **Narrative essays:** Narration is extensively used in fiction. It consists mainly in the narration of some event, or series of events. Narrative essays will include reflection and some imagination. It can be a historical story, biography of a great leader, incidents and accidents, a journey or voyage and a real or imaginary story. Narrative essays incorporate features of other styles of essay writing. While the primary emphasis is on narrating or talking about, 'recounting and relating' events in an orderly fashion, descriptive and reflective features are present. A narrative account of any historical event, individual or, episode has to be given in a logical and sequential manner. The narrative could be dramatically presented, but you have to keep an overall coherence in mind. Most newspaper articles tend to be narrative and students find it easier to write narrative essays.

3. **Reflective essays:** Reflection means pondering over a subject or idea. It can include qualities like heroism, honesty, patriotism, socio-political issues such as education, corruption, democracy, philosophical and religious topics.

4. **Imaginative essays:** In an imaginative essay, the writer is required to put himself in someone else's shoes and visualize a situation or experience. For example, an essay on 'If I were the Prime Minister of India' or 'The autobiography of a cow' would be imaginative in nature. Imaginative essays are among the most interesting because the writer gives rein to his imagination and the essay is often characterized by wit, humour, and originality. The writer has complete freedom to develop the topic in whichever way he wants to and the style can be personal and subjective. In an imaginative essay, you are visualizing a particular situation, which you may not have experienced, except imaginatively, for example, 'The day my father cooked dinner'. Such a situation may never have taken place, yet you can vividly imagine what might transpire if your father had to cook dinner. Imaginative essays are lively in tone, have an original perspective and are personal in expression.

Fictionalizing an episode and writing creatively about it, is also considered as an imaginative essay, for example, 'My summer holidays'. You can write about events that may not have actually taken place, but what you have imagined.

Imaginative essays are fun to write and students should be encouraged to use their imagination and express themselves.

5. **Expository essay:** An expository essay consists of explanation of a subject or topic. For example, institutions or occupations (parliament, farming), scientific subjects (global warming, evolution of man) and literary topics (nature of poetry, the plays of Shakespeare, the poetry of Keats). The word expository means 'to explain'. An essay that deals with the explanation of a particular process, for example, rain harvesting, an institution, (how legislative bodies function) or a natural phenomenon, (black holes in the universe) or the discussion of a particular text or style of writing, is classified as an expository essay. The writer attempts to explain why and how

something happens. Here, the writer is expected to demonstrate his familiarity with the subject, provide the necessary information, elaborate wherever possible. It is better to write in a linear, sequential manner and it is important to see that your material is well structured. If you are going to talk about rain harvesting, you need to first explain the term, tell the reader what is required and go through a systematic process, so that the reader understands the entire process and the importance of rain harvesting.

6. **Discursive essay:** Quite often, an essay requires that the writer to discuss a particular subject and come to a conclusion, after examining the merits and demerits of the topic, for example, 'Attendance should be compulsory in a university'. A statement like this challenges a response. You have to be clear about your own view and structure the essay such that the body of the essay examines the arguments that eventually lead to the conclusion.

As far as possible, it is advisable to objectively state both sides and then proceed to your personal conclusion. An essay like this tends to be more analytical as both arguments and counter arguments have to be rationally debated and concluded with a statement or point of view.

Parts of an Essay

An essay consists of paragraphs arranged in a sequence. A paragraph is a group of sentences linked together to form a unit. Each paragraph deals with a single idea. In an essay, each paragraph explains or demonstrates a key point or thought of the central idea, usually to inform or to persuade. The sentence which expresses the main idea of the paragraph is called the topic sentence. It is also known as key sentence or theme sentence. The topic sentence can come anywhere in the paragraph, either at the beginning, middle or end. All the other sentences in the paragraph are explanations or illustrations of the topic sentence.

In a paragraph, the sentences are in cohesion, i.e., they stick together in unison. Coherence is also an essential requirement of a paragraph. Coherence means the clear and logical linking of ideas in a paragraph. Thus, each sentence should be well linked with the sentence that precedes and follows it. There should be unity in the sense that all the ideas contained within a given paragraph 'hang together' in a way that is easy for the reader to understand. When the writer changes the idea, he must begin a new paragraph. This helps the reader to go along with the writer's thoughts and flow of ideas. The reader knows that the writer is dealing with one main topic and the beginning of a new paragraph signals that the writer is moving on to a new topic. Consider the following example:

Employees' attitude at National Electric Company should be improved. The workers do not feel that they are a working team instead of just individuals. If people felt they were a part of a team, they would not misuse the tools, or deliberately undermine the work of others.

Management's attitude towards its employees should also be improved. Managers at National Electric act as though their employees are incapable of taking decisions or doing their own work. Managers treat workers like objects, not human beings.

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In the above example, two ideas are discussed in separate paragraphs. In the first paragraph, the writer deals with the subject of employees' attitudes. The first sentence is the topic sentence and the other sentences are linked together in a logical sequence and are illustrations of the topic sentence. When the writer changes his idea from employees' attitudes to management's attitude, he begins a new paragraph. This new paragraph has a different topic sentence which is written in italics. The second paragraph, too, displays the features of cohesion, coherence and unity.

Now that we are familiar with the idea of a paragraph, let us discuss the different parts of an essay. An essay basically has three paragraphs, namely, introduction, description (or body) and conclusion. The body of the essay may have more than one or several paragraphs depending on the topic. Before the conclusion, there can be a transitional paragraph.

The introductory paragraph introduces the topic and familiarizes the readers with the main idea of the essay. It should be brisk and to the point. The purpose of an introduction is to supply sufficient background information and orient the readers with the subject matter. It may consist of a definition, or a quotation, proverb, a brief story or a general remark, leading up to the subject.

Description means the discussion of the topic in detail. It can include explanations and illustrations on the main idea. The length of the description will depend on the topic in question, but the description should be proportionate with each part getting the due weight. It should be to the point and the use of unnecessary words should be avoided. Words and phrases should be carefully chosen so that they match the subject matter and best express the ideas in mind. The sentences should be so framed that they are quite clear and forcefully explain the topic. The paragraphs should be well-constructed and should be related to one another according to the direction of the essay.

After the body, comes the transitional paragraph which anticipates the conclusion and prepares the readers for the end. The concluding paragraph stems directly from the description and must sum up the whole discussion. An effective and satisfying end to an essay is as important as an arresting beginning. An abrupt or feeble ending may spoil the whole effect of the essay. A good conclusion can include a suitable quotation or a striking sentence that would leave the readers satisfied.

The following essay will make clear the above discussion:

Consumerism has killed our Humanitarian Values

Little Dorothy called her mother,

'Mama there's a penniless child,

His eyes filled with tears of hunger,

Why does no one feed him?'

'He's 'penniless' and 'hungry',

That's the very reason

They don't feed him,'

Replied she.

A round ivory bed covered with golden linen, a walk-in closet, mink blankets, marble floor, a personal Jacuzzi, a huge hall lighted with Swarovski chandeliers, an elaborate meal with the most exotic dishes from different parts of the world, vacations in Paris, Switzerland, Australia, a black 'ROLLS'(Royce), a huge clock that chimes every hour..... I open my eyes with a start as my alarm goes off, I wake up from my dream to face the stark reality of life. Each of us has been into a dreamland (at least once in a while) only to wake up and face reality.

Many of us are extremely brand conscious or rather 'brand freaks', but we forget that there are thousands who die of cold in the dark alleys of the city simply because they cannot wrap a single piece of cloth around their body. And all we do is pity them, but they do not need our pitiful glances. Where has all our compassion for mankind gone? Have we become so self-centered that we do not have a single tear in our eyes when we see penniless little creatures shivering in the cold?

We love going to fancy restaurants for a weekly dine-out. If our parents do not take us out on one Sunday evening, we become cranky and throw tantrums till they give in. But there are millions who cannot have even one square meal a day, countless people who starve to death and do not even have a respectable funeral.

Have you heard of concierge doctors? They are those doctors who tend to the 'needs' of wealthy people in town by paying them a home visit and treating them at home (even the most sophisticated machines are brought to their home), while there are people who die of undiagnosed diseases on the streets.

You would have heard the term 'Born with a silver spoon', it is then that I wonder why can we not, just collect the entire wealth of the world and distribute it equally amongst all the people? It is an absurd idea, but at the same time, it is a grotesque system which allows some people to have too much while many do not have enough.

In the above essay, the introductory paragraph introduces the concept of consumerism through the use of a metaphor. The next two paragraphs constitute the description or body of the essay. The paragraph about the concierge doctors forms the transitional paragraph and marks a change towards the conclusion. The concluding paragraph aptly wraps up the whole essay.

Hints on Essay Writing

The following are some hints for good essay writing:

1. **Preparation:** One of the chief difficulties that one faces while writing an essay is the lack of content. This difficulty can be overcome by extensive reading and powerful and alert observation. Francis Bacon has aptly said, 'Reading maketh a full man', i.e., a well-read man has a wide range of knowledge and is complete in all respects. For writing good essays, general knowledge on a variety of topics is very helpful. Apart from reading, a keen observation also adds to one's knowledge of things that are around him. Observation and a critical mind sharpen his intelligence and give him a grasp over any given subject matter. One also learns from other people's conversations and thoughts on a certain issue. Thus, interaction with people is also helpful in gathering information.
2. **Understanding the topic:** For good essay writing, the writer must have a clear and accurate understanding of what he/she is expected to write. In an

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essay, it is very important to come straight to the point instead of discussing unnecessary and irrelevant details. For example, if the topic is ‘The influence of the media on Indian culture’, the writer must understand that the essay has to talk about the specific influence that the media in India has on the culture of the country.

3. **Organizing the material:** The first thing to do is to read the topic a few times to get a clear idea of what is expected from the writer. Once you are clear about the subject, the next step is to reflect over it and think what can be written about it. Attempting to write down the first thing that comes to mind, without knowing what is to come next, is fatal to good essay writing.

As thoughts come in the mind regarding the topic, one must jot them down, lest they are forgotten. Once you have collected enough material, read it over and select the points that are most suitable for your purpose. Selection of points must be done very carefully, omitting repetitions, choosing relevant illustrations and so on. The process of selection will suggest to you the line of thought you may follow in the essay.

After selecting the points, one must arrange them in a logical order so that the essay is properly structured without being disproportionate or full of repetitions and irrelevant details. Hence, making the outline first and then filling in the details is a more effective method. What you are able to produce through this process is a well-articulated essay.

Selected Essays

In this section, we will discuss some selected essays for the better understanding of the concept.

‘Women and Wives’ by Joseph Addison

Light minds are pleased with trifles.

When I was in France, I used to gaze with great astonishment at the splendid equipages, and party-coloured habits of that fantastic nation. I was one day in particular contemplating a lady that sat in a coach adorned with gilded Cupids, and finely painted with the Loves of Venus and Adonis. The coach was drawn by six milk-white horses, and loaden behind with the same number of powdered footmen. Just before the lady were a couple of beautiful pages, that were stuck among the harness, and, by their gay dresses and smiling features, looked like the elder brothers of the little boys that were carved and painted in every corner of the coach.

The lady was the unfortunate Cleanthe, who afterwards gave an occasion to a pretty melancholy novel. She had for several years received the addresses of a gentleman, whom, after a long and intimate acquaintance, she forsook upon the account of this shining equipage, which had been offered to her by one of great riches but a crazy constitution. The circumstances in which I saw her were, it seems, the disguises only of a broken heart, and a kind of pageantry to cover distress, for in two months after, she was carried to her grave with the same pomp and magnificence, being sent thither partly by the loss of one lover and partly by the possession of another.

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I have often reflected with myself on this unaccountable humour in womankind, of being smitten with everything that is showy and superficial; and on the numberless evils that befall the sex from this light fantastical disposition. I myself remember a young lady that was very warmly solicited by a couple of importunate rivals, who, for several months together, did all they could to recommend themselves, by complacency of behaviour and agreeableness of conversation. At length, when the competition was doubtful, and the lady undetermined in her choice, one of the young lovers very luckily bethought himself of adding a supernumerary lace to his liveries, which had so good an effect that he married her the very week after.

The usual conversation of ordinary women very much cherishes this natural weakness of being taken with outside and appearance. Talk of a new-married couple, and you immediately hear whether they keep their coach and six, or eat in plate. Mention the name of an absent lady, and it is ten to one but you learn something of her gown and petticoat. A ball is a great help to discourse, and a birthday furnishes conversation for a twelve month after. A furbelow of precious stones, a hat buttoned with a diamond, a brocade waistcoat or petticoat, are standing topics. In short, they consider only the drapery of the species, and never cast away a thought on those ornaments of the mind that make persons illustrious in themselves and useful to others. When women are thus perpetually dazzling one another's imaginations, and filling their heads with nothing but colours, it is no wonder that they are more attentive to the superficial parts of life than the solid and substantial blessings of it. A girl who has been trained up in this kind of conversation is in danger of every embroidered coat that comes in her way. A pair of fringed gloves may be her ruin. In a word, lace and ribbons, silver and gold galloons, with the like glittering gewgaws, are so many lures to women of weak minds or low educations, and, when artificially displayed, are able to fetch down the most airy coquette from the wildest of her flights and rambles.

True happiness is of a retired nature, and an enemy to pomp and noise; it arises, in the first place, from the enjoyment of one's self, and, in the next, from the friendship and conversation of a few select companions; it loves shade and solitude, and naturally haunts groves and fountains, fields and meadows; in short, it feels everything it wants within itself, and receives no addition from multitudes of witnesses and spectators. On the contrary, false happiness loves to be in a crowd, and to draw the eyes of the world upon her. She does not receive any satisfaction from the applauses which she gives herself, but from the admiration she raises in others. She flourishes in courts and palaces, theatres and assemblies, and has no existence but when she is looked upon.

Aurelia, though a woman of great quality, delights in the privacy of a country life, and passes away a great part of her time in her own walks and gardens. Her husband, who is her bosom friend and companion in her solitudes, has been in love with her ever since he knew her. They both abound with good sense, consummate virtue, and a mutual esteem; and are a perpetual entertainment to one another. Their family is under so regular an economy, in its hours of devotion and repast, employment and diversion that it looks like a little commonwealth within itself. They often go into company that they may return with the greater delight to

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one another; and sometimes live in town, not to enjoy it so properly as to grow weary of it, that they may renew in themselves the relish of a country life. By this means they are happy in each other, beloved by their children, adored by their servants, and are become the envy, or rather the delight, of all that know them.

How different to this is the life of Fulvia! She considers her husband as her steward, and looks upon discretion and good housewifery as little domestic virtues unbecoming a woman of quality. She thinks life lost in her own family, and fancies herself out of the world when she is not in the ring, the playhouse, or the drawing-room. She lives in a perpetual motion of body and restlessness of thought, and is never easy in any one place when she thinks there is more company in another. The missing of an opera the first night would be more afflicting to her than the death of a child. She pities all the valuable part of her own sex, and calls every woman of a prudent, modest, retired life, a poor-spirited, unpolished creature. What a mortification would it be to Fulvia, if she knew that her setting herself to view is but exposing herself, and that she grows contemptible by being conspicuous!

I cannot conclude my paper without observing that Virgil has very finely touched upon this female passion for dress and show, in the character of Camilla, who, though she seems to have shaken off all the other weaknesses of her sex, is still described as a woman in this particular. The poet tells us, that after having made a great slaughter of the enemy, she unfortunately cast her eye on a Trojan, who wore an embroidered tunic, a beautiful coat of mail, with a mantle of the finest purple. 'A golden bow', says he, 'hung upon his shoulder; his garment was buckled with a golden clasp, and his head covered with a helmet of the same shining metal.' The Amazon immediately singled out this well-dressed warrior, being seized with a woman's longing for the pretty trappings that he was adorned with:

- Totumque incauta per agmen,
Faemineo praedae et spoliolum ardebat amore.
AEn., xi. 781.

- So greedy was she bent
On golden spoils, and on her prey intent.
Dryden

'True and False Humour' by Joseph Addison

Nothing so foolish as the laugh of fools.

Among all kinds of writing, there is none in which authors are more apt to miscarry than in works of humour, as there is none in which they are more ambitious to excel. It is not an imagination that teems with monsters, a head that is filled with extravagant conceptions, which is capable of furnishing the world with diversions of this nature; and yet, if we look into the productions of several writers, who set up for men of humour, what wild, irregular fancies, what unnatural distortions of thought do we meet with? If they speak nonsense, they believe they are talking humour; and when they have drawn together a scheme of absurd, inconsistent ideas, they are not able to read it over to themselves without laughing. These poor gentlemen endeavour to gain themselves the reputation of wits and humourists, by such monstrous conceits as almost qualify them for Bedlam; not considering that

humour should always lie under the check of reason, and that it requires the direction of the nicest judgement, by so much the more as it indulges itself in the most boundless freedoms. There is a kind of nature that is to be observed in this sort of compositions, as well as in all other; and a certain regularity of thought which must discover the writer to be a man of sense, at the same time that he appears altogether given up to caprice. For my part, when I read the delirious mirth of an unskillful author, I cannot be so barbarous as to divert myself with it, but am rather apt to pity the man, than to laugh at anything he writes.

The deceased Mr Shadwell, who had himself a great deal of the talent which I am treating of, represents an empty rake, in one of his plays, as very much surprised to hear one say that breaking of windows was not humour; and I question not but several English readers will be as much startled to hear me affirm, that many of those raving, incoherent pieces, which are often spread among us, under odd chimerical titles, are rather the offsprings of a distempered brain than works of humour.

It is, indeed, much easier to describe what is not humour than what is; and very difficult to define it otherwise than as Cowley has done wit, by negatives. Were I to give my own notions of it, I would deliver them after Plato's manner, in a kind of allegory, and, by supposing Humour to be a person, deduce to him all his qualifications, according to the following genealogy. Truth was the founder of the family, and the father of Good Sense. Good Sense was the father of Wit, who married a lady of a collateral line called Mirth, by whom he had issue Humour. Humour, therefore, being the youngest of this illustrious family, and descended from parents of such different dispositions, is very various and unequal in his temper; sometimes you see him putting on grave looks and a solemn habit, sometimes airy in his behaviour and fantastic in his dress; insomuch that at different times he appears as serious as a judge, and as jocular as a merry-andrew. But, as he has a great deal of the mother in his constitution, whatever mood he is in, he never fails to make his company laugh.

But, since there is an impostor abroad, who takes upon him the name of this young gentleman, and would willingly pass for him in the world; to the end that well-meaning persons may not be imposed upon by cheats, I would desire my readers, when they meet with this pretender, to look into his parentage, and to examine him strictly, whether or no he be remotely allied to Truth, and lineally descended from Good Sense; if not, they may conclude him a counterfeit. They may likewise distinguish him by a loud and excessive laughter, in which he seldom gets his company to join with him. For as True Humour generally looks serious while everybody laughs about him, False Humour is always laughing whilst everybody about him looks serious. I shall only add, if he has not in him a mixture of both parents—that is, if he would pass for the offspring of Wit without Mirth, or Mirth without Wit, you may conclude him to be altogether spurious and a cheat.

The impostor of whom I am speaking descends originally from Falsehood, who was the mother of Nonsense, who was brought to bed of a son called Phrensy, who married one of the daughters of Folly, commonly known by the name of Laughter, on whom he begot that monstrous infant of which I have been here

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speaking. I shall set down at length the genealogical table of False Humour, and, at the same time, place under it the genealogy of True Humour, that the reader may at one view behold their different pedigrees and relations:

- Falsehood
- Nonsense
- Phrensy—Laughter
- False Humour
- Truth
- Good Sense
- Wit—Mirth
- Humour

I might extend the allegory, by mentioning several of the children of False Humour, who are more in number than the sands of the sea, and might in particular enumerate the many sons and daughters which he has begot in this island. But as this would be a very invidious task, I shall only observe in general that False Humour differs from the True as a monkey does from a man.

First of all, he is exceedingly given to little apish tricks and buffooneries.

Second, he so much delights in mimicry, that it is all one to him whether he exposes by it vice and folly, luxury and avarice; or, on the contrary, virtue and wisdom, pain and poverty.

Third, he is wonderfully unlucky, insomuch that he will bite the hand that feeds him, and endeavour to ridicule both friends and foes indifferently. For, having but small talents, he must be merry where he can, not where he should.

Fourth, being entirely void of reason, he pursues no point either of morality or instruction, but is ludicrous only for the sake of being so.

Fifth, being incapable of anything but mock representations, his ridicule is always personal, and aimed at the vicious man, or the writer; not at the vice, or at the writing.

I have here only pointed at the whole species of false humorists; but, as one of my principal designs in this paper is to beat down that malignant spirit which discovers itself in the writings of the present age, I shall not scruple, for the future, to single out any of the small wits that infest the world with such compositions as are ill-natured, immoral, and absurd. This is the only exception which I shall make to the general rule I have prescribed myself, of attacking multitudes; since every honest man ought to look upon himself as in a natural state of war with the libeller and lampooner, and to annoy them wherever they fall in his way. This is but retaliating upon them, and treating them as they treat others.

‘A City Night Piece’ by Oliver Goldsmith

The clock has just struck two, the expiring taper rises and sinks in the socket, the watchman forgets the hour in slumber, the laborious and the happy are at rest, and nothing wakes but meditation, guilt, revelry, and despair. The drunkard once more

fills the destroying bowl, the robber walks his midnight round, and the suicide lifts his guilty arm against his own sacred person.

Let me no longer waste the night over the page of antiquity or the sallies of contemporary genius, but pursue the solitary walk, where Vanity, ever changing, but a few hours past walked before me, where she kept up the pageant, and now, like a forward child, seems hushed with her own importunities.

What a gloom hangs all around! The dying lamp feebly emits a yellow gleam; no sound is heard but of the chiming clock, or the distant watch-dog. All the bustle of human pride is forgotten; an hour like this may well display the emptiness of human vanity.

There will come a time when this temporary solitude may be made continual, and the city itself, like its inhabitants, fade away, and leave a desert in its room.

What cities, as great as this, have once triumphed in existence! Had their victories as great, joy as just and as unbounded, and, with short-sighted presumption, promised themselves immortality! Posterity can hardly trace the situation of some; the sorrowful traveler wanders over the lawful ruins of others; and, as he beholds, he learns wisdom, and feels the transience of every sublunary possession.

‘Here’, he cries, ‘stood their citadel, now grown over with, weeds; there, their senate house, but now the haunt of every noxious reptile; temples and theatres stood here, now only an undistinguished heap of ruin. They are fallen: for luxury and avarice first made them feeble. The rewards of the state were conferred on amusing and not on useful members of society. Their riches and opulence invited the invaders, who, though at first repulsed, returned again, conquered by perseverance, and at last swept the defendants into undistinguished destruction.’

How few appear in those streets which, but some few hours ago, were crowded! And those who appear now no longer wear their daily mask, nor attempt to hide their lewdness or their misery.

But who are those who make the streets their couch, and find a short repose from wretchedness at the doors of the opulent? These are strangers, wanderers, and orphans, whose circumstances are too humble to expect redress, and whose distresses are too great even for pity. Their wretchedness rather excites horror than pity. Some are without the covering even of rags, and others emaciated with disease: the world has disclaimed them; society turns its back upon their distress, and has given them up to nakedness and hunger. These poor shivering females have once seen happier days and been flattered into beauty. They have been prostituted to the gay, luxurious villain, and are now turned out to meet the severity of winter. Perhaps, now lying at the doors of their betrayers, they sue to wretches whose hearts are insensible, to debauchees who may curse but will not relieve them.

Why, why was I born a man, and yet see the sufferings of wretches I cannot relieve! Poor houseless creatures! The world will give you reproaches but will not give you relief. The slightest misfortunes of the great, the most imaginary uneasinesses of the rich, are aggravated with all the power of eloquence, and held up to engage our attention and sympathetic sorrow. The poor weep unheeded, persecuted by

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every subordinate species of tyranny; and every law, which gives others security, becomes an enemy to them.

Why was this heart of mine formed with so much sensibility! Or why was not my fortune adapted to its impulse! Tenderness, without a capacity of relieving, only makes the man who feels it more wretched than the object which sues for assistance. Adieu.

‘The Sagacity of Certain Insects’ by Oliver Goldsmith

Animals in general are sagacious in proportion as they cultivate society. The elephant and the beaver show the greatest signs of this when united; but when man intrudes into their communities, they lose all their spirit of industry, and testify but a very small share of that sagacity, for which, when in a social state, they are so remarkable.

Among insects, the labours of the bee and the ant have employed the attention and admiration of the naturalist; but their whole sagacity is lost upon separation, and a single bee or ant seems destitute of every degree of industry, is the most stupid insect imaginable, languishes for a time in solitude, and soon dies.

Of all the solitary insects I have ever remarked, the spider is the most sagacious, and its actions to me, who have attentively considered them, seem almost to exceed belief. This insect is formed by nature for a state of war, not only upon other insects, but upon each other. For this state nature seems perfectly well to have formed it. Its head and breast are covered with a strong natural coat of mail, which is impenetrable to the attempts of every other insect, and its belly is enveloped in a soft pliant skin, which eludes the sting even of a wasp. Its legs are terminated by strong claws, not unlike those of a lobster, and their vast length, like spears, serve to keep every assailant at a distance.

Not worse furnished for observation than for an attack or a defence, it has several eyes, large, transparent, and covered with a horny substance, which, however, does not impede its vision. Besides this, it is furnished with a forceps above the mouth, which serves to kill or secure the prey already caught in its claws or its net.

Such are the implements of war with which the body is immediately furnished; but its net to entangle the enemy seems what it chiefly trusts to, and what it takes most pains to render as complete as possible. Nature has furnished the body of this little creature with a glutinous liquid, which proceeding from the anus, it spins into a thread coarser or finer, as it chooses to contract or dilate its sphincter. In order to fix its thread when it begins to weave, it emits a small drop of liquid against the wall, which hardening by degrees, serves to hold the thread very firmly. Then receding from the first point, as it recedes the thread lengthens; and when the spider has come to the place where the other end of the thread should be fixed, gathering up with its claws the thread which would otherwise be too slack, it is stretched tightly, and fixed in the same manner to the wall as before.

In this manner it spins and fixes several threads parallel to each other, which, so to speak, serve as the warp to the intended web. To form the woof, it spins in the same manner its thread, transversely fixing one end to the first thread that was

spun, and which is always the strongest of the whole web, and the other to the wall. All these threads, being newly spun, are glutinous, and therefore stick to each other wherever they happen to touch, and in those parts of the web, most exposed to be torn, our natural artist strengthens them, by doubling the threads sometimes six-fold.

Thus far naturalists have gone in the description of this animal: what follows is the result of my own observation upon that species of the insect called a *House-Spider*. I perceived about four years ago, a large spider in one corner of my room making its web; and, though the maid frequently leveled her fatal broom against the labours of the little animal, I had the good fortune then to prevent its destruction, and I may say, it more than paid me by the entertainment it afforded.

In three days the web was, with incredible diligence, completed; nor could I avoid thinking that the insect seemed to exult in its new abode. It frequently traversed it round, examined the strength of every part of it, retired into its hole, and came out very frequently. The first enemy, however, it had to encounter, was another and a much larger spider, which, having no web of its own, and having probably exhausted all its stock in former labours of this kind, came to invade the property of its neighbour. Soon then a terrible encounter ensued, in which the invader seemed to have the victory, and the laborious spider was obliged to take refuge in its hole. Upon this I perceived the victor using every art to draw the enemy from his strong hold. He seemed to go off, but quickly returned, and when he found all arts vain, began to demolish the new web without mercy. This brought on another battle, and, contrary to my expectations, the laborious spider became conqueror, and fairly killed his antagonist.

Now then, in peaceable possession of what was justly its own, it waited three days with the utmost patience, repairing the breaches of its web, and taking no sustenance that I could perceive. At last, however, a large blue fly fell into the snare, and struggled hard to get loose. The spider gave it leave to entangle itself as much as possible, but it seemed to be too strong for the cobweb. I must own I was greatly surprized when I saw the spider immediately sally out, and in less than a minute weave a new net round its captive, by which the motion of its wings was stopped, and when it was fairly hampered in this manner, it was seized, and dragged into the hole.

In this manner it lived, in a precarious state, and nature seemed to have fitted it for such a life, for upon a single fly it subsisted for more than a week. I once put a wasp into the net, but when the spider came out in order to seize it as usual, upon perceiving what kind of an enemy it had to deal with, it instantly broke all the bands that held it fast, and contributed all that lay in its power to disengage so formidable an antagonist. When the wasp was at liberty, I expected the spider would have set about repairing the breaches that were made in its net, but those, it seems, were irreparable, wherefore the cobweb was now entirely forsaken, and a new one begun, which was completed in the usual time.

I had now a mind to try how many cobwebs a single spider could furnish, wherefore I destroyed this, and the insect set about another. When I destroyed the other also, its whole stock seemed entirely exhausted, and it could spin no

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more. The arts it made use of to support itself, now deprived of its great means of subsistence, were indeed surprizing. I have seen it roll up its legs like a ball, and lie motionless for hours together, but cautiously watching all the time; when a fly happened to approach sufficiently near, it would dart out all at once, and often seize its prey.

Of this life, however, it soon began to grow weary, and resolved to invade the possession of some other spider, since it could not make a web of its own. It formed an attack upon a neighbouring fortification with great vigour, and at first was as vigorously repulsed. Not daunted, however, with one defeat, in this manner it continued to lay siege to another web for three days, and at length, having killed the defendant, actually took possession. When smaller flies happen to fall into the snare, the spider does not sally out at once, but very patiently waits till it is sure of them; for, upon his immediately approaching the terror of his appearance might give the captive strength sufficient to get loose: the manner then, is to wait patiently till, by ineffectual and impotent struggles, the captive has wasted all its strength, and then he becomes a certain and easy conquest.

The insect I am now describing lived three years; every year it changed its skin and got a new set of legs. I have sometimes plucked off a leg, which grew again in two or three days. At first it dreaded my approach to its web, but at last it became so familiar as to take a fly out of my hand, and upon my touching any part of the web, would immediately leave its hole, prepared either for a defense or an attack.

To complete this description, it may be observed, that the male spider is much less than the female, and that the latter are oviparous. When they come to lay, they spread a part of their web under the eggs, and then roll them up carefully, as we roll up things in a cloth, and thus hatch them in their hole. If disturbed in their holes, they never attempt to escape without carrying this young brood in their forceps away with them, and thus frequently are sacrificed to their paternal affection.

As soon as ever the young ones leave their artificial covering, they begin to spin, and almost sensibly seem to grow bigger. If they have the good fortune, when even but a day old, to catch a fly, they fall too with good appetites; but they live sometimes three or four days without any sort of sustenance, and yet still continue to grow larger, so as every day to double their former size. As they grow old, however, they do not still continue to increase, but their legs only continue to grow longer; and when a spider becomes entirely stiff with age, and unable to seize its prey, it dies at length of hunger.

‘Sights and Monsters’ by Oliver Goldsmith

Though the frequent invitations I receive from men of distinction here might excite the vanity of some, I am quite mortified, however, when I consider the motives that inspire their civility. I am sent for, not to be treated as a friend, but to satisfy curiosity; not to be entertained so much as wondered at; the same earnestness which excites them to see a Chinese, would have made them equally proud of a visit from the rhinoceros.

From the highest to the lowest, this people seem fond of sights and monsters. I am told of a person here who gets a very comfortable livelihood by making wonders, and then selling or showing them to the people for money; no matter how insignificant they were in the beginning, by locking them up close, and showing for money, they soon became prodigies! His first essay in this way was to exhibit himself as a wax-work figure behind a glass door at a puppet show. Thus, keeping the spectators at a proper distance and having his head adorned with a copper crown, he looked extremely *natural, and very like the life itself*. He continued this exhibition with success, till an involuntary fit of sneezing brought him to life before all the spectators, and consequently rendered him for that time as entirely useless as the peaceable inhabitant of a catacomb.

Determined to act the statue no more, he next levied contributions under the figure of an Indian king; and by painting his face, and counterfeiting the savage howl, he freighted several ladies and children with amazing success: in this manner, therefore, he might have lived very comfortably, had he not been arrested for a debt that was contracted when he was the figure in wax-work: thus his face underwent an involuntary ablution, and he found himself reduced to his primitive complexion and indigence.

After some time, being freed from jail, he was now grown wiser, and instead of making himself a wonder, was resolved only to make wonders. He learned the art of pasting up of mummies; was never at a loss for an artificial *lusus naturae*; nay, it has been reported, that he has sold seven petrified lobsters of his own manufacture to a noted collector of rarities; but this the learned Cracovius Putridus has undertaken to refute in a very elaborate dissertation.

His last wonder was nothing more than a halter, yet by this halter he gained more than by all his former exhibitions. The people, it seems, had got in their heads, that a certain noble criminal was to be hanged with a silken rope. Now there was nothing they so much wished to see as this very rope; and he was resolved to gratify their curiosity: he therefore got one made, not only of silk, but to render it more striking, several threads of gold were intermixed. The people paid their money only to see silk, but were, highly satisfied when they found it was mixed with gold into the bargain. It is scarcely necessary to mention, that the projector sold his silken rope for almost what it had cost him, as soon as the criminal was known to be hanged in hempen materials.

By their fondness of sights, one would be apt to imagine, that instead of desiring to see things as they should be, they are rather solicitous of seeing them as they ought not to be. A cat with four legs is disregarded, though never so useful; but, if it has but two, and is consequently incapable of catching mice, it is reckoned inestimable, and every man of taste is ready to raise the auction. A man, though in his person faultless as an aerial genius, might starve; but if stuck over with hideous warts like a porcupine, his fortune is made for ever, and he may show himself with impunity and applause.

A good woman in my neighbourhood, who was bred a habit-maker, though she handled her needle tolerably well, could scarcely get employment. But being obliged, by an accident, to have both her hands cut off from the elbows, what

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would in another country have been her ruin, made her fortune here: she was now thought fit for her trade than before; business flowed in apace, and all people paid for seeing the mantua-maker who wrought without hands.

A gentleman showing me his collection of pictures, stopped at one with peculiar admiration: there, cries he, is an inestimable piece. I gazed at the picture for some time, but could see none of those graces with which he seemed enraptured: it appeared to me the most paltry piece of the whole collection: I therefore demanded where those beauties lay, of which I was yet insensible. Sir, cries he, the merit does not consist in the piece, but in the manner in which it was done. The painter drew the whole with his foot, and held the pencil between his toes: I bought it at a very great price; for peculiar merit should ever be rewarded.

But these people are not more fond of wonders, than liberal in rewarding those who show them. From the wonderful dog of knowledge, at present under the patronage of the nobility, down to the man with the box, who professes to show the best imitation of nature that was ever seen, they all live in luxury. A singing-woman shall collect subscriptions in her own coach and six: a fellow shall make a fortune by tossing a straw from his toe to his nose; one in particular has found that eating fire was the most ready way to live; and another who jingles several bells fixed to his cap, is the only man that I know of, who has received emolument from the labours of his head.

A young author, a man of good-nature and learning, was complaining to me some nights ago of this misplaced generosity of the times. Here, says he, have I spent part of my youth in attempting to instruct and amuse my fellow-creatures, and all my reward has been solitude, poverty, and reproach; while a fellow, possessed of even the smallest share of fiddling merit, or who has perhaps learned to whistle double, is rewarded, applauded, and caressed! Prythee, young man, says I to him, are you ignorant, that in so large a city as this, it is better to be an amusing than a useful member of society? Can you leap up, and touch your feet four times before you come to the ground? No, Sir. Can you stand upon two horses at full speed? No, Sir. Can you swallow a pen-knife? I can do none of these tricks. Why then, cried I, there is no other prudent means of subsistence left, but to apprise the town that you speedily intend to eat up your own nose, by subscription.

I have frequently regretted that none of our Eastern posture-masters, or showmen, have ventured to England. I should be pleased to see that money circulate in Asia, which is now sent to Italy and France, in order to bring their vagabonds hither. Several of our tricks would undoubtedly give the English high satisfaction, Men of fashion would be greatly pleased with the postures as well as the condescension of our dancing girls; and the ladies would equally admire the conductors of our fireworks. What an agreeable surprise would it be to see a huge fellow with whiskers flash a charged blunderbuss full in a lady's face, without singeing her hair, or melting her pomatum. Perhaps, when the first surprise was over, she might then grow familiar with danger; and the ladies might vie with each other in standing fire with intrepidity.

But of all the wonders of the East, the most useful, and I should fancy the most pleasing, would be the looking-glass of Lao, which reflects the mind as well as the body. It is said, that the Emperor Chusi used to make his ladies dress their heads and their hearts in one of these glasses every morning; while the lady was at her toilet, he would frequently look over her shoulder; and it is recorded that not one was found whose mind was not even more beautiful than her person.

I make no doubt but a glass in this country would have the very same effect. The English ladies would undoubtedly cut very pretty figures in so faithful a monitor. There, should we happen to peep over a lady's shoulder while dressing, we might be able to see neither gaming nor ill-nature; neither pride, debauchery, nor a love of gadding. We should find her, if any sensible defect appeared in the mind, more careful in rectifying it, than plastering up the irreparable decays of the person; nay, I am even apt to fancy, that ladies would find more real pleasure in this utensil in private, than in any other bauble imported from China, though ever so expensive or amusing.

'On Friendship' by A. Clutton-Brock

Friendship is above reason, for, though you find virtues in a friend, he was your friend before you found them. It is a gift that we offer because we must; to give it as the reward of virtue would be to set a price upon it, and those who do that have no friendship to give. If you choose your friends on the ground that you are virtuous and want virtuous company, you are no nearer to true friendship than if you choose them for commercial reasons. Besides, who are you that you should be setting a price upon your friendship? It is enough for any man that he has the divine power of making friends, and he must leave it to that power to determine who his friends shall be. For, though you may choose the virtuous to be your friends, they may not choose you; indeed, friendship cannot grow where there is any calculated choice. It comes, like sleep, when you are not thinking about it; and you should be grateful, without any misgiving, when it comes. So no man who knows what friendship is, ever gave up a friend because he turns out to be disreputable. His only reason for giving up a friend is that he has ceased to care for him; and, when that happens, he should reproach himself for this mortal poverty of affection, not the friend for having proved unworthy. For it is inhuman presumption to say of any man that he is unworthy of your friendship, just as it is to say of any woman, when you have fallen out of love with her, that she was unworthy of your love. In friendship and in love we are always humble, because we see that a free gift has been given to us; and to lose that humility because we have lost friendship or love is to take a pride in what should shame us. There are men who cannot be friends except when they are under an illusion that their friends are perfect, and when the illusion passes there is an end of their friendship. But true friendship has no illusions, for it reaches to that part of a man's nature that is beyond his imperfections, and in doing so it takes all of them for granted. It does not even assume that he is better than other men, for there is egotism in assuming that. A man is your friend, not because of his superiorities, but because there is something open from your nature to his, a way that is closed between you and most men. You and he understand each other, as the phrase is; your

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relation with him is a rare success among a multitude of failures, and if you are proud of the success you should be ashamed of the failure.

‘The Origin of Species’ by Charles Darwin

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Authors of the highest eminence seem to be fully satisfied with the view that each species has been independently created. To my mind it accords better with what we know of the laws impressed on matter by the creator that the production and extinction of the past and present inhabitants of the world should have been due to secondary causes, like those determining the birth and death of the individual. When I view all beings not as special creations, but as the lineal descendants of some few beings which lived long before the first bed of the Silurian system was deposited, they seem to me to become ennobled. Judging from the past, we may safely infer that not one living species will transmit its unaltered likeness to a distant futurity. And of the species now living very few will transmit progeny of any kind to a far distant futurity; for the manner in which all organic beings are grouped, shows that the greater number of species in each genus, and all the species in many genera, have left no descendants, but have become utterly extinct. We can so far take a prophetic glance into futurity as to foretell that it will be the common and widely spread species, belonging to the larger and dominant groups, which will ultimately prevail and procreate new and dominant species. As all the living forms of life are the lineal descendants of those which lived long before the Silurian epoch, we may feel certain that the ordinary succession by generation has never once been broken, and that no cataclysm has desolated the whole world. Hence, we may look with some confidence to a secure future of equally inappreciable length. And as natural selection works solely by and for the good of each being, all corporeal and mental endowments will tend to progress towards perfection. It is interesting to contemplate a tangled bank, clothed with many plants of many kinds, with birds singing on the bushes, with various insects flitting about, and with worms crawling through the damp earth, and to reflect that these elaborately constructed forms, so different from each other, and dependent on each other in so complex a manner, have all been produced by laws acting around us. These laws, taken in the largest sense, being growth with reproduction; Inheritance which is almost implied by reproduction; variability from the indirect and direct action of the conditions of life, and from use and disuse; a ratio of increase so high as to lead to a struggle for life, and as a consequence to natural selection, entailing divergence of character and the extinction of less-improved forms. Thus, from the war of nature, from famine and death, the most exalted object which we are capable of conceiving, namely, the production of the higher animals, directly follows. There is grandeur in this view of life, with its several powers, having been originally breathed by the creator into a few forms or into one; and that, whilst this planet has gone cycling on according to the fixed law of gravity, from so simple a beginning endless forms most beautiful and most wonderful have been, and are being, evolved.

‘Of Parents and Children’ by Francis Bacon

The joys of parents are secret; and so are their griefs and fears. They cannot utter the one; nor will they not utter the other. Children sweeten labors; but they make misfortunes bitterer. They increase the cares of life; but they mitigate the

remembrance of death. The perpetuity by generation is common to beasts; but memory, merit, and noble works, are proper to men. And surely a man shall see the noblest works and foundations have proceeded from childless men; which have sought to express the images of their minds, where those of their bodies have failed. So the care of posterity is most in them that have no posterity. They that are the first raisers of their houses, are most indulgent towards their children; beholding them as the continuance, not only of their kind, but of their work; and so both children and creatures.

The difference in affection, of parents towards their several children, is many times unequal; and sometimes unworthy; especially in the mothers; as Solomon said, ‘a wise son rejoiced the father, but an ungracious son shames the mother. A man shall see, where there is a house full of children, one or two of the eldest respected, and the youngest made wantons; but in the midst, some that are as it were forgotten, who many times, nevertheless, prove the best. The illiberality of parents, in allowance towards their children, is a harmful error; makes them base; acquaints them with shifts; makes them sort with mean company; and makes them surfeit more when they come to plenty. And therefore the proof is best, when men keep their authority towards the children, but not their purse.

Men have a foolish manner (both parents and schoolmasters and servants) in creating and breeding an emulation between brothers, during childhood, which many times sorted to discord when they are men, and disturbed families. The Italians make little difference between children, and nephews or near kinsfolks; but so they be of the lump, they care not though they pass not through their own body. And, to say truth, in nature it is much a like matter; insomuch that we see a nephew sometimes resembled an uncle, or a kinsman, more than his own parent; as the blood happens. Let parents choose betimes, the vocations and courses they mean their children should take; for then they are most flexible; and let them not too much apply themselves to the disposition of their children, as thinking they will take best to that, which they have most mind to. Younger brothers are commonly fortunate, but seldom or never where the elder are disinherited.

‘How to Observe Nature’ by Elizabeth Brightwen

There is all the difference between taking a walk simply for exercise, for some special errand, or to enjoy conversation with one’s friends, and the sort of quiet observant stroll I am going to ask my kind readers to take with me today. This beautiful world is full of wonders of every kind, full of evidences of the Great Creator’s wisdom and skill in adapting each created thing to its special purpose. The whole realm of nature is meant, I believe, to speak to us, to teach us lessons in parables—to lead our hearts upward to God who made us and fitted us also for our special place in creation.

In the nineteenth Psalm of the Bible, David speaks of the two great books God has given us for our instruction. In the first six verses he speaks of the teachings of the book of nature and the rest of the Psalm deals with the written Word of God. We acknowledge and read the Scriptures as the book which reveals the will of God and His wondrous works for the welfare of mankind, but how many fail to give any time or thought to read the book of nature! Thousands may travel and

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admire beautiful scenery, and derive a certain amount of pleasure from nature, just glancing at each object, but really observing nothing, and thus failing to learn any of the lessons this world's beauty is intended to teach, they might almost as well have stayed at home save for the benefit of fresh air and change of scene. The habit of minute and careful observation is seldom taught in childhood, and is not very likely to be gained in later life when the mind is filled with other things. Yet, if natural objects are presented attractively to the young, how quickly they are interested! Question after question is asked, and unconsciously a vast amount of information may be conveyed to an intelligent child's mind by a simple, happy little chat about some bird or insect. Our ramble might be indefinitely prolonged and still be full of interest and instruction, but in these simple remarks enough has been shown, I trust, to lead many to think and observe closely even minutest thing that catches their attention whilst out for a ramble in lanes and fields. Even a microscopic moss upon an old wall has been suggestive of many lovely thoughts, with which I will conclude our ramble and this chapter.

'Smoking'

It is not news that every third adult of the world smokes and it is a bad habit. It is bad because it causes harm to the smoker's health and puts his life at risk. The worker spends his hard earned money to buy only diseases like mouth cancer, lung cancer, asthma and heart diseases.

In other words, smoking causes cancers of oral cavity, larynx, esophagus and bladder, lung cancer and lung disorders, TB, bronchitis that leads to asthma causing severe breathing trouble, which is a significant factor in the development of coronary heart diseases, damage to the foetuses in women and Buerger's disease (a disease in the veins of legs that may lead to the gangrene of foot) to name a few. Seven people die of tobacco use every minute. A cigarette contains 49 carcinogenic compounds and 4000 other toxins. These toxins cause lung disorders like emphysema, chronic obstructive pulmonary disease, bronchitis, lower immunity and the respiratory system becomes more prone to infections. These also cause high blood pressure, cardio-vascular diseases, stroke and brain haemorrhages. These cause both infertility in men and women, miscarriage, complicated pregnancies and early menopause. Nicotine damages the bones, joints and muscles of the body by causing osteopenia and osteoporosis. Smoking also causes loss of taste, bad breath, dental cavities, stained teeth, mouth sores and receding gums. Medical costs incurred on the diseases caused by smoking directly affects the national economy. Smoking causes lower work-efficiency which in turn affects the output of an individual in any field.

The capitalists engaged in the manufacture and supply of tobacco products are not only trying to justify the habit of smoking by hiding the above hard facts about its harmful effects but also glorifying smoking as a mark of modern life style in order to promote their business. They are least bothered about the health of the common people. They mint money by brainwashing the common people and exploiting their weakness. The labels of cigar packets are thrown away along with the phrase 'Smoking is injurious to health', printed on it just to comply with the government's mandate. Right thinking people are worried about the glorification

of this bad habit. Governments fail to implement their mandate in letter and spirit because of the influence the capitalists wield. One approach is to ban tobacco products altogether and another is to educate the people about the harmful effects of smoking. Successful government authorities lack will power, and are morally weak and afraid of adopting the first approach. In order to hide their inability, the authorities put forward a hallow argument that the government gets huge income by the way of tax from the cigar manufacturers and suppliers and the tobacco industry offers employment opportunities. Also, such companies spend some money on social rehabilitation and philanthropic activities and make tall claims of social cause. The authorities lack will power and are morally weak either to take firm policy decisions or to implement whatever decisions are taken in letter and spirit again because of rampant bribery and other lucrative favours. They conveniently hide the data on the social front as to how many people are inflicted with breath-related diseases and the cost on account of maintenance of public health. The medical expenditure on breath-related diseases caused by smoking is not less than the income the government derives from the cigar capitalists. Apart from public health, it also affects the public economy in a big way. By flashing fantastic advertisements on the mass-media they hide the truth about the harmful effects of smoking. Instead of opposing such anti-people advertisements, the mass-media rather shamelessly solicits such advertisements for money because it simply cannot sustain without such advertisements. Therefore, as a face saving formula, the authorities have no option but to take up the second approach—to educate the people against smoking. In the name of educating the people, the government spends crores of rupees by way of releasing advertisements in the mass-media indicating the harmful effects of smoking. These advertisements are useless, just like drizzling water in the desert. Many doctors, despite knowing the harmful effects of smoking, get addicted to the habit and willingly become chain smokers. This being the influence of the capitalists' advertisements, what change of mind can we expect from the general public? We are obviously in the grip of a capitalist cobweb. Every smoker is supporting capitalistic designs, which makes the rich richer and the poor poorer and reduces ten billion people to paupers to produce ten billionaires.

'The "Reality" Of Reality Shows'

Breaking News! A 'so called' celebrity slapped another in a reality show and in an extraordinary example of betrayal, a man was found cheating on his wife of ten years. Sounds pretty exciting? Bet it is! After all, its all this unusual cut-throat 'action' we crave for and the producers of the show know exactly what we want and therefore invest money into it. Today's reality shows are a total package of emotion and action. As the name itself suggests, reality shows are television programmes, wherein, the participant, one amongst the ordinary crowd, gets a chance to be in the limelight for a variable period of time—it could be a few minutes, hours or even days and during his brief stay, tries his luck at winning the sought after prize of the show. These programmes are like contests where many people battle it out till one of the contestants emerges as the winner in the end. Add some spice to a normal competition and you get the perfect recipe of a reality show.

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Television today is flooded with reality shows that are based on every random theme one can think of. It all started with quiz and musical talent hunt shows, which initially appeared to be legitimate. But then the great Indian market woke up to a new concept—‘reality and lifestyles of famous people’. Now this new product attracted people like bees to honey. After all, who would not want to peek into the lives of our favourite superstars and who, in turn, did not disappoint us to say the least. Countless viewers watch these shows eagerly with their eyes glued to the screen to see the drama unfold before their eyes, making them feel as if it is happening just in front of them and not on the screen. Thus, they are dependent on them for their daily dose of fun-filled entertainment, which even the popular melodramatic daily soaps sometimes fail to offer.

Several people have shot to fame overnight after winning the most coveted possessions these shows offer—name, fame, money—well, that is what the game is all about. But in reality, what is the reality behind these reality shows? Are they genuinely as real as they claim to be? While the general public goes on enjoying these shows, somewhere in the back of the mind, one is always suspecting the genuineness of the product being served. Actually, it varies from show to show. These shows are generally not scripted, but sometimes the organizers themselves break the rules and introduce controversial content in the show in order to achieve higher TRPs (Television Rating Points). It is in such situations that people begin questioning the transparency of such shows. Whatever the reality may be, the truth is that despite all these allegations, people never miss even a single episode of their favourite shows and continue to watch them every day without fail.

‘Toru Dutt as a Pioneer of Indo-Anglian Poetry’

The Indo-Anglian poet faces a two-fold challenge. The experience going into Indo-Anglian verse must be authentically Indian; the language employed, on the other hand, must not violate the fundamentals of English music. Toru Dutt is numbered among the pioneers of Indo-Anglian verse because she has met this two-fold challenge with care and felicity.

Toru Dutt, like Keats and Chatterton, died before her poetry could come into its prime. And like the poems of Keats, her slender body of poems have the distinct mark of a genuinely gifted poetess. Her feelings, her words, her keen eye for the beauties of nature and her uncompromising sincerity make her one of the most significant of Indian poets writing in English. Though not quite as skilled as Sarojini Naidu, as a pure craftsman, she used the eight-line octosyllabic stanzas with both grace and unconstrained felicity. Her keen eye and delicately sensitive perception of natural beauty make her poems a colourful tapestry of sense imagery. Perhaps, the most significant feature of her poetry is its complete and relentless commitment to the Indian tradition and heritage. Many of her poems deal with myths and legends drawn from the Hindu scriptures. Notable among these is *Sita*. The sonnet *Baugmaree* is splendid as an evocation of the trees in Toru’s garden. Apart from her lyrical grace and her astounding adept handling of the suggestive potentiality of words and images, the elegiac tone of many of her poems remind readers of Tennyson’s haunting melancholy.

T. S. Eliot has claimed that there is a wide gulf separating the man who suffers from the poet who creates. However, there are artists like D. H. Lawrence in whose works the man and the writer are inseparable. In most of Toru Dutt's poetry too, the poet is inseparable from the person. Her poems are at their best when they are intimately related to her own most intense experiences. Apart from the rich tapestry of images she employs throughout her poems, her accomplishments as a metrical craftsman is of singular significance. Toru Dutt has modelled her poems on those of the English Romantic poets. The subjective element present in her poetry has a strain of Keats's verse. However, her poetry is far more than a mere imitation. It is so achingly expressive because it accomplishes what Herbert Read has called 'the true voice of feeling' and is enough to establish her as one of the most sincere, expressive and significant of Indo-Anglian poets.

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Check Your Progress

1. State the purpose of descriptive writing.
2. What is the ABC of effective writing?
3. State the first principle of a good essay.
4. What is cohesion and coherence in a paragraph?
5. List the elements which may be included in an introduction.

5.4 PARAGRAPH WRITING

The definition of a paragraph to a layman can be given as a series of coherent and organized sentences that are all connected to a single specific theme/topic. As a writer, your attempt should be to organize into paragraphs, any piece of writing that comprises more than a couple of sentences. Paragraphs help the reader identify the various parts of a piece of prose or an essay; they help identify where the essay begins and where it ends.

Whether a paragraph contains a series of events, compares two incidents or things, describes a place, discusses an individual or an opinion, one thing it will definitely have is a topic sentence. You will read about this and other elements in the following paragraphs.

A paragraph is a specific portion of written or printed text that deals with a specific idea. This portion usually begins on a new line with an indentation. It usually forms a part of a large piece of text or composition, such as an essay, a prose chapter or a story. However, we can also treat a paragraph as a separate, complete and stand-alone unit. It is a short literary composition comprising a continuous series of meaningful sentences that are properly linked and together bring out a systematically developed unit of thought. The basic purpose of a paragraph is to not only widen the perspective of the learner but also expand his mental horizon and help his writing skills.

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Paragraphs can be of many types as discussed:

(1) Narrative paragraphs: This type of paragraph records an event or happening in a chronological manner. The event or incident could be real or a figment of imagination. The main idea is highlighted in the beginning, and the elements are then unified using sentences. The concluding sentence usually sums up the effect of the event. Some examples of this type of paragraph are a piece of prose on *A visit to a national sports meet* or *A trip to the market*. Such paragraphs comprise chronological accounts of personal experiences. Coherence in such paragraphs is achieved by using adverbial expressions of time, for example, then, when, meanwhile, the next day. These experiences are usually narrated in the past tense.

(2) Descriptive paragraphs: Such paragraphs comprise descriptions of places, objects, events and individuals depicting the individual's perspective in response to such situations and objects. *An ideal husband*, *A good student*, *Life of a sportsperson*, are examples of descriptive-writing.

The details in such paragraphs are spatially arranged in order using adverbials of time and place in order to give the details a structured pattern.

Different Elements of a Paragraph

There are three elements of a paragraph: topic sentence, supporting sentence and concluding sentence. Let's discuss the three in detail.

1. Topic Sentence

The first sentence in a paragraph is usually known as the topic sentence and it introduces the main idea of the paragraph. In other words, it is a sentence in which the main idea of a paragraph is summarized so that the readers can figure out what they can expect in the rest of the paragraph. Though it is not always true, as the topic sentence can also be elsewhere in the paragraph, depending upon the demand of the writing.

The following points should be kept in mind while writing the topic sentence:

- The topic sentence is the governing sentence of the paragraph. The whole paragraph should revolve around the topic sentence.
- In most cases, the topic sentence is not about just stating a fact; but it is about a point of view. A point of view that the writer is about to develop in the rest of the paragraph.
- Every sentence in the paragraph should support/uphold/hold/go on to prove/analyse/explain/annotate the topic sentence.

2. Supporting Sentences

Supporting sentences are sentences which support or uphold the topic sentence and make the body of a paragraph. The supporting sentences support by providing facts, details and examples to logically present the argument presented in the topic sentence.

One should keep in mind so as to provide specific details to show how the ideas are valid.

- While stating facts, examples, studies, experts' opinions, etc. be specific.
 - (a) Use the experts' names and other details.
 - (b) Examples should also be specific in terms of their names, places, dates, etc.
 - (c) Use specific numbers and dates.
 - (d) In case of scientific studies, explain in short how the study was done.
 - (e) Use vivid descriptions to provide details.
- One should make sure that all the details provided in the supporting sentences are relevant; otherwise, the reader may lose interest and focus with unnecessary digressions.
- Try to explain things in detail so that the readers do not have to think too hard to figure out the significance.
- Supporting sentences should not be used to merely repeat your topic sentences in other words, but they should be the explanations, justifications, interpretations and analyses of the topic sentence.
- One should also make sure that all the supporting sentences are in a logical order.

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3. Concluding Sentence

The last sentence of the paragraph is termed as the concluding sentence which is usually a review of the paragraph. It should emphasize on the main point or the topic sentence. It is advisable not to end the paragraph therefore with a quotation, but to end with your own words and idea; so that the readers know that you are giving your idea in the paragraph and not merely saying what others have thought and written.

Four Basic Things To Consider While Writing a Paragraph

1. **Unity:** By unity it means that all the sentences in the paragraph should deal with a specified idea, topic, argument or point of view. It should not seem that any sentence of the paragraph is redundant; in the sense that, without that sentence the paragraph would have made the same sense. The topic sentence of the paragraph should be the governing idea or the umbrella sentence according to which all the supporting sentences of the paragraph should be written. Moreover, the supporting sentence should provide details and discuss the topic sentence.
2. **Order:** Order in paragraph writing refers to the logical progression of ideas. Sentences randomly written on a particular topic will not make it a paragraph. This will be random jotting and won't make any sense till they are joined together in manner that makes it sound like an argument. Therefore, it can be said that order is essential. For example, if you are narrating an incident then the order should be chronological; if you are presenting an argument or writing an argumentative paragraph then the arguments should be presented

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in order of importance. In other words, it can be said that order is the structure or organization of the sentences in a particular way so that the paragraph makes sense to the readers.

3. Coherence: Coherence makes any writing understandable to the readers. What it means is that sentences within a paragraph must logically connect to each other so that when one reads the paragraph he or she gets the notion of the paragraph as a whole. Most significant aspect in bringing about coherence in a paragraph are transition words which connect one sentence with another such as:

- show order (first, second, third)
- spatial relationships (above, below)
- logic (furthermore, in addition, in fact).

Moreover, it is also significant that the whole paragraph is written from a single point of view and a tense which is consistent. Such as, if the paragraph has begun with past tense then the whole paragraph should carry on with past tense and there should not be a mix of tenses.

4. Completeness: An idea or an argument should be fully developed within a paragraph. In other words, the topic sentences should be justifiably given supporting sentences for the topic sentence to stand upright.

Paragraph Writing Process

If the outlines of the paragraph and the title are available, the paragraph can be easily developed using the hints. Of course, appropriate conjunctions and linking words and phrases can be used generously to bring about the desired continuity and spontaneity of thought.

In the absence of guidelines or hints like the title or paragraph outlines, a proper plan is required to make paragraph-writing effective. The following steps could be followed:

- **Topic selection:** Keeping in mind the broad areas of interest, the topic should be first selected. It should be one with which the writer is most familiar, involving his personal knowledge and experiences. He needs to think clearly and have complete understanding of the topic before he can write.
- **Statement of idea:** The most dominant idea should be stated in the introductory statement or sentence. The subsequent statements in the paragraph should be built up around this main theme or idea. This sentence could also be referred to as the topical sentence. The tone and style of the introductory sentence should be capable of drawing and sustaining the attention of the reader.
- **Information gathering:** The contents of the paragraph can be developed only when all the required information and material related to the concerned paragraph are put together as a meaningful whole. To unify the various elements of the paragraph, there should be certain supporting ideas.

- **Conclusion:** Once the content is logically organized, the paragraph should reach a proper conclusion. This conclusion should wind up the paragraph by either reiterating the main theme forcefully or by highlighting the effect of the event or experience on the mind of the narrator.

Characteristics of good paragraph-writing

Generally, you will find that the first sentence of a paragraph is a topic sentence. It contains the topic and an opinion on the topic. It does not give any supporting ideas which cannot be avoided in the sentence that is to follow. There would be at least two or three sentences to support the main idea/ideas with examples, reasons, comparisons, or even anecdotes. The end of the paragraph is as good as its beginning. Therefore, the conclusion usually reasserts the writer's opinion without expressing it in words used earlier.

To write an effective, clear and good paragraph, the following points should be kept in mind:

- The writer should ensure that he is very clear about what he wants to write. There should be clarity in thought and also in the way these thoughts are expressed.
- The language used should be simple. The thoughts should be lucidly expressed using crisp sentences.
- The thoughts and facts expressed should flow in a logical sequence so that there is continuity and spontaneity. The natural flow should not be lost.
- The events being expressed or described should be placed in the natural order. They could be arranged as per the importance or as per the chronological order.
- Connectives can be used to bring about coordination of sentences. *Next, then, when, after, there, near, next, etc.* can be used to refer to the time and place. Transitional words can be used to carry forward an idea or debate like *Besides, on the contrary, in other words, in addition, on the other hand, etc.* Other sentence linkers depicting cause-effect relationship can also be used such as *hence, since, therefore, thus* and *in short*. *Still, however, nevertheless* and *but* can also be used to achieve structural coordination. In addition, writers can also use rhetorical or parallel sentences for effect.
- The paragraph can be given an impressive form by using variety in terms of vocabulary.
- The written text should be revised once to get rid of grammatical and spelling errors and even wrong punctuation.
- During revision, all material that is irrelevant should be deleted. Digressions could be rectified and repetitions could be avoided.
- The paragraph should be within the word limit, and be precise and to-the-point.

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Check Your Progress

6. What are supporting sentences? What are they supported by?
7. State the most significant aspect in bringing about coherence in a paragraph.

5.5 ANSWERS TO 'CHECK YOUR PROGRESS'

1. The purpose of descriptive writing is to help the readers see, feel and hear something.
2. Effective writing involves the practice of following what is commonly called ABC, i.e., Accuracy, Brevity and Clarity.
3. Unity is the first principle of a good essay. This means that the essay must develop a single idea with a definite purpose.
4. In a paragraph, the sentences are in cohesion, i.e., they stick together in unison. Coherence is also an essential requirement of a paragraph. Coherence means the clear and logical linking of ideas in a paragraph.
5. The purpose of an introduction is to supply sufficient background information and orient the readers with the subject matter. It may consist of a definition, or a quotation, proverb, a brief story or a general remark, leading up to the subject.
6. Supporting sentences are sentences which support or uphold the topic sentence and make the body of a paragraph. The supporting sentences support by providing facts, details and examples to logically present the argument presented in the topic sentence.
7. The most significant aspect in bringing about coherence in a paragraph are transition words which connect one sentence with another such as:
 - show order (first, second, third)
 - spatial relationships (above, below)
 - logic (furthermore, in addition, in fact).

5.6 SUMMARY

- Composition writing is the process of writing on a given topic, theme or idea.
- Different types of composition include:
 - o Picture composition
 - o Narrative composition
 - o Descriptive composition
- Writing is that form of communication which reveals the sender's clarity of thought and expression in encoding a message.

- A good essay must have the following qualities: Unity, Order, Brevity, Style, and Personal touch.
- Essays can be classified as follows:
 - o Descriptive
 - o Narrative
 - o Reflective
 - o Imaginative
 - o Expository
 - o Discursive
- An essay basically has three paragraphs, namely, introduction, description (or body) and conclusion. The body of the essay may have more than one or several paragraphs depending on the topic. Before the conclusion, there can be a transitional paragraph.
- As thoughts come in the mind regarding the topic, one must jot them down, lest they are forgotten. Once you have collected enough material, read it over and select the points that are most suitable for your purpose. Selection of points must be done very carefully, omitting repetitions, choosing relevant illustrations and so on. The process of selection will suggest to you the line of thought you may follow in the essay. After selecting the points, one must arrange them in a logical order so that the essay is properly structured without being disproportionate or full of repetitions and irrelevant details. Hence, making the outline first and then filling in the details is a more effective method. What you are able to produce through this process is a well-articulated essay.
- A paragraph is a specific portion of written or printed text that deals with a specific idea. This portion usually begins on a new line with an indentation. It usually forms a part of a large piece of text or composition, such as an essay, a prose chapter or a story. However, we can also treat a paragraph as a separate, complete and stand-alone unit. It is a short literary composition comprising a continuous series of meaningful sentences that are properly linked and together bring out a systematically developed unit of thought.
- There are three elements of a paragraph: topic sentence, supporting sentence and concluding sentence.
- The paragraph writing process includes the following steps: topic selection, statement of idea, information gathering and conclusion.

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5.7 KEY TERMS

- **Composition Writing:** It is the process of writing (usually in a specified number of words) on a given topic, idea or theme.
- **Essay:** It consists of paragraphs arranged in a sequence.
- **Paragraph:** It refers to a series of coherent and organized sentences that are all connected to a single specific theme/topic.

5.8 SELF-ASSESSMENT QUESTIONS AND EXERCISES

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Objective Questions

1. State whether the following sentences are true or false.
 - (a) Descriptive compositions are plots, stories or essays based on a particular theme.
 - (b) Unity is the first principle of a good essay.
 - (c) The first sentence in a paragraph is usually known as the topic sentence and it introduces the main idea of the paragraph.
 - (d) Coherence is not necessary to make any writing understandable to the readers.
2. Fill in the blanks using appropriate words.
 - (a) By _____, it means that all the sentences in the paragraph should deal with a specified idea topic, argument or point of view.
 - (b) Some of the greatest writers like Charles Dickens, Hemmingway, Amitav Ghosh and Anita Desai all use _____ writing effectively.
 - (c) _____ composition is a type of writing in which we are required to write a paragraph, story, notice or essay based on the picture that is given.

Short-Answer Questions

1. Write a short note on the different types of composition.
2. What is the difference between a composition and an essay?
3. List the characteristics of a good essay.
4. Mention the parts of an essay.
5. Mention the various types of paragraphs.

Long-Answer Questions

1. Describe the different types of essay.
2. Examine the different elements of a paragraph and the paragraph writing process.
3. Explain the characteristics of a good paragraph and the things to keep in mind while writing a paragraph.

5.9 FURTHER READING

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