Foundation Course Third Year

Paper - II

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

ENGLISH LANGUAGE

मध्यप्रदेश भोज (मुक्त) विश्वविद्यालय – भोपाल

MADHYA PRADESH BHOJ (OPEN) UNIVERSITY – BHOPAL

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Published by Registrar, MP Bhoj (Open) University, Bhopal in 2020

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VIKAS® PUBLISHING HOUSE PVT. LTD.
E-28, Sector-8, Noida - 201301 (UP)
Phone: 0120-4078900 • Fax: 0120-4078999
Regd. Office: A-27, 2nd Floor, Mohan Co-operative Industrial Estate, New Delhi 1100 44
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English Language

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INTRODUCTION

NOTES

English is one language that most people all over the world choose to speak or learn to speak, besides their own mother tongue. It is possible to speak English in 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 correct usage of grammar.

Good communication skills can make a person successful in his/her personal as well as professional life. Communication can be done through speech or through writing. However, strong reading skills are required to be able to communicate effectively through writing. Most of what we write today comes from what we have read earlier. Even content that exists on the Internet comes from textbooks and written lectures. More and more people are interacting nowadays through social networking sites and e-mail. All this exchange of information requires good reading skills as well as effective writing skills.

If you are able to speak and listen correctly, you leave no scope for miscommunication. Good communication is also dependant on the correct usage of grammar. A person whose language is grammatically incorrect is bound to sound unpleasant. If you cannot speak correctly, chances are you will not be able to write correctly either. So, a sound knowledge of grammar is necessary for good communication, not just at the workplace but also at home.

This book, *English Language*, 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.

UNIT 1 SELECTED WORKS

NOTES

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1.0 INTRODUCTION

In this unit, you will study the selected works of prominent literary artists such as Robert Frost, Ruskin Bond, R. K. Narayan, Oscar Wilde, A. G. Gardiner and Tagore. The works selected to be studied in this unit cater to the 19th century and 20th century. These works highlight the major influences on the life of the writers which impacted their writing and style. Also, you will get to know about the major issues and themes relevant to their times.

1.1 OBJECTIVES

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

- Critically analyse the poem *Stopping by Woods on a Snowy Evening*
- Summarize the short story *Cherry Tree*
- Evaluate the short story *The Axe*
- Explain the short story *The Selfish Giant*
- Analyse the essay 'On the Rule of the Road'
- Interpret *The Song of Kabir* in your own words

1.2 *STOPPING BY WOODS ON A SNOWY EVENING*: ROBERT FROST

NOTES

Robert Frost is considered as one of the best poets of America. He was awarded the Pulitzer Prize four times. He is famous for many poems including *The Road Not Taken*, *Mending Wall*, *The Onset*, *After Apple Picking*, *The Birches*, etc. He is a romantic as well as a realist. Most of the themes of his poems revolve around man in nature. He is a poet of reconciling materialism and spiritualism, dignity and desire, aspirations and limitations. Most of his poems take place in a pastoral setting.

Frost was born in 1874 in California, U.S. He is majorly admired for the depiction of the rural life in New England. With his great command over American colloquial speech, his verse depicts the lives of ordinary people in everyday situations. Initially in his career, he had tried several vocations with little success and by 1911 when he was nearly 40 years old, he had not published a single book of poems. He decided to sell his farm and sailed to England from Atlantic as London was more receptive to new talents and within a year, he got his *A Boy's Will* published in 1913. By 1914, with the beginning of First World War, he returned to the United States. Holt, the American publishing company added the American edition of *A Boy's Will* and many magazines sought to publish his poems. This resulted in him achieving instant fame and after it his career rose on an ascending curve.

1.2.1 Critical Appreciation

Text

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

NOTES

Stopping by Woods on a Snowy Evening is one of the most interesting poems of Frost written in 1922 and published in 1923. According to William O'Conner, 'like Milton's *On His Blindness* and Arnold's *Dover Beach*, this poem seems to have established itself permanently in anthologies and text-books of poetry'. It is one of the best poems of the twentieth century. This lyric also touched the heart of Pt. Jawahar Lal Nehru. After his death, it was discovered that on his office table, there lay a piece of paper bearing the last four lines from this poem:

The woods are lovely, dark and deep,
But I have promises to keep
And miles to go before I sleep,
And miles to go before I sleep.

The above mentioned lines are very inspiring. The poem is vividly written with lucidity. It is a simple anecdote of how the poet pauses one evening along a country road to the forest to see the snowfall. He pauses in his carriage driven by his horse to see the calm and quietness of the spectacle. He is tempted to stay on and on. He feels enchanted by this beautiful and vivid scene to such an extent that he does not want to move away from the place but suddenly, he remembers that his journey has a purpose. He has many promises to fulfil and he should not dissolve in the beauty of the woods as he has miles to go with a purpose.

This poem has a condensed meaning hidden in its depth. One can deviate from his intended path due to beauty of nature, glitter of artificiality, materialism, but at this time, if he remembers about his duties, responsibilities towards others, society or universe, he does not stay back to enjoy the pleasures of life. The poem is not just a record of what happened to a poet on a snowy evening; it shares a far broader experience of life. He behaves very practically while maintaining a balance between dignity and desire, aspirations and limitations, pleasures and purpose.

When seen in totality, the poem appears to be about a man stopping by beautiful woods on a snowy evening. Even though he wishes to stay longer, he decides against it as he thinks there are miles to go before, he should take a rest or stop. The poem consists of four identical stanzas with iambic structure containing four syllables.

The poem begins with the speaker almost reassuring himself that he knows the owner of the woods he is stopping by, and that the owner will not see his transgressing as he lives elsewhere.

The second stanza shifts the focus from the rider to that of his horse. The horse's perspective is being shown. The horse is a little surprised ('queer') at the unscheduled stop, with no farmhouse nearby ('Between the woods and frozen lake') that too on the 'darkest evening of the year'.

In the third stanza, the beautiful creature, the horse makes it known to his rider that this is not something they usually do. In the last stanza, the speaker decides that he cannot resign from the conscious world with responsibilities to the haunting and silent beauty of the woods, not yet.

NOTES

Style

The poem is a superb example of Frost's craftsmanship. Language of the lyric is simple and vivid. There is a predominance of monosyllabic words. The whole poem is highly symbolic where 'woods' symbolize enchantment, attraction which captivate an individual having sufficient spell whereas 'sleep' symbolizes rest, tiredness and to large extent death. 'Miles' symbolize one's journey, destination and struggle. The artistry of the poet is seen in the condensation and concentration of meaning, in the rich texture of its lyric. There is a concentration of vowel sounds leading to give a musical and melodious contribution to the poem. Frost, in this lyric, rhymes three lines in each stanza instead of two lines. The first stanza rhymes, a-a-b-a. Every word falls into place naturally and inevitably.

Frost can be understood better from another one of his poems, *Birches*. *Birches* published in the *Mountain of Interval*, 1916, is one of the most widely quoted and anthologized of the nature-lyrics of Robert Frost. He is remarkable for its skilful blending of fact and fancy, observation and imagination. Like all Frost's best poems, this has worn well and weathered well, and will go on doing so, because it is soundly constructed of seasoned materials, is carefully sited, is shapely, and because a spirit of sober joy inhabits it.

Then he flung outward, feet first, with a swish

Kicking his way down through the air to the ground.

He begins to tell a story within the poem. The poet is in a reminiscent mood. With a wistful longing he remembers the time when he himself was a swinger of birches. He dreams that he would take to birch swinging once again, sometime in the future, when he is, 'weary of considerations'. Then by birch-swinging he would get away from earth awhile, 'and then, come back to it and begin over'. The poet would never like to leave this earth permanently. After a momentary climb to heaven, he would like to return to it, for

Earth is the right place for love

I do not know where it is likely to go better

Robert Frost is a romantic cum pragmatic poet. He knows that the worldly considerations trouble mankind but he does not find solace in the lap of nature like William Wordsworth, the English poet. Frost's approach towards life is very practical. He wants to take a flight from earth momentarily as he believes in reconciliation of fact and fancy, dignity and desire, pleasure and purpose, imagination and reality. He does not want to go back to his childhood innocence when he used to be a swinger of birches. Rather, he is cherishing those moments so that the worldly burden of tensions, anxiety can be relieved to some extent. He would like to climb up toward heaven by mounting the birches, but then he would also like that they should set him down on earth after a moment. Birch-swinging, 'is good both going and coming back'. Frost describes life as:

A pathless wood

Where your face burns and tickles with the cobwebs

Broken across it, and one eye is weeping

From a twigs having lashed across it open.

It is when the poet is 'weary of considerations' that he wants to forget the bitterness of this earthly existence. The poem is reminiscent of Keats' *Ode to a Nightingale* where the poet wants to 'fade, far away', into the world of the nightingale, so that he might have a momentary escape from 'weariness the fever and the fret` of life. But Keats wants to escape this misery of life because he cannot hear it. On the other hand, Robert Frost clearly states that his withdrawal is momentary, it is a period of probation to face 'life' all the more courageously. He certainly loves to return for he knows that 'Earth's the right place for love'. It is this awareness which shows how much Frost is rooted in reality.

Like Wordsworth's *Skylark*, Frost is,

Type of the wise who soar but never roam,

True to the kindred points of heaven and home.

Thus, Frost always believes in following a practical approach towards life. No doubt, the dark and greenwoods enchant him as the birches remind him of his childhood, still he believes in duty and responsibility. He can fulfil his duties on earth only so he cannot forget to come back to earth and begin all over after having an imaginative swinging of birches. Thus, he gives a lesson to mankind that one has to live and fulfil his responsibilities during his life span on earth; one can enjoy the beauties of nature and cherish the lovely moments spent in the lap of nature but ultimately he has to face the hardships of life.

Check Your Progress

1. Mention the prominent poems of Robert Frost.
2. Give one example of symbolism used in the poem *Stopping by Woods on a Snowy Evening.*

1.3 *CHERRY TREE*: RUSKIN BOND

Ruskin Bond is considered as India's 'William Wordsworth' because of his love for nature. Born in Kasauli in 1934 to a British migrant, he spent most of his childhood days in the lap of Himalayas. Due to his upbringing at different places like Jamnagar, Dehradun and Shimla, he has experienced natural settings of myriad places. For his primary studies, he went to England but his soul and mind could not distance itself from India. Due to his intimate relationship with the Himalayas, he kept longing for it. He never wanted to be in touch with media and always engrossed himself with love of nature. When he was asked to comment on his stay in Shimla, he always preferred nature to the hustle and bustle of England. His mother, Aubrey Bond remarried to a Punjabi-Hindu called Hari when he was four years of age and went to live with his new father in Jamnagar and Shimla. He also lived with his grandmother in Dehradun when he was ten years of age. Due to malaria, his father had a sudden death. After this most of his schooling took place at the Bishop Cotton School, Shimla.

NOTES

During his higher studies in England, he started displaying his literary talent. At the age of seventeen he wrote his first novel *Room on the Roof*. This novel comprised of many autobiographical themes reflecting the journey of his own life. This book earned him the accolades of John Llewellyn Rhys Prize. The novel captures beautiful scenic imagery of the Himalayas. Another novel followed the success of his first one. The sequel titled *Vagrant* also represented the valley and its beauty. After earning the success of these two novels, Ruskin Bond came back to India.

The writer has a distinctive style of writing. The description of nature and incorporation of local elements makes the reader understand and build a relationship with the landscape and ethos of India. His magnificent language, diction and his writing style earned him huge fan-following not only in India but also all around the world. His works are beautifully blended with humour and wisdom. His style depicts love for people and nature. He finds close affinity between man and nature. His short stories, novels, essays are replete with descriptions of flora and fauna of the Himalayas.

Ruskin Bond was honoured with Sahitya Akademi Award for Indian English writing in 1993. He was honoured with Padma Shri in 1999 and the Delhi Government's Lifetime Achievement Award in 2012.

For a short span of time, Bond worked in a photo studio and was struggling to find a publisher for his works. He also spent few years of his life as a freelance writer and penned down many articles for newspapers and magazines. The prominent newspapers and magazines were The *Pioneer*, The *Tribune*, The *Telegram* and others. One of his famous novels was *The Blue Umbrella* which was published in 1980. His collections of short stories *The Night Train at Deoli*, *Time Stops at Shamli*, *Our Trees still grow in Dehra* are beautifully written replete with natural imagery. He has also contributed to the supernatural and gothic genre of literary forms like *Ghost Stories from the Raj*, *A Season of Ghosts*, *A Face in the Dark* and so forth.

Ruskin Bond has experimented with different genres and literary forms of writing, essays, romance, autobiography, non-fiction, fiction, short stories and others. Some of his works have been adapted for television and cinema as well. *The Blue Umbrella* was popularly adapted in 2007 and the movie earned the National Award for best children's film.

Inspiration: The writer was influenced by his early life and its surroundings spent at the foothills of the Himalayas. His novels are the best projection of his early life spent in Dehradun. His stay in Mussoorie is also pictorially depicted in his autobiographical work *Rain in the Mountains.* Due to his upbringing at different places like Jamnagar, Dehradun and Shimla, he has multiple experiences of natural setting.

The Cherry Tree (orginally published in 1980) is a short story from Ruskin Bond's *Collected Short Stories*. The story has been narrated in the third person. It is embedded with the themes of resilience, dedication, growth, struggle, responsibility and pride. Rakesh is the protagonist of the story who sows the seed

which after coming across several difficulties grows to become a cherry tree. The cherry tree has semblance of human life which goes through end number of struggles in the harshness of realities of life. Like a stoic human, who refuses to give up, the cherry tree also refused to be defeated by life. As it grows, it becomes more resilient. Rakesh nurtures the tree which signifies the fact that human beings also need support and help to grow. The people who are nurtured and supported well in life attain more success. The same principle is applicable to human world. The humans who are abandoned or left behind, are forgotten and hardly succeed in comparison to those who are looked after. Rakesh, in the story, has a constant eye on the cherry tree to ensure that everything is fine with it which highlights his dedication.

1.3.1 Critical Appreciation

Text

One day, when Rakesh was six, he walked from the Mussoorie bazaar eating cherries. They were a little sweet, a little sour; small, bright red cherries, which had come all the way from the Kashmir valley.

Here in the Himalayan foothills where Rakesh lived, there were not many fruit trees. The soil was stony, and the dry cold winds stunted the growth of most plants. But on the more sheltered slopes there were forests of oak and deodar.

Rakesh lived with his grandfather on the outskirts of Mussoorie, just where the forest began.

Grandfather was a retired forest ranger. He had a little cottage outside the town.

Rakesh was on his way home from school when he bought the cherries. He paid fifty paisa for the bunch. It took him about half an hour to walk home, and by the time he reached the cottage there were only three cherries left.

'Have a cherry, grandfather,' he said, as soon as he saw grandfather in the garden.

Grand father took one cherry and Rakesh promptly ate the other two. He kept the last seed in his mouth for some time, rolling it round and round on his tongue until all the tang had gone. Then he placed the seed on the palm of his hand and studied it.

'Are cherry seeds lucky?' asked Rakesh.

'Of course.'

'Nothing is lucky if you put it away. If you want luck, you must put it to some use.'

'What can I do with a seed?'

'Plant it.'

So Rakesh found a small spade and began to dig up a flower-bed.

'Hey, not there,' said grandfather. 'I've sown mustard in that bed. Plant it in that shady corner, where it won't be disturbed.'

Rakesh went to a corner of the garden where the earth was soft and yielding. He did not have to dig. He pressed the seed into the soil with his thumb and it went right in.

Then he had his lunch, and ran off to play cricket with his friends, and forgot all about the cherry seed.

NOTES

When it was winter in the hills, a cold wind blew down from the snows and went whoo-whoo-whoo in the deodar trees, and the garden was dry and bare. In the evenings grandfather and Rakesh sat over a charcoal fire, and grandfather told Rakesh stories – stories about people who turned into animals, and ghosts who lived in trees, and beans that jumped and stones that wept – and in turn Rakesh would read to him from the newspaper, Grandfather's eyesight being rather weak. Rakesh found the newspaper very dull – especially after the stories – but grandfather wanted all the news…

They knew it was spring when the wild duck flew north again, to Siberia. Early in the morning, when he got up to chop wood and light a fire, Rakesh saw the V shaped formation streaming northwards and heard the calls of birds clearly through the thin mountain air.

One morning in the garden he bent to pick up what he thought was a small twig and found to his surprise that it was well rooted. He stared at it for a moment, then ran to fetch grandfather, calling, 'Dada, come and look, the cherry tree has come up!'

'What cherry tree?' Asked grandfather, who had forgotten about it.

'The seed we planted last year – look, it's come up!'

Rakesh went down on his haunches, while Grandfather bent almost double and peered down at the tiny tree. It was about four inches high.

'Yes, it's a cherry tree,' said grandfather. 'You should water it now and then.'

Rakesh ran indoors and came back with a bucket of water.

'Don't drown it!' said grandfather.

Rakesh gave it a sprinkling and circled it with pebbles. 'what are the pebbles for?' asked grandfather.

'For privacy,' said Rakesh.

He looked at the tree every morning but it did not seem to be growing very fast. So he stopped looking at it – except quickly, out of the corner of his eye. And, after a week or two, when he allowed himself to look at it properly, he found that it had grown – at least an inch!

That year the monsoon rains came early and Rakesh plodded to and from school in rain coat and gum boots. Ferns sprang from the trunks of trees, strange looking lilies came up in the long grass, and even when it wasn't raining the trees dripped and mist came curling up the valley. The cherry tree grew quickly in this season.

It was about two feet high when a goat entered the garden and ate all the leaves. Only the main stem and two thin branches remained.

'Never mind,' said grandfather, seeing that Rakesh was upset. 'It will grow again: cherry trees are tough.'

Towards the end of the rainy season new leaves appeared on the tree. Then a woman cutting the grass cut the cherry in two.

When grandfather saw what had happened, he went after the woman and scolded her; but the damage could not be repaired.

'May be it will die now,' said Rakesh.

'May be,' said grandfather.

But the cherry tree had no intention of dying.

By the time summer came round again, it had sent several new shoots with tender green leaves. Rakesh had grown taller too. He was eight now, a sturdy boy with curly black hair and deep black eyes. 'Blackberry,' grandfather called them.

That monsoon Rakesh went home to his village, to help his father and mother with the planting and ploughing and sowing. He was thinner but stronger when he came back to his grandfather's house at the end of rains, to find that cherry tree had grown another foot. It was now up to his chest.

Even when there was rain, Rakesh would sometimes water the tree. He wanted it to know that he was there.

One day he found a bright green praying mantis perched on a branch, peering at him with bulging eyes. Rakesh let it remain there. It was the cherry tree's first visitor.

The next visitor was a hairy caterpillar, who started making a meal of the leaves. Rakesh removed it quickly and dropped it on a heap of dry leaves.

'Come back when you are a butterfly,' he said.

Winter came early. The cherry tree bent low with the weight of snow. Field mice sought shelter in the roof of the cottage. The road from the valley was blocked, and for several days there was no newspaper, and this made grandfather quite grumpy. His stories began to have unhappy endings.

In February it was Rakesh's birthday. He was nine – and the tree was four, but almost as tall as Rakesh.

One morning, when the sun came out, Grandfather came into the garden. 'Let some warmth get into my bones,' he said. He stopped in front of the cherry tree, stared at it for a few moments, and then called out, 'Rakesh! Come and look! Come quickly before it falls!'

Rakesh and grandfather gazed at the tree as though it had performed a miracle. There was a pale pink blossom at the end of a branch.

The following year there were more blossoms. And suddenly the tree was taller than Rakesh, even though it was less than half his age. And then it was taller than grandfather, who was older than some of the oak trees.

But Rakesh had grown too. He could run and jump and climb trees as well as most boys, and he read a lot of books, although he still liked listening grandfather's tales.

In the cherry tree, bees came to feed on the nectar in the blossoms, and tiny birds pecked at the blossoms and broke them off. But the tree kept blossoming right through the spring, and there were always more blossoms than birds.

That summer there were small cherries on the tree. Rakesh tasted one and spat it out.

'It's too sour,' he said.

'They'll be better next year,' said grandfather.

But the birds liked them – especially the bigger birds, such as the bulbuls and scarlet minivets – and they flitted in and out of the foliage, feasting on the cherries.

On a warm sunny afternoon, when even the bees looked sleepy, Rakesh was looking for grandfather without finding him in any of his favourite places around the house. Then he looked out of the bed room window and saw grandfather reclining on a cane chair under the cherry tree.

'There is just the right amount of shade here,' said grandfather. 'And I like looking at the leaves.'

'They're pretty leaves,' said Rakesh. 'And they are always ready to dance, if there's breeze.'

After grandfather had come indoors, Rakesh went into the garden and lay down on the grass beneath the tree. He gazed up through the leaves at the great blue

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sky; and turning on his side, he could see the mountain striding away into the clouds. He was still lying beneath the tree when the evening shadows crept across the garden. Grandfather came back and sat down beside the Rakesh, and they waited in silence until it was dark.

'There are so many trees in the forest,' said Rakesh. 'What's so special about this tree? Why do we like it so much?'

'We planted it ourselves,' said grandfather. 'That's why it's special.'

'Just one small seed,' said Rakesh, and he touched the smooth bark of the tree that had grown. He ran his hand along the trunk of the tree and put his finger to the tip of a leaf. 'I wonder,' he whispered. 'Is this what it feels to be God?'

The story revolves around the themes of duty, responsibility, struggle and dedication. The story can be divided in the following parts:

The Seed: The protagonist works hard and digs the ground with a spade and plants a seed of the cherry tree in his grandfather's garden in Mussoorie. He chooses a place for the plant which is in the corner of the garden well protected from the wind and snow. But after planting the seed, Rakesh forgets about this and keeps himself busy by listening to his grand-father's stories.

The Twig: The seed begins growing into a twig. Winter passes and spring appears and one day to his surprise, Rakesh observes a plant coming out of the twig with some leaves. This incident gives him the realization that the seed was growing into a plant. He excitedly showes his grandfather the cherry twig. He wants to protect the plant as it is too young and circles it with some stones and pebbles for its protection. He becomes deeply engaged with this but at the same time is disappointed to see its slow paced growth.

The Plant: During the monsoon season, the plant is seen growing fast which makes Rakesh excited. Rakesh visits his parents in the next summer season and helps them in their farm in sowing and planting crops. By the end of the monsoon season, he returns to his grandfather and this time, he realizes that the plant has grown in a full-blown cherry tree. His attachment with the tree also grows with the passage of time. He waters the tree every day. On seeing an insect on the tree, one day, he does not try to swat it away as he considers it the tree's first friend. He also sees a hairy caterpillar feeding on the leaves of the tree. After hauling it, he places it on some dry leaves to protect the cherry leaves. But with the onset of winters, the cherry tree bulges under the weight of the falling snow which continues for several days. The roads also become blocked with snow and his grandfather also feels frustrated as he is not able to get newspapers to read.

The Flowers: When Rakesh turned nine, the cherry tree turned four. The tree starts to reach till the head of Rakesh now. Some pink flowers begin to bloom on it which were first witnessed by his grandfather. For Rakesh, it is no less than a miracle. There were more flowers blooming in the next spring season. Its nectar is drunk by birds and bees and the tree grows taller than him. The birds come and perch on its branches.

The Fruits: The next summer, the tree bears fruits. They were sour in taste when Rakesh tasted them. They are not initially sweet. Rakesh's grandfather consoles him and tells that the following year, the fruits would be ripened into

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sweetness. One evening, Rakesh asks his grandfather what resulted in the full-growing of the tree. To this question, the grandfather replies that it was the continuous efforts they put into nurturing the plant which resulted in the full blooming of the cherry tree. Rakesh is surprised to see the bark, the leaves of tree and regarded it as his own creation. He finds it all the more mesmerizing to see it as manifestation of God.

Themes

The themes of the short-story are as follows:

Symbol of survival: *The Cherry Tree* is a **symbol of survival**. It survives the hardships of weather and also from being eaten by animals. In this way, the cherry tree resembles human beings who also undergo the struggles of life with patience and perseverance. Like a stoic human, who refuses to give up, the cherry tree also refused to be defeated by hardships. The tree withstands all the adversities and remains stoic like a heroic individual.

Bond and Affinity: The close bond and affinity between Rakesh and the tree is based on care and nurture like a family. The tree is never abandoned by him. He has a constant eye on its growth. His dedication to the tree replicates the strong and binding relationship of love, care, affection and compassion. Rakesh acts like a guardian to the cherry tree. In the end, after a period full of struggle, it bears fruits after all, maturing to a fruit-bearing tree— as a rewarding effort finally.

Theme of Responsibility: *The Cherry Tree* is also based on the themes of responsibility which finally ends with rewards like in the case of Rakesh. His grandfather fulfills his responsibility while mentoring and counselling Rakesh who needs to tread the right path properly guided and protected by his grandfather. Likewise, the theme of responsibility is embedded in the society. The parents and grandparents look after their young ones with tender care and affection throughout their growing period.

Cycle of Life: The story is based on the **cycle of life**. The protagonist works hard and digs the ground with a spade and plants a seed of the cherry tree in his grandfather's garden in Mussoorie. While winter passed and spring appeared and one day to his surprise, Rakesh observed a plant coming out— a twig with some leaves. This incident gave him the realization that the seed was growing into a plant. He excitedly showed his grandfather the cherry twig. By the end of monsoon, he returned to his grandfather and this time he had also grown tall like the cherry tree. The tree had grown to the height of his chest. His attachment with the tree was also growing with the growth of his age. He watered the tree every day. Some pink flowers were also blooming on it which were first witnessed by his grandfather. For Rakesh, it was no less than a miracle. There were more flowers in next spring. The next summer, it bore the fruits. They were sour in taste when Rakesh tasted them. The grandfather consoled him and told that the following year; the fruits would be ripened with sweetness. Thus, the story covers the whole cycle of life.

Human Potential: Another theme of the story is the human potential, impeccable and unleashed effort. Rakesh starts something new and finishes it with his sense of determination and hardwork. Like the cherry tree, human beings also

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have to struggle in life. Humans have to confront adversities, conflicts and disputes as suggested by Ruskin Bond. As the tree grows, it becomes stronger. It saves itself from any possible predators. The story also suggests that as humans grow, they also become strong with the passage of time, through their journey of toil and struggle. Likewise, Rakesh also learns from his experiences. Only through the help of his grandfather, Rakesh succeeds in growing the tree. There are many similarities between Rakesh and the tree. They both grow akin to each other with a strong bond having been helped and cared by the grandfather through his guidance and wisdom. Thus, family plays an indispensable role in the life of a human being. Without his grand-father's help and lessons, probably, Rakesh would not have been successfully and patiently able to grow the tree. The story depicts the fact that with age comes wisdom. Rakesh succeeds because of the balanced and healthy life he has been leading with the help of his familial beings.

Style

The short story has been written in a narrative tone focusing on the rustic and simple activities of planting. The language of the poem is very simple just as a common man's language. It is lucid and enriched with meaning. There is condensed meaning hidden in the depth of the simplicity of the tone and the language. The poet has used ample of poetic devices namely, alliteration, personification and antithesis to add to the beauty and theme of the story. The emotions are conveyed very effectively and clearly through the lucidity of language. The narrator also communicates with the readers. It is also embedded with the poetic lines as: 'That small, the cherry, grown by me' which has a power to give the whole message of the sense of pride to the poem. The cherry tree has been used as a symbol of struggle for existence. It has to go through many seasonal changes and still stands erect and still with its strength and sturdiness. The poem gives us the message of perseverance and diligence. With sustained effort, we can always blossom in life and go beyond the adversities of life. The story has been written in third person narration:

'One day he found a bright green praying-mantis perched on a branch, peering at him with bulging eyes. Rakesh let it remain there. It was the cherry tree's first visitor.'

Thus, on seeing an insect on the tree, he did not try to swat it away as he considered it tree's first friend. He also saw a hairy caterpillar feeding on the leaves of the tree. After hauling it, he placed it on some dry leaves to protect the cherry leaves.

"The next visitor was a hairy caterpillar, who started making a meal of the leaves. Rakesh removed it quickly and dropped it on a heap of dry leaves. Come back when you are a butterfly, he said." Hence, human sensitivity is at its brim. The writer is not only sensitive to humans but also to other beings of nature.

The story also has rhythmic quality like a verse as evident in the following lines:

And forgot; but cherries have a way,
Of growing
Though no one's caring very much
Or knowing.

Check Your Progress

3. Name the first novel written by Ruskin Bond.
4. What has been a major inspiration in the life of Ruskin Bond?

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1.4 *THE AXE*: R.K. NARAYAN

R.K. Narayan is one of the most prominent writers of Indian Writing in English. He was born on 10th October in the city of Madras in the year 1906. He died in the year 2001 at the age of 94 years. Along with Raja Rao, Mulk Raj Anand, Narayan's contribution as a writer has not only given impetus but also extensively influenced the development of Indian Literature in English. In fact, it would not be an exaggeration to state that his writings have led to the recognition of Indian English literature by the rest of the world. In fact, it was the leading english novelist, Graham Greene's introduction to Narayan's *The Bachelor of Arts* wherein he draws a comparison between Narayan and Chekhov that focused the attention of the literary world on Narayan. As John Theime states, 'Chekhov parallel has been used to refer to Narayan's prose style, his supposed pathos, his expression of a whole national condition, his capacity to give voice to the languor of provincial life and his artistry in rendering the mundane.'

Establishing his credibility as one of the most well received writer of early Indian English literature, Narayan was awarded the Sahitya Akademi Award in 1951. A prolific writer, he authored many novels, hundreds of short stories and several essays. He began his career as a journalist which often accounts for the crispness of his prose. Some of his most significant works are '*Swami and Friends*', '*The Bachelor of Arts', 'The Financial Expert,'* etc. Often addressed as the Indian Chekov, his works, situated in the fictional town of 'Malgudi' are extremely appealing on account of their unpretentious simplicity, a sense of humor which emanates from happenings in the ordinary everyday life of the inhabitants of Malgudi. The works of Narayan weave a magic upon the readers on account of his ability to bring to life his characters; these (often eccentric) characters bemused by problems which commonly assail middle class life are extremely appealing. Moreover, Narayan's narrative is realistic to the core and infused with dry humour which make his works extremely enchanting.

List of Works

Novels

- *Swami and Friends* (1935, Hamish Hamilton)
- *The Bachelor of Arts* (1937, Thomas Nelson)
- *The Dark Room* (1938, Eyre)
- *The English Teacher* (1945, Eyre)
- *Mr. Sampath* (1948, Eyre)

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- *The Financial Expert* (1952, Methuen)
- *Waiting for the Mahatma* (1955, Methuen)
- *The Guide* (1958, Methuen)
- *The Man-Eater of Malgudi* (1961, Viking)
- *The Vendor of Sweets* (1967, The Bodley Head)
- *The Painter of Signs* (1977, Heinemann)
- *A Tiger for Malgudi* (1983, Heinemann)
- *Talkative Man* (1986, Heinemann)
- *The World of Nagaraj* (1990, Heinemann)
- *Grandmother's Tale* (1992, Indian Thought Publications)

Non-fiction

- *Next Sunday* (1960, Indian Thought Publications)
- *My Dateless Diary* (1960, Indian Thought Publications)
- *My Days* (1974, Viking)
- *Reluctant Guru* (1974, Orient Paperbacks)
- *The Emerald Route* (1980, Indian Thought Publications)
- *A Writer's Nightmare* (1988, Penguin Books)

Mythology

- *Gods, Demons and Others* (1964, Viking)
- *The Ramayana* (1973, Chatto & Windus)
- *The Mahabharata* (1978, Heinemann)

Short story collections

- *Malgudi Days* (1942, Indian Thought Publications)
- *An Astrologer's Day and Other Stories* (1947, Indian Thought Publications)
- *Lawley Road and Other Stories* (1956, Indian Thought Publications)
- *A Horse and Two Goats* (1970)
- *Under the Banyan Tree and Other Stories* (1985)
- *The Grandmother's Tale and Selected Stories* (1994, Viking)

Adaptations

Narayan's book *The Guide* was adapted to film as *Guide*, a Hindi movie directed by Vijay Anand.

Railway Raju (nicknamed) is a disarmingly corrupt guide who falls in love with a beautiful dancer, Rosie, the neglected wife of archaeologist Marco, a lonely writer who is obsessed with local rock carvings. Raju seduces Rosie away. Marco is unable to satisfy Rosie and therefore Rosie leaves him and goes dancing to Raju. Raju guides her as he is a guide and she's back to square one; dancing.

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Marco doesn't approve of Rosie's passion for dancing. Rosie, encouraged by Raju, decides to follow her dreams and start a dancing career. They start living together and Raju's mother, as she does not approve of their relationship, leaves them. Raju becomes Rosie's stage manager and soon with the help of Raju's marketing tactics, Rosie becomes a successful dancer. Raju, however, develops an inflated sense of self-importance and tries to control her. Raju gets involved in a case of forgery and gets a two year sentence. After completing the sentence, Raju is passes through a village where he is mistaken for a sadhu (a spiritual guide). Reluctantly, as he does not want to return in disgrace to Malgudi, he stays in an abandoned temple. There is a famine in the village and Raju is expected to keep a fast in order to make it rain. With media publicizing his fast, a huge crowd gathers (much to Raju's resentment) to watch him fast. After fasting for several days, he goes to the riverside one morning as part of his daily ritual, where his legs sag down as he feels that the rain is falling in the hills. The ending of the novel leaves unanswered the question of whether he dies, or whether the drought has really ended.

The history of his success and unexpected fame frames the suspense of the story, told with Narayan's customary tolerance and humour. At the end it raises many profound questions.

Malgudi Days is a huge collection of short stories by R. K. Narayan published in 1943 by Indian Thought Publications. The book was republished outside India in 1982. The book includes 19 stories, all set in the fictional town of Malgudi, each of them giving a facet of life in Malgudi. The New York Times described the virtue of the book as "everyone in the book seems to have a capacity for responding to the quality of his particular hour. It's an art we need to study and revive."

In 1986, a few of the stories in the book were included in the Malgudi Days television series and, directed by actor and director, Shankar Nag.

'Malgudi'

Malgudi the fictional town is where Narayan situates nearly all his works. The town has often been seen as a 'site that represents quintessential Indianness, (as representing the) 'microcosm of the nation.' Narayan's Malgudi is the image of an India that has been able to withstand the onslaught of modernity and retain its old world charm and simplicity. His protagonists who inhabit this town are once again simple souls 'contending with day – to – day pressures of live social experience.'

As already mentioned before, Narayan has often been compared to Faulkner as both writers have created a fictional locale for situating their characters. In each case the town is remarkable for its humanism, synergy and being almost a character in the storyline. To quote Thieme 'Malgudi has been compared with such fictional landscapes as Hardy's Wessex and Faulkner's Yoknapatawpha County, both of which…dramatize the conflict between the old and the new: the rural past and the increasingly mechanized present in Hardy' or the conservative Grierson's and the ***parvenu*** generation of the 'town' in *A Rose for Emily*.

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Narayan's Malgudi is a metonym for traditional India, an India which has withstood the forces of modernity while battling to salvage its rich traditional heritage. To quote Thieme 'Like Wessex and Yoknapatawpha County, Malgudi offers the illusion of a recognizable transcribed reality, but in fact is an imagined world that ministers to the fantasies of what India has been or should be like; and like Wessex and Yoknapatawpha County, it is a site where the old and new join the battle.'

Criticism

As mentioned earlier, it was Graham Greene's who in his introduction to *'The Bachelor of Arts'* drew comparisons between Chekhov and Narayan which eventually became the benchmark of successive critical analysis of Narayan's works. Both Chekhov and Narayan's prose style is full of pathos and humor, as Greene while speaking of Narayan says, 'Sadness and humor in the later books go hand in hand like twins, inseparable as they do in the stories of Chekhov.'

According to Thieme, Chekhov and Narayan exhibit a similar capacity 'to give voice to the languor of provincial life and … artistry in rendering the mundane.'

However, the most abiding quality of his works is the ever pervading sense of irony; almost all his works are informed with the 'quintessential irony of what man can make of himself and of the entire business of living.' Nearly, all his novels are neatly structured and use the omniscient author method of narration. His protagonists are extremely appealing on account of their simplicity. To quote Naik, 'The protagonist in each of Narayan's novels is made to play his life-role during the course of which he or she either matures in the process or rebels, or simply drifts or gain is chastised or even destroyed by a characteristic inner weakness.'

Although not as popular as the novels, Narayan's short stories are remarkable for their workmanship and '…finish than for the quality of reading of life they offer… a persistent note of irony is, by and large, their distinguishing feature.' Deeply influenced by the various eminent writers whom Narayan had diligently pursued since early childhood, Narayan's writings often illustrate the impact of various authors upon his writing. For instance, the endings of his short stories show a strong influence of O. Henry's celebrated technique of the trick finale.

Thematic connections between the short stories and the novels of Narayan are interesting. Almost in each work of Narayan, situations, characters and motifs from other works of his resurface making an interesting pattern. Although none of his short stories can be criticized on account of being dull or mundane yet none are of such merit that they cane be compared to O. Henry's *The Gift of Magi*, Maupassant's *The Umbrella*, Chekhov's *The Cherry Orchard*, or Mulk Raj Ananad's *Birth*.

Narayan has often been criticized for inadequacy of expression, for instance in his short story, *The Axe* he concludes the story at a very vulnerable moment of Velan turning his back to his beloved garden, Narayan does not fully develop the situation. To quote Naik, '*The Axe*, the story of an old gardener attached to a sprawling house who is dismissed when the ownership changes hands. The gardener leaves as the garden is being demolished – a situation reminiscent of *The Cherry Orchard* (play by Anton Chekhov), but here again, the reader gets the impression

that in contrast to Chekhov, Narayan has not adequately met the challenge of his tragic theme here, and there is a failure of the imagination in apprehending with the requisite power the experience sought to be conveyed.'

It is the simplicity of narration that has been most vehemently criticized by innumerable critics. For critics Narayan's stylistic rendition is detached, concomitantly lacking in depth to the point of being benign. His writing lacks the imaginative flair displayed by Raja Rao. Instead it is his informal ease, directness, precision and readability which account for his popularity. He avoids the use of figurative language which along with his limited capability to imaginatively evoke scenes often leads to colourlessness in his narrative. In fact, to quote, Shashi Deshpande, a prominent writer of Indian writing in English, 'Narayan's writings as pedestrian and naive because of the simplicity of his language and diction, combined with the lack of any complexity in the emotions and behavior of his characters.' His works have also been criticized for being completely out of league with Indian politics and instead creating a parochial and chimerical town of Malgudi.

1.4.1 Critical Appreciation

***Excerpt of* The Axe**

An astrologer passing through the village foretold that Velan would live in a three-storeyed house surrounded by many acres of garden. At this everybody gathered round young Velan and made fun of him. For Koppal did not have a more ragged and godforsaken family than Velan's. His father had mortgaged every bit of property he had, and worked, with his whole family, on other people's lands in return for a few annas a week . . . A three-storeyed house for Velan indeed! . . . But the scoffers would have congratulated the astrologer if they had seen Velan about thirty or forty years later. He became the sole occupant of Kumar Baugh—that palatial house on the outskirts of Malgudi town. When he was eighteen Velan left home. His father slapped his face one day for coming late with the midday-meal, and he did that in the presence of others in the field. Velan put down the basket, glared at his father and left the place. He just walked out of the village, and walked on and on till he came to the town. He starved for a couple of days, begged wherever he could and arrived in Malgudi, where after much knocking about, an old man took him on to assist him in laying out a garden. The garden existed only in the mind of the gardener. What they could see now was acre upon acre of weed-covered land. Velan's main business consisted in destroying all the vegetation he saw. Day after day he sat in the sun and tore up by hand the unwanted plants. And all the jungle gradually disappeared and the land stood as bare as a football field. Three sides of the land were marked off for an extensive garden, and on the restwas to be built a house. By the time the mangoes had sprouted they were laying the foundation of the house. About the time the margosa sapling had shot up a couple of yards, the walls were also coming up. The flowers—hibiscus, chrysanthemum, jasmine, roses and canna—in the front park suddenly created a wonderland one early summer. Velan had to race with the bricklayers. He was now the chief gardener, the old man he had come to assist having suddenly fallen ill. Velan was proud of his position and responsibility. He keenly watched the progress of the bricklayers and whispered to the plants as he watered them, 'Now look sharp, young fellows. The building is going up and up every day. If it is ready and we aren't, we shall be the laughingstock of the town.' He heaped manure, aired the roots, trimmed

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the branches and watered the plants twice a day, and on the whole gave an impression of hustling nature; and nature seemed to respond. For he did present a good-sized garden to his master and his family when they came to occupy the house. The house proudly held up a dome. Balconies with intricately carved woodwork hung down from the sides of the house; smooth, rounded pillars, deep verandas, chequered marble floors and spacious halls, ranged one behind another, gave the house such an imposing appearance that Velan asked himself, 'Can any mortal live in this? I thought such mansions existed only in Swarga Loka.'

When he saw the kitchen and the dining room he said, 'Why, our whole village could be accommodated in this eating place alone!' The house-builder's assistant told him, 'We have built bigger houses, things costing nearly two lakhs.

What is this house? It has hardly cost your master a lakh of rupees. It is just a little more than an ordinary house, that is all . . .' After returning to his hut Velan sat a long time trying to grasp the vision, scope and calculations of the builders of the house, but he felt dizzy. He went to the margosa plant, gripped its stem with his fingers and said, 'Is this all, you scraggy one? What if you wave your head so high above mine? I can put my fingers around you and shake you up like this. Grow up, little one, grow up. Grow fat. Have a trunk which two pairs of arms can't hug, and go up and spread. Be fit to stand.

Velan is a village boy living with his family in a humble manner for the family had little means to support themselves. His life changes when one day an astrologer makes the prediction that Velan is destined to live in a palatial three storyed building encompassed by a huge garden. This prediction elicits as lot of ill will among the villagers who taunt Velan and make fun of him. However, the prediction does come true although several decades later. When Velan is just eighteen years old he leaves his native village for good. He had been slapped by his father in front of the village men for bringing his mid-day meal late. This hurt Velan so much that he decides to leave his village and family for ever.

After walking for days on end, he reaches the town of Malgudi. Having nowhere to go, he is distraught when an old man takes him as an assistant for laying out a garden. Velan is set a very difficult and uphill task, he has to clear singlehandedly a few acres of land which was completely covered by weeds and plants. Working determinedly and continuously for days on end he finishes the task satisfactorily. Hereafter, he starts to help the old gardener with the laying of the foundation for a big garden. As fate would have it, the old gardener falls ill and dies. After his demise, Velan is made the chief gardener. Velan, a hardworking simple soul dedicates himself completely to the task of creating a beautiful garden. In the meantime, adjoining the garden, a majestic house which was being built for the master is also completed. As the plants were still tender Velan asks his beloved plants to grow faster and quicker. Nature responds to his call and the flowers, plants and the numerous trees he had planted grow up in abundance and beauty. The garden gives a very scenic and peaceful appearance to the mansion. The mansion comes to be known as 'Kumar Baugh'. Velan tends to the plants with utmost love and care, innumerable varieties of plants grow in his garden.

One particular tree that Velan was very fond of is the Margosa tree. Velan treats this tree almost like his own child. He showers upon it his best attention and care.

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Velan lives simply in a humble thatched hut but he is happy and content. Years quickly roll by and with the passage of time Velan starts growing old. Age and decay also claim the once beautiful mansion which had for long now lost its glitter and charm. Velan's master also start keeping ill health and is later bed-ridden. After few years of suffering the master dies. The master's death comes as a severe blow for Velan not only as compassion for his master but more so because Velan knows that his master's sons wouldn't care for his garden. Soon after the master's death, the sons started quarrelling amongst themselves and went to live in another house. Thereafter, a few tenants come to stay in a big house but none of them stay long in the house. Gradually, the house starts to be known as a 'Ghost House'. However, Velan continues to live in his thatched hut. A few years pass this way until the master's sons entrust the key of the mansion to Velan. Later, because of lack of repairs, Velan's hut begins to leak, he has no recourse but to live in the verandah of the big mansion. In this way the astrologer's prophecy about Velan living in a three-storeyed building comes true.

One day a group of people come to the mansion and examine the house very carefully. Velan hears them remark that the house and the entire garden has to be destroyed and, in its place, new buildings would be constructed. Following their departure, within a few days, Velan is informed that the entire property has been sold out to a company and Velan's services were no longer required. Velan is asked to vacate the place within a fortnight. In a couple of days, even before Velan has time to vacate the mansion, the developers arrive with the wood cutters. Velan hears the harsh sound of the woodcutter's axe ripping through his beloved Margosa tree. Velan pleads to them not to cut his favourite tree but to no avail. The wood cutters were working under orders and could not pay heed to Velan's request. Velan is so saddened that he asks the woodcutters to wait until he has left the place. He quickly packs his meager belongings and leaves the place with tears in his eyes. Reaching some distance, he shouts back to the woodcutters saying to wait a little more till he has gone a little farther. The wood-cutters wait for a few more minutes in respect to the old man's wishes before cutting the mighty Margosa tree to the ground.

Check Your Progress

5. In which year was R.K Narayan awarded the Sahitya Akademi Award?
6. What are the significant features of R.K Narayan's works?

1.5 *THE SELFISH GIANT*: OSCAR WILDE

Oscar Wilde was born in Dublin in 1854. He is a renowned playwright, novelist, poet and critic. During his time, Ireland was colonized by Britain. His parents belonged to the Protestant ruling class in Ireland. They were not the majority of the Catholic native Irish people. His mother was popularly known for being a literary hostess. She used to host parties for the writers and artists of the city. His father was a prominent doctor. Oscar received his primary education from Portora

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Royal School. Later he went to Trinity College and finally to the Oxford University. His favourite paper at Oxford was 'classics'— the study of ancient Greek and Roman Literatures. He started writing poems and plays while studying at the Oxford. His first two plays were *Vera* and *The Duchess of Padua*— though they were not very successful. At the same time, Wilde was also writing about the taste of people, how they should decorate their houses and thoughts about fashion. Oscar was highly influenced by his mother who taught him to view life as a performance and it led to give him a spectacle of everything. He wrote once, 'I awoke the imagination of my century so that it created myth and legend around me.' His wardrobes were not filled with the costumes designed by tailors but by the theatre costumiers who would easily understand the dramatic effects he was trying to portray through his plays. His favourite costumes included a velvet coat edged with braid, knee breeches and soft loose shirt and so forth. Initially, he was not well received as a writer. He had to go through failure through his initial poems and works. He tried to achieve Victorian respectability by marrying a rich woman, Constance Lloyd and had two sons. He became very renowned for his thoughts on 'tastes'. Many people used to gather to listen to him in the USA and Berlin. Gradually, he lost his interest in being a professional adviser on fashion. His literary career bloomed after 1888. He received popularity for his two works— *The Happy Prince* and *A House of Pomegranates*. He also wrote a famous novel entitled *The Picture of Dorian Gray* which was about a wicked man whose face remained young and beautiful like the portrait, hidden in the house but got older and uglier with every wicked activity he did. His novel was first published in a form of series in a magazine. Later he added some chapters to give it the form of a book though many critics did not praise the weak plot due to his deliberate addition of the revenge sub plot in the novel. The extra chapters weakened the story. Many critics believed that Oscar was as wicked as his character.

Wilde's other important plays are *Lady Windermere's Fan, A Woman of No Importance, An Ideal Husband* and *The Importance of Being Earnest*. His plays are known for the use of wit and irony. His plays are replete with short and memorable witty sentences. After the publication of *The Importance of Being Earnest* Wilde fell from the public favour due to his sexual preference for males as homosexuality was illegal in contemporary England. His closest companion was a young man named Lord Alfred Douglas. His father did not approve of his son's close intimacy with Oscar and made public statements about Oscar which made him fall from a reputed position. Oscar put him to court for 'libel' for telling lies about him but it all twisted in a way that Oscar was about to be arrested for his gay relationships. Thus, he had to leave the country and settle down in France like many other homosexuals as laws were more relaxed in France in the contemporary times. The laws in Victorian England were very stern in prison which led to ruin Oscar's health. After he was released from prison, he went to France in 1897. His experiences of torture in prison life are well depicted in his long poem *The Ballad of Reading Gaol*. He was left with little money so he changed his name to Sebastian Melmoth to lead a simple life. He met his love, Bosie again but they had a difficult relationship. They were neither happy together nor being apart. He died in Paris in 1900. Oscar is remembered as a social commentator. His play *The Importance*

of Being Earnest is still admired and appreciated in theatres in modern times. It is considered his masterpiece. Middle class morality and mentality has been ridiculed in the witty sentences of the play.

From being a flamboyant public figure as a playwright and a professional fashion adviser, his life degraded and he had to spend two years in imprisonment. After this episode, he could not face his audience and chose to live an anonymous life in Paris and finally died penniless in a hotel in Paris.

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1.5.1 Critical Appreciation

Text

Every afternoon, as they were coming from school, the children used to go and play in the Giant's garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. 'How happy we are here!' they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.

'What are you doing here?' he cried in a very gruff voice, and the children ran away.

'My own garden is my own garden,' said the Giant; 'any one can understand that, and I will allow nobody to play in it but myself.' So he built a high wall all round it, and put up a notice-board.

TRESPASSERS WILL BE PROSECUTED

He was a very selfish Giant.

The poor children had now nowhere to play. They tried to play on the road, but the road was very dusty and full of hard stones, and they did not like it. They used to wander round the high wall when their lessons were over, and talk about the beautiful garden inside.

'How happy we were there,' they said to each other.

Then the Spring came, and all over the country there were little blossoms and little birds. Only in the garden of the Selfish Giant it was still Winter. The birds did not care to sing in it as there were no children, and the trees forgot to blossom. Once a beautiful flower put its head out from the grass, but when it saw the notice-board it was so sorry for the children that it slipped back into the ground again, and went off to sleep. The only people who were pleased were the Snow and the Frost. 'Spring has forgotten this garden,' they cried, 'so we will live here all the year round.' The Snow covered up the grass with her great white cloak, and the Frost painted all the trees silver. Then they invited the North Wind to stay with them, and he came. He was wrapped in furs, and he roared all day about the garden, and blew the chimney-pots down. 'This is a delightful spot,' he said, 'we must ask the Hail on a visit.' So the Hail came. Every day for three hours he rattled on the roof of the castle till he broke most of the slates, and then he ran round and round the garden as fast as he could go. He was dressed in grey, and his breath was like ice.

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'I cannot understand why the Spring is so late in coming,' said the Selfish Giant, as he sat at the window and looked out at his cold white garden; 'I hope there will be a change in the weather.'

But the Spring never came, nor the Summer. The Autumn gave golden fruit to every garden, but to the Giant's garden she gave none. 'He is too selfish,' she said. So it was always Winter there, and the North Wind, and the Hail, and the Frost, and the Snow danced about through the trees.

One morning the Giant was lying awake in bed when he heard some lovely music. It sounded so sweet to his ears that he thought it must be the King's musicians passing by. It was really only a little linnet singing outside his window, but it was so long since he had heard a bird sing in his garden that it seemed to him to be the most beautiful music in the world. Then the Hail stopped dancing over his head, and the North Wind ceased roaring, and a delicious perfume came to him through the open casement. 'I believe the Spring has come at last,' said the Giant; and he jumped out of bed and looked out.

What did he see?

He saw a most wonderful sight. Through a little hole in the wall the children had crept in, and they were sitting in the branches of the trees. In every tree that he could see there was a little child. And the trees were so glad to have the children back again that they had covered themselves with blossoms, and were waving their arms gently above the children's heads. The birds were flying about and twittering with delight, and the flowers were looking up through the green grass and laughing. It was a lovely scene, only in one corner it was still Winter. It was the farthest corner of the garden, and in it was standing a little boy. He was so small that he could not reach up to the branches of the tree, and he was wandering all round it, crying bitterly. The poor tree was still quite covered with frost and snow, and the North Wind was blowing and roaring above it. 'Climb up! little boy,' said the Tree, and it bent its branches down as low as it could; but the little boy was too tiny.

And the Giant's heart melted as he looked out. 'How selfish I have been!' he said; 'now I know why the Spring would not come here. I will put that poor little boy on the top of the tree, and then I will knock down the wall, and my garden shall be the children's playground for ever and ever.' He was really very sorry for what he had done.

So he crept downstairs and opened the front door quite softly, and went out into the garden. But when the children saw him they were so frightened that they all ran away, and the garden became Winter again. Only the little boy did not run, for his eyes were so full of tears that he died not see the Giant coming. And the Giant stole up behind him and took him gently in his hand, and put him up into the tree. And the tree broke at once into blossom, and the birds came and sang on it, and the little boy stretched out his two arms and flung them round the Giant's neck, and kissed him. And the other children, when they saw that the Giant was not wicked any longer, came running back, and with them came the Spring. 'It is your garden now, little children,' said the Giant, and he took a great axe and knocked down the wall. And when the people were gong to market at twelve o'clock they found the Giant playing with the children in the most beautiful garden they had ever seen.

All day long they played, and in the evening they came to the Giant to bid him good-bye.

'But where is your little companion?' he said: 'the boy I put into the tree.' The Giant loved him the best because he had kissed him.

'We don't know,' answered the children; 'he has gone away.'

'You must tell him to be sure and come here to-morrow,' said the Giant. But the children said that they did not know where he lived, and had never seen him before; and the Giant felt very sad.

Every afternoon, when school was over, the children came and played with the Giant. But the little boy whom the Giant loved was never seen again. The Giant was very kind to all the children, yet he longed for his first little friend, and often spoke of him. 'How I would like to see him!' he used to say.

Years went over, and the Giant grew very old and feeble. He could not play about any more, so he sat in a huge armchair, and watched the children at their games, and admired his garden. 'I have many beautiful flowers,' he said; 'but the children are the most beautiful flowers of all.'

One winter morning he looked out of his window as he was dressing. He did not hate the Winter now, for he knew that it was merely the Spring asleep, and that the flowers were resting.

Suddenly he rubbed his eyes in wonder, and looked and looked. It certainly was a marvellous sight. In the farthest corner of the garden was a tree quite covered with lovely white blossoms. Its branches were all golden, and silver fruit hung down from them, and underneath it stood the little boy he had loved.

Downstairs ran the Giant in great joy, and out into the garden. He hastened across the grass, and came near to the child. And when he came quite close his face grew red with anger, and he said, 'Who hath dared to wound thee?' For on the palms of the child's hands were the prints of two nails, and the prints of two nails were on the little feet.

'Who hath dared to wound thee?' cried the Giant; 'tell me, that I may take my big sword and slay him.'

'Nay!' answered the child; 'but these are the wounds of Love.'

'Who art thou?' said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, 'You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.'

And when the children ran in that afternoon, they found the Giant lying dead under the tree, all covered with white blossoms.

The Selfish Giant was included in *The Happy Prince and Other Tales* which was published in 1888. The story revolves around a selfish giant who is tall, massive and looks ugly and wicked.

He did not like the children who were playing in his garden. He wanted to deprive them of playing in the garden. He was very selfish which can be witnessed through his act of his depriving the children from the pleasures of his garden.

The nature gave only winter to his garden-no other season. It is frost in his garden all the time as a result of his massive selfishness. The children used to play in the garden every afternoon after their school. The garden was large and lush with soft grass and beautiful flowers. There were many trees around it. The giant was away for seven years. During this time, he was staying with his friend, Cornish Ogre. During his absence, the children were happy and satisfied with playing in his garden. But one day, he returns and gets angry on seeing the children playing in his garden and scares them away. He builts a wall and puts up a notice board- 'Trespassers will be prosecuted.' The children become very upset as they had nowhere else to play. They cry to each other, 'How happy we were there!'.

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Spring descends in the whole country, except the giant's garden where there is only winter. No warmth of spring, no blossoming of flowers takes place. His garden becomes the permanent abode of hail, frost, snow and North Wind. The other seasons- the spring, autumn, and summer refuse to come to his garden as he was very selfish. He becomes very sad on seeing this. One day, children climb up through the wall and the trees and start playing which leads to the birth of beautiful flowers and the chirping of birds all around. The giant sees a little boy who was unable to climb up the tree. He takes the child and keeps him on one of the branches of the tree. The boy kisses him as a token of thanks which leads to the melting of the stern heart of the giant. He thinks, 'How selfish I have been! The children are the real flowers.'

After his heart melts, he takes an axe and breaks down the wall and after this, the children start playing back again in the garden except the little boy. The giant asks about the little boy, but the children do not know him. Years pass and the giant grows feeble and old.

One day, the giant sees the little boy under the same corner tree of the garden. He is shocked to see the wounds of nails on the little boy's arms and feet. He says, "they were the wounds of love." He invites the giant to come and play with him in his own garden in Paradise. In the afternoon, the children find the giant dead and cover with white blossoms. Thus, the story is based on the theme of selflessness and love.

Theme

The Selfish Giant revolves around the theme of moral decay of mankind. Though the story appears to be very simple and uncomplicated on the surface but it is condensed with deep thought and meaning. It is replete with the theme: 'keep love in your heart. A life without it is like a sunless garden when the flowers are dead.' If we give happiness to others, we receive happiness in our life. The writer represents how selfishness leads to degeneration. The inner corruption may lead to decay of every one through the story of a selfish giant who is massive and tall but only in his physique not in his heart. He is not generous rather too selfish that he does not allow petals like children to play in his garden. The decision of making a long wall reflects his rigidity and narrow-mindedness and inner corruption of heart. It is only through love that transformation takes place. Love is the remedy to all kinds of diagnosis and a divine quality. The character of the young boy symbolizes God. God has created mankind in His own image but man becomes corrupt after being engrossed in worldly affairs. God rules over the world through the pure and selfless power of love. It is only love which rules the universe. It lends grace to everything. It is the supreme and mighty power. He who loves everyone irrespective of largeness or smallness, is the best prayed for. This lesson is also beautifully depicted in S.T. Coleridge's poem *The Rime of the Ancient Mariner*:

He prayeth best, who loveth best, All things both great and small
For the dear God who loveth us, He made and loveth all.

The short story writer Wilde wants to emphasize on the possibility of transformation of demons and giants. This can be possible only through warmth of

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love and affection. Finally, the giant was taken to paradise with God. Thus, the story also represents redemption and salvation through goodness of heart and selfless and pure love. Hence, the story is centred on humanity and love which can only bring deliverance. Therefore, the greatest virtue in this universe is love but it is equally difficult to inculcate in an individual. One has to sacrifice a lot for the sake of love. If we look at literature, we see that people have sacrificed a lot for the sake of love. If love is enthroned in one's heart, he is lifted up to heaven as a reward. After removing the veil of wickedness and crudeness, the giant began to love the children dearly. He was absolved of his sins. The winter disappeared from his garden. He was relieved of his sins and their punishment. The boy who offered him to go and play in the paradise, was Jesus Christ in disguise. He came to give a reward to the giant for letting him play once again in his garden. The giant's soul received deliverance as his soul became pure and sacred. The symbol of 'white blossoms' is used to depict the whiteness and purity of his soul and the everlasting peace which he attained after death. Hence, the story has spiritual connotations as well.

With his selfish attribute, initially in the story, the giant and his garden were cursed. There was permanent frost all around. Even spring refused to descend on his garden. The nature refused to bestow its blessings upon his garden. Previously, there were delicious fruits and the notes of sweet singing birds, delicate flowers and star-like blossoms. He was fortunate enough to have the blessings of nature. The children were very happy and satisfied with playing in these bounties of nature. But giant's crudity and wickedness deprived him of being generous to little children. He placed the notice board: 'TRESPASSERS WILL BE PROSECUTED'. He was very conscious of his property but he could not possess the beauties and bounties of nature. The wall created by him between his garden and children represents the wall of selfishness against the children who are blessed by Jesus Christ. This wall represents the gap between man and nature. It is a violation of nature and law of God who showers his blessings to all without any discrimination. Finally, he took an axe and broke down the wall which also signifies that his heart was completely melted. He told the children that the garden belonged to them. To conclude, one can say that the story is centred on the themes of humility, compassion, kindness, deliverance and redemption.

Style

The Selfish Giant is narrated in the third person by an unnamed narrator. The story is replete with witty dialogues, careful chosen words and humour. The most important twist of the story takes place in the end of it with the giant's realization that how greedy he has been. On seeing the little boy, he asks: 'who hath dared to wound thee? Cried the Giant; tell me, that I may take my big sword and slay him.'

'Nay! Answered the child; 'but these are the wounds of Lov.'

'Who art thou?' said the Giant, and a strange awe fell on him, and he knelt before the little child.

And the child smiled on the Giant, and said to him, 'You let me play once in your garden, to-day you shall come with me to my garden, which is Paradise.'

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Thus, this story paved the way for many stories to be developed later. It is a prominent inter-textual reference to the biblical figures which very effortlessly Wilde is using in this short story. The story depicts the Christian belief which states that if one has bitterness and selfish ambition in his heart, this never comes from above but from the earthly creatures. Wherever jealousy and selfishness prevails, there will be disorder and every vile practice.

The language employed by the writer is very simple and explicative. Personifications are marked in capital letters. Wilde also uses personal pronouns and words which are likely to be a part of children's vocabulary. The writing style is playful and ironic which enhances the moral behind it. Descriptive and extensive imagery is used with adjectives and adverbs forming the various figures of speech. Imagery is employed as a tool to convey the message in an aesthetic manner. Imagery can be further divided in the following elements:

- Epithets
- Irony
- Rhetorical questions
- Similes
- Personification

Epithets are used in creating a connection with nature and natural elements: 'a large lovely garden', 'soft green grass', 'delicate blossom' and so forth. Wilde also uses oxymoron to depict the seven years of long absence of the giant with the opposing idea that he has little to say: 'after the seven years were over he had said all that he had to say, for his conversation was limited...'— the writer creates humour through the use of oxymoron. Oscar is considered as one of the finest humourists in literature. Oscar also uses juxtaposition in his description of the beautiful garden with its 'delicate' and pink and pearl flowers with the dusty road filled with 'hard stones'.

The imagery used in the story emphasizes on the setting. While describing winter, the writer makes the reader feel as if he/she were there himself/herself. The following example from the text is evident here: 'the wind roared all day about the garden, and blew the chimney pots down.' Thus, the writer could easily convince the readers with his figurative language about the frosty wind.

Check Your Progress

7. Mention the important plays written by Oscar Wilde.
8. In which year was *The Selfish Giant* published?

1.6 'ON THE RULE OF THE ROAD': AG GARDINER

Alfred George Gardiner (1865–1946) was a British journalist and author who wrote highly regarded essays under the pen name Alpha of the Plough. Gardiner

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was born in Chelmsford, UK and went on to work at the *Chelmsford Chronicle* and *the Bournemouth Directory* as a boy. In 1887, he joined the *Northern Daily Telegraph* and in 1899, he was given the position of the editor at the *Blackburn Weekly Telegraph*. He then became the editor of the *Daily News* in 1902 and remained in that position till 1915. As the editor of the *Daily News*, he took upon topics which were the subject of general discussion. It was under his guidance that the journal gained popularity as it was liberal in thought and acted as a foil to the conservative *Daily Mail*. He also contributed to the *Star* from 1915, using his pen name.

The essays written by Gardiner are elegant and sophisticated in thought and yet are humorous. He had the ability to point out the basics of life in an easy manner using an amusing commentary. One device that he uses in his essay is flaunting of an ironical position in order to convey his point subtly and unobtrusively. He also has precision in his expression which gives the reader a clear understanding of what Gardiner wants to say. Some of his well-known works are *Pillars of Society*, *Portraits and Portents*, *Many Furrows* and *Leaves in the Wind*.

His 'On the Rule of the Road' is a remarkable commentary on the basic rules of social conduct. Rules and laws have been laid down by authorities keeping the welfare of all individuals of a society in mind. Even though you may claim your personal rights and liberties, the liberties of others should be kept in mind. By the use of various examples, Gardiner suggests that liberty is not merely a personal right but is a social contract. He says that sending his offspring to a particular school is his choice, but to give him little or no education is a point of concern for others as well. Since the child is a citizen of the nation, it is also his responsibility to ensure that the liberties and rights of the child are upheld.

Gardiner uses a humorous tone in his commentary and uses devices like irony and mock-seriousness to emphasize his point. He says that these are some things that individuals must keep in mind in order to be considered civilized. The conclusion clearly states that the liberty of an individual and his duties towards others around him go hand in hand. In case, either of them is ignored, the other also suffers to a great extent. Therefore, you must ensure a balance between the two, failing which will cause a problem not just to others but to your own life, since you live in the same society.

'On the Rule of the Road'

Text

> A stout old lady was walking with her basket down the middle of a street in Petrograd to the great confusion of the traffic and with no small peril to herself. It was pointed out to her that the pavement was the place for foot-passengers, but she replied: 'I'm going to walk where I like. We've got liberty now.' It did not occur to the dear old lady that if liberty entitled the foot-passenger to walk down the middle of the road it also entitled the cab-driver to drive on the pavement, and that the end of such liberty would be universal chaos. Everybody would be getting in everybody else's way and nobody would get anywhere. Individual liberty would have become social anarchy.

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There is a danger of the world getting liberty-drunk in these days like the old lady with the basket, and it is just as well to remind ourselves of what the rule of the road means. It means that in order that the liberties of all may be preserved the liberties of everybody must be curtailed. When the policeman, say, at Piccadilly Circus, steps into the middle of the road and puts out his hand, he is a symbol not of tyranny, but of liberty. You may not think so. You may, being in a hurry and seeing your motorcar pulled up by this insolence of office, feel that your liberty has been outraged. How dare this fellow interfere with your free use of the public highway? Then, if you are a reasonable person, you will reflect that he did not, incidentally, interfere with, you, he would interfere with no one, and the result would be that Piccadilly Circus would be maelstrom that you would never cross at all. You have submitted to a curtailment of private liberty in order that you may enjoy a social order which makes your liberty a reality.

Explanation: Gardiner begins his essay with the example of an old lady who is walking down the middle of the road. Due to her carelessness, all the traffic around her was brought to a halt and her own life was in danger. When these facts were pointed out to her and that she should use the pavement that had been built for pedestrians, she replied curtly that she was free to do as she willed and would continue walking wherever she liked since she had liberty. The old lady failed to realize that if she had the liberty to walk in the middle of the road, cars could be driven on pavements since their drivers had liberty as well. By narrating this incident, Gardiner tries to show that if everyone did as they wanted, there would be anarchy all around. He goes on to say that the world around us is facing the grave danger of becoming 'liberty-drunk', where everyone does as he wants without thinking of others around him. In order to ensure that all men enjoy an equal degree of libery, some of these liberties need to be curtailed. In this regard, he gives us the example of a policeman who stops a person at a crossing. He does so not to cut off someone's liberty, but to ensure that there is smooth flow of traffic and there is no harm to life. Therefore, it is clear that liberty also has social dimensions.

Text

Liberty: A Social Contract

Liberty is not a personal affair only, but a social contract. It is an accommodation of interest. In matters which do not touch anybody else's liberty, of course, I may be as free as, I like. If I choose to go down the Strand in a dressing-gown, with long hair and bare feet, who shall say me nay? You have liberty to laugh at me, but I have liberty to be indifferent to you. And if I have a fancy for dyeing my hair, or waxing my moustache (which Heaven forbid), or wearing a tall hat, a frock coat and sandals, or going to bed late or getting up early, I shall follow my fancy and ask no man's permission. I shall not enquire of you whether I may eat mustard with my mutton. I may like mustard with my mutton. And you will not ask me whether you may be a Protestant or a Catholic, whether you may marry the dark lady or the fair lady, whether you may prefer Ella Wheeler Wilcox to Wordsworth, or champagne to shandy-gaff.

In all these and a thousand other details you and I please ourselves and ask no one's leave. We have a whole kingdom in which we rule alone, can do what we choose, be wise or ridiculous, harsh or easy, conventional or odd. But directly we step out of that kingdom and our personal liberty of action becomes qualified

by other people's liberty. I might like to practise on the trombone from midnight till three in the morning. If I went on top of Helvellyn to do it I could please myself, but if I do it out in the streets the neighbours will remind me that my liberty to blow the trombone must not interfere with their liberty to sleep in quiet. There are a lot of people in the world, and I have to accommodate my liberty to their liberties.

We are all liable to forget this and, unfortunately, we are much more conscious of the imperfection of others in this respect than of our own.

I got into a railway carriage at a country station the other morning and settled down for what the schoolboys would call an hour's swott at a Blue-book. I was not reading it for pleasure. The truth is that I never do read Blue-books for pleasure. I read them as a barrister reads a brief, for the very humble purpose of turning an honest penny out of them. Now, if you are reading a book for pleasure, it doesn't matter what is going on around you. I think I could enjoy Tristram Shandy or Treasure Island in the midst of an earthquake.

But when you are reading a thing as a task you need reasonable quiet, and that is what I didn't get, for at the next station in came a couple of men, one of whom talked to his friend for the rest of the journey in a loud and pompous voice. He was one of those people who remind one of that story of Horn Tooke, who, meeting a person of immense swagger in the street, stopped him and said, 'Excuse me, sir, but you are someone in particular?' This gentleman was someone in particular. As I wrestled with clauses and sections, his voice rose like a gale, and his family history, the deeds of his sons in the war, and his criticisms of the generals and the politicians submerged my poor attempts to hang on to my job. I shut up the Blue-book, looked out of the window and listened wearily while the voice thundered on with themes like these: 'Now what French ought to have done . . .' 'The mistake the Germans made . . .' 'If only Asquith had . . .' You know the sort of stuff, I had heard it all before, oh, so often. It was like a barrel-organ groaning out some banal song of long ago.

If I had asked him to be good enough to talk in a lower tone I daresay he would have thought I was a very rude fellow. It did not occur to him that anybody could have anything better to do than to listen to him, and I have no doubt he left the carriage convinced that everybody in it had, thanks to him, had a very illuminating journey, and would carry away a pleasing impression of his encyclopaedic range. He was obviously a well-intentioned person. The thing that was wrong with him was that he had not the social sense. He was not 'a clubbable man.'

NOTES

Explanation: Liberty is not merely a personal thing but extends to the social arena as well. It depends on adjusting the interests of all individuals to reach individual and social goals. In case of personal matters, you may do as you choose. This means that you may wear the clothes that you like and walk down the road or grow your hair as you want. You may laugh at a person just because you have the liberty to behave as you want but the other person may choose to ignore you since he also has his own liberty. Gardiner goes on to give many examples in the same manner. He says that an individual can follow any religion or marry any individual of his choice. Also, you have the liberty to play any musical instrument as you want within the walls of your home but it should not disturb the sleep of your neighbours. Since humans do not live alone and have many other people around, it is essential for them to accommodate the liberties of others as well.

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Though we ourselves forget these facts, we are quick to point out the faults of others in this relation. He reinforces this with an example from his own experience. Once he was travelling in a train, reading the 'blue-book'. He was not reading it for pleasure and so couldn't be completely immersed as is possible in the case of reading fiction. The author says that he could not continue with his reading as he got disturbed when a co-passenger started talking loudly to another person sitting there. The passenger did not realize that he was causing inconvenience to others around him. These two men spoke on a lot of topics which the author could clearly hear as they were quite loud. Though Gardiner got disturbed, he could not point it out to the passenger as he would have been considered rude if he had done so.

The author goes on to say that the passenger causing the problem failed to recognize all this. On a humourous note, Gardiner adds that the former had probably expected that people around him would become knowledgeable after hearing him speak on so many topics. The passenger may have been a good human being but it was clear that he lacked social sense.

Text

Gardiner's Views on Liberty

A reasonable consideration for the rights or feelings of others is the foundation of social conduct. It is commonly alleged against women that in this respect they are less civilized than men, and I am bound to confess that in my experience it is the woman – the well-dressed woman who thrusts herself in front of you at the ticket office. The man would not attempt it, partly because he knows the thing would not be tolerated from him, but also because he has been better drilled in the small give-and-take of social relationships. He has lived more in the broad current of the world where you have to learn to accommodate yourself to the general standard of conduct, and his school life, his club life, and his games have in this respect given him a training that women are only now beginning to enjoy.

I suppose the fact is that we can be neither complete anarchists nor complete socialists in this complex world – or rather we must be a judicious mixture of both. We have both liberties to preserve our individual liberty and our social liberty. We must watch the bureaucrat on the one side and warn off the anarchist on the other. I am neither a Marxist, nor a Tolstoyan, but a compromise. I shall not permit any authority to say that my child must go to this school or that, shall specialize in science or arts, shall play rugger or soccer. These things are personal. But if I proceed to say that my child shall have no education at all, that he shall be brought up as a primeval savage, or at Mr. Fagin's academy for pick-pockets, then society will politely but firmly tell me that it has no use for primeval savages and a very stern objection to pick-pockets, and that my child must have a certain minimum of education whether I like it or not. I cannot have the liberty to be a nuisance to my neighbours or make my child a burden and a danger to the Commonwealth.

It is in small matters of conduct, in the observance of the rule of the road, that we pass judgement upon ourselves, and declare that we are civilized or uncivilized. The great moments of heroism and sacrifice are rare. It is the little habits of commonplace intercourse that make up the great sum of life and sweeten or make

bitter the journey. I hope my friend in the railway carriage will reflect on this. Then he will not care, I am sure, to explain to his neighbours where the French went wrong and where the Germans went ditto; but he will do it in a way that will permit me to read my Blue-book undisturbed.

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Explanation: Being considerate and aware of the rights and opinions of others is the basis of the conduct in society. Here, Gardiner shares his own opinion. He says that women are less sensitive to the rights of others as they try to force their way through various tactics. He says that this is because their liberties have been granted only recently and men have been enjoying this freedom since a very long time. Men have learnt to be sensitive to the demands of others in their dealings at school, clubs and in sports.

The world cannot be made up completely of people who believe in anarchism (the belief that laws should be replaced by people working together freely) or those who rely on socialism (belief that everyone should benefit equally from a country's wealth or resources) entirely. There should be a balance between them for the society to exist in harmony. It is only then that social and individual liberty can both be ensured. Gardiner himself claims to be a combination of Marxist and Tolstoyan values. He explains by examples like no one else can decide the school his child will go to. However, if he decides not to give his child any form of education, then the government or other individuals can interfere, to ensure the welfare of his child.

The great and extraordinary events occur very rarely and not everyone is judged by them. It is in the small affairs of everyday life that you can show your understanding of the liberties of others as well as your own rights. Gardiner concludes by saying that he hopes that people will reflect on these values and others shall not face any inconvenience as he had faced on the train.

1.6.1 Critical Appreciation

Liberty is probably one of the most used and often misunderstood terms of our times as what goes on in the name of liberty is whatever one wishes to do. But can we always do what we wish to do? This is the question that A. G. Gardiner has dealt with in the essay 'On the Rule of the Road'. It is with the examples from the world of traffic that Gardiner makes us realize how freedom is not about having the rights to do what one wishes to do, but freedom is all about doing things which would make things convenient for all. Gardiner is a prolific writer whose simplicity of expression and concise way of presenting things has made him a well-read writer throughout the world. His style of writing is such which immediately attracts the attention of the reader. It is to be remembered here that the first principle of any writing is that it should be pleasurable to read. If it is not pleasurable then nobody will read it. Gardiner's style of writing is such that it makes the reader read the essay with pleasure and attention.

Liberty is a concept that many people have written on. It is an idea which has created many huge debates and arguments across the world and there is no

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dearth of writing related to the subject. What Gardiner has done in the essay is that he did not go into the dry aspects of the notion of liberty, but tried to explain the simple concept with extreme clarity through examples of traffic on the roads. Such writing makes one understand the concept in a simple manner. The anecdote of the old fat lady in Petrograd or the role of the traffic police in a busy traffic junction are interesting enough to make us understand the notions of liberty or freedom.

The anecdote of the old lady walking in the middle of the busy street on Petrograd is humorous and her reply that it is her liberty to walk on the middle of the street as it is a public space, makes one wonder about the notion of freedom itself. It is true that she is free to do what she is doing; but as that causes problems for others, therefore, she should not do it. Freedom, as Gardiner says later in the essay, is all about a social contract. It is a social contract in the sense that each one of us is willing to give up certain freedom of ours which would make it possible for everyone to enjoy their freedom. In this context, it is to be stated that the notion of liberty came to the forefront with the French Revolution (1789) when the common people of France overthrew King Louis XIV with the aim of establishing democracy and ending the oppression and suppression that the masses of people had been enduring for ages under the autocratic rule of the French kings. The common people were inspired by the writings of great thinkers like John Locke, Rousseau and Thomas Paine who emphasized the notion of freedom and rights. The notions of rights, liberty, equality and fraternity changed the face of the world, as gradually we moved towards a democratic society from an autocratic world. Gradually, it came to such a state where people became more concerned with their rights and liberty and forgot that to enjoy one's rights, one also has certain duties which one needs to fulfil.

It is at this juncture that A. G. Gardiner is writing the essay where he puts emphasis on the 'liberty-drunk' people of the world, who all the time put emphasis on their rights and liberty without ever thinking about whether they are doing their duty or not. A. G. Gardiner is making fun of those people in society who are merely concerned with their freedom and never think in terms of whether they have done enough to enjoy the freedom. Like the old lady in Petrograd, we all want to think that it is our liberty to do whatever we feel like even if it is at the cost of people's freedom, but when we are on the other side of the situation, we feel exactly the opposite. It is this mentality of people which A. G. Gardiner is mocking in the essay 'On the Rule of the Road'. The traffic policeman at the busy crossing always becomes the object of our scorn whenever we are made to stop our cars as we feel that why should I be stopped when the entire world is driving their cars. We never realize the fact that if the traffic policeman has stopped a certain flow of traffic, it is because through that he is ensuring that the traffic flow is smooth and that no one faces traffic blockage. The rules of traffic are not meant to stop traffic, but they are meant for the smooth functioning of traffic. The day we realize that certain liberties of ours needs to be curtailed, be administered so as to make

everyone enjoy their freedom, we will understand the true meaning of freedom. That is the objective of A. G. Gardiner in writing the essay 'On the Rule of the Road'.

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Check Your Progress

9. What is the pen name of Alfred George Gardiner?
10. Mention the prominent works of A. G. Gardiner.

1.7 *SONGS OF KABIR*: TRANSLATED BY TAGORE

Kabir has been a very interesting personality in the history of Indian mysticism. He was probably born in the year 1440 in Banaras to Muslim parents. He became a disciple of Ramananda, who was a Hindu ascetic. Ramanuja's preaching was in the form of ardent devotion to God Vishnu representing the personal devotion to God defined as divine love and mystic love. Such kind of devotion is rooted in Hinduism which is also expressed in Bhagvad Gita. Kabir was highly influenced by Ramananda with his large element of syncretism. He turned out to be a man of religious culture.

Kabir was also inspired by the Persian mystics namely, Attar, Jalaluddin Rumi, Hafiz, Sadi and dreamed of blending personal Muslim mysticism and traditional theology of Brahmanism. This was the master excellence of Kabir that he could blend the divergent aspects and traditions in his poems. He was the founder of a sect who hated religious excluvism. Many people still belong to his culture particularly in North India. He was supremely a mystic poet. He believed in the liberty of the children of God. He tried to annihilate all kinds of barriers and discriminations existing in religion. His songs are very natural and spontaneous expressing his vision and love. He uses exuberant mystical emotions expressing his passion for the divine, the mystic being —using homely and common metaphors and religious symbols.

Kabir had the magnanimity of presenting his lofty abstractions which he drew from Hindu as well as Muslim beliefs. We as readers cannot differentiate whether he was a Brahmin or Sufi, a Vedantist or Vaishnavite. He says of himself, he is 'at once the child of Allah and of Ram'. His poems and songs are metaphysical in all categories but he also tries to give description of the infinite, immortal and eternal. There are many beliefs about Kabir's faith that he was a Brahmin or Sufi. He is surrounded by contradictory legends. However, his name proves the fact of his Sufi origin and Muslim ancestry. He was the adopted child of a Muslim weaver of Banaras (historically known as Kashi). The majority part of his life was spent in the same city. In the fifteenth century, Banaras was the chief centre where Bhakti religion reached its peak. The teachings of Ramananda were frequented by

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individuals who had spiritual inclination. His reputation was held in dignity. Kabir also had innate religious passion. He saw Ramananda as his innate teacher, his Guru but was not sure whether or not a Muslim would be accepted by a Hindu teacher. Therefore, he used to hide himself on the Ghats where Ramananda used to bathe in the Ganges. With the initiation of Ram Ram- which Kabir thought that he received from God, he became his disciple. Ramananda also appeared to accept him although the Muslim legends comprised of Sufi Pir, Takki of Jhansi, but he appeared to be a Hindu saint who was highly indebted to spirituality. Kabir's life contradicted many current ideas relating to Oriental mysticism. He remained a disciple of Ramananda for many years but he never adopted the life of a professional ascetic. There was a beautiful fusion of Sufism and Brahmanism in his songs. He was highly acquainted with Hindu and Sufi philosophy. He was a dexterous poet as well as a musician. In the pursuit of his contemplative life, Kabir kept his interior life of adoration.

Kabir was a great Oriental craftsman who lived a diligent life. He was unlettered and simple. He used to earn his livelihood by loom. He knew how to combine his vision and profession. His ecstatic lyrics are purely expressive of divine love. He was against the culture of a yogi having a beard and matted locks who looks like a goat. He enjoyed the world of love, joy and beauty. The basic purpose of human life is to spread love in the universe. This was his real quest. This is the one and final reality because love is adorable in all its forms. The views expressed by him are considered very progressive for its time.

God cannot be found in Kaashi or Kaaba. He perpetually extolled the orthodox rituals in the name of religion. As per him, the individual who wanted to seek God is not required to go far; he is available even to the washerwoman or a carpenter than to a self-righteous man. Kabir did not believe in rigid institutional religious views. To love God is not a duty rather it is the joy of every soul. He can be discovered anywhere. He denounced temples, mosques, idols, holy water, scriptures and priests. They are just the substitutes for realities. These images are all lifeless. Even the Koran and Puranas are mere words. He denounced the religious dogmas and exposed the hypocrisy of rituals. Kabir's poems are very simple and lucid but condensed in meaning and deep thought. He rallied against institutionalized religion. The metaphors used by him are easy to understand even by a layman. His poems are timeless and have an universal approach. Even after so many centuries, they seem to be relevant in the modern scenario where wars in the name of religion are being waged all over the world.

Song of Kabir: *Songs of Kabir* was published in 1915 consisting of 100 poems. This book has been translated into English by Rabindranath Tagore. The book carries the introduction by Evelyn Underhill and has been published by Macmillan, New York. The poems of Kabir are filled with a sense of mysticism linked with the vision of reality. On the other hand, the poems are replete with prophecy. The *Songs of Kabir* are the best examples of a rapturous feeling of joy, love and also charity. His poems are also known as vernacular poems. Most of the imagery expressed in his poems has been drawn from common life experiences.

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The metaphors used by him are simple and constantly appeal to needs and passions. His poems depict a transcendental relationship with nature. He does not find any fences between the natural and supernatural. He finds everything connected with the creative play of God.

Most of the mystic poets deal with the representation of supernatural realities which is a common feature in his poems. The universe possesses equal authority and declarations of the presence of God. Kabir in his songs represents his desperate attempts to communicate the ecstatic bliss and also persuade the other people to share a juxtaposition of something concrete and abstract, real and metaphysical. He is a firm believer in the union of man with the divine. This kind of union is empowered by naturalness of mind and heart which is also rooted in a vision or the Nature of God. The other peer poets of Kabir's time were Jalaluddin Rumi, who achieved the synthetic vision of God. God is the omnipresent reality—the infinite world of being. He is the 'beloved fakir'. He is a part of the immortal soul. He is the mind within the mind.

1.7.1 Critical Appreciation

In this section, the *Songs of Kabir* have been dealt with ten song at a time.

Text

Excerpt from *Songs of Kabir* by Rabindranath Tagore

Song I-X

I. 13. mo ko kahân dhûnro bande

O servant, where dost thou seek Me?

Lo! I am beside thee.

I am neither in temple nor in mosque: I am neither in Kaaba nor in Kailash:

Neither am I in rites and ceremonies, nor in Yoga and renunciation.

If thou art a true seeker, thou shalt at once see Me: thou shalt meet Me in a moment of time.

Kabîr says, "O Sadhu! God is the breath of all breath."

II

I. 16. Santan jât na pûcho nirguniyân

It is needless to ask of a saint the caste to which he belongs;

For the priest, the warrior. the tradesman, and all the thirty-six castes, alike are seeking for God.

It is but folly to ask what the caste of a saint may be;

The barber has sought God, the washerwoman, and the carpenter—

Even Raidas was a seeker after God.

The Rishi Swapacha was a tanner by caste.

Hindus and Moslems alike have achieved that End, where remains no mark of distinction.

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III

I. 57. sâdho bhâî, jîval hî karo âs'â

O friend! hope for Him whilst you live, know whilst you live, understand whilst you live: for in life deliverance abides.

If your bonds be not broken whilst living, what hope of deliverance in death?

It is but an empty dream, that the soul shall have union with Him because it has passed from the body:

If He is found now, He is found then,

If not, we do but go to dwell in the City of Death.

If you have union now, you shall have it hereafter.

Bathe in the truth, know the true Guru, have faith in the true Name!

Kabîr says: "It is the Spirit of the quest which helps; I am the slave of this Spirit of the quest."

IV

I. 58. bâgo nâ jâ re nâ jâ

Do not go to the garden of flowers!

O Friend! go not there;

In your body is the garden of flowers.

Take your seat on the thousand petals of the lotus, and there gaze on the Infinite Beauty.

V

I. 63. avadhû, mâyâ tajî na jây

Tell me, Brother, how can I renounce Maya?

When I gave up the tying of ribbons, still I tied my garment about me:

When I gave up tying my garment, still I covered my body in its folds.

So, when I give up passion, I see that anger remains;

And when I renounce anger, greed is with me still;

And when greed is vanquished, pride and vainglory remain;

When the mind is detached and casts Maya away, still it clings to the letter.

Kabîr says, "Listen to me, dear Sadhu! the true path is rarely found."

VI

I. 83. candâ jhalkai yahi ghat mâhîn

The moon shines in my body, but my blind eyes cannot see it:

The moon is within me, and so is the sun.

The unstruck drum of Eternity is sounded within me; but my deaf ears cannot hear it.

So long as man clamours for the I and the Mine,
his works are as naught:
When all love of the I and the Mine is dead, then
the work of the Lord is done.
For work has no other aim than the getting of knowledge:
When that comes, then work is put away.
The flower blooms for the fruit: when the fruit comes, the flower withers.
The musk is in the deer, but it seeks it not within itself: it wanders in quest of grass.

VII

I. 85. Sâdho, Brahm alakh lakhâyâ
When He Himself reveals Himself, Brahma brings into manifestation
That which can never be seen.
As the seed is in the plant, as the shade is in the tree, as the void is in the sky, as infinite forms are in the void—
So from beyond the Infinite, the Infinite comes; and from the Infinite the finite extends.
The creature is in Brahma, and Brahma is in the creature: they are ever distinct, yet ever united.
He Himself is the tree, the seed, and the germ.
He Himself is the flower, the fruit, and the shade.
He Himself is the sun, the light, and the lighted.
He Himself is Brahma, creature, and Maya.
He Himself is the manifold form, the infinite space;
He is the breath, the word, and the meaning.
He Himself is the limit and the limitless: and beyond both the limited and the limitless is He, the Pure Being.
He is the Immanent Mind in Brahma and in the creature.
The Supreme Soul is seen within the soul,
The Point is seen within the Supreme Soul,
And within the Point, the reflection is seen again.
Kabîr is blest because he has this supreme vision!

VIII

I. 101. is ghat antar bâg bagîce
Within this earthen vessel are bowers and groves, and within it is the Creator:
Within this vessel are the seven oceans and the unnumbered stars.
The touchstone and the jewel-appraiser are within;
And within this vessel the Eternal soundeth, and the spring wells up.
Kabîr says: "Listen to me, my Friend! My beloved Lord is within."

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IX

I. 104. aisâ lo nahîn taisâ lo
O How may I ever express that secret word?
O how can I say He is not like this, and He is like that?
If I say that He is within me, the universe is ashamed:
If I say that He is without me, it is falsehood.
He makes the inner and the outer worlds to be indivisibly one;
The conscious and the unconscious, both are His footstools.
He is neither manifest nor hidden, He is neither revealed nor unrevealed:
There are no words to tell that which He is.

X

I. 121. tohi mori lagan lagâye re phakîr wâ
To Thee Thou hast drawn my love, O Fakir!
I was sleeping in my own chamber, and Thou didst awaken me;
striking me with Thy voice, O Fakir!
I was drowning in the deeps of the ocean of this world, and
Thou didst save me: upholding me with Thine arm, O Fakir!
Only one word and no second—and Thou hast made me tear off all my bonds, O Fakir!
Kabîr says, "Thou hast united Thy heart to my heart, O Fakir!"

Critical Analysis of Songs (1-10)

In **song 1**, God is asking the poet as to where is he being sought or looked for? God is to be found neither in temple nor in mosque. God is neither in Kaaba nor in Kailash. In addition, one cannot find God even in rituals and ceremonies. God is also not found in any kind of renunciation. According to God, if he is sought truly then he can be found in every breath of every individual.

In **song 2**, the poet says that God belongs to all irrespective of caste, creed or religion. He may be equal in relation to a priest or a warrior. He belongs to tradesman or all people belonging to thirty-six castes. He is sought by everyone—the barber, the washerwoman, the carpenter and even by Raidas. Hindus and Muslims have attained him equally. There is no mark of distinction between seeking him.

Song 3 expresses the opinion that one should have hope during one's lifetime. He should know things while he lives. While living, he should live through bonds if they exist and should not be broken during one's lifetime. It is a false belief that God is attained only after death. He does not live in the city of death. You can attain Him now when you are alive. One should pursue truth to attain God. The poet should be on a quest to search for God. Kabir admits that he is the slave of the Spirit of the quest.

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Song 4 emphasizes on the fact that one need not go to a garden of flowers to attain God. One's body is the garden of flowers. Every individual is enthroned on the surface of thousand petals of the lotus. Every devotee can see the infinite beauty in himself.

Song 5 talks about the renounciation of 'maya'. We try to leave the clothes from our body though the garment is still covered in the folds of our body. Human beings think that after leaving passion, everything will be fine but anger still remains intact in them. Greed is still hankered in one's soul. When a human being tries to come out of greed, pride does not desert him. 'Maya' can be shed away only when the mind becomes detached from worldly things. Thus, true path is rarely found.

Song 6 stresses on the fact that the moon shines inside the body but one cannot see it with blind eyes. Same is the case with the Sun. When man overcomes the feeling of possession he then attains the capacity to acquire knowledge. The fruit is the kernel of the flower but when it comes, the flower withers.

Song 7 is comparatively a longer verse which depicts the emptiness of the infinite. The infinite forms are always in the void like shade is there in the tree, the seed is there in the plant. The creatures are all part of Brahma and they are united from within. From where God comes and goes, no one knows because of the void forms of the infinite. The Brahma is also in the seed, plant, root, kernel, germ and so forth. The sun, light, shade all are mingled with God. He is the manifold. He is the breath of all breaths. All those things which seem to be distinct are one and united. The word and meaning both mingle in Him. God is the supreme soul which can be seen by the supreme vision. Thus, it seems that Kabir has that supreme vision to see God.

Song 8 The earth is a kind of vessel which comprises of seven oceans and bowers and groves. The universe has unnumbered stars which are created by the Creator. Everything is hidden within the individual. The beloved Lord is also within the individual. The touchstone and the appraiser of jewels are also within the devotee. Thus, the poet enhances the meaning of the existence of Lord within oneself.

Song 9 One cannot give a form or a name to God. One cannot say he is like this or he is not like this. Rather the poet affirms the belief that God is within him but this acknowledgement ashames the universe. The people do not believe it. God is neither implicit nor explicit. He is neither revealed nor hidden. He makes inner and outer worlds indivisible. One cannot describe God through words. God is inexplicable.

Song 10 In this song, Kabir addresses God and says that he has drawn his love. The poet was sleeping carelessly but God woke him up from his dream and slumber. God struck him with his beautiful voice. The poet was drowning in the gallons of deep water in depth, but God saved him. God upheld him with his arm dearly. One can define God only in one word not a second. The poet says that all his bonds have been removed by God. The poet has been united with God after

tearing off all his bonds with this world. The poet wants to be detached from the worldly possessions. Only then he can be submerged in God.

Critical Analysis of Songs (11-20)

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Song 11 The poet says that he has spent his life in playing day and night with his comrades but now he is afraid. The palace of his Lord is very high and lofty. His heart is terrified to mount up the stairs but in order to enjoy the love of God, the poet should not keep any doubts in his heart. He should not feel shy. The poet has to unveil himself in having firm faith in God. The poet says only his eyes will celebrate and light the lamps of love. His feeling of love can be understood only by those who understand the concept of love. He says lovers keep longing in vain without having the true feeling of love. It is vain to adorn one's body.

Song 12 This song is addressed to a swan. The poet insists on the swan to tell him his ancient tale. He wants to know the shore to which it will fly and where it will take rest. What is he seeking for? In the first hour of morning, you should be awake, arise and follow him. He should follow him to the land where there is no sorrow and no fear of death. There is only the new blossoming of flowers all around and fragrance. This is the place where my heart is deeply immersed and there is no other desire –no other joy.

Song 13 In the present song, the poet uses a satirical tone depicting the creation of God. Every devotee has created God as he wants to see Him. He is the perfect- the complete- the undivided- the total- the whole- the perfect Brahma. He is the creator of this universe. Many other practitioners of religion see ten avatars in him but no avatar can be the eternal and infinite. He suffers the results of his actions. There is a conflict between the yogi and the ascetic. They are disputing with each other in terms of God but those who have seen the spark of love in God, only they are saved.

Song 14 The poet does not find any difference between the river and its waves. The wave rises in the water itself. It immerses back in water itself. There is no distinction. If it is given the name of wave, it cannot be separated from water. It is kernel in the form of water only. Similarly, in the universe of Brahma, the worlds are tied like the beads. One needs to broaden his vision to see this oneness of whole and part. Thus, this song represents the unbreakable and integral relationship of devotee and the devoted.

Song 15 The poet asks about the season of spring which used to be replete with the sound of music. The streams of light flow in all directions. Only few people can cross the shore of this attachment. Millions of Krishnas stand with folded hands and millions of Vishnus also bow their heads, Brahmas also read the Vedas and Shivas are lost in meditation and contemplation. The millions of Indras dwell in the sky and unnumbered gods and *munis* also exist, millions play Saraswati on veena—there my Lord revels and the beautiful fragrance of sandal and flowers dwell in depth. Thus, Kabir has blended many approaches of religion.

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Song 16 Kabir in the present song says that mind is always hanging between conscious and unconscious like a swing. All worlds are caught between this swing which is ceaseless and endless. There are millions of people, millions of courses, but this swing goes on and on. It never stops and halts. Everything swings- the sky, the earth, the air and water. The Lord also seems to be taking a form which makes Kabir belittled like a servant.

Song 17 This is the longest song in the book of poems. The poet says that the sun, moon and stars shine very bright and it gives a swelling forth to love. The chorus of the music fills the heavenly heights. In addition, the beloved of the poet also gleams like a flash in the sky. The days and nights are worshipped because of their beauties and the universe is also celebrating this beauty. But suddenly the hidden bells start ringing and this sense of celebration, love and joy is ceaseless, never-ending. The Lord of the universe is sitting on his throne. The whole world is busy in committing its errors but those who know their Beloved, their hearts are jubilant. The heart of the devout seeker is filled with the double currents of love like the waves of Ganga and Jamuna. His heart is the amalgamation of pure flow of day and night. The poet is amazed on seeing the swing of the ocean of joy and the mighty song of joy and happiness. He says, 'my heart's bee drinks its nectar'. The poet's heart blooms at the heart of spinning wheel of the universe. His heart is excited on seeing the infinite sea. In the sweetness of the ocean, all errors of life and death flee away. The thirst of his five senses is quenched in the infinite sea. At this place, there is no misery and sorrow. The moon also shines bright and the music also strikes here creating the music of the love of three worlds. The lamps of sun and moon are burning. This place has an ecstatic glory. The lover is also swinging in play. The heavenly nectar is tasted by the lovers.

In this heavenly place, life and death become one. There is no difference between them. The right and left hand are the same without any difference. Even the wise man is speechless here because of the higher truth which is not found even in Vedas and Puranas. The poet has found the eternal truth here, the mystic truth, the kernel root of the union. This land is sorrowless where he has travelled by no track. He is certain of the mercy of God at this place. They have talked of the God as unattainable and infinite but Kabir has seen him without his sight. Only the wise can see this place and the infinite God. This ultimate world can be expressed only in beautiful verses. This place has been sung and celebrated only by the wise who has seen it and realized its infinite beauty. After knowing this ecstatic place, the ignorant becomes wise and the wise becomes speechless. The wise man can be seen drinking from the cup of the eternal love. The game of sorrow and happiness does not end here. The poet also insists, 'if you merge your life in the Ocean of Life, you will find your life in the Supreme Land of Bliss.'

The worshipper drinks from the cup of ecstasy in every hour and drinking is the essence of hours. The life of Brahma is lived by him due to the power of truth and due to the acceptance of truth in life. The poet is also attached to truth. With the pursuance of truth, the worshipper also becomes fearless. All the horrors of

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life and death have deserted him. The sky is also filled with music. The drum beats and the harp strings create music. No one is bothered by the rising and setting of the Sun. Thus, in this ecstasy, light and darkness, ignorance and wisdom, day and night, right and left, joys and sorrows, all become one. The conscious and unconscious, the inward and the outward have become one as the sky— the infinite and finite are also united.

Check Your Progress

11. Who accepted Kabir as his disciple?
12. When was the book *Songs of Kabir* published?

1.8 ANSWERS TO 'CHECK YOUR PROGRESS'

1. *The Road Not Taken*, *Mending Wall*, *The Onset*, *After Apple Picking*, *The Birches* and others are the prominent poems of Robert Frost.
2. The whole poem is highly symbolic where 'woods' symbolize enchantment, attraction which captivate an individual having sufficient spell whereas 'sleep' symbolizes rest, tiredness and to large extent death. 'Miles' symbolize one's journey, destination and struggle.
3. *Room on the Roof* is the first novel written by Ruskin Bond.
4. Ruskin Bond was influenced by his early life and its surroundings spent at the foothills of the Himalayas. His novels are the best projection of his early life spent in Dehradun. Due to his upbringing at different places like Jamnagar, Dehradun and Shimla, he has multiple experiences of natural setting.
5. R. K. Narayan was awarded the Sahitya Akademi Award in 1951.
6. The works of Narayan weave a magic upon the readers on account of his ability to bring to life his characters; these (often eccentric) characters bemused by problems which commonly assail middle class life are extremely appealing. Moreover, Narayan's narrative is realistic to the core and infused with dry humour which make his works extremely enchanting.
7. The prominent plays of Oscar Wilde are *Lady Windermere's Fan, A Woman of No Importance, An Ideal Husband* and *The Importance of Being Earnest*.
8. *The Selfish Giant* was included in *The Happy Prince and Other Tales* which was published in 1888.
9. Alfred George Gardiner (1865–1946) was a British journalist and author who wrote highly regarded essays under the pen name Alpha of the Plough.

10. Some of the well-known works of A. G. Gardiner are *Pillars of Society*, *Portraits and Portents*, *Many Furrows* and *Leaves in the Wind*.
11. Ramananda, a Hindu ascetic accepted Kabir as his disciple.
12. *Songs of Kabir* was published in 1915 consisting of 100 poems. This book has been translated into English by Rabindranath Tagore. The book carries the introduction by Evelyn Underhill and has been published by Macmillan, New York.

1.9 SUMMARY

- Robert Frost is considered as one of the best poets of America. He was awarded the Pulitzer Prize four times. He is famous for his many poems including *The Road Not Taken*, *Mending Wall*, *The Onset*, *After Apple Picking*, *The Birches*, etc.
- *Stopping by Woods on a Snowy Evening* is one of the most interesting poems of Frost. According to William O'Conner, 'like Milton's *On His Blindness* and Arnold's *Dover Beach*, this poem seems to have established itself permanently in anthologies and text-books of poetry'.
- This poem has a condensed meaning hidden in its depth. One can deviate from his intended path due to beauty of nature, glitter of artificiality, materialism, but at this time, if he remembers about his duties, responsibilities towards others, society or universe, he does not stay back to enjoy the pleasures of life.
- Ruskin Bond is considered as India's 'William Wordsworth' because of his love for nature. Born in Kasauli in 1934 to a British migrant, he spent most of his childhood days in the lap of the Himalayas.
- Ruskin Bond has been honoured with the Sahitya Akademi Award for Indian English writing in 1993. He has been honoured with Padma Shri in 1999 and the Delhi Government's Lifetime Achievement Award in 2012.
- *The Cherry Tree* is derived from Ruskin Bond's *Collected Short Stories*. The story has been narrated in the third person. It is embedded with the themes of resilience, dedication, growth, struggle, responsibility and pride.
- R.K. Narayan is one of the most prominent writers of Indian writing in English. Along with Raja Rao, Mulk Raj Anand, Narayan's contribution as a writer has not only given impetus but also extensively influenced the development of Indian Literature in English.
- *The Axe* is a simple story about a person trying to find his purpose and place in life. It is concerned with themes of pride, dedication, control and acceptance.

NOTES

- Oscar Wilde was born in Dublin in 1854. He is a renowned playwright, novelist, poet and critic. During his time, Ireland was colonized by Britain. His parents belonged to the Protestant ruling class in Ireland.
- *The Selfish Giant* was included in *The Happy Prince and Other Tales* which was published in 1888. The story is replete with witty dialogues, careful chosen words and humour. Though the story appears to be very simple and uncomplicated on the surface but it is condensed with deep thought and meaning.
- *The Selfish Giant* revolves around the theme of moral decay of mankind. Though the story appears to be very simple and uncomplicated on the surface but it is condensed with deep thought and meaning.
- Alfred George Gardiner (1865–1946) was a British journalist and author who wrote highly regarded essays under the pen name Alpha of the Plough. Gardiner was born in Chelmsford, UK and went on to work at the *Chelmsford Chronicle* and *the Bournemouth Directory* as a boy.
- His 'On the Rule of the Road' is a remarkable commentary on the basic rules of social conduct. Rules and laws have been laid down by authorities keeping the welfare of all individuals of a society in mind.
- Kabir has been a very interesting personality in the history of Indian mysticism. He was probably born in the year 1440 in Banaras to Muslim parents. He became a disciple of Ramananda, who was a Hindu ascetic.
- *Songs of Kabir* was published in 1915 consisting of 100 poems. This book has been translated into English by Rabindranath Tagore. The book carries the introduction by Evelyn Underhill and has been published by Macmillan, New York. The poems of Kabir are filled with a sense of mysticism linked with the vision of reality. On the other hand, the poems are replete with prophecy.

1.10 KEY TERMS

- **Syncretism:** It implies the amalgamation of different religions, cultures or ideas.
- **Unguent:** It is an ointment applied to heal wounds or sores.
- **Anecdote:** It is a short amusing or interesting story about a real incident or person.
- **Turning an honest penny:** This phrase implies making an honest living.
- **Maelstrom:** It indicates a state of confusion.

1.11 SELF-ASSESSMENT QUESTIONS AND EXERCISES

NOTES

Objective Questions

1. Fill in the blanks using appropriate words.
   (a) In Frost's poem *Stopping by Woods on a Snowy Evening*, '_____' symbolizes one's journey, destination and struggle.
   (b) Ruskin Bond is considered as India's 'William Wordsworth' because of his love of _____.
   (c) _____ is the fictional town where Narayan situates nearly all his works.
   (d) The Selfish Giant revolves around the theme of moral decay of _____.
   (e) Through his essay, Gardiner suggest that liberty is not a personal right but is a _____.

Short-Answer Questions

1. Prepare a short biographical sketch of Robert Frost.
2. List the prominent works of Ruskin Bond.
3. Write a short note on the life and works of R. K. Narayan.
4. What were the major influences on the life of Oscar Wilde?
5. Briefly mention the life of Kabir.

Long-Answer Questions

1. Comment on the style of the poem *Stopping by Woods on a Snowy Evening*.
2. Analyse the use of symbolism in *Cherry Tree*.
3. Summarize the short story *The Axe*.
4. Critically analyse the short story *The Selfish Giant*.
5. 'The essays written by Gardiner are elegant and sophisticated in thought and yet are humorous.' Explain the statement.
6. What do you think are the major themes of the book *Songs of Kabir*? Discuss using the first ten songs of the book.

1.12 FURTHER READING

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UNIT 2 BASIC LANGUAGE SKILLS

NOTES

Structure

2.0 Introduction
2.1 Objectives
2.2 Sentences
  2.2.1 Analysis of Compound and Complex Sentences
  2.2.2 Transformation of Sentences
  2.2.3 Modification of Words
2.3 Direct-Indirect Speech
2.4 Active-Passive Voice
2.5 Confusing and Misused Words
  2.5.1 Different Words with Similar Meaning
  2.5.2 Similar Words with Different Meanings
2.6 Grammatical Errors and Mistakes
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2.8 Pronunciation
2.9 More Tips on Pronunciation, Spelling-An Awesome Mess?
2.10 Answers to 'Check Your Progress'
2.11 Summary
2.12 Key Terms
2.13 Self-Assessment Questions and Exercises
2.14 Further Reading

2.0 INTRODUCTION

While conversing or expressing an idea, it is extremely important that the words which are utilized express the thought very precisely for clear communication. Grammar in the English language is not solely a list of rules that must be followed while constructing sentences, but is also a guideline which assists us in the good use of the vocabulary. There are various different elements of grammar which if used appropriately conveys the message very clearly. These elements, also in a sense, help us to enrich the language and colour of our communication.

In this unit, you will study about the rules regarding transformation of sentences, converting direct speech into indirect speech and active voice into passive voice, use of similar, confusing and misused words in English language, the common mistakes made in writing and speaking accurate English and thereby, the importance of correct spelling and pronunciation in English language.

2.1 OBJECTIVES

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

- Discuss the rules for transformation of sentences
- Give examples of converting direct speech into indirect speech
- Differentiate between active voice and passive voice

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- Analyse the confused and misused words used in English language
- Identify similar words with different meaning
- List the reasons attributed for common errors in English
- Define acronyms
- List examples of tautology
- Identify the incorrect usage of 'double comparative' in English language
- Analyse the importance of spelling and pronunciation

2.2 SENTENCES

A sentence can be classified into three types: simple sentence, compound sentence and complex sentence. A complex or compound sentence consists of two or more clauses.

A sentence can be shaped by bringing together clauses either by coordination or by subordination:

Table 2.1 *Construction of Compund and Complex Sentence*

Coordination:	main clause + main clause	=	compound sentence
Subordination:	main clause + subordinate clause	=	complex sentence

Simple Sentence

A simple sentence has a subject and a verb and it expresses a complete thought. A simple sentence is also referred to as an independent clause.

For example:

- Mary had a little lamb.
- Ravi goes to school.
- Some students like to study in the night.
- Ram and Sumit play cricket every afternoon.
- Rita goes to the library and studies every day.

Elements of a simple sentence

The elements of a simple sentence are the following:

a. Subject
b. Predicate
c. Object
d. Complements
e. Modifiers
f. Independent elements

Compound Sentence

A compound sentence consists of more than one independent or main clause and it has more than one finite verb.

For example:

- Ram was tired and he went to bed early.

The above sentence can be broken up into two clauses—*Ram was tired* and *he went to bed early*. Each of these two parts makes complete sense by itself and so each can be called a main clause. The two clauses are joined by a conjunction.

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A compound sentence has one or more independent clauses joined by coordinating conjunctions. The coordinators are *for, and, nor, but, or* and *yet.*

For example:

- Lucky played football, so Lucy went shopping.
- Canada is a rich country, but still it has many poor people.
- She talks and he listens.
- I went to the mall and I bought two dresses.

A compound sentence can also comprise three clauses.

For example:

- The night was dark and no stars could be seen but we had a powerful light to show us the way.

Note: Compound sentence: at least two independent clauses; no dependent clauses

Complex Sentence

A complex sentence also has more than one finite verb and comprises of at least two clauses. However, only one of the clauses can stand independently on its own, the other (or others) is a subordinate clause with a finite verb.

For example:

- The children stood up when the teacher entered.

Here, the *child stood up* makes complete sense by itself and is therefore the main clause; *when the teacher entered* cannot stand on its own. It is dependent on the main clause. Therefore, it is called the subordinate or the dependant clause. A complex sentence has several subordinate clauses.

For example:

- When the bell rang, the children who had completed their work went out to play.

Here, the *children went out to play* is the main clause, and *when the bell rang and who had completed their work* are both subordinate clauses.

A complex sentence can have dependent clauses in front of, in the middle of, and after a main clause. When there are several dependent clauses in a row and there is a need for an extra pause, place a comma between them where there the meaning is least disrupted.

- The number and type of clauses they contain determine all sentences.
- If there is one main clause and nine dependent clauses, there will still be a complex sentence.

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For example:

- The students are studying because they have an exam tomorrow.
- Harry and Lisa went to the movies after they finished studying.
- We had to go inside when it started raining.
- Because life is complex, we have complex sentences.
- Because the tea was too cold, I warmed it up in the microwave.

Compound-Complex Sentence

A compound-complex sentence combines the elements of both complex and compound sentences. A compound-complex sentence contains two or more independent clauses and one or more dependant clauses.

For example:

- *Because I am a French teacher*, some people expect me to speak perfectly and other people expect me to write perfectly.

  (The dependent clause is italicized, and the independent clauses are underlined.)

- 'Monica forgot her friend's birthday', *so she sent him a card when she finally remembered*.

  Compound-complex sentences are usually longer than normal sentences; therefore, it is very important to punctuate them correctly.

Important Terms

Independent main clause is a group of words that carries the meaning of the sentence. It has a subject and a main verb. This is normally called a simple sentence.

Subordinate clause adds extra information about the subject in the independent main clause. It has a subject and a main verb and is always introduced by a subordinating conjunction.

2.2.1 Analysis of Compound and Complex Sentences

Analysis means separation of the parts of which the sentence is made up of. When we break down a sentence in order to understand the relationship of its parts, it is known as analysis of sentences. The analysis of compound and complex sentences is discussed in the following sections:

Analysis of Compound Sentences

Two or more principal or main clauses joined by a coordinating conjunction make a compound sentence. Sometimes a compound sentence may include one or more subordinate clauses.

For example:

- They asked her how she got the wound, but she refused to answer.

  This sentence has two main clauses and one subordinate clause.

- Rita says what she means, and means what she says.

This sentence has two main clauses and two subordinate clauses.

- They were fond of movies, watched various kinds of movies and indulged in much viewing.

  This sentence has three main clauses.

It is seen that a main clause of a compound sentence may be a simple or a complex sentence.

The link between the two main clauses of a compound sentence can be one of the following kinds:

1. Copulative
   - He plays the flute, he sings also.
   - Akbar was not only a great warrior; he was also a judicious ruler.
   - She cannot speak English, nor can he write.

   In all the above sentences, the main clauses are coupled.
2. Adversative
   - Ravi is slow, but she is sure.
   - He did his best, nevertheless he failed.
   - He has a great job, yet he is not happy.
   - He is an idiot, still his friends love him.

   In all the above sentences, the main clauses are opposed.
3. Alternative
   - She must cry or she will not live.
   - Either he is lazy, or he acts lazy
   - Drive fast; else, you will not over take her.

   In all the above sentences, the main clauses are disjoined in meaning and a choice is offered.
4. Illative
   - Sita is diligent, therefore she will succeed.
   - Sabir is unwell, so he cannot attend school.
   - Liz is hungry, so she is eating her lunch.

   In all the above sentences, the second clause is inferred from the first.

There are times when a compound sentence needs no connecting word to join the clauses.

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For example:

- Control promotes health, overindulgence destroys it.

Sometimes the clauses of a compound sentence are joined by a subordinate conjunction.

- Rita walked with Sam to the subway, where (=and there) they parted.
- I shall see him tomorrow, when (= and then) we can go shopping.

The analysis of compound sentences is not difficult. Each of the main clauses should be analysed separately. This will help in pointing out the conjunctions, which connects them.

- The morning is snowy, and I am far from office.

This is a compound sentence since it has two main clauses. This sentence is called a double sentence.

CLAUSES	CONNECTIVE	SUBJECT		PREDICATE		
		Simple Subject	Attribute of Subject	Verb	Complement	Adverbial Qualification
A. The morning was snowy		morning	The	was	snowy	
B. I am far from office. Coordinate with A.	and	I		am	far from office	

- The sky was clear, the winds had gone up, and the bright sun was rising radiantly in the east.

This compound sentence is made up of three main clauses and is called a multiple sentence.

CLAUSES	CONNECTIVE	SUBJECT		PREDICATE		
		Simple Subject	Attribute of Subject	Verb	Complement	Adverbial Qualification
A. The sky was clear		sky	The	was	clear	
B. The winds had gone up		winds	The	had gone		up
C.The bright sun was rising radiantly in the east	and	sun	(1) The (2) bright	was rising		1. radiantly 2. in the east

Analysis of Complex Sentences

NOTES

The first step in analysing a complex sentence is to find the principal or the main clause. Next is to find the subordinate clause or clauses, which shows the relationship between each clause to the principal clause. Finally, the principal clause and the subordinate clause are to be analysed separately.

Let us now look at a few examples of complex sentences that contains two subordinate clauses.

For example:

- The student who sat behind me lent me a pen.
- The plane that goes to New York is a jet.
- The tape recorder, which Jim bought, is good.
- The place where we have lunch is the cafeteria.

Let us now look at a complex sentence that contains three subordinate clauses:

For example:

- When she heard the question, the old woman who lived in that hut, answered that the earth is round.

This complex sentence contains three subordinate clauses.

1. The old woman……answered.(Principal clause)
2. When she heard the question. (Adverb clause of time, modifying *answered* in 1.)
3. Who lived in that house.(Adjective clause, qualifying *woman* in 1)
4. That the earth is round. (Noun clause, object of *answered* in 1.)

		SUBJECT		PREDICATE			
No	CONNECTIVE	Subject-word	Attribute	Verb	Object	Complement	Adverbial Qualification
1		woman	(1)the (2)old	answered			
2	whenever	she		heard		the question	
3		who		lived	the question		in that house
4	that	earth	the	is		round	

NOTES

Detailed analysis of each clause in tabular form

Sometimes, a subordinate clause has a dependant clause within it.

For example:

She replied that she played whenever she liked.

1. She replied ……(principal clause)
2. That she played…….(noun clause, object of *replied* in 1)
3. Whenever she liked….. (Adverb clause, subordinate to 2, modifying *played*.)

No	CONNECTIVE	SUBJECT		PREDICATE			
		Subject		Verb	Adverbial Qualification		
1		She		replied			
2	that	she		played			
3		She		liked	whenever		

Complex sentences can also be analysed differently. The complete sentence can be analysed completely and then the subordinate clause can be analysed.

Let us look at an example of a complex sentence which has four subordinate clauses.

For example:

1. The woman, who can sing most heartily when she has the chance of singing, is generally the woman who can work most heartily when she must work.
   (i) The woman who is generally the woman….(principal clause)
   (ii) Who can sing most heartily.[Adjective clause, qualifying *woman* (subject)in 1]
   (iii) When she has the chance of singing. (Adverb clause, subordinate to 2, modifying *sing*.)
   (iv) Who can work most heartily. [Adjective clause, qualifying *man* (complement) in 1.]
   (v) When she must work. (Adverb clause, subordinate to 4, modifying *work.)*

2. I knew a woman who believed that, if a woman was permitted to make the ballads, she need not care who made the laws of a nation.
   (i) I knew a woman…..(principal clause)
   (ii) Who believed….[Adjective clause, qualifying *woman* (subject) in 1]
   (iii) That she need not care.(noun clause, subordinate to 2.,object of *believed*)
   (iv) Who made the laws of nation. (noun clause, subordinate to 2.,object of *care*)
   (v) If a woman were permitted to make the ballads. (Adverb clause of condition, subordinate to 3, modifying *need not care*.)

   Alternatively, we can arrange this analysis in a tabular form.

The Clause	Kind of Clause	CONNECTIVE	SUBJECT		PREDICATE			
			Subject-word	Attribute	Verb	Object	Complement	Adverbial Qualification
The old woman answered	Principal Clause		woman	(1)the (2)old	answered			
Whenever she heard the question	Adverb Clause of Time, modifying *answered* in 1.	whenever	she		heard		the question	
Who lived in that house	Adjective Clause, qualifying woman in1.		who		lived	the question		in that house
That the earth is round	Noun Clause, object of answered in1.	that	earth	the	is		round	

Whenever a complex sentence is analysed, you will be required to give a clause analysis. In clause analysis, a sentence is broken into several clauses and their relation to one another is shown.

For example:

- Rupa refuses to marry Jack (independent main clause), unless he will get a proper job.(subordinate clause)
- Harry drinks (independent main clause)so that he can forget the reality.(subordinate clause)

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- Although he knows the language well (subordinate clause), Jack refuses to speak Italian. (independent main clause)

Complex sentences can also be analysed differently. The complete sentence can be analyses completely and then the subordinate clause can be analysed.

For example:

When she heard the question, the old woman who lived in that hut, answered that the earth is round.

2.2.2 Transformation of Sentences

You have learnt that a phrase can be made into a clause and vice versa. You have also learnt that the structure of a sentence can be changed without changing the meaning of the sentence. In this section, you will learn other ways of changing the structure of a sentence while retaining the meaning.

Transformation of sentences is a good practice as it educates you on the variety of expressions in written English.

Sentences with the Adverb 'Too'

Any sentence that contains the adverb 'too' can be changed, however, the sentence will retain its core meaning. The transformation takes place by removing the adverb 'too' and adding a conjunction 'so…that'.

Study the examples given below. You will see that although the sentences have been rephrased, the meaning remains the same. If you examine the sentences closely, you will observe that the emphasis is on one part or the other of the idea.

For example:

1. The deal is too good to be true.

   The deal is so good that it cannot be true.

   You can see how the transformation takes place into the following examples without changing the meaning of the sentences.

2. These apples are too cheap to be good.

   These apples are so cheap that they cannot be good.

3. Raja is too clever not to see through your tricks.

   Raja is so clever that he will see through your tricks.

4. David drove too fast for the police to catch him.

   David drove so fast that the police could not catch him.

Interchange of the Degree of Comparison

The degree of comparison of an adjective or an adverb in a sentence can be changed without changing the meaning of the sentence.

For example:

Ravi is as strong as Rahul.

This sentence is in the positive degree.

This sentence can be changed into a comparative sentence.

- Ravi is not stronger than Rahul.

This sentence conveys the same meaning as the above sentence.

The degree of comparison can be changed into any other degree if required.

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For example:

No other man was **as strong as** Bhima. (Positive)

Bhima was **stronger than any other man**. (Comparative)

Bhima was **the strongest of all men.** (Superlative)

The Anaconda is **larger than all other snakes**. (Comparative)

No other snake in the world is **as large as** the Anaconda. (Positive)

The Anaconda is **the largest snake** in the world. (Superlative)

Venice is **the most beautiful** place I have seen. (Superlative)

No other place I have seen is **as beautiful as** Venice. (Positive)

Venice is **more beautiful than any other** place I have seen. (Comparative)

Delhi is one of **the biggest cities** in India. (Superlative)

Very few cities in India are **bigger than** Delhi. (Comparative)

Most cities in India are **not as big as** Delhi. (Positive)

Interchange of Affirmative and Negative Sentences

A statement can be either affirmative or negative. The following statements are affirmative:

- Ram is a clever boy.
- We go to school every day.
- Delhi is the capital of India.

The following sentences are negative:

- He cannot swim.
- They do not like to read.
- The roads are not safe today.

Here are some rules for forming negative sentences

The sentences which have different forms of the verbs *be* (is, am, are, was, were) or *have* (has, have, had*)* as the main verb, are made negative by just putting the word not after the verb. We often use the shortened form n't instead of the full word *not*——particularly in sentences with *have*.

For example:

Affirmative	*Negative*
1. He is a clever boy	1. He is not a clever boy
2. I am hungry	2. I am not hungry
3. They were at home	3. They were not home.

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Sentences in which auxiliary verbs (helping verbs) are used, are made negative by putting not or n't between the auxiliary and the main verb.

Affirmative	*Negative*
1. She is learning French.	1. She is not learning French. or She isn't learning French.
2. They will help us.	2. They will not help us.
3. I have passed.	3. I have not passed or I haven't passed.

Interchange of Interrogative and Assertive Sentences

Interrogative sentences are made negative by putting the word not after the subject, but before the main verb. However, if the short form, 't is used instead of *not*, the n't is joined to the auxiliary and the subject comes next.

For example:

1. Will you play with me?
   Will you not play with me?
   Won't you play with me?
2. Have you seen this movie?
   Have you not seen this movie?
   Haven't you seen this movie?
3. Did he visit you?
   Did he not visit you?
   Didn't he visit you?

Interchange of Exclamatory and Assertive Sentences

An exclamatory sentence can be changed into an assertive sentence, an exclamatory sentence is ideal on many situations to an assertive sentence for the emotional factor that an exclamatory sentence carries.

For example:

- How sweetly the water sweeps upon the river-bank! (Exclamatory Sentence)
- The river sweetly sweeps upon the riverbank. (Assertive Sentence)
- If only we were young again! (Exclamatory Sentence)
- I wish we were young again. (Assertive Sentence)
- How beautiful is this morning! (Exclamatory Sentence)
- This morning is very beautiful. (Assertive Sentence)

You can see how the transformation of sentences takes place without changing the meaning of the sentences.

Change One Part of a Sentence for another Part

- A sentence with a verb can be changed into another verb without any change in the meaning of the sentence.

For example:

- It costs twelve rupees.

  Its cost is twelve rupees.

Here also the verb has been changed into its noun form.

You can see how the transformation of sentences takes place without changing the meaning of the sentence.

- She has disgraced her family.

  She is a disgrace to her family.

- She gave a curt reply.

  She replied curtly.

Here the adjective has been changed into an adverb.

- This scene is surpassingly beautiful.

  The beauty of this scene is surpassing.

Here, the adjective has been changed into its noun form.

In this section, you have seen the nature of transformations of sentences.

You have seen a simple sentence can be changed into a complex sentence and vice-versa.

At the same time, a compound sentence can be changed into a complex sentence and vice-versa.

A complex sentence can be changed into a compound sentence and vice-versa.

Let us further understand the transformation of sentences.

NOTES

To Transform a Simple Sentence into a Compound Sentence

A simple sentence can be changed into a compound sentence by expanding a phrase or a word into a coordinate clause.

For example:

- She must work hard to make up for the lost time.

This sentence can be broken into two parts and these two parts can be tied by a conjunction 'and'.

She must work hard and make up the lost time.

- Besides robbing the poor man, he also killed the man.

  He not only robbed the man and also killed the man.

- The mother punished the children for disobedience.

  The children were disobedient, and so, the mother punished them

Transform a Compound Sentence into a Simple Sentence

The compound sentences are altered into simple sentences by substituting a particle for a finite verb and a preposition by a clause.

Compound: We must drink water or we cannot live.

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Simple: We must drink water to live.

Compound: She reached the Airport and met her friend.

Simple: Having reached the airport, she met her friend.

Compound: He must not be late or he will be asked to leave.

Simple: In the event of his being late, he will be asked to leave.

These examples are enough to explain how compound sentences are transformed into simple sentences.

Transform a Simple Sentence into a Complex Sentence

A simple sentence can be transformed into a complex sentence by expanding a phrase into a subordinate clause.

The clause may be a noun, an adjective or an adverb.

- He confessed his crime.

Here the noun (his love) has been changed into a subordinated clause.

He confessed that he was guilty of the crime.

- He seems to be an innocent man.

It seems he is an innocent man.

- I saw a wounded animal.

Here, the adjective phrase has been changed into a subordinate clause.

I saw an animal that was wounded.

Transform a Complex Sentence into a Simple Sentence

The following sentences will make it clear how to change the complex sentences into a simple sentence.

- She said that she was an innocent.

  This complex sentence has been changed into a simple sentence as follows:

  She declared her innocence.

- How long he will stay is doubtful?

  Here, the subordinate clause has been changed into a noun clause:

  The duration of his stay is doubtful.

- Tell me where you live.

  Here also, the subordinate clause has been changed into a noun clause:

  Tell me your address.

- She died in the village where she lived.

  Here the subordinate clause has been changed into an adjective clause:

  She died in her native place.

- The moment that is lost forever.

  Here also the subordinate clause has been changed into an adjective clause:

  The moment is lost forever.

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- She was too tired that she could not stand.

  Here the subordinate clause has been changed into an adverb clause:

  She was too tired to stand.

- She will not pay unless she is compelled.

  Here also, the subordinate clause has been changed into an adverb clause:

  She will pay only under compulsion.

2.2.3 Modification of Words

In this section, we will have a look at the various ways in which the words are modified to convey the exact meaning which is intended. To learn this, we will discuss the interchange of parts of speech, diminutives and substitution of words by a single word.

Interchange of Parts of Speech

Parts of speech refers to the categorization of words according to the function they play in the formation of a sentence. There are nine parts of speech: noun, pronoun, adjective, verb, adverb, interjection, conjunction, determiner and preposition. In the English language, the words can be distinguished from each other for their functionality as a part of speech on the basis of prefixes and suffixes. These when added to the beginning or the end of a word makes it a either a noun, a verb, an adjective or an adverb.

Verb	Noun	Adjective	Adverb
en-	-ment	-able	-ly
im-	-ness	-ible	
-es	-tion	-ive	
-ed	-sion	-ful	
-ire/ize	-ance	-al	
-fy	-cy	-ant	
-en	-ity	-ic	
-ate	-th	-ave	
-ish	-ce	-ent	
-dom	-ant		
-ship	-ar		
-hood	-ing		
-er/or	-y		

Some important words can be changed into all the four forms.

e.g.

Verb	Noun	Adjective	Adverb
devote	devotee, devotion	devoted, devotional	devotedly, devotionally
contruct	construction	constructive	constructively
harmonised	harmony	harmonious	harmoniously

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Verb	Noun	Adjective	Adverb
sensed	sense	sensitive, sensible	sensitively, sensibly
possess	possessions	possessive	possessively
reflect	reflection, reflectiveness	reflective	reflectively
astonished	astonishment	astonishing	astonishingly
integrate	integration	integral	integrally
fancied	fancy	fanciful	fancifully
impose	imposition	imposing	imposingly
bonded	bond	bonded, bonding	bonding
stylized	style	stylish	stylishly
expertise	expertness, expert	expert	expertly
symbolise	symbol	symbolic, symbolical	symbolically
proportioned	proportion	proportionate	proportionately
marvelled	marvel	marvellous	marvellously
architectured	architecture	architectural	architecturally
manage	management	manageable	manageably
restrict	restriction	restrictive, restricted	restrictively
directed	direction	direct	directly
excite	excitement	excited	excitedly
form	formation	formative	formatively
speeded, sped	speed	speedy	speedily
exceed	excess	excessive	excessively
confuse	confusion	confusing	confusingly
attract	attraction	attractive	attractively
endanger	danger	dangerous	dangerously
notice	notice	noticeable	noticeably
vary	variation, variety	various	variedly
stressed	stress	stressful	stressfully
economies	economy	economic, economical	economically
relate	relation, relativity	relative	relatively
systematize	system	systematic, systemic	systematically
initiate	initiation	initiative	initiatively
presist	presistence	presistent	presistently
brutalise	brutality	brutal	brutally
include	inclusion	inclusive	inclusively
dirtied	dirt	dirty	dirtily
trimphed	triumph	triumphant	triumphantly
reduce	reduction	reducible, reductive	reducibly, reductively
diminish	diminution	diminishable	diminutively
faced	face	facial	facially

Verb	Noun	Adjective	Adverb
functioned	function, functioning	functioning	functionally
tensed	tension	tensed	tensely
unsustained	unsustainance	unsustainable	unsustainably
tasted	taste, tastefulness	tasty, tasteful	tastefully
remedied	remedy	remedial	remedially
acquiesce	acquiescence	acquiescent	acquiescently
sophisticate	sophistication	sophisticate	sophistically
revere	reverence	reverential	reverentially
obey	obedience	obedient	obediently
regarded	regard	regardful	regardfully
forced	force	forcible	forcibly
depend	dependence	dependent	dependently
secure	security	secured	securely
devote	devotion	devotional	devotionally
suffice	sufficience	sufficient	sufficiently
authorise	authority	authoritative	authoritatively
define	definition	definite	definitely
compare	comparison	comparative	comparatively
enrich	riches	rich, richer	richly
inform	information	infromative	informatively
amazed	amazement	amazing	amazingly
pitied	pity	piteous	piteously
delighted	delight	delightful	delightfully
popularize	popularity	popular	popularly
wondered	wonder	wonderful	wonderfully
expect	expectation	expectant	expectantly
needed	need, needy	needful	needfully
amuse	amusement	amusing	amusingly
lavished	lavishness	lavish	lavishly
believe	belief, believer	believable	believably
particularize	particular, particularity	particular	particularly
sensed	sense	sensible	sensibly
respond	response	responsive	responsively
commune	community	communal	communally
act	action, act	active	actively
brief	brevity	brief	briefly
relate	relevance	relevant	relevantly
completed	completion	complete	completely
practise	practice	practical	practically

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Verb	Noun	Adjective	Adverb
mean	meaning	meaningful	meaningfully
express	expression	expressive	expressively
commercialize	commerce	commercial	commercially
conclude	conclusion	conclusive	conclusively
necessitate	necessity	necessary	necessarily
spirited	spirit	spiritual	spiritually
focused	focus	focal	focally
create	creation, creator	creative	creatively
visualise	vision, visionary	visual	visually
tortured	torture	torturous	torturously
warmed	warmth	warm	warmly
energies	energy	energetic	energetically
famed	fame	famous	famously
specify	specification	specific, specifiable	specifically
sympathise	sympathy	sympathetic	sympathetically
compose	composer	composed	composedly
figured	figure	figurative	figuratively
observe	observance	observable	observably
relate	relationship	relative	relatively
fascinate	fascination	fascinating	fascinatingly
engage	engagement	engaging	engagingly
entertain	entertainment	entertaining	entertainingly
clear	clarity	clear	clearly
loved	love	lovable	lovingly
think	thought	thoughtful	thoughtfully
decide	decision	decisive	decisively
appreciate	appreciation	appreciative	appreciatively
feared	fear	fearful	fearfully

Diminutives

Diminutives refers to the words which are used to indicate the sound or describe that the object in question is in fact 'small'. A diminutive is created by the addition of a prefix or suffix to the word. The word 'diminutive' has Latin origin where the literal meaning is 'to lessen'. The diminutives are used not only to indicate the smaller versions of things, but are also used to refer to young ones of animals and as subjectively as a term of endearment.

Some of the common prefixes that are used to make a word diminutive are:

- Micro
- Mini
- Nano

Examples with the above prefixes are microscope, microprocessor, microchip, miniskirt, minilab, nanometre, nanosecond etc.

Some of the common suffixes which are used to make a word diminutive are:

- -ette
- -ine
- -ish
- -let
- -ling
- -ock
- -y

Examples of the above suffixes to words are tambourine, cigarette, leaflet, duckling, buttock, yellowy, nestling, tallish, figurine, billy, tommy etc.

Substitution of a Group of Words by a Single Word

There are many words that can be used to replace a phrase without changing its meaning. These words are called 'one word substitutes'. These one word substitutes not only make the language sound beautiful but also helps the promotion of brevity in writing. Verbosity may seem convenient at times, but the effect of one word substitution allows the main thought to be conveyed with great clarity, keeping the focus on the important argument. The English language has a lot of one word substitution and for better communication, it is prudent that one improves the vocabulary.

The following are a few examples of a few one word substitutes:

Words or promises that are not true	Eyewash
A disease spreading over a large area	Epidemic
That which cannot be avoided	Inevitable
That which lasts forever	Eternal
One who does a thing for pleasure and not as a profession	Amateur
One who leads an austere life	Ascetic
Someone who leaves one country to settle in another	Emigrant
One who is filled with excessive enthusiasm in religious matters	Fanatic
A person of intellectual or erudite tastes	Highbrow
Someone who attacks cherished ideas or traditional institutions	Iconoclast
A person who primarily concerned with making money at the expense of ethics	Mercenary
A lover of mankind	Philanthropist
One who lives in solitude	Recluse
A person who is indifferent to the pains and pleasures of life	Stoic
A community of people smaller than a village	Hamlet
An exclusive circle of people with a common purpose	Clique

Exercises

State whether the following sentences are simple, complex or compound.

1. We met rather few people who spoke Hindi.
   - Simple sentence

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- Complex sentence
- Compound sentence

2. I have been on rather too many ships and trains recently.
   - Simple sentence
   - Complex sentence
   - Compound sentence
3. We drove right up to Kanyakumari in three days.
   - Simple sentence
   - Complex sentence
   - Compound sentence
4. I don't care how expensive it is.
   - Simple sentence
   - Complex sentence
   - Compound sentence
5. Two minutes ago the child was fast asleep, but now he is wide awake.
   - Simple sentence
   - Complex sentence
   - Compound sentence
6. He is not intelligent enough to be a doctor.
   - Simple sentence
   - Complex sentence
   - Compound sentence

Check Your Progress

1. Mention the classification of a sentence.
2. What is a simple sentence? Give one example.

2.3 DIRECT-INDIRECT SPEECH

In our lives we quote others in various circumstances. Sometimes, we quote them verbatim and put them within inverted commas while suggesting that it is exactly as it was said; or we report or acknowledge it when we do not use inverted commas. Thus, while directly and indirectly quoting someone or to report something that is being said by someone, we need to keep in mind certain grammatical changes that we need to follow.

In a direct speech, the actual words of the speaker are reproduced, whereas in an indirect speech the main idea of the speaker is reported by another person.

There is use of quotation marks in direct speech, whereas indirect speech does not use them. For example:

Direct Speech

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Quoting the exact words of the speaker is known as direct speech.

John said, 'I am writing a book now.'

Indirect speech

Reporting of what a speaker said without quoting his exact words is known as indirect speech.

John said that he was writing a book then.

Table 2.2 *Use of Words in Direct and Indirect Speech*

Direct Speech	-	Indirect Speech
now	-	then
here	-	there
here after	-	there after
this	-	that
these	-	those
ago	-	before
thus	-	so
to-day	-	that day
to-night	-	that night
last night	-	the previous night
yesterday	-	the day before (or) the previous day
tomorrow	-	the next day (or) the following day
last week	-	the week before (or) the previous week
next week	-	the week after (or) the following week
last month	-	the month before (or) the previous month
next month	-	a month after
hither	-	thither
hence	-	thence

- If the reporting verb is in the Present or Future tense (e.g., say, will say) there is no change in the tense of the verb in the indirect speech.

  Arthur says, 'I ate a banana.' (Direct)

  Arthur says that he ate a banana. (Indirect)

- If Reporting Verb is in the Past Tense, the tense of the verbs in the reported speech or Indirect Speech must be generally changed.

  1. **Present Tense in the Direct becomes past tense.**

     Farhan said, 'I write a letter.' (Direct)

     Farhan said that he wrote a letter. (Indirect)

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2. **Past Tense in the direct becomes past perfect or remains unchanged.**

   Anjali said, 'I brought a dress yesterday.' (Direct)

   Anjali said that she had bought a dress the day before. (Indirect)

3. **Present Continuous in the direct becomes past continuous.**

   Ranjan said, 'I am going to the temple.' (Direct)

   Ranjan said that he was going to the temple. (Indirect)

4. **Past Continuous in the direct becomes past perfect continuous.**

   David said, 'I was playing football.' (Direct)

   David said that he had been playing football. (Indirect)

5. **Present Perfect in the direct becomes past perfect.**

   Arnold said, 'I have done my revision.' (Direct)

   Arnold said that he had done his revision. (Indirect)

6. **Present Perfect Continuous in the direct becomes past perfect continuous.**

   She said, 'I have been reading a magazine.' (Direct)

   She said that he had been reading a magazine. (Indirect)

7. **'Will' and 'Shall' are changed to 'would'.**

   He said, 'I will go to Rome tomorrow.' (Direct)

   He said that he would go to Rome the next day. (Indirect)

8.

May	-	Might
Can	-	Could
Must	-	Had to (or) must

Sheila said, 'I must go now.' (Direct)

Sheila said that she must (or) had to go then. (Indirect)

Exception to the above rule: *If the direct speech contains a Universal Truth, the tense of the direct speech remains unchanged even if the reporting verb is in the past.*

The teacher said, 'The sun sets in the West.' (Direct)

The teacher said that the sun sets in the West. (Indirect)

Statement (or) Assertive Sentence

Rules:

- Remove the quotation marks in the statement
- Use the conjunction 'that'
- Change the reporting verb 'say to' into 'tell'
- Change the reporting verb 'said to' into 'told'

Note:

- He said that (correct)
- He told me that (correct)
- He told that (Incorrect)

1. 'I will work hard to top my class' said Steve (Direct)
   Steve said he would work hard to top the class. (Indirect)
2. 'You can finish this task' said Mike to Patty (Direct)
   Mike told Patty that she could finish that task. (Indirect)
3. She says, 'I am happy to be here this morning.' (Direct)
   She says that he is happy to be there that morning. (Indirect)
4. 'I'm going to the mall now' said Warren (Direct)
   Warren said that he was going to the mall then. (Indirect)

Imperative Sentence (Order or Request)

Rules:

- Remove the quotation marks in an Imperative sentence.
- Use 'to' if it is an affirmative sentence. (without don't)
- Use 'not to' if the sentence begins without Don't.
- Don't use 'that'
- Omit the word 'please'. Use the word 'request' instead of 'say'.
- If the direct speech contains a request or a command, the reporting verb (say, said) change to tell, request, order, command etc., in its correct tense.

1. 'Don't laugh in the class' said the teacher to the girls. (Direct)
   The teacher advised the girls not to laugh in the class. (Indirect)
2. 'Please give me something to drink. I am thirsty' the old lady said to them. (Direct)
   The old lady requested them to give her something to drink and said that she was thirsty (Indirect)
3. 'Be careful" said he to her. (Direct)
   He ordered her to be careful. (Indirect)
4. 'Bring me a glass of water' said Andre to Neena. (Direct)
   Andre asked Neena to bring him a glass of water. (Indirect)

Interrogative Sentence (Questions)

Rules:

- Remove the quotation marks and question mark in the interrogative sentence.
- Use 'if' or 'whether' if the sentence inside the quotation marks begins with a helping verb (auxiliary verb).
- Use the given interrogative word (what, when, where, why, who, whom, whose, which, now etc.) if it does not begin with the helping verb.

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- Don't use 'that'
- Changing the reporting verb (say, said) into 'ask' or 'enquire' in its correct tense.
- Omit helping verb like 'do, does, did'. But don't omit them when they are with 'not'.

1. 'Won't you help me to carry this package?' said I to my brother. (Direct)
   I asked my brother if he would not help me to carry that package. (Indirect)
2. Manny said to Justin, 'Why did you not attend the conference yesterday?' (Direct)
   Manny asked Justin why he had not attended the conference the day before. (Indirect)
3. 'How often do you go to the movies?' said Cole to Joe. (Direct)
   Cole asked Joe how often he went to the movies. (Indirect)
4. Asif said to Ali, 'Do you like grapes?' (Direct)
   Asif asked Ali if he liked grapes. (Indirect)

Exclamatory Sentence Rules:

- Change the exclamatory sentence into statement or assertive sentence
- Remove the quotation marks and exclamatory mark.
- Use the conjunction 'that'
- Omit the interjections such as Oh, O, Alas, how, what, hurrah.
- Add the word 'very' to the adjective or adverb if necessary.
- If the verb is not given, use 'Be' form verb (is, was, are, were, am) in its correct tense according to the subject.
- Change the reporting verb (say, said) to 'exclaim joyfully'
- Use 'exclaim' for sad or happy incidents.

1. 'O, what a pleasant day it is!' said she. (Direct)
   She exclaimed joyfully that that was a very pleasant day. (Indirect)
2. 'What a terrible experience!' we all exclaimed. (Direct)
   We all exclaimed that it was a very terrible experience. (Indirect)
3. 'Alas! I have misplaced my mother's necklace' said she. (Direct)
   She exclaimed sorrowfully that she had misplaced her mother's necklace. (Indirect)
4. 'How pretty she is!' said Bernard. (Direct)
   Bernard exclaimed joyfully that she was very pretty. (Indirect)

Converting direct speech into indirect speech

I. Reported Speech

There are two ways of relating what a person has said: direct and indirect.

In direct speech we repeat the original speaker's exact words:

She said, 'I have read the book.'

Direct speech is seen usually in conversations in books, plays and quotations.

In indirect speech the exact meaning of a remark in speech is given, without necessarily using the speaker's exact words.

She said that she had read the book.

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II. Some examples of Direct and Indirect Speech

1. She said, 'Jake will be in Paris on Saturday.' (Direct)
   She said that Jake would be in Paris on Saturday. (Indirect)
2. 'I never work late,' she explained. (Direct)
   She explained that she never worked late. (Indirect)
3. She said, 'I know I could.' (Direct)
   She said that she knew she could. (Indirect)
4. He promised, 'I will be there.' (Direct)
   He promised that he will be there. (Indirect)
5. She said, 'He is arriving this Monday.' (Direct)
   She said that he was arriving that Monday. (Indirect)
6. She said, 'I bought this phone for my brother.' (Direct)
   She said that she had bought that phone for her brother. (Indirect)
7. He said, 'Where is Preeti going?' (Direct)
   He asked where Preeti was going. (Indirect)
8. She said, 'Luke, when is the next flight?' (Direct)
   She asked Luke when the next flight was. (Indirect)
9. 'Is anyone there?' she asked. (Direct)
   She asked if anyone was there. (Indirect)
10. Mother said, 'Sit down, Cathy.' (Direct)
    Mother asked Cathy to sit down. (Indirect)
11. She said, 'Don't jump on the bed, kids.' (Direct)
    She asked the kids not to jump on the bed. (Indirect)
12. He said to her, 'Please do not mention it again.' (Direct)
    He asked her to never mention that again. (Indirect)

III. Reported Speech - Mixed Type

1. 'I don't know that route. Do you?' she asked him.
   She said that she didn't know the route and asked him if he did.
2. She said, 'Oh! It's a spider. Stay away from it, children.'
   She exclaimed with disgust that it was a spider and told the children to stay away from it.

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3. "If the riots get any more violent we must stay at home", she said.

   (Must = will have to)

   She said that if the riots got any more violent they would have to stay at home.

4. 'I have just received a notice', she said; 'I must go to office at once.'

   She said that she had just received a notice and would have to go to office at once.

   In all these sentences the reported part has more than one clause and tense. So both the parts need attention to be converted into the indirect speech from the direct. This type of sentence is known as mixed type.

   When statements and questions are mixed, each section must be introduced by an appropriate verb, viz. tell, say, explain, remark etc., for statements and ask, enquire, want to know, wonder etc., for questions. A useful connective phrase for a statement is 'adding that'...

   For example: **'I'm off to the mall. Where are you going?'**

   He said that he was off to the mall and wanted to know where I was going.

Reported Speech - Statement - Rules

Regardless of the tense of the reporting sentence, if it tells a universal fact, no change is made in the tense of the reported sentence.

Example No. 1:

Direct Speech:

The mother is saying to the son, 'The third month of the year is March.'

Step 1: The reported sentence is: 'The third ... . March.'

Step 2: It is a statement and a universal fact.

Step 3: So, the conjunction word is — 'that'.

Step 4: 'is saying to' changes into 'is telling'.

Step 5: No change of pronoun.

Step 6: It is a universal fact. So, no change of tense is necessary.

Step 7: No change of extension.

Now, the Indirect Speech is:

The mother is telling the son that the third month of the year is March.

Example No. 2:

Direct Speech:

The History teacher says, 'Magellan was the first navigator to travel around the globe.'

Step 1: The reported sentence is: 'Magellan ... . globe.'

Step 2: It is a statement.

Step 3: The conjunction word is — 'that'.

Step 4: 'Says' does not change. Use it as it is.

Step 5: There are no pronoun to get changed.

Step 6: No change of tense is made.

Step 7: No extensive word to get changed.

Now, the indirect speech is:

The History teacher says that Magellan was the first navigator to travel around the globe.

The following models have been answered for you:

1. The teacher has told the students, 'Sea-water is different from river water.'

   The teacher has told the students that sea-water is different from river water.

2. Dean answered, 'The caves are under the surface of the earth.'

   Dean answered that the caves are under the surface of the earth.

3. James said to his friend, 'U.N.O. is a world organisation.'

   James told his friend that U.N.O. is a world organisation.

Exercises

Convert the following sentences from direct to indirect speech.

1. Rajesh asked me, 'Did you see the football match on TV last night?'
2. Satender said to his mother, 'I'm leaving for Delhi tomorrow'.
3. He told her, 'it's such a cold day!'
4. I said to him, 'Why don't you work hard?'
5. The pandit said, 'Keep quiet and listen to my words.'

Check Your Progress

3. What is direct speech? Give one example.
4. What is the difference between direct speech and indirect speech?

2.4 ACTIVE-PASSIVE VOICE

The Active Voice is the voice that is used most of the time. Most of the sentences we speak or write are in Active Voice.

Examples:

- I have just finished feeding my pet.
- Pritam is teaching his younger brother to ride a cycle.
- Sreeram has won a prize in the singing competition.

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We use the Active Voice when we want to emphasize the subject; we use the Passive Voice when we want to emphasize the action.

Examples:

- Vaishali has decorated the house.

  Here, we want to lay stress on the subject Vaishali, so we use the Active Voice.

- The house has been decorated.

(Here, we want to lay stress on the fact that the house has been decorated, so we use the Passive Voice. Note that the subject is not even mentioned here.)

Although most sentences are spoken or written in Active Voice, there are some cases where we need to use the Passive Voice. We use the Passive Voice when we want to make the object more important than the subject, or when we want to emphasize an action rather than its doer.

Examples:

- America was discovered in 1492.

Here, the author wishes to emphasise the discovery of America, so he uses the Passive Voice.

NOTE: If the author had wanted to emphasize the subject or the doer of the action, he would have said:

Christopher Columbus discovered America.

The Passive Voice is also used when we do not know the subject, or it is not important to mention the subject.

Examples:

- The city has been beautified for the Commonwealth Games.
- The entire school has been painted for the Annual Day.

(In these examples, the beautification of the city and the painting of the school are important, not who has done these actions.)

When we form a sentence in Passive Voice, the object is preceded by with or by. When the passive object is a person, by is used, and when the passive object is a thing, with is used.

Examples:

- Those flowers have been brought by Shruti.
- The safe was opened with a master key.

In interrogative sentences, remember that although most such sentences can be converted from Active to Passive Voice, it is better to use the Active Voice as that always sounds better.

Examples:

- Are you reading the novel I gave you?
- Is the novel I gave you being read by you?

In these examples, you will notice that the first sentence in Active Voice sounds better than the second one in Passive Voice.

Some more examples:

- Does he like football? (Better)
  Is football liked by him?
- Where did you buy this bag? (Better)
  Where was this bag bought by you?
- When did you learn music? (Better)
  When was music learnt by you?

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Rules for Transformation

1. When a sentence is converted from Active to Passive Voice in the simple present tense, the structure of the verb changes from simple present form of the verb to is / are + simple past form of the verb.

   Examples:

   - Surekha waters the flowers daily. (Active)
   - The flowers are watered daily by Surekha. (Passive)

2. When a sentence is converted from Active to Passive Voice in the simple past tense, the structure of the verb changes from simple past form of the verb to was / were + past perfect of the verb.

   Examples:

   - Shiv drank a glass of milk every day. (Active)
   - A glass of milk was drunk by Shiv every day. (Passive)

3. When a sentence is converted from Active to Passive Voice in the present continuous tense, the structure of the verb changes from is / are + 'ing' form of the verb to is / are + being + past perfect of the verb.

   Examples:

   - Rita and Sabina are singing carols. (Active)
   - Carols are being sung by Rita and Sabina. (Passive)

4. When a sentence is converted from Active to Passive Voice in the past continuous tense, the structure of the verb changes from was / were + 'ing' form of the verb to was / were + being + past perfect of the verb.

   Examples:

   - Rita and Sabina were singing carols. (Active)
   - Carols were being sung by Rita and Sabina. (Passive)

5. When a sentence is converted from Active to Passive Voice in the simple future tense, the structure of the verb changes from will / shall + simple future tense of the verb to will / shall + be + past perfect of the verb.

   Examples:

   - Sayantan will accompany us. (Active)
   - We will be accompanied by Sayantan. (Passive)

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6. When a sentence is converted from Active to Passive Voice in the future continuous tense, the structure of the verb changes from will / shall + be + 'ing' form of the verb to will / shall + be + past perfect of the verb.

   Examples:

   - Seema will be giving a dance performance tonight. (Active)
   - A dance performance will be given by Seema tonight. (Passive)

7. Sometimes, a statement in the Passive voice is grammatically correct, but it sounds rather odd. In such cases, it is better to use the Active Voice only. The second sentence in each example below, though correct, sounds very odd:

   - Please help me. (Active) – Let me be helped. (Passive)
   - I see an opportunity. (Active) – An opportunity is seen by me. (Passive)
   - Did you find your keys? (Active) – Were your keys found by you? (Passive)
   - Drink the tea. (Active) – Let the tea be drunk by you. (Passive)
   - You must not lend money on interest. (Active) – Money must not be lent by you on interest. (Passive)
   - Obey the law. (Active) – Let the law be obeyed. (Passive)
   - Will you receive me at the station? (Active) – Will I be received by you at the station? (Passive)

Conversion of Active Voice to Passive Voice

- Active voice: Anjali loves Janaki.

  Passive voice: Janaki is loved by Anjali.
- Active voice: The mason is building the wall.

  Passive voice: The wall is being built by the mason.
- Active voice: The security guard opened the gate.

  Passive voice: The gate was opened by the security guard.
- Active voice: Some children were helping the wounded man.

  Passive voice: The wounded man was being helped by some children.
- Active voice: He will finish the work in a week.

  Passive voice: The work will be finished by him in a week.
- Active voice: Who did this?

  Passive voice: By whom was this done?
- Active voice: Why did your brother write such a letter?

  Passive voice: Why was such a letter written by your brother?
- Active voice: Who stole the cookies?

  Passive voice: By whom were the cookies stolen?

- Active voice: She kept us waiting.
  Passive voice: We were kept waiting by her.
- Active voice: The hunter did not aim at the bird.
  Passive voice: The bird was not aimed at by the hunter.
- Active voice: Did he give you anything?
  Passive voice: Were you given anything by him?
- Active voice: The company expanded their operations.
  Passive voice: Operations were expanded by the company.
- Active voice: The guard closed the gates at 10 o'clock.
  Passive voice: The gates were closed by the guard at 10 o'clock.
- Active voice: The gardener is plucking flowers.
  Passive voice: Flowers are being plucked by the gardener.
- Active voice: Is she presenting a paper?
  Passive voice: Is a paper being presented by her?
- Active voice: Are you taking your son for the show?
  Passive voice: Is your son being taken for the show by you?
- Active voice: You should write the address neatly.
  Passive voice: The address should be written neatly.
- Active voice: One cannot please everybody.
  Passive voice: Everybody cannot be pleased.
- Active voice: We should always speak the truth.
  Passive voice: The truth should always be spoken.
- Active voice: Somebody must help this poor woman.
  Passive voice: This poor woman must be helped.
- Active voice: You must listen to his words.
  Passive voice: His words must be listened to.
- Active voice: I cannot do it.
  Passive voice: It cannot be done by me.
- Active voice: You ought to help the poor.
  Passive voice: The poor ought to be helped by us.
- Active voice: Why should I do it?
  Passive voice: Why should it be done by me?
- Active voice: You should teach him a lesson.
  Passive voice: He should be taught a lesson by you.
- Active voice: Shut the door.
  Passive voice: The door should be shut.

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- Active voice: Please bring me a glass of water.
  Passive voice: You are requested to bring me a glass of water.
- Active voice: Carry it home.
  Passive voice: Let it be carried home?
- Active voice: We should teach him a lesson.
  Passive voice: He should be taught a lesson by us.
- Active voice: They laid out a small garden.
  Passive voice: A small garden was laid out by them.
- Active voice: His ingenuity amazed us.
  Passive voice: We were amazed by his ingenuity.
- Active voice: His ignorance irritates me.
  Passive voice: I am irritated by his ignorance.
- Active voice: I know him.
  Passive voice: He is known to me.
- Active voice: Who teaches you history?
  Passive voice: By whom are you taught history.
- Active voice: When did you buy this?
  Passive voice: When was this bought by you?
- Active voice: Someone wants you outside.
  Passive voice: You are wanted outside.
- Active voice: People elected him Member of Parliament.
  Passive voice: He was elected Member of Parliament.
- Active voice: We named the child Sudhir.
  Passive voice: The child was named Sudhir.
- Active voice: She had to write a test.
  Passive voice: A test had to be written by her.
- Active voice: My father gave me some money.
  Passive voice: Some money was given to me by my father.
- Active voice: Have you done your work?
  Passive voice: Has your work been done?
- Active voice: Made him do this work.
  Passive voice: He was made to do this work by me.
- Active voice: It is time to take lunch.
  Passive voice: It is time for lunch to be taken.
- Active voice: Some girls did not deposit the membership fee.
  Passive voice: The membership fee was not deposited by some girls.

- Active voice: She will not help you.

  Passive voice: You will not be helped by her.
- Active voice: She has not submitted her thesis.

  Passive voice: Her thesis has not been submitted.
- Active voice: They say that an honest man will always speak the truth.

  Passive voice: It is said that the truth will always be spoken by an honest man.
- Active voice: The auditors checked the college accounts.

  Passive voice: The college accounts were checked by the auditors.
- Active voice: The reception committee was receiving the guests.

  Passive voice: The guests were being received by the reception committee.
- Active voice: Parul's teacher praised her for her excellent performance.

  Passive voice: Parul was praised by her teacher for her excellent performance.

Exercise: A

Change the following sentences from *active voice* to *passive voice:*

- The authorities closed the college for the summer vacations.
- The chief guest gave away the prizes at the annual function.
- Our college team won the match.
- Suresh sells vegetables.
- The principal signed the order at once.
- He made a remarkable progress.
- Her behaviour vexes me.
- The governor praised his chivalry.
- We have finished our courses.
- The staff-secretary has organized a women cell in our college.

Exercise: B

Rewrite the following sentences by using the *passive voice* of the verb:

- Christopher Columbus discovered America.
- The Government College for Women won several prizes in the youth festival.
- Who broke the jug?
- Anu has drawn this picture.
- The firm owner promised the labourers higher wages.
- The teacher punished the late comers.
- The teacher was delivering her lecture.
- He has finished his homework.

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- Anuja will get first position in the competition.
- Abhinav has shown outstanding progress this year.

Exercise C

Change the following sentences into the *active voice*:

- Penicillin was discovered by Alexander Fleming.
- The criminal will be hanged tomorrow.
- The college building is being whitewashed.
- This news was published in the *Times of India.*
- This book will be written by her.
- Her PhD thesis will be finished (by her) in a month.
- A prize will be won by her in symposium.
- The flood victims were given financial help by the government.
- Discipline is maintained in the college by the administrator.

Exercise D

Change the voice of the following *imperative sentences:*

- Let the wall-hanging be put on the wall.
- Finish this assignment within half an hour.
- You are requested to help the poor in their crisis.
- Please bring me a cup of tea.
- Tell him to contact the principal immediately.
- Do not humiliate the needy.
- You are requested to lend me your notes for a day.
- Deposit this cheque in the bank.
- Send reminders to all the defaulters.
- Let the culprit be subjected to a severe punishment.

Exercise E

Convert the following sentences into passive voice.

1. I did not kick him.
2. Sister baked a cake yesterday.
3. The lion was chasing the deer.
4. Have you finished the presentation?
5. The police have found the kidnapper.
6. I did my homework.
7. They have cut all wires.
8. Sneha delivered the letters.

Check Your Progress

5. What is active voice? Give one example.
6. Give one example of passive voice.

NOTES

2.5 CONFUSING AND MISUSED WORDS

Some of the confusing and misused words in the English language are homonyms, homophones and homographs. Homonyms are words that sound the same but have different meanings. Some homonyms are spelled the same. To take an example, 'left' (opposite of 'right') and 'left' (past tense of 'leave'). Some homonyms are spelt differently, like 'ate' (past tense of 'eat') and 'eight' (a number).

On the other hand, homophones are words that sound the same but have different meanings and spellings. Examples of homophones include:

- their and there
- hear and here
- to, too, and two
- ate and eight

Homographs are words that spelt the same but have different meanings. Take for example the following sentences:

- Will you please close that door?
- The tiger was now so close that I could smell it.

Both the sentences use the word 'close', but it has different meanings in the different situations. In the first sentence, 'close' refers to the act of closing the door and in the second sentence, 'close' refers to near. Some other examples of homographs are as follows:

- agape – with mouth open OR love.
- bass – type of fish OR low, deep voice.
- bat - piece of sports equipment OR an animal.
- bow – type of knot OR to incline.
- down – a lower place OR soft fluff on a bird.
- entrance – the way in OR to delight.
- evening – smoothing out OR after sunset.
- fine – of good quality OR a levy.

This is just an introduction. You will read more about homonyms further in the section. Let's discuss another set of confusing words in this section.

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2.5.1 Different Words with Similar Meaning

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

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, newborn
- 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.

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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

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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

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

2.5.2 Similar Words with Different Meanings

Meaning is of different types. The first is the literal meaning. It defines what is meant by a word, text, concept, or action. Similarly, there is a literal meaning above the word level as well. A sentential meaning is derived from the sum of all the meanings of the words that are combined plus how those words are arranged. However, there is another type of meaning that is active when we speak. That is called the contextual meaning. Contextual meaning is over and above the literal meaning. It is the communicative value that a sentence has when it is spoken. In linguistics, the study of meaning is divided into semantics that studies the literal meaning and pragmatics that studies the contextual meaning.

The words in a language are interconnected as a web of meaning one related to another in many ways. Some words have similar meanings not same though! Still some other words are opposite, some sound same, some spell same, some are general words some are specific words, so on and so forth. Language is full of nuances and diversity, which adds richness and interest to our conversations and our writing. Irrespective of all these we are still able to communicate without any ambiguity in a concise and clear way. This is the singleness of meaning.

NOTES

English language has words that confuse us. This is because of different reasons. There are words that sound same, words that are written with the same spelling and sometimes, both spellings and sound are same. There are different names that are given for these different types of words. In this section, you will learn about four categories of similar words with different meanings:

- Homonyms: Sound similar, spelt same with different meaning
- Homophones: Sound similar, spelt different with different meaning
- Homographs: Sound different, spelt same with different meaning

Homonyms are words that sound and spell the same but are actually two words. They have different meaning. For example, the word ear can mean a part of the human body and it can also mean the ear of a corn. There are so many homonyms in English which can create confusion. You can find a list of English homonyms in Table 2.3. with their meanings.

Table 2.3 *List of Homonyms in English*

Word	Meaning A	Meaning B
address	To address someone	House address
arm	Hand	Branch
back	Reply	The back of human body
bank	Financial institution	River bank
bark	Barking of a dog	Bark of a tree
base	Military base	Base
bat	Cricket bat	Animal
beam	Iron beam	Light beam
bear	To bear someone	animal bear
board	To board the plane	Black board
bolt	Nut and bolt	Thunderbolt
book	To book someone for something	Comic book
bore	To make a hole	Not interesting
box	To punch someone	A rectangular container
cabinet	Cabinet of minsters	Cupboards
can	Able to do	Pepsi my can
case	A legal case	Book case
cast	Put	The actors in a movie
chair	Chairperson/ chair a meeting	Raised platform with four legs to sit
change	To change one's dress	The balance of money
check	Examine	Be careful
chicken	Easily frightened	Animal
chip	To cut into small pieces	Microchip
clear	Clean	Without ambiguity
close	To shut down	Nearby
club	To bring together	Club house
command	Authoritative direction	Military unit
content	The state of being happy	Content of something
current	The present time	Flow of electricity
crane	Animal crane	Machine
dear	Having a high price	Close relationship
deck	Pack of cards	Platform of a ship
duck	To move quickly downwards or away	animal
dust	To remove dust	Fine powder

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entrance	To attract	A doorway
even	Same	To the full extent
fair	Free from favouritism	Pleasing to the eye
fall	Autumn season	To fall down
fat	Lucrative	Huge
fawn	Gain favour by flattering	A young deer
file	File a complaint	Smooth the nails with a file
fine	A penalty	Good
fire	To terminate	To start a gun
firm	Not soft	Not shakeable
flat	Level surface	Apartment
fly	insect	To fly in the air
fold	A group of sheep	Act of folding
foot	A unit of measurement	Part of the body
forearm	Arm in advance of a confrontation	Part of the body

forte	An asset of worth	In Music, loud
fret	To worry unnecessarily	Fret a guitar
fudge	Soft dreamy candy	To tamper with
general	Not specialized	A rank in army
gig	A booking for musicians	Long rowing boat
gill	A unit of measurement	Respiratory organ in aquatic animals
gin	A strong liquor	A trap for birds
glass	A container for liquid	A transparent material
goose	A bird	A stupid person
grand	Extraordinarily good	The cardinal number that is the product of 10 and 100
grave	Causing fear or anxiety by threatening great harm	A place for the burial of a corpse
groom	Give a neat appearance	Male participant in the marriage
gross	Total	Repulsive
gum	Chewing gum	The tissue under the teeth
hack	Hack a system	A tool to break the surface of the soil
hail	To praise	Precipitation of ice
heel	Tilt to one side	The bottom of a shoe
hide	To cover	Dressed skin on animal
hind	Located at the back	A female deer
hip	Lower part of the waist	A conjunction
hold	To possess	Cause to remain in a state
horn	Horn of an animal	horn of a car
host	One who hosts	A large multitude
iron	To iron one's cloth	Metal iron
jam	Traffic jam	Bread and jam
jar	Move with sudden jerky motion	A container
jet	An aeroplane	A flow of water
jumper	A person who jumps	A coverall worn by children
just	Now/ exact	Without prejudice
key	Pitch of the voice	Lock and key
kid	Be silly	Young human
kind	Of a certain species	Showing consideration
lap	Movement around a course	Upper part of the thigh
last	Former	Temporal end
left	To go away	Left side

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letter	Alphabet	Post
light	Not heavy	Bright
long	To desire strongly	Extended time
lie	Lie down in a bed	To tell lies
man	To take charge of	An adult human being
match	A game	Equal
may	May come	Month of May
mean	Cheap	Denote/ connote
mole	A spy	A mammal
nail	To hit hard	A pointed metal
object	To oppose	Something
park	To park one's car	Play in the park

pitcher	Jug for water	Person who bowls
point	A brief	Full stop
pole	Earth's axis	Long rod
pound	To break into pieces	Currency
pot	Flower pot	Marijuana
right	Correct	Right side
rock	A piece of stone	A dependable person
rose	Past tense of rise	Flower/ colour
row	Row your boat	Rows and columns
saw	Past tense of see	Instrument to cut
seal	Animal seal	Wax seal
serve	To do a duty	Give food
show	To make clear	Give an exhibition
shower	Rain	Water sprayer
sick	Have a strong distaste	Not well
sign	Signature	An indication/ forewarning
sink	To drown	Kitchen sink
spring	Season	Suspension spring
space	Empty area	Area outside Earth's atmosphere
stall	To stop something	An enclosure for selling things
square	Characterized by honesty and fairness	Shape with equal side and right angel
tank	An armoured vehicle	Water tank
tie	To fasten	Neckware
tire	Exhaust/ get tired	Vehicle tire
trip	To fall by tripping	A journey
trunk	Main stem of a tree	Luggage
wave	To swing back and forth	Sea waves
watch	To see	Time piece
well	Good	Water well
yard	A unit of measurement	Backyard

There are other word pairs that spell similar but are pronounced differently and have different meanings. They are called homographs. An example of homographs is sow which when pronounced as /sau/ mean female hog and when pronounced as /sow/ means place seeds on the ground. There are so many homographs in English. A few of them are given in Table 2.4 with their different pronunciation and meaning.

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Table 2.4 *List of Homographs in English*

Word	Pronunciation A	Pronunciation B
bow	/bəʊ/ bow and arrow	/bau/ bow down in front of God
Live	/liv/ to lead your life	/laiv/ to telecast live
Minute	/mainu:t/ very small	/minit/ time period
Lead	/li:d/ to control	/led/ a metal
Wind	/wind/ movement of air	/waind/ to turn
Base	/bas/ is a kind of fish	/beis/ lowest part in a musical range
Read	/ri:d/ present tense form	/red/ past tense form
Do	/du:/ to work	/doh/ first note in the octave
Buffet	/bufei/ a meal where you help yourself	/bufit/ to strike

There are so many two syllable words in English which are spelt the same but is a noun or adjective when the stress fall on the first syllable and a verb when the stress falls on the second syllable. Some of the common words that follow this pattern are addict, conflict, contest, contrast, convert, decrease, import, increase, insult, perfect, permit, pervert, present, produce, protest, recall, record, reject, suspect, address, attribute, conduct, console, content, converse, default, desert, entrance, exploit, extract, invalid, object, project, refuse and subject.

There are still other word pairs that sound similar but are spelt differently and have different meanings. They are called homophones. There are so many homophones in English. A few of them are given in Table 2.5 with its matching pair.

Table 2.5 *List of Homophones in English*

air	heir		loan	lone
ail	ale		made	maid
allowed	aloud		mail	male
arc	ark		main	mane
ate	eight		meat	meet
bad	bade		medal	meddle
bail	bale		missed	mist
bald	bawled		muscle	mussel
ball	bawl		none	nun
bare	bear		oar	ore
beach	beech		one	won
bean	been		pail	pale
bear	bare		pain	pane
beat	beet		pair	pear
bee	be		patience	patients
beet	beat		peace	piece
bell	belle		peal	peel
berry	bury		plain	plane
birth	berth		plane	plain
blue	blew		pore	pour
boar	bore		practice	practise
board	bored		praise	prays
bough	bow		pray	prey
bow	bough		principal	principle

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boy	buoy		profit	prophet
brake	break		rain	reign
buy	by/bye		rap	wrap
ceiling	sealing		read	reed
cell	sell		read	red
cent	sent		right	write
cheap	cheep		ring	wring
check	cheque		road	rode
coarse	course		role	roll
cord	chord		root	route
dear	deer		rose	rows
die	dye		sale	sail
dun	done		scene	seen
Dye	die		sea	see
ewe	you		seam	seem
eye	I		sew	sow
fair	fare		sight	site

Mismatching Mars the Meaning

As we have seen in the above section, there are so many words that can create confusion while speaking or writing. Wrong usage will create confusion and ambiguity and also obscures the writer's intent. For example, the following sentence are ambiguous because of the homonymous words which are underlined.

- I saw a <u>bat</u> yesterday.
- I enjoyed the <u>port</u>.
- The <u>pen</u> was open.
- The <u>bank</u> was closed yesterday.
- My brother likes <u>sweets/ suites</u>.
- They provided those <u>leads</u>.
- They <u>found</u> hospitals and charitable institutions.

Sometimes, these ambiguities are intentional as we can see from the excerpt from Lewis Carroll's *Alice's Adventures in Wonderland.*

'Mine is a long and sad tale', said the Mouse, turning to Alice, and sighing.

'It is a long tail, certainly', said Alice looking with wonder at the Mouse's tail, 'but why do you call it sad?'

The writer should always proofread the material that they have written with an eye to find out such problems. There are different ways to disambiguate the sentences too. Contextualizing is one of the ways in which some of these sentences can be disambiguated from the context. But one needs to rewrite the passage, if need be.

Misused Words

There are certain words in English which are used wrongly. The general characteristics observed in such words is that they may have very minute difference

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in the way they are pronounced or sound, very often have minute difference in spelling and have different meaning. They could be homophones, or just commonly misused words.

Some examples of misused words

- Affect-Effect
- There-Their-They're
- Than-Then
- Where-were
- It's- Its
- Your-You're
- Accept-Except
- Alright-All right
- Alternately-Alternatively
- Whose-Who's
- Breath-Breathe
- Who-Whom
- Elicit-Illicit
- Inquiry-Enquiry
- Further-Farther
- Dessert-Desert

Check Your Progress

7. What are homophones?
8. Define synonyms.

2.6 GRAMMATICAL ERRORS AND MISTAKES

It is natural for human beings to make mistakes and that too in spoken and written English. Let us now go through some of the common mistakes made by non-English speakers in writing in English.

Concord

Concord is the determination of grammatical inflection on the basis of word relations. The major type of concord that created trouble for non-English speakers is the subject-verb concord/ agreement.

- In simple terms, if the subject (S) is singular then, the verb (V) should be in the singular form. Also, if the subject is plural, then the verb should also be in the plural form.

For example:

- He (S) is (V) a doctor. *Is* is correct but not he *are* a doctor.
- They (S) are (V) doctors. *Are* is correct but not they *is* doctors.

The form of singular and plural verbs are given in tabular form for ready reference.

Table 2.6 *Verbs and their Forms*

Singular	Plural
I am, He/ she/ It is	You are
I/ he/ she/ it was	You were
He/ she/ It has	I have; You have
He/ she writes	I write; You write

- The problem occurs when the subject and the verb is separated by a phrase.

  For example:

  - The meaning of the texts has to be analysed by the students.
  - The meaning of the texts have to be analysed by the students.

  In the sentences given above, we tend to look at the noun 'texts' which is plural and tend to write the verb as plural. If you read the sentences again, you will understand that the subject is not texts but meaning which is singular. So, the verb has to be in the singular form.

- If there are two singular subjects connected by either/or, or neither/nor, then use the singular form of the verb. This is because one of them is the actor and so, the meaning is singular.

  For example:

  - Neither Sonu nor Monu has the textbook. (Grammatically correct)
  - Neither Sonu nor Monu have the textbook. (Grammatically Incorrect)
  - Either Sagar or Charles is talking in the class. (Grammatically correct)
  - Either Sagar or Charles are talking in the class. (Grammatically Incorrect)

- However, if one of the nouns in the sentence is plural, then the noun near the verb decides whether the verb is plural or singular.

  For example:

  - Neither the Incharge nor the students have the textbook.
  - Neither the students nor the Incharge has the textbook.

- If the singular subjects are connected by *and* then, the verb should be in the plural form. Here both the subjects are actors. For example:

  - Both Sagar and Charles are talking in the class.

NOTES

Make sure that the nouns connected by *and* are not treated as a single entity. If that is the case, then singular verb form is used.

For example:

- *Rajma chawal* and *chola puri* is my favourite meal.

Each, everyone, everybody, anyone, anybody, somebody, nobody, someone, none, and no one, must be used with the singular form of the verb.

For example:

- Anybody wants to take the post lunch class?
- Somebody is going to get hurt this time.
- Everyone in this class is brilliant.
- None of the students has come for the seminar.

Further, when these words are used in the subject position of a sentence, then the object should also be singular.

For example:

- Everybody knows his/her name. (Grammatically correct)
- Everybody knows their name. (Grammatically incorrect)

Collective nouns (which consist of many individuals but are treated as one entity), subject that conveys a single unit of distance, time, or money and so forth, should be used with a singular verb form. In case of collective nouns, there is a variation between American and British usage.

- The university headquarters wants to take a decision by Monday.
- Fifty lakhs is a lot of money.

- We observed that there are words that have the plural form but are treated as singular. Such words also take a singular verb form.

  For example:

  - A pair of scissors lies (not lie) on the table.

Errors, Common and Uncommon- The Anatomy of Mistakes

In this section, we will look at the common errors that we make while using the English language. Some of the reasons attributed for making errors are the following:

- Half of the error is caused by concord
- Some of them are a result of usages that are not proper in English
- Tautology and failure to use appropriate words are other common reasons for mistakes
- Ambiguity in sentence if not intended is a form of mistake
- Confusion caused by words that look similar and mean similar also results in unforced errors.

A Political Crisis

Political news is an area where you find different types of errors. The common ones are plural forms in English and concord or agreement. There are so many words in English that have the same form for singular and plural. Adding to that list are the words that end in craft like aircraft, hovercraft, spacecraft, seacraft; units of measurement like dozen, gross, score and stone. Using aircrafts and scores then is wrong. Further, there are nouns which do not have the regular plural form like media. Further, there are uncountable nouns that cannot have plural forms.

There are words and expressions in English that are used with preposition. If there are some words that need a preposition, then there are other words that have the meaning of the preposition already built into the meaning, but often confused. Below a list of such words is given. You need not use prepositions after such words.

Table 2.7 *Words Which do not use Preposition*

Don't say	Say
Allowed to him	Allowed him
Answer to my question	Answer my question
Asked to the teacher	Asked the teacher
Behind of the post office	Behind the post office
Comprises of two volumes	Comprises two volumes
Contacted to the newspaper	Contacted the newspaper
Discuss about the plan	Discuss the plan
Emphasized on the importance of environment	Emphasized the importance of environment
Enter into the room	Enter the room
Inside of the box	Inside the box
Lack in tact	Lack tact
Leave in every ten minutes	Leave every ten minutes
Left from Kottayam	Left Kottayam
Oppose to the bill	Oppose the bill
Reached at the destination	Reached the destination
Resembles to the actor	Resembles the actor
Told to them	Told them

False Witnesses

A witness of an event told the investigator 'That was mere pretension, John was cheating you.' In this sentence, we find a wrong usage of the word 'pretension'. This is caused by confused word pairs such as pretension and pretence, disinterested and uninterested. Let us study about such words in detail.

- The preposition *to* and *at* used to express location are often confused. *To* is used when we have to talk about a motion from place to another and *at* to discuss a particular position.

  For example:

  - We go to office every day. (Grammatically correct)
  - We go at office every day. (Grammatically incorrect)

NOTES

- Somebody is standing at the gate. (Grammatically correct)
- Somebody is standing to the gate. (Grammatically incorrect)

- To express passage of something we confuse between *to* and *till*. Please note that *to* is used to describe distance and *till* is used to describe time.

  For example:

  - We walked till the park and back. (Grammatically incorrect)
  - We walked to the park and back. (Grammatically correct)
  - I will stay in Kottayam till the next month. (Grammatically correct)

- To express location *in* and *at* is often confused. When we talk about an address, then we use *at*. If we talk about the location of something in relation to a larger entity we use *in*.

  For example:

  - John has an apartment in Chennai.
  - John is staying at Rose Avenue, New York.

- *In* and *into* is yet another confused pair.

  In refers to the location/position inside something, while *into* refers to the direction of motion.

  For example:

  - The ball is in the room.
  - The ball went into the room.

- When we want to talk about something happening in a group we confuse *between* and *among*. *Between* is used when there are only two participants in the event and *among* when there are many.

  For example:

  - There was an argument between the teacher and the student.
  - There was an argument among the students.

- When we talk about the price of something, then we get confused whether to use *at* or *for*. *For* is used when the actual amount is mentioned and *at* when it is not clear.

  For example:

  - I bought the book on English grammar for five thousand rupees.
  - I bought the book on English grammar at a high price.

- Verbs also sometimes can confuse us. *Love* and *like* is one such pair.

  I love you.

  I like you.

  Both are correct sentences. The only difference is that of degree. Love is of a higher degree than like.

NOTES

Pairs like *rise* and *raise*; *sit* and *seat* differ in their transitiveness. The first in the list *rise* and *sit* are intransitive that is, they cannot take an object. Whereas *raise* and *seat* are transitive and so can take an object. So, if somebody is making you *sit*, you use the word *seat* or somebody is *rising* you use the word *raise*.

- *Wear* and *put on* is yet another pair that confuse us. *Wear* means to have clothes on one's body. *Put on* refers to the action. *Sleep* and *go to bed* also has the same meaning but with a difference. *Sleep* is state and *go to bed* is the action.
  - o John is wearing a black tuxedo.
  - o John is putting on a black tuxedo.
- To *dress* and *put on*, *rob* and *steal* are pairs which have the same meaning. However, they differ in the choice of the object. *To dress* and *rob* takes the person which was affected by the action. *Put on* and *steal* takes the thing which was affected in the action as its object.

  For example:
  - o John dressed up himself. *Versus* John put on his tuxedo.
  - o Thieves robbed the bank. *Versus* Thieves stole the cash and jewels.
- To *discover* is to make known what was hitherto unknown and *invent* is to create something that did not exist before. We have to say, Columbus discovered (not invented) America and Edison invented (not discovered) gramophone.
- There are verb pairs like *hire* and *rent*, *buy* and *sell*, *borrow* and *lent* that refer to an event but differ in their point of view as to who is involved in the action. In *hire*, *buy* and *borrow*, the subject pays for the object. In *rent*, *sell* and *lent* the subject get paid for the object.
  - o I hired a taxi *versus* I rented my car.
  - o I bought a car *versus* I sold a car.
  - o I borrowed some money *versus* I lent some money.
- The verbs *drown* and *sink* creates confusion among English speakers. *Drown* is used for living objects that die drowning. *Sink* can be used for both animate and inanimate objects but only means to go down to the bottom of the water. So you cannot say, Titanic drowned in the Atlantic but Titanic sank in the Atlantic.

  Indian English speakers use the verb *leave* often in the sense *let go of*. But it is not correct. For example, one should say, 'Let go of the kite string' and not 'Leave the kite string'. Similarly, do not use the verb *leave* to mean give up or stop doing something.
- Very and *too* are two adverbs that create confusion. *Too* tells that whatever has been described is more than enough. Whereas *very* makes the adjective much stronger.

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For example:

- It was too hot in Delhi this summer. (Grammatically incorrect)
- It was very hot in Delhi this summer. (Grammatically correct)
- It is very hot to play cricket now. (Grammatically incorrect)
- It is too hot to play cricket now. (Grammatically correct)

Many and *much* are used with different types of nouns. *Many* is used with plural nouns and *much* with uncountable nouns; many books, many students and so forth.

Pairs like *few* and *a few*, *little* and *a little* creates a lot of confusion amongst Indian English speakers. *Few* and *little* means *not many* and *a few* and *a little* means *at least some*.

High for tall, small for young, big for old are other common misused modifiers.

House is any dwelling place and *home* is where a person is living. So always say, I am going home.

Centre is equidistant from the edge of the circle but *middle* is equidistant from two sided of something.

- Place and room are confused occasionally.

  For example:

  - Is there place for me on the bus? (Grammatically incorrect)
  - Is there room for me on the bus? (Grammatically correct)

  The word *place* should not be used to mean unoccupied space.

- *Air* and *wind* are used interchangeably sometimes and that results in an error.

  For example:

  - There is no wind in the tyres. (Grammatically incorrect)
  - There is no air in the tyres. (Grammatically correct)
  - The strong air blew her hat away. (Grammatically incorrect)
  - The strong wind blew her hat away. (Grammatically correct)

- *Ground* for *floor* is another common mistake.

  For example:

  - The pen was lying on the ground of the drawing room. (Grammatically incorrect)
  - The pen was lying on the floor of the drawing room. (Grammatically correct)

  Ground denotes outside the house and *floor* is a part of the house.

  The usage of *both* is something that is prone to errors. We use *both* only when we mention only two things/people.

For example:

- Both John and Anne, you should not say both John, Anne and Mary. When we use a preposition before *both* it may not be repeated. For example, I gave a pen to both John and Anne. But if we use a preposition after both then, you have to use it twice. I gave a pen both to John and to Anne. You should not say I gave a pen both to John and Anne. It is the same with determiner. For example, we do not say, both the boys and girls say both the boys and the girls.

Double negation is a common type of error. This is a defining feature of Black English Vernacular (BEV).

For example:

- He might deny that he had not fainted on purpose. It ain't nothing to me. But the language is changing and in some places, this kind of construction is considered grammatical.

A Fault-Finder Speaks

If we walk through the road for a distance, we will find a lot of careless mistakes on sign boards and posters. These mistakes arise from confused word pairs and mother tongue influenced usages that are not proper in English and misspelled words. It may, sometimes, be a result of the cultural difference as well.

A Test for You Readers

Find out the mistakes in the following sign boards and correct them. Also identify the category of mistakes.

- Super saloon, cutting shaving, dying and children cutting here.
- English whine shop: child bear available.
- Hole sale paper mart.
- Santosh tailor, Specialist in alteration of ladies and gents
- Go Slow accident porn area.
- Wow, Tasty, Food WTF!
- We accept credit and debit cards and cash only
- Best Hotel: Breakfast, Launch and Dinner.
- Kitchen room, Permission not aloud.
- Royal footwear
- Scholar's Academy: Ethical computer hacking
- Indian Institute of Computer Technology shitted to the first floor.
- Visitors are requested not to pluck flowers or trees.
- In trust we god
- A female salesgirl wanted.

NOTES

Ungrammatical Gossip

Indian speakers tend to translate idiomatic expressions in their mother tongue word-to-word into English. This create expressions that are not proper in English. Some of the examples are given as follows:

Table 2.8 *Right and Wrong Usage of Idiomatic Expressions*

Right Usage	Wrong Usage
Take an exam	Give an exam
To be busy	To have work
Mount on a horse	Ride on a horse
Take an hour	Need an hour
Say one's prayer	Do one's prayer
Speak the truth	Say the truth
Smoke a cigarette	Drink a cigarette
See or watch a game	To follow a game
Turn the light off or on	Open or shut the light
Give a mark	Put a mark
Have one's hair cut	Cut one's hair
Put on weight	Put weight

In Defence of a Friend

Every countable noun in English should be preceded by an article. If a singular countable noun is not preceded by the definite article *the*, or demonstratives such as *this, that, my, his*, then we use the indefinite article *a* or *an*. So, we have to say my new book, this new book, that new book, a new book. This error is caused by the fact that many languages use numerals like *one* instead of an indefinite article. Numerals are used in English only when the number is specific. Instead of one dog went to the park, it should be a dog went to the park.

- Indefinite article should be used before words like hundred and thousand.

  For example:

  - Thousand people gathered together in-front of the statue. (Grammatically incorrect)
  - A thousand people gathered together in-front of the statue. (Grammatically incorrect)

- The omission of indefinite article in some places render so many errors. The following phrases should also be preceded by an indefinite article: make a noise, make a mistake, make a fortune, make an impression, to have a headache, to have a pain, to have a cold, to have a cough. We tend to use these phrases without the article like make noise, make mistake, to have pain, to have cold and so forth.
- Using the definite article in front of the proper nouns is another common mistake that we see.

For example:

- Joy will go to the England. (Grammatically incorrect)
- It is believed that Joy will go to England. (Grammatically correct)

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- Definite article is also not used when we talk about an abstract noun in a general sense.

  For example:

  - The summer is a hot season. (Grammatically incorrect)
  - The summer of 69. (Grammatically correct)

- There are a few words that have to be followed by a preposition. Non-native speakers of English find it very difficult to use the right prepositions. Below is a list of words that most often give one trouble while using prepositions.

Table 2.9 *Incorrect use of Prepositions*

Absorbed in not at	Accuse of not for	Accustomed to not with
Afraid of not from	Aim at not on/ against	Angry with not against
Anxious about not for	Arrive at not to	Ashamed of not from
Believe in not to	Boast of/ about not for	Careful of/ about/ with not for
Complain about not for	Composed of not from	Confidence in not to
Conform to not with	Congratulate on not for	Consist of not from
Covered with not by	Cur of not from	Depend on/ upon not from
Deprive of not from	Die of not from	Different from not than
Disappointed by/ at/ about not from	Divide into not in	No doubt of/ about not for
Dressed in not with	Exception to not of	Exchange for not by
Fail in not from	Full of not with/ from	Get rid of not from
Glad about not from/ with	Good at not in	Guard against not from
Guilty of not for	Independent of not from	Indifferent to not for
Insist on not to	Interested in not for	Jealous of not from
Live on not from	Look at not to	Married to not with
Opposite to not from	Pleased with not from	Popular with not among
Prefer to not from	Preside over/ at not in	Proud of not for
Rejoice at/ in not for	Related to not with	Repent of not from
Satisfied with not from	Similar to not with	Succeed in not at
Superior to not from/ than	Sure of not for	Surprised at/ by not for
Suspect of not for	Tired of not from	Translate into not to

It is not just the correct use of preposition that creates the mistakes. We also tend to use certain words or phrases without the preposition.

NOTES

Table 2.10 *Omission of Prepositions*

Right expressions with the preposition	Wrong expressions where the preposition is omitted
Ask for something She asked for my book.	Ask something She asked my book.
Explain to a person John explained the matter to me.	Explain a person John explained me the matter.
Knock at the door Who is knocking at the door?	Knock the door Who is knocking the door?
Remind a person of something Please remind me of the letter.	Remind a person something Please remind me the letter.
Share with a person John shared with me his book.	Share a person John shared me his book.
Supply a person with something Can you supply me with the vegetables?	Supply a person something Can you supply me the vegetables?
Wait for somebody I will wait for you near Regal cinema.	Wait somebody I will wait you near Regal cinema.

Tenses and Question tags

Use of tense and formation of question tags are common mistakes.

Tense

Tense is the manifestation of time in language. Time of the event is presented with relation to the time of speaking. It has been commonly agreed that English has three tenses, past, present and future, though the future tense is not marked morphologically on to the verb. Events that happened before the time of speaking are presented in past tense form, events that happened after the time of speaking are expressed using future tense and events that happened at the time of speaking are expressed using present tense. Use of the wrong tense is another common mistake that non-native speakers of English make. Let us study some such mistakes.

- Using past tense after *did* instead of the infinitive form of the verb is common with Indian English users.

  For example:

  - Did you saw the movie yesterday? (Grammatically incorrect)
  - Did you see the movie yesterday? (Grammatically correct)
  - Did not saw the movie yesterday. (Grammatically incorrect)
  - I did not see the movie yesterday? (Grammatically correct)
- Using the third person singular form of the verb after 'does' is another common mistake.
- Another common mistake that is found in non-native speakers of English is the wrong use of sequence of tense.

  For example:

  - John told me what he is doing. (Grammatically incorrect)
  - John told me what he was doing. (Grammatically correct)

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- In the subordinate clause, we need to use *would* instead of *will*, *could* instead of *can*, and *might* instead of *may*.

  For example:

  - John said he will come tomorrow. (Grammatically correct)
  - John said he would come tomorrow. (Grammatically incorrect)
  - Yesterday, John told me that he may come. (Grammatically incorrect)
  - Yesterday, John told me that he might come. (Grammatically correct)

- Present perfect tense is used only when we talk about the result of the past action which is relevant in the present. We have to use present perfect in a context where the action described happened in the past but goes on in the present as well.

  For example:

  - I have been working in this university for the past two years. (Grammatically correct)
  - I worked in this university for two years. (Grammatically incorrect)

  There are certain stative verbs (which expresses a state rather than an action) like *understand*, *know*, *believe*, *like*, *love*, *belong*, *prefer*, *consist*, *mean* and so forth, that does not take continuous aspect in any tense.

- Some speakers have the tendency to use continuous form of the verb to denote a habitual action. Some also use the verb to represent habitual action. In English, a simple present tense form of the verb that agrees with the subject in number is used to represent habitual action.

  For example:

  - Every morning, I am getting up at six o clock. (Grammatically incorrect)
  - Every morning, I get up at six o clock. (Grammatically correct)

- The verbs after *as if* and *as though* should be in the past tense. But speakers tend to use present tense.

  For example:

  - Aman behaves as if he knows everything. (Grammatically correct)
  - Aman behaves as if he knew everything. (Grammatically incorrect)

- Simple present tense is another area of concern. It is the only time the verb inflect for number of the subject noun. If the subject is in singular form then, the verb takes *-s*, *-es, -ies* suffix.

  For example:

  - Gabby watches cartoons in the morning.

  It is a common practice that the verb is not inflected like this. So, we often say Gabby watch cartoons in the morning. The pronouns he, she and it also takes the same form.

NOTES

Table 2.11 *Right and Wrong Usage of Simple Present Tense*

Right Usage	Wrong Usage
The sun rises	The sun rise
I am I have	I has
He is He has	He have
He carries	He carry

Question tag

A question tag is a grammatical structure that makes question out of a declarative sentence. It is used to elicit a yes or no answer. The question tag is made up of the auxiliary verb and the pronoun that agrees with the subject of the main sentence in person, number and gender. It is followed by *not* if the main sentence is in positive form. If there is no auxiliary in the main sentence, then we use the *do* verb which agrees with the main verb in tense aspect and mood.

For example:

- John sang well yesterday, didn't he?
- Aman talks in the class, doesn't he?

- But it is a usual practice that Indian speakers use the set question tag 'isn't it?' for all types of sentence.

For example

- John sang well yesterday, didn't he?
- Aman talks in the class, doesn't he ?

Why Question

In English, a *wh* question is formed by fronting the *wh* word and moving the auxiliary verb to the second place immediately after the *wh* word. If there is no auxiliary, then we front the *do* verb. For example, What did you do yesterday? What have you done?

The common mistake that Indian speakers make while forming *wh* questions is that they do not bring the *wh* phrase in-front of the sentence rather they use the question intonation (rising). For example, You did yesterday what? You have done what?

This is also caused by mother tongue influence. In Malayalam and other Indian languages, the question is formed by rising intonation and not by moving the question phrase to the front.

Yes or no questions

In English, yes/ no question is formed by fronting the auxiliary to the second place. If there is no auxiliary, then we front the do verb. For example, have you seen the movie? Here also Indian speakers don't bring auxiliary in-front of the sentence rather they use the question intonation (rising). For example, You have seen the movie?

NOTES

Round Circles and Equal Halves; A Look at Tautology

Circles are round and halves are equal. These useless repetition of words or saying the same thing twice over in different words is called tautology. A few examples of tautology that we see in newspapers are given below.

- ... who died of a fatal dose of heroin. (In this sentence, we see two words with the same meaning die and fatal.)
- ... equalized the game to a 2-2 draw (In this sentence, we see two words with the same meaning equalized and draw.)
- ... kept it from his friends that he was a secret drinker. (In this sentence, we see two words with the same meaning kept it and secret.)

A few more examples that we come across are given below. Identify the repetition in each sentence.

- The hot summer sun was scorching.
- I personally made this card for you with my own hands.
- The teacher assisted me by helping me to complete the math problem.
- The World's Greatest Spokesman in the World!

Some tautologies are a result of lack of knowledge. This we can see in acronyms. A list is given below. In all these examples, the word repeated at the end is part of the acronym.

- CD-ROM disk (CD is compact disk)
- ATM machine (ATM is Automatic Teller Machine)
- PIN number (PIN is Personal Identification Number)
- GPS system (GPS is Global Positing System)
- ISBN number (ISBN is International Standard Book Number)
- RAM memory (RAM is Random Access Memory)
- DVD disk (DVD is Digital Video Disk)
- JEE Examination (JEE is Joint Entrance Examination)
- HIV Virus (HIV is Human Immunodeficiency Virus)

Sometimes, we intentional repeat some meaning that is intended to amplify or emphasize a particular, usually significant fact about what is being discussed. Tautology is also used in literature as a literary device. For example, a gift is, by definition, free of charge; using the phrase 'free gift' might emphasize that there are no hidden conditions or cost.

Comparisons

Using double comparative is a common mistake that we do. 'He is more wiser than John'. This sentence should be: 'He is wiser than John'. While forming the comparative and superlative degree, we either use the *-er*/*-est* suffix or the words

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more/ most. Both of them in one place are never necessary. All the sentences given below are incorrect usage of double comparisons.

- This eat out is more cleaner than the one at the metro station.
- Usain Bolt is the most fastest person in the world.
- Solomon is the most wisest person in the world.
- Earth is more warmer than other planets.

While using comparatives, we can follow a simple rule that if we are comparing two people, place, or thing, then we user the comparative degree. If it is more than two, we use the superlative degree. We can say Johnny is popular than Mohan, Mohan is the brightest student in the class and so forth. Now take this sentence into consideration, 'Between John and Joy, Joy is the meanest'. This sentence is wrong as per the rule mentioned above. The sentence can be rewritten as: 'Between John and Joy, Joy is meaner'.

There are a few adjectives that cannot be compared. One such word is perfect. So, do not say, 'Joy's voice is more perfect than Jude's'. It should be 'Joy's voice is better than Jude's'. These are adjectives that represent absolute state or condition. These adjectives cannot take *-er* or *-est* suffix nor will they be preceded by more and less. Absolute, adequate, chief, complete, devoid, entire, false, fatal, favourite, final, fundamental, ideal, impossible, inevitable, infinite, irrevocable, main, manifest, meaningless, only, paramount, perfect, perpetual, possible, preferable, pregnant, primary, principal, singular, stationary, sufficient, unanimous, unavoidable, unbroken, uniform, unique, universal, void, whole, worthless and others, are some of the most common incomparable ones. Though they cannot take comparative form, we quite often hear them with intensifiers such as *very*, *quite*, and *most*.

What do you compare? When we compare two things visibly mentioned in the sentence, we use the conjunction than. For example, the set phrase: 'Actions speak louder than words'. As opposed to 'I am happier now'.

We have to make sure that we are comparing things of similar kind.

For example: 'Mrs Kidwai's classes are easier than Mr Manjali'.

This sentence is incorrect. This is because we have compared the classes of Mrs Kidwai's classes with Mr Manjali. The sentence can be corrected by saying, Mrs 'Kidwai's classes are easier than Mr Manjali's classes'.

- o Coffee in Barista is better than the shop on Main Street. (Incorrect sentence)
- o Coffee in Barista is better than the coffee in the shop on the Main Street. (Correct sentence)
- o His teaching was like Gautam Buddha. (Incorrect sentence)
- o His teaching was like that of Gautam Buddha. (Correct sentence)

My car is better than my friend. (Incorrect sentence)

My car is better than that of my friend. (Correct sentence)

- o Her house is bigger than her friend. (Incorrect sentence)
- o Her house is bigger than that of her friend. (Correct sentence)

When we compare one thing with a group then, we have to use other or else. We tend to omit them or overuse them. That is, we use them when we are comparing just two things.

- o Christy is faster than any student in the team. (Incorrect sentence)
- o Christy is faster than any other student in the team. (Correct sentence)

NOTES

Check Your Progress

9. What is grammatical inflection?
10. What is a question tag?
11. Define tautology.

2.7 SPELLINGS

The importance of spellings should not be ignored. Even the best writers can make spelling mistakes and, therefore, need to use a dictionary when writing. A good dictionary, thesaurus or computer's spell check software has made it very easy to spell correctly.

Spelling Tips

The following are some important tips for improving spelling:

- **Write and see the words on paper:** In order to improve our spellings, it is important to write the words on paper and read them. If the word has not been spelt correctly it will not look correct. We must then check a dictionary to learn the correct spelling.
- **Do not replace difficult words:** Always try to use difficult words even if we have not used them before or if the spellings are difficult. This is one of the best ways to learn the spellings of new words.
- **Do not focus on spellings all the time:** Write first and then check the spellings. This is important because if we constantly keep stopping to check the spellings, it will become difficult to concentrate on what we are writing.
- **Check spelling at the end:** Make a habit of always checking all the spellings at the end. First concentrate on the content itself and then check the spellings.
- **Check if everything has been written:** It is important to check that we have not missed out anything while writing. If a word looks wrong, underline it and later, with the help of a dictionary, look for another word to use instead.

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- **Rewrite the whole word:** When we correct a spelling, we should write the whole word again. This is an effective way to learn the correct spelling.

Spelling List

There are some words that we may use more frequently than others. We need not try to learn words we will use rarely. Instead, we should focus on words that we use often.

We should make a list of words that we have difficulty in spelling. Then list them in an alphabetical order. We should use this spelling list when writing. A good method to learn words before we put them in our list is by looking at them and then saying and writing their spellings.

Spell Check

All computers have a spell check facility in them. An automatic spell check corrects all wrong spellings. However, do not always think that the computer is correct.

Programmes, like MS Word automatically check spelling as we type and show the errors by underlining the incorrect word with a red wavy line.

Note: A computer spell check will also show spellings that are not familiar as errors, for example, names like Ramesh or Trishna.

For English, we have to decide whether we want to use American English or British English. For American English, we have to select English (US) in the language options pop up box, while English (UK) has to be selected for British English.

The following table shows the difference between the spellings of some commonly used words:

Table 2.12 *Difference in Spelling in American English and British English*

American English	British English
Organization	Organisation
Color	Colour
Analyze	Analyse
Defense	Defence
Center	Centre
Honor	Honour
Program	Programme
Modeling	Modelling

2.8 PRONUNCIATION

Good vocabulary and good pronunciation go together. Just knowing the meanings of new words will not help. You must also learn to pronounce new words properly. Therefore, while learning a new word, one should learn its spelling, its meaning

and its pronunciation. Correct pronunciation is extremely important because it will affect the way you spell the word. If the pronunciation is incorrect, chances are that the spelling will be incorrect too.

The main purpose of pronouncing words correctly is to be able to sound warm and pleasant, to communicate ideas properly and clearly. Pronunciation has nothing to do with 'impressing' listeners or portraying 'high class' or 'refinement'. One should not adopt a particular pronunciation just because it sounds 'high class'.

Phonetics

Phonetics is that branch of linguistics that studies the sounds of speech, how these sounds are produced and how they are combined. Phonetics describes these sounds and uses written symbols to represent them. The English language may have only twenty-six alphabets but a lot more sounds.

To complicate matters, we do not always say or mouth a word the way we spell it. For example, the word 'lead' can be pronounced in two different ways:

She will *lead* the group.

This is made of *lead*.

Pronunciation Key

Before we go on to discussing the pronunciation, we must first take a look at the pronunciation key.

The primary stress mark (′) is placed after the syllable having the heavier stress; the secondary stress mark (′) follows a syllable having a somewhat lighter stress, as in **com·men·da·tion** (kom′ən·dā′shən).

a	add, map	m	move, seem	u	up, done
ā	ace, rate	n	nice, tin	û(r)	urn, term
â(r)	care, air	ng	ring, song	yo͞o	use, few
ä	palm, father				
b	bat, rub	o	odd, hot	v	vain, eve
ch	check, catch	ō	open, so	w	win, away
d	dog, rod	ô	order, jaw	y	yet, yearn
e	end, pet	oi	oil, boy	z	zest, muse
ē	even, tree	ou	out, now	zh	vision, pleasure
f	fit, half	o͞o	pool, food		
g	go, log	o͝o	took, full	ə	the schwa, an unstressed vowel representing the "uh" sound spelled *a* in *above*, *e* in *sicken*, *i* in *clarity*, *o* in *melon*, *u* in *focus*
h	hope, hate	p	pit, stop		
i	it, give	r	run, poor		
ī	ice, write	s	see, pass		
j	joy, ledge	sh	sure, rush		
k	cool, take	t	talk, sit		
l	look, rule	th	thin, both		
		ŧh	this, bathe		

Fig. 2.1 *Pronunciation Key*

NOTES

FOREIGN SOUNDS

à as in French *ami, patte*. This is a vowel midway in quality between [a] and [ä].

œ as in French *peu*, German *schön*. Round the lips for [ō] and pronounce [ā].

ü as in French *vue*, German *grün*. Round the lips for [o͞o] and pronounce [ā]

kh as in German *ach*, Scottish *loch*. Pronounce a strongly aspirated [h] with the tongue in position for [k] as in *cool* or *keep*.

ṅ This symbol indicates that the preceding vowel is nasal. The nasal vowels in French are œṅ [*brun*], åṅ [*main*], äṅ [*chambre*], ôṅ [*dont*].

ˈ This symbol indicates that a preceding (l) or (r) is voiceless, as in French *fin-de-siècle* [faṅ·de·sye′kl̵′] or *fiacre* [fyä′-kr̵′]; that a preceding [y] is pronounced consonantly in a separate syllable followed by a slight schwa sound, as in French *fille* [fē′y̵′]; or that a consonant preceding a [y] is palatalized, as in Russian *oblast* [ô′blʌsty̵′].

Fig. 2.2 *Symbols of Foreign Sounds*

Respelling

Teaching pronunciation is not a very easy task especially without audio support. Just seeing and reading printed words cannot ensure correct pronunciation. It is important to hear the words. Since we cannot provide audio aids here, we have spelled the words again in brackets the way they should sound.

For example, the pronunciation of the word 'cat' can be shown as [kat].

Each vowel can be pronounced in many different ways. The letter 'o' can be pronounced in at least seven different ways! Therefore, to indicate the correct pronunciation of the vowels (*a, e, i, o, u*), certain simple marks called diacritical marks are placed over the letters.

For example, if a vowel in a word is to be pronounced like the *a* in *ape*, then that vowel is represented by $\bar{a}$. Similarly, where the letter 'g' needs to be pronounced as 'j' like in *age,* we would respell it to clarify the pronunciation, as [$\bar{a}$j]. Once you have the pronunciation key in front of you, there will be little difficulty in deciphering how the diacritical marks are to be pronounced. For example, the word 'city' is pronounced as sit′$\bar{e}$. A look at the pronunciation key will tell you whether the *e* is to be pronounced as *e* as in *even* or *ee* as in *tree*.

Therefore, a word can be pronounced correctly if you know how it is **respelled** and if you know what the diacritical marks stand for.

Now, let us look at the following marks:

The **primary stress** mark [′] is placed after the group of letters forming a syllable that should be 'stressed' or said loudest. Thus, city is respelled and the placement of the primary stress mark indicates that the stress is on the first half of the word and not the second half or the last bit. The **secondary stress mark** [,] is used when to indicate words where slightly lesser emphasis is to be laid. A single word can have letters both with great emphasis and with slightly less emphasis.

NOTES

For example, let us look at the word commendation which is respelled [kom′ən·dā.shən]. The stress marks indicate that there is maximum emphasis the third syllable, dā whereas the emphasis on the first syllable, kom, is slightly less.

The third mark that is commonly used to respell words in order to explain pronunciations referred to as the 'schwa'. It is represented as ə. It is used to indicate the sound '*uh*' in English. So ə is pronounced as *uh*. At this juncture you will be surprised to know that almost all the vowels can be pronounced as ə or *uh*.

The *a* in afore (respelled as əfore]

The *e* in chicken (respelled chik'en])

The *i* in clarity (respelled [klar′e·tē])

The *o*in lemon (respelled [lem2 ən])

The *u* in locus (respelled [lō′kəs])

Words Often Confused

A and 'Uh'

The words *a* and *the* are two of the simplest words in English. Yet, many people are confused about how to say them. The word *a* is usually pronounced as *uh* [e] as in 'He is reading *a[uh]* book'. The letter A is pronounced as [a], as in 'He got an 'A' in history'.

It would be ridiculous to try and use one when you actually mean the other.

Thuh and Thee

The word *the* is pronounced either as thuh [the] or thee [the] depending on the usage. Many people say thuh at all times whereas it is easier to say thee in case of words beginning with a vowel. For example, we can say, 'Keep the *[thee]* eggs in the *[thuh]* basket.'

If we say, 'Keep the*[thuh]* eggs in the basket, it sounds rather unpleasant.' Not just unpleasant, it is rather uncomfortable to say the [thuh] eggs, the [thuh] apples, and so on.

Again, it would sound really unpleasant if you start using [thee] all the time.

Similarly, the use of *a* and *an* can also lead to confusion. While *a* and *an* are indefinite articles, *the* is the definite article. Like we use *the [thee]* for all words beginning with a vowel, we use *an* with all words beginning with a vowel. On the other hand, *a* is used for words that begin with a consonant.

For example, Will you eat *an* apple?

Will you state *an* **e**xample, please?

Will you read *a* newspaper?

Please bake *a* cake for me.

NOTES

Letters or Sounds Not To Be Dropped or Omitted

1. While pronouncing words that end with *ing,* we should take care not to eat up the final *g.* Let us now take a look at a list of words that end with *ing*.

beginnin**g**	bigining
cryin**g**	kriing
doin**g**	doing
eatin**g**	eting
lovin**g**	luving
readin**g**	reding
talkin**g**	toking
walkin**g**	woking
workin**g**	working
writin**g**	riting

   In these words, the ing should never be half-pronounced. That is, the **ing** should not sound like *in*. The ending should not be swallowed.

2. Often, out of carelessness, people tend to omit letters such as *d*, *k*, or *t.* Here is a list of words where it is important to mouth these letters.

   ask**ed**

   suppos**ed**

   par**t**ner

   wi**d**th

   kep**t**

3. Often, while speaking in a rush, we tend to omit the vowel sounds in certain words where they are usually pronounced in a very short way such as *uh.* Some words where care needs to be taken regarding these are as follows:

   curr**e**nt

   c**o**rrect

   s**u**ppose

   temper**a**ment

   usu**a**lly

   op**e**rate

   mem**o**ry

   li**a**ble

4. In certain words, some consonants are silent. These should not be pronounced. Some frequently used words with silent consonants are as follows (the silent consonants are given in brackets):

   Ches(t)nut

   Glis(t)en

Ex(h)ibition

Mor(t)gage

Su(b)tle

Sof(t)en

Of(t)en

Accent Neutrality

A neutral English accent is a topic that is being discussed more and more these days especially with the growth of the BPO industry. As a layman would see it, a person with a neutral accent is one who does not sound like an American, or an Australian. In India, people from different regions speak the English language with their own peculiar accents. The way a person from West Bengal would speak English would be very different from the way a person from Kerala or Punjab would speak the same language. Therefore, accent neutralization is all about reducing the influence of the speaker's mother tongue on the English language.

Advantages of Accent Neutralization

Accent neutralization is especially advantageous in industries that are customer-oriented. It is easy for all customers to understand what a person with a neutral accent says. In India, with BPOs increasing in number with each passing day, the importance of accent neutralization has suddenly taken on great importance. Most BPOs train their executives in order to:

- Change their regional accents
- Enable them to engage in prolonged conversations
- Enable them to make presentations and take telephone calls
- Help them gain confidence in their social and professional lives.
- Improve the professional advantage or image of the organization
- Provide more understanding to the listeners

Diction Exercises

In order to neutralize your accent, it is important to first work on your diction. Here are some tongue twisters that are sure to improve your diction.

The trick is to begin at a slow pace, carefully mouthing the words, emphasizing on the beginning and the ending of each word. Keep repeating the phrases while gradually increasing your speed. These exercises will improve the clarity of your speech. By practising these, you will learn to be clear even when you are speaking fast.

Try these exercises

- Richie Rich read and wrote that reading and writing are richly rewarding.
- She sold seashells while sister Susie sat on the seashore sewing shirts for sailors.

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- Betty bought a bit of butter, but she found the butter bitter, so Betty bought a bit of better butter to make the bitter butter better.
- Did Doug dig Dick's garden or did Dick dig Doug's garden?
- Do drop in at the Dewdrop Inn.
- Forty-four forgetful, furious friends fought for the phone.
- Fifty-five flippant Frenchmen fly from France for fashion.
- James and John just jostled Jean gently.
- Kate's cutlery cuts keenly and cleanly.
- Larry sent the latter a letter later.
- Lanky Lucy lingered, looking longingly for her lost laptop.
- Peter piper picked a peck of pickled peppers. If Peter piper picked a peck of pickled peppers, where's the peck of pickled peppers that Peter piper picked?
- The ragged rascal ran round the rugged rocks of Rockville.
- While Veena valued the violets in the valley, Victor very vehemently vowed vengeance.
- Ten tame tadpoles tucked together tightly in a thin tall tin.
- Twenty-two totally tired toads trying to trot to Twekesbury.
- Jack the jailbird jacked a jeep.
- I slit the sheet, the sheet I slit, and on the slit sheet I sit.

Tips for Maintaining Voice Quality

The quality of your voice also affects the way you speak and the way you sound. Therefore, as part of the exercise to improve your diction, it would be a good idea to try and maintain your voice too.

- Avoid talking too loudly or shouting immediately after waking up
- Start humming softly
- Avoid coughing
- Drink lots of water
- Avoid smoking

More exercises to do at leisure

- Close your mouth and start humming slowly. Keep increasing the volume and build it up to a loud hum and then open your mouth wide to make a 'mah' sound.
- Pick up a magazine or newspaper and start reading from it aloud. It would be best to do it while standing in front of a mirror.

- Pick any sentence from a piece of text. It could be a paragraph from your favourite novel or an article from the day's newspaper. Read it our loud a dozen times. Each time, punch a different word. Observe how you change the meaning simply by accenting a different word each time. (Punching a word here refers to mouthing a word louder than the rest, emphasizing on a particular word).
- Place a marble under your tongue and try repeating a tongue twister or just read out a long passage taking care to mouth each word completely, especially words ending with 'g', 'ing' 't', 'd', and so on. (It is said that the great Greek orator Demosthenes improved his diction by putting pebbles in his mouth).
- To improve your vocal range, breathe deeply and hold your breath. After holding it in for a little while, release it slowly with a vocal yawn. Repeat this exercise but while releasing your breath, make a 'haaa' sound at the lowest note possible. Keep repeating the exercise and increase your pitch a little each time. Over a period of time, this exercise will help to improve the range of your voice.

These exercises, if done regularly, could help you to control your breath and also enhance the capacity of your lungs.

Check Your Progress

12. List some important tips for improving spelling.
13. Define phonetics.
14. What is accent neutralization?

2.9 MORE TIPS ON PRONUNCIATION, SPELLING-AN AWESOME MESS?

The pronunciation of words can be learned from a pronunciation dictionary or an advanced learner's dictionary. Immediately after the word entry you will find a few symbols within two back slashes. That will tell you the pronunciation of individual words. A guide to the symbols, which is called International Phonetic Alphabet (IPA) is given in tabular form with a few examples.

NOTES

Table 2.13 *International Phonetic Alphabet*

Consonant Symbol	Examples
p	Pest, pot, pit, paint, poultry, paste, point
t	Taste, tiny, tip, test, tough, tilt, trip, taunt
f	Fist, fest, fall, final, form, frost, fell
θ	Thin, theta, with, teeth
ʧ	Church, ships, chipmunk, chest, chirp, chalk
s	See, saw, sentence, sigh, sell, set, service, some, smoke
ʃ	She, show, shallow, sharp, shop, shower, shock, shiver
k	Cost, cap, kettle, kirk, collar, computer, kemp
m	Mime, mist, make, mill, most, member, master, monitor
h	Haste, hall, half, hat, hot, host, happy, history, hot
w	Win, well, want, wall, worst, wonder, work, white
b	Best, blabber, bump, best, bat, boast, board, bomb, bib
v	Van, vest, veracious, vent, vet, visit
d	Dust, door, dimple, direct, dead, dost, driver, dump, doll
ð	That, this, those, there, wither
ʤ	Just, geo, janitor, jump, jolly, jive, jog
z	Zero, zebra, zoo, zig-zag, zeal, zap, zulu, zuma, Zurich
ʒ	Genre, pleasure, measure, vision, mirage, garage, seizure, rouge
g	Goal, give, get, god. Gap, gourd, gossip, gamble, guest, gold
n	None, nose, night, knell, never, nest, note, numb, new, never
l	Lost, limp, live, long, love, label, load, lower, lest, letter
j	Yes, yellow, yawn, yak, yonder, young, yesterday
ŋ	Sing, ring, wing, king, ding dong, song
r	River, ripe, roll, roster, road, rope, rigour, rest, rover, route

NOTES

Vowels Symbol	Examples
i	Eat, beat, cheat
ɪ	It, pit, sit
e	Epsilon, enemy, enjoy
æ	Apple, abacus, anti
ɑ	Art, arm, father
ɔ	Ought, caught, aught
o	All, ball, fall
ʊ	Put, foot, could
u	Ooze, moon, food
ʌ	Up, hut, cut
ɜ	Earl, girl, whirl
ə	Ego, away, cinema
eɪ	Eight, wait, mate
əʊ	Aeolic, go, no
aɪ	Item, ice, fight
aʊ	Owl, bowl, out
ɔɪ	Oil, hoist, loiter
ɪe	Ear, shear, pear
eə	Air, bear, care
ʊə	Poor, tour, sure

Pronunciation in English is not as easy as it looks. The very fact that there are just twenty- six alphabets and there are forty-four sounds in English tells you that pronunciation of English is not easy. What you write is not what you speak. Similarly, you will also notice, from the word list given above, that the same sound can be written in different ways. For example, /ŠY/ can be written as oo, ou or simply u; /eY / can be written as ai, ea, or a. This is not just for vowels but consonants too. For example, /' / can be written as g, s, si, ge, z and so forth. /k/ sound can be written with the alphabet c or k. On the other hand, same alphabet can have different pronunciation so g in geography is pronounced as /d' / and in give it is pronounced as /g/.

There are alphabets that are not pronounced in words. This creates a confusion among writers and speakers of English alike. Not all silent letters are the same. Some of these silent letters are inert, that is, they are sounded in a related word. For example, the /n/ in damn and damnation; /g/ in phlegm and phlegmatic; /b/ in doubt and dubious. If the cognate is obvious, it may aid writers in spelling, but mislead readers in pronunciation. The rest are empty letters, which are never pronounced in any related words. For example, /w/ in answer, /h/ in Sarah, /s/ in island, /b/ in subtle, the /t/ in ballet, /g/ in align. Some of these alphabets were inserted into these words to differentiate between the English words borrowed from a foreign language.

NOTES

Spelling-Part II

The mismatch in pronunciation and spelling is very evident in many words where we write in one way and pronounce in another way. This variation is caused by a major sound change that happened in the late 15th century. It was called the Great Vowel Shift. In this process, the /i/ and /u/ changed to the diphthong /ai/ and /au/. Vowels like /e, a, o/ changed to /i, e, u/ But by that time, the spelling had already been standardized and as a result only the pronunciation changed.

Table 2.14 *Mismatch in Pronunciation and Spelling*

Word	Actual pronunciation	Pronunciation as per the spelling
Feet	/fi:t/	/fe:t/
Mouse	/maus/	/mu:s/
Name	/neim/	/nam/
Mice	/mais/	/mi:s/
Foot	/fut/	/fo:t/
Food	/fu:d/	/fo:d/
Seek	/si:k/	/se:k/

Stress

The features of the sounds that precede or follow can affect the sound in question. Apart from the preceding and succeeding sounds, we need to know whether the syllable is stressed or unstressed. There are certain general stress rules in English. We will look at some of them in this section.

The category of the word class defines the stress. A two syllable word gets the stress on the first syllable if it is a noun and, if the same word has the stress on the second syllable, then it is a verb.

For example, go through the following pairs:

ˈInsult, inˈsult
ˈrecord, reˈcord
ˈaddict, adˈdict
ˈconflict, conˈflict
ˈcontrast, conˈtrast
ˈconvert, conˈvert
ˈimport, imˈport
ˈinsult, inˈsult
ˈperfect, perˈfect
ˈpermit, perˈmit
ˈprotest, proˈtest
ˈsuspect, susˈpect
ˈmusic, muˈsic

If a verb ends with a syllable that cannot be stressed then the penultimate syllable is stressed. For example, abolish, consider, develop, imagine, remember,

solicit and so forth. If the verb ends with a stressed syllable, that is, it ends with a long vowel or has two consonants after the vowel, then there are two options. In the first scenario, the word has just two syllables so the last syllable is stressed. For example, agree, delay, exclude, pronounce, invite, cajole and so forth. In the second scenario, if the verb has more than two syllables, then the antepenultimate syllable is stressed. For example, diagnose, exercise, intimidate, monopolize, persecute, ridicule and others.

Some of the suffixes change the stress patterns in many words. If the suffix-*tion* is added to any word the penultimate syllable will get the stress. For example, exami¢nation, prnunci¢ation and others. If the suffix is of an English origin, then the stress pattern does not change for example, ¢neighbour, ¢neighbourly, ¢neighbourliness, ¢neighbourhood.

Intonation

Intonation is the variation in pitch at the sentence level. The intonation patterns also carry a lot of meaning. There are different types of intonation. They are rising intonation, falling intonation and so forth. A rising intonation is typical of a question. A falling intonation is normally used when we conclude a discourse of some type. A rising intonation is used for both yes/ no question and why questions. A level intonation is used when we are making a statement.

Contracted forms

The pronunciation become all the more complex and difficult when the words appear in connected speech. There are so many words in English that are pronounced differently in different environments. For example, *am* in the following three contexts have three different pronunciation.

i. Yes, / I lam. /æm/

ii. What am I supposed to do? /bm/

iii. I'm ready. /m/

Other words that have contracted forms are will I/ he/ she/ we/ you/ they'll; would I/ he/ she/ we/ you/ they'd; are we're you're they're; have I/ he/ she/ we/ you/ they've; had I/ he/ she/ we/ you/ they'd.

The sound *r* in the final position of car is not pronounced in isolation. In connected speech if the word is followed by a vowel then, it is pronounced as in the following sentence.

- The parked car is John's.

To conclude, we can say that pronunciation of English depends on many factors and most of them have been covered in detail.

Check Your Progress

15. What is a diphthong?
16. What was the Great Vowel Shift?
17. Define intonation.

NOTES

2.10 ANSWERS TO 'CHECK YOUR PROGRESS'

1. A sentence can be classified into three types: simple sentence, compound sentence and complex sentence.
2. A simple sentence has a subject and a verb, and it expresses a complete thought. A simple sentence is also referred to as an independent clause.

   For example: Mary had a little lamb.
3. Quoting the exact words of the speaker is known as direct speech. For example:

   John said, 'I am writing a book now.'
4. In a direct speech, the actual words of the speaker are reproduced, whereas in an indirect speech the main idea of the speaker is reported by another person. There is use of quotation marks in direct speech, whereas indirect speech do not use them.
5. The Active Voice is the voice that is used most of the time. Most of the sentences we speak or write are in Active Voice.

   For Example: I have just finished feeding my pet.
6. The Passive Voice is also used when we do not know the subject, or it is not important to mention the subject.

   For Example: The city has been beautified for the Commonwealth Games.
7. Homophones are words that sound the same but have different meanings and spellings. Examples of homophones include:
   - their and there
   - hear and here
   - to, too, and two
   - ate and eight
8. 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.
9. Grammatical inflection is the manner in which a word is modified in form in order to create a new and particular *meaning*.
10. A question tag is a grammatical structure that makes question out of a declarative sentence. It is used to elicit a yes or no answer.
11. Tautology is the redundant and usually unintentional use of two words to express one meaning.
12. The following are some important tips for improving spelling:
    - Write and see the words on paper
    - Do not replace difficult words

- Do not focus on spellings all the time
- Check spelling at the end
- Check if everything has been written
- Rewrite the whole word

13. Phonetics is that branch of linguistics that studies the sounds of speech, how these sounds are produced and how they are combined. Phonetics describes these sounds and uses written symbols to represent them.
14. Accent neutralization is all about reducing the influence of the speaker's mother tongue on the English language.
15. Diphthong is a vowel in which there is a noticeable sound change within the same syllable.
16. The *Great Vowel Shift* was the systemic change in the pronunciation of English vowels that occurred in England during the late Middle English period.
17. Intonation is the use of changing vocal pitch (rising and falling) to convey grammatical information or personal attitude. *Intonation* is particularly important in expressing questions in spoken English.

2.11 SUMMARY

- A sentence can be classified into three types: simple sentence, compound sentence and complex sentence. A complex or compound sentence consists of two or more clauses.
- A simple sentence has a subject and a verb and it expresses a complete thought. A simple sentence is also referred to as an independent clause.
- A compound sentence consists of more than one independent or main clause and it has more than one finite verb.
- A complex sentence also has more than one finite verb and comprises of at least two clauses. However, only one of the clauses can stand independently on its own, the other (or others) is a subordinate clause with a finite verb.
- Analysis means separation of the parts of which the sentence is made up of. When we break down a sentence in order to understand the relationship of its parts, it is known as analysis of sentences.
- The first step in analysing a complex sentence is to find the principal or the main clause. Next is to find the subordinate clause or clauses, which shows the relationship between each clause to the principal clause. Finally, the principal clause and the subordinate clause are to be analysed separately.
- Any sentence that contains the adverb 'too' can be changed, however, the sentence will retain its core meaning.
- Any sentence can be changed from the active voice to the passive voice and vice versa. The nature of these sentences will be changed without changing their meaning.

NOTES

- Parts of speech refers to the categorization of words according to the function they play in the formation of a sentence. There are nine parts of speech: noun, pronoun, adjective, verb, adverb, interjection, conjunction, determiner and preposition.
- Diminutives refers to the words which are used to indicate the sound or describe that the object in question is in fact 'small'.
- In our lives we quote others in various circumstances. Sometimes, we quote verbatim and put them within inverted commas while suggesting that it is exactly as it was said; or we report or acknowledge it when we do not use inverted commas.
- Some of the confusing and misused words in the English language are homonyms, homophones and homographs. Homonyms are words that sound the same but have different meanings. Some homonyms are spelled the same.
- Effective expression in the English language—oral or written — comes from knowledge of vocabulary.
- English language is today recognized as the world language across the globe. Even in nations where English is not the first language like China, a number of English words are used.
- Concord is the determination of grammatical inflection on the basis of word relations. The major type of concord that created trouble for non-English speakers is the subject-verb concord/ agreement.
- Political news is an area where you find different types of errors. The common ones are plural forms in English and concord or agreement.
- Indian English speakers use the verb *leave* often in the sense *let go of*.
- *Many* and *much* are used with different types of nouns. *Many* is used with plural nouns and *much* with uncountable nouns. Many books, many students and so forth.
- If we walk through the road for a distance, we will find a lot of careless mistakes on sign boards and posters. These mistakes arise from confused word pairs and mother tongue influenced usages that are not proper in English and misspelled words.
- Indian speakers tend to translate idiomatic expressions in their mother tongue word-to-word into English. This create expressions that are not proper in English.
- Every countable noun in English should be preceded by an article. If a singular countable noun is not preceded by the definite article *the*, or demonstratives such as *this, that, my, his*, then we use the indefinite article *a* or *an*.
- Tense is the manifestation of time in language. Time of the event is presented with relation to the time of speaking.

NOTES

- The question tag is made up of the auxiliary verb and the pronoun that agrees with the subject of the main sentence in person, number and gender.
- Circles are round and halves are equal. These useless repetition of words, or saying the same thing twice over in different words is called tautology.
- Using double comparative is a common mistake that we do. 'He is more wiser than John'. This sentence should be: 'He is wiser than John'.
- The importance of spellings should not be ignored. Even the best writers can make spelling mistakes and, therefore, need to use a dictionary when writing.
- There are some words that we may use more frequently than others. We need not try to learn words we will use rarely. Instead, we should focus on words that we use often.
- All computers have a spell check facility in them. An automatic spell check corrects all wrong spellings. However, do not always think that the computer is correct.
- Programmes, like MS Word automatically check spelling as we type and show the errors by underlining the incorrect word with a red wavy line.
- Good vocabulary and good pronunciation go together. Just knowing the meanings of new words will not help. You must also learn to pronounce new words properly.
- Phonetics is that branch of linguistics that studies the sounds of speech, how these sounds are produced and how they are combined. Phonetics describes these sounds and uses written symbols to represent them.
- Teaching pronunciation is not a very easy task especially without audio support. Just seeing and reading printed words cannot ensure correct pronunciation.
- A neutral English accent is a topic that is being discussed more and more these days especially with the growth of the BPO industry.
- The quality of your voice also affects the way you speak and the way you sound. Therefore, as part of the exercise to improve your diction, it would be a good idea to try and maintain your voice too.
- The pronunciation of words can be learned from a pronunciation dictionary or an advanced learner's dictionary.
- The pronunciation in English is not as easy as it looks. The very fact that there are just twenty- six alphabets and there are forty-four sounds in English tells you that pronunciation of English is not easy.
- The pronunciation become all the more complex and difficult when the words appear in connected speech.

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2.12 KEY TERMS

- **Parts of speech:** These refer to the categorization of words according to the function they play in the formation of a sentence.
- **Diminutive:** It refers to the words which are used to indicate the sound or describe that the object in question is in fact 'small'.
- **Homonyms:** These are words that sound the same but have different meanings. Some homonyms are spelled the same.
- **Independent main clause:** It is a group of words that carries the meaning of the sentence. It has a subject and a main verb.
- **Diacritic marks:** It is a mark added to a letter to indicate a special pronunciation.
- **Accent:** It is a distinctive way of pronouncing a language, especially one associated with a particular country, area, or social class.
- **Falling intonation:** It describes how the voice falls on the final stressed syllable of a phrase or a group of words.
- **Pretence:** It is a way of behaving that is intended to deceive people.
- **Acronym:** It is an abbreviation formed from the initial letters of other words and pronounced as a word, for example, NASA.
- **Antepenultimate syllable:** It refers to two before the last in a series.

2.13 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Objective Questions

1. Read the following sentences and state whether they are simple, compound or complex.
   (a) Rahul and Neha went to the lake in the evening.
   (b) Rajesh went to the market and bought some groceries.
   (c) As soon as the dog saw its master, it started wagging its tail.
   (d) Salman Rushdie wrote the novel 'Midnights Children'.
   (e) The house was so beautiful that he decided to buy it.
2. Convert the following sentences into indirect speech.
   (a) He said that at one o'clock he had been doing nothing.
   (b) Praveen said he wished he could be independent.
   (c) Meera admitted that she would rather stay at home.

3. Convert the following sentences into passive voice.
   (a) They understand Bengali.
   (b) The girls can play volleyball.
   (c) The mechanic repairs cars.

Short-Answer Questions

1. List the elements of a simple sentence.
2. What is a complex sentence? Give examples.
3. Name the nine parts of speech.
4. Give examples of 'one word substitutes'.
5. Prepare a list of similar words with different meaning.
6. List the reasons attributed for making errors in speaking and writing English.
7. Mention the words and expressions in English that are used without prepositions.
8. Prepare a list of sentences highlighting the use of tautology.
9. State the differences in spelling between American English and British English.
10. Write a short note on the importance of spellings in English language.
11. What are the exercises which help in acquiring accent neutrality?

Long-Answer Questions

1. Prepare an analysis of compound and complex sentences.
2. Elaborate the process of transformation of sentences.
3. Examine the rules for converting direct speech into indirect speech.
4. What are the rules for converting active voice into passive voice?
5. Differentiate between homonyms and homophones.
6. 'Concord is the determination of grammatical inflection on the basis of word relations.' Explain this statement with examples.
7. Give examples to suggest the incorrect use of prepositions in English.
8. Explain the use of 'double comparative' with examples.
9. Describe the pronunciation key.
10. 'The pronunciation become all the more complex and difficult when the words appear in connected speech.' Give reasons for your answer.

2.14 FURTHER READING

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UNIT 3 REPORT WRITING AND NARRATION

NOTES

Structure

3.0 Introduction
3.1 Objectives
3.2 Report Writing
  3.2.1 Purpose of Business Reports
  3.2.2 Importance of Business Reports
  3.2.3 Essentials of Good Report Writing
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3.3 Narration Skills
  3.3.1 Types of Narration
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  3.4.1 Challenges of Poor Narrative Skills
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3.5 Answers to 'Check Your Progress'
3.6 Summary
3.7 Key Terms
3.8 Self-Assessment Questions and Exercises
3.9 Further Reading

3.0 INTRODUCTION

This unit will focus on writing skills which cater to both the personal and professional arena of an individual. For instance, the art of writing succinct business reports is vital in today's business environment which facilitates in leaving an indelible impact on the audience/client. Likewise, an individual who possesses creative writing skills can enhance his experience of writing by venturing into various types of creative genres such as blogs, quotes, short story, poem and so forth. Hence, the art of writing is crucial in the narration of events and situations as well as in writing reports. In this unit, you will learn about the concepts of report writing, narration skills, narration of events and situations and creative writing.

3.1 OBJECTIVES

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

- Explain the types of reports
- Analyse the significance of business reports

- Identify the essential narration skills
- Explain the techniques used in the narration of events and situations
- Discuss the types of creative writing with examples

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3.2 REPORT WRITING

Reports are an integral part of an organizational activity. Managers are constantly required to submit reports to supervisors and executives to enable them to take informed decisions, change policies, and so on. Reports are a good way for management to get a constant and reliable source of information. A report may be defined as a form of systematic presentation of information relating to an event, progress of action or some business activity. More specifically, business reports may be defined as an orderly and objective communication of factual information that serves a business purpose.

The characteristics of business reports can be briefly summarized as follows:

- Generally submitted to a higher authority
- Communicate upwards in an organization
- Logically organized
- Objective in tone
- For a limited audience
- Both short and long

3.2.1 Purpose of Business Reports

A report carries information from someone who has it to someone who needs it. It is a basic management tool used in decision-making. Reports may be used to provide information (information reports), analyse information and give suggestions (analytical reports), request for action or give recommendations to initiate action. Thus, in a business context reports serve the following purposes:

1. Reports give factual information to the management.
2. Reports record facts and results of investigations or surveys for future reference.
3. Reports are useful tools for providing shareholders , customers, creditors and general public with useful information.
4. Reports are based on detailed investigations and give recommendations which can be used in future.

3.2.2 Importance of Business Reports

Business reports facilitate the following:

1. Conveyor of information: Reports serve as conveyor of information. They provide necessary information to various parties who need it.

2. Review and evaluate operations: Reports help management to review and evaluate operations continuously. They help in coordinating the activities of the different departments.
3. Decision-making: A report aims at providing correct , objective and suitable information to persons who require it so that correct decision can be taken at his end.
4. Better coordination: Reports aim to promote common understanding of information between different groups in the organization thus ensuring better coordination.
5. Tools for measuring performance: Reports are useful tools for measuring departmental performance. The operational data from various departments helps management to assess performance of each department.
6. Help in making desirable changes: Reports help in making and implementing desirable changes to business policies.

Essentials of a Good Business Report

For a business report to serve effectively the purpose for which it is intended, it is essential that it possess certain essentials. Following are some of the characteristics of a good business report:

1. Accuracy: The information presented in a report should be as accurate as possible because on it are based several important decisions and actions. While preparing reports make sure to double check figures to ensure accuracy.
2. Clarity: The business reports should be clear and completely understandable. The paragraphs should be logically presented with suitable headings.
3. Consistency: The report should be consistent with the main theme and should not deviate. It should serve the purpose for which it is meant. Irrelevant information should not be included. At the same time, useful information should not be left out while preparing the report.
4. Objectivity: Objectivity involves freedom from personal prejudices. There should be objectivity in observation, collection of related facts and writing the report.
5. Completeness: The report should be complete in all respects and free from ambiguity
6. Brevity: Time is precious both for the writer of the report and the reader. Therefore reports should not be too lengthy. They need to be brief and to the point excluding all irrelevant details.
7. Simplicity: Reports are not a test of your command over literary aspects of language. A report should be simple and easily understandable and free from too much of jargon.
8. Appearance: The arrangement , organization, format and layout of a report should be pleasing and as far as possible eye catching. It should be grammatically correct and free from typographical errors.

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9. Reliability: A report should be reliable. Objectivity and accuracy of information contribute towards the reliability of a report.
10. Timeliness: To be useful and purposeful a report should reach the reader well in time otherwise, it is of no use.

3.2.3 Essentials of Good Report Writing

As noted earlier, each kind of report has its characteristics. An enquiry report or a survey report is essentially a fact-finding report and should bring out the facts clearly. A Directors' Report, on the other hand, is the detailing of the developments, or the progress, relating to the business organization during a particular period. A committee report, however, may not only bring out facts and figures, but also cover the alternative viewpoints expressed by the members, and also the final recommendations made by the committee. Notwithstanding these features specific to the reports, we may take note of certain features relevant to any report writing as stated in the following manner:

1. **Issue in perspective:** The first essential for any good report is to bring out the issue in its proper perspective, duly emphasizing the pros and cons. Be it a progress report, a survey report, an analytical report or an enquiry report, the subject should be presented in an unbiased and objective manner. Both the positive and negative aspects of the issues studied should be covered in the report. The report writer should make conscious efforts to keep out any bias or exaggeration while stating facts and incidents, especially in the enquiry and investigation reports.

Focus on the Essential

'Sometimes, too many meetings just spread confusion. There are many changes in business conditions, so decisions cannot be made theoretically. You must have the feel, the smell, of each situation, plus experience, to get the right information and make the right decisions. Meetings are justified for getting information. But I don't think you need that much detail. Whenever I get a three-page report, I feel that half a page would be enough. In written reports, managers often go on for two or three pages when one sentence would be enough. The top executive needs only the key things to make a decision.'

Kim Woo Choong in *Every Street is Paved with Gold*

(Founder and Chairman of the Daewoo Group)

2. **Authoritative facts and figures:** Reports are sought as a fact-finding measure. The report writer should ensure that the facts and figures quoted in the report are authentic and reliable. Very often, the facts and figures quoted are from primary data sources, and are taken on the basis of personal enquiries or surveys specially conducted for gathering information. The data quoted in the report is likely to be used by several other individuals and agencies who will gain access to the report. It is also very likely that major business-related decisions will be taken on the basis of details mentioned in

the report. Even when the data quoted is taken from secondary sources, care should be taken to see that the sources are reliable and cross-verified.

3. **Maintain a judicial approach:** The report writer should keep to measurable facts and verifiable details. Impressionistic statements and inaccuracies will have to be scrupulously avoided. A good report calls for an effective assessment based on authentic facts and figures. Human errors, biases and any kind of selective reporting have no place in report writing. Good reports are those where the report writer maintains a judicial and non-partisan attitude.
4. **In-depth analysis:** It is expected that the reports provide an in-depth study. Any report that does not go into the details of the subject studied may turn out to be peripheral, necessitating one or more report, or additional information being sought. The reporting authority or the report writer, as the case may be, should make it a point to meticulously go about collecting all related information for inclusion in the report.
5. **Alternative viewpoints:** The purpose of a report, as we have noted earlier, is to get the facts in proper perspective. When we refer to an enquiry report, an investigation report or a committee report, the intention is to get the inputs or views from different persons who are in a position to throw light on the subject or incident under study. In fact, when we talk of a committee report, a very important requirement for the report writer is to bring out alternative viewpoints. Although the final recommendations may be based on a consensus or majority view, the fact that some other views were also expressed during the course of deliberations or enquiries should also be mentioned. Further, in reporting deliberations or alternative viewpoints, the report writer should not be overly conscious of the hierarchical position of the members. In other words, the points made or the views expressed are to be covered, even if they are from relatively junior members, as long as they are relevant to the issue under consideration. It is worth noting here that when committees submit their reports, apart from giving a majority view, there is also a mention, in some cases, of the note of dissent.
6. **Appropriate annexures:** Most reports also contain relevant annexures, which cover additional information pertinent to the matter dealt within the body of the report. Such annexures normally include charts, graphs, relevant statistics, questionnaires, list of centres visited, agencies, institutions and individuals contacted and interviewed and so on. Care should be taken, however, to ensure that any such charts, maps and tables are relevant to the matter under study and enhance understanding. Well thought-out annexures help assess the depth of the report, and the extent of representativeness of the studies/surveys made in connection with the investigation or study taken up. While major findings and statistics are furnished in the main report, the questionnaire formats, detailed statistical tables and other similar details covered in the annexures provide supplementary information which are of particular value to a more discerning reader or researcher.

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3.2.4 Types of Reports

Reports can be in both oral and written forms, though written reports are preferred. Written reports have the following advantages over oral reports:

- Oral reports can be denied at any time.
- Oral reports tend to be vague as compared to written reports.
- Written reports can be referred to again which is not the case with oral reports.
- Written reports can be transferred from person to person without the risk of distortion.

In this section, we will be dealing with written reports. Reports can range from one page to those running into several volumes. In all cases reports should be clear , concise and objective in their tone as decisions are based on them.

We will classify reports into the following types:

1. Informational reports and analytical reports
2. Routine or periodic reports and special reports
3. Informal and formal reports

1. Informational reports and analytical reports

Informational reports only contain information in the form of facts and data. They do not contain any analysis or suggestions based on the information presented.

On the other hand, analytical reports contain both facts as well as analysis of facts and conclusions. Recommendations/ Suggestions based on the analysis may also be included in such a report.

2. Routine or periodic reports and special reports

Routine or periodic reports are submitted to the management at regular intervals by individuals, sections and departments, to help the management control administration effectively. These are the most common type of the business reports. These may be submitted on daily, weekly, quaterly or monthly basis. These are generally meant for internal consumption by the organization and are not public documents. Length of these reports may vary from a single page to about ten pages. These include budgets, monthly accounts, cost reports, production reports, and others.

Special reports are prepared to deal with problems or issues specifically developed. They are specifically required by the concerned authority and are custom prepared to suit the particular purpose.

3. Informal and formal reports

Informal reports do not follow any fixed form or procedure for submission. They are prepared according to the convenience and requirement of the organization. Informal reports does not mean the style and language of the report is informal. It only indicates simplicity in terms of structure or format.

Informal reports may take the following forms:

(i) Short reports: These reports are presented in simple letter format. They are less than five pages in length. The presentation style of such reports is kept simple and facts are reported.

(ii) Progress reports: These reports contain information regarding the progress of a particular work or project.

(iii) Staff reports: These reports are prepared to resolve particular staff problems

(iv) Justification report: These reports are used to justify a particular recommendation or a course of action.

When a report is prepared in the prescribed form and is presented according to an established procedure it is called a formal report. Formal reports have a uniform structure and format which is specific to the organization. Generally, formal reports have the following characteristics:

- It is longer than an informal report.
- It is more thorough and often based on a detailed examination of a problem.
- It is formal in terms of format, structure and language.

Formal reports may be of two kinds:

(i) Statutory reports: These are reports which are prepared as a mandatory requirement by law. The format of such a report is as prescribed by the concerned body.

(ii) Non-statutory reports: There is no legal binding for preparation and submission of these reports but these are asked for by the management to facilitate the various managerial functions.

3.2.5 Structure of Reports

A report consists of the following parts:

1. Title page: It may include all or some of these—subject, author, date of completion, file reference, confidentiality.
2. Table of contents
3. Acknowledgements
4. Executive summary (sometimes called *Abstract* or *Synopsis* if the report is academic in nature)
5. Body of the report

The executive summary and main body of report are the most important parts of the report. Writing these needs special attention. Let us look at pointers for the two more closely:

- **Executive Summary**
  - o It extends from a paragraph to two pages in length.
  - o It should include a bit of all components of the report.

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- No one particular part of the report should dominate.
- It should be written after the entire report is complete.
- It is an independent document and may be circulated to people who do not have the time to read the entire document.
- It should also be very accurate as decisions may be taken based on just the executive summary.

- **Body of the Report**

The various parts of the body of the report have been discussed briefly as follows:

(i) *Introduction*

- Gives a brief background to the report

(ii) *Procedures/Method*

- Outlines how the data was collected, observations and so on.

(iii) *Analysis and Findings*

- The major findings after the analysis of data is presented in an organized, logical and objective form.

(iv) *Conclusion*

- It states what the findings have shown objectively. It is different from an executive summary and should not be confused with it. They are generally written in the past tense.

(v) *Recommendations*

- Should logically flow from the conclusion
- Generally expressed in future tense
- Outlines direct possible course of action
- No explanation of action is required in the recommendation

(vi) *Appendices*

- Information that does not fit into the text , like charts, data and graphs

(vii) *Bibliography*

- List of references used in the preparation of the report including citations of all web-sites, books and articles
- Consistency should be maintained while citing references
- Listed alphabetically by author's last name
- Various formats are available for bibliographies

Check Your Progress

1. List the characteristics of a business report.
2. What are informational reports?

3.3 NARRATION SKILLS

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Narration is an art of imagining and writing. It is one of the very important literary skills useful not only in literature but also in day-to-day life. The children learn the art of narration to express themselves well in the form of story-telling. It may also be known as re-telling of tales and stories. It also builds reading comprehension skills. Narrative skill is expressive language which includes how to describe things and events in order to narrate something. Narrative skills can be inculcated by consistently following the tips and practice given below:

1. Summarize and narrate what you already know in your words and re-tell real life events and situations.
2. Narrate in simple terms and sentences, your daily experiences.
3. Incorporate step by step explanation in the narration. For example, first, we will go to grocery, and buy some cakes and then we will go to the party venue and surprise the gathering, etc.
4. Art of narration begins from the art of describing and persuasion. Practice narrating TV shows or select a topic and practice the art of persuasion by preparing a list of benefits.
5. After completing a chapter or story, re-tell and narrate in your own words. This will help in the development of critical thinking skills.

Narrative skills do not only involve fictional narratives and tales rather it involv es day to day situations and events. There are many ways of narration:

i. Reading comprehension
ii. Telling others about ourselves
iii. Re-telling events and tales
iv. Reporting
v. Giving instructions
vi. Persuading
vii. Describing

3.3.1 Types of Narration

Narration can be divided into three types. This is also known as point of view.

i. First person narration: In this point of view, first person pronoun is used or the story is narrated from the first person point of view. One can notice the use of 'I', 'we', 'me' in first person narrations.

ii. Second Person narration: In this point of view, second person pronoun is used or the story is narrated from second person point of view; 'you', 'your' is used. The story is narrated from the perspective of the close friend of the protagonist. For example, *Wuthering Heights* by Emily Bronte is written in second person narration.

iii. Third person narration: In this point of view, third person pronoun is used or the story is narrated from third person point of view. 'he', 'they', 'it' is used.

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1. First Person Narration

The success of a story depends on the point of view chosen by the narrator. If the narrative is written about one's life account like in the genre of autobiographies, the narrator uses first person narration. First person narrator can be personal with the audience like in *My Experiments with Truth* by M.K.Gandhi. In this book, Gandhi has revealed about the struggles, major influences and shortcomings of the journey of his life. He narrates his past which was full of blemishes. The book chronicles his journey of transformation from being a common man to a Mahatma. Gandhi has said:

> *I must have been about seven when my father left Porbandar for Rajkot to become a member of the Rajasthanik Court. There I was put into a primary school, and I can well recollect those days, including the names and other particulars of the teachers who taught me. As at Porbandar, so here, there is hardly anything to note about my studies. I could only have been a mediocre student. From this school I went to the suburban school and thence to the high school, having already reached my twelfth year. I do not remember having ever told a lie, during this short period, either to my teachers or to my school-mates, I used to be very shy and avoided all company. My books and my lessons were my sole companions. To be at school at the stroke of the hour and to run back home as soon as the school closed-that was my daily habit. I literally ran back, because I could not bear to talk to anybody. I was even afraid lest anyone should poke fun at me.* (Chapter 2 *My Experiments with Truth*)

The Catcher in the Rye by J.D. Salinger is also one of the interesting stories written in first person narration. The novel is written in a highly self-conscious and vernacular style and the main character being the narrator of the story which is well informed to readers that story belongs to him. Holden uses colloquial style. He uses abundant number of slangs also. Many critics find the novel 'phony'. Holden's liberal use of 1950s slangs like 'lousy', 'swell', 'damn', 'hell' is very frequent and candid. Holden's use of slangs and profanity draws attention to other characters in the novel. He is a self-exhibitionist narrator who wants to be unique in this 'phony' world. Being an immature narrator, not sure about many things, using a number of hyperboles and exaggerations, signifies that he is unsure of how to make sense of his life. He uses hyperbole in the very first page of the novel when he claims that his parents 'would have about two haemorrhages apiece if I told anything pretty personal about them.' Many critics believe that if he did not use slangs, readers would not take him seriously. Holden has said:

> *'Where I want to start telling is the day I left Pencey Prep. Pencey Prep is this school that's in Agerstown, Pennsylvania. You probably heard of it. You've probably seen the ads, anyway. They advertise in about a thousand magazines, always showing some hotshot guy on a horse jumping over a fence.'* (*The Catcher in the Rye)*

Thus, through the casual tone of a teenager, the whole narrative is told. Even in first person narration, we find two categories— reliable or unreliable narrator. To many critics, he is extremely casual and unreliable. He increasingly makes fun of the world around him in an exaggerated manner. But to other critics, he is a reliable teenager narrator who is extremely cynical about the world he is living in.

In *Sherlock Homes* by Arthur Conal Doyle, Dr John Watson is the one engaging in first person narration. Even in *The Great Gatsby* by F.Scott Fitzgerald, an interesting technique was employed by the writer. The story is told not from Gatsby himself but the narrator Nick who narrates the tale in first person. *The Great Gatsby* is the tale about a young boy, Nick Carraway who moves to New York with his keen urge to learn about bond business. He rents a house in a posh area though it was an unfashionable area which was populated by the new rich, a group which made huge and sudden riches by their strong social relations. Nick's next-door neighbour is the protagonist of the novel, a man named Jay Gatsby. The novel depicts his journey from Jay Gatsby to Great Gatsby. The novel is a critique of American Dream and represents its disintegration. Gatsby lives in a very gothic and gigantic mansion and hosts parties every Saturday night.

Richard Mason's novel *Us* is also written in first person narration. Through first person narration, the readers quickly understand the personality traits of the protagonist. The narrator has no reason to be envious of other artists yet his view concerns many negative remarks about their work.

2. Second Person Narration

The second person narration works like an instrumental tone. The readers are treated as if they are the part of the story. Readers play a significant role in second person narration. The narrator tells the story to another character using 'you'. The narrator describes the story in second person narration. This form is very popular is business and technical writing. Self-help books and interactive game playing activity also employ this technique. In this narration technique, the writer presents the characters more active in the plot. The author also implicates the audience through direct conversation with the audience. Second person narration is also used as a thematic device because the character also tries to distance himself from the actions of the plot.

The novel *Bright Lights, Big City* is written in second person narration by Jay Mclnerney which was also adapted in a motion picture and musical Broadway. The pronoun 'you' is used in the whole narrative depicting the narrator's time spent in the hectic life of New York City. The writer has remarked:

'You have avoided them of late. Your soul is dishevelled as your apartment, and until you can clean it up a little you don't want to invite anyone inside.'

In Victorian London setting, another novel *The Night Circus* has also been written in second person narration. The novel is written by Erin Morgenstern who managed to write the novel in three points of view. But the second person point of view is used more effectively in the novel. The narrator remarks, 'what kind of

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circus is only open at night? People ask. No one has a proper answer, yet as dusk approaches there is a substantial crowd of spectators gathering outside the gates.'

Mostly, autobiographies are written in first person point of view and the writer uses 'I' and 'We'. But the writer does not conform to the traditional ways of writing an autobiography. He uses a very unconventional style in writing his autobiography. It seems as if he is directly interacting with the audience when he says:

'Then you go backstage and get a tour, and this to you is truly the coolest thing in the world. You' re shown the set and the lights and the costumes and learn another variation on the same basic lesson about showbiz you will learn over and over again-it's all.'

3. Third Person Narration

Third person narration is very popular in literature. It gives a multi-dimensional outlook to the narrative as the characters are explored, their hearts are revealed and the characters do not seem to be a mystery to the readers. The readers are aware of the thoughts and the inner recesses of minds of the characters. The readers are able to comprehend the psychological journey of the characters. In Jane Austen's *Pride and Prejudice*, the theme of love and marriage has been integrated in a beautiful third person narration. Austen represents Victorian England in a realistic manner through a third person narrator. The inner mind of Elizabeth Bennett is revealed in the beautiful employment of third person narration by the writer. The novel begins: 'It is a truth universally acknowledged that a single man in possession of a good fortune, must be in want of a wife'- establishes the centrality of advantageous marriage, a fundamental social value of Regency England.'

The Assistant by Bernard Malamud is another novel written from omniscient point of view which allows the readers to understand what is going on in the minds of some of the characters. The tone and mood of the novel is bleak and most of the time, the weather in the novel is cold. The characters are poverty-stricken. Life is a daily struggle for the immigrants. Malamud raises existential issues through his novels. He depicts quest for a new life, a journey from detachment to attachment, isolation of an individual and unselfish love for humanity. His characters are also devoted to freedom and contentment.

Henry James also due to his deep interest in writing psychological novels, develops third person narration which is considered one of the major contributions of James to American Literature. *The Romance of Certain Old Clothes* was written by him in 1868.He also relies on the narrators who are not omniscient, they only provide and share their observations and understanding which also lead to ambiguity in his short stories. He makes his readers work hard to connect the limited narration to their meaning. The story has interwoven elements of irony, ambiguity and intrigue. It is a well-crafted story. James wrote this story when he was in his twenties. He tried his first attempt at this supernatural tale. He has deep complexity in his writings produced in the major phase of his literary career. The characters portrayed by him are psychologically complex characters. They grapple

with the issues of intellectual problems and ambiguity. His characters are mostly self-contained and self-absorbed. Because of his fancy towards travelling, they also travel in their artistic world. To him, writing is 'a personal, a direct impression of life.'

The chief distinction usually made between points of view is that between third person narratives and first person narratives. A third person narrator may be omniscient and therefore, show an unrestricted knowledge of the story's events from outside or 'above' them; but another kind of third person narrator may confine our knowledge of events to whatever is observed by a single character or small group of characters, this method is known as 'limited point of view'. A first person narrator's point of view will normally be restricted to his or her partial knowledge and experience, and therefore, will not give us access to other characters hidden thoughts. Many modern authors have also used 'multiple point of view', in which we are shown the events from the positions of two or more different characters.

3.3.2 Difference between Narration and Narrative

It is important to discuss the difference between a narrative and narration. The two terms are very close to each other and are often considered synonyms but they have exact different meanings. A narrative is a story recounting the events and incidents which you retell in a form of essay, novel or poem. Narration is the act of telling a story. Narration is the voice who narrates the tale, poem, story, novel or an essay. There are various forms of narration.

1. **Forms of Narration:** There are various forms of narration. Let us now study these forms briefly here.
2. **Narrative Poem:** A narrative poem is a poem that tells a story. A narrative poem can come in many forms and styles, complex and simple, short or long, as long as it tells a story. A few examples of a narrative poem are epics, ballads and metrical romances. In Western literature, narrative poetry dates back to the Babylonian epic of Gilgamesh and Homer's epics the *Iliad* and the *Odyssey*. In England and Scotland, storytelling poems have long been popular; in the late Middle Ages, ballads-or storytelling songs circulated widely. The art of narrative poetry is difficult in that it requires the author to possess the skills of a writer of fiction, the ability to draw characters and settings briefly, to engage attention, and to shape a plot.
3. **Ode:** Ode is a choral song elaborately structured in formal language and glorifying the facets of a god, a hero or commemorating an event. Odes were generally sung to the accompaniment of a musical instrument.
4. **Epic:** It is a long narrative poem celebrating the great deeds of one or more legendary heroes, in a grand ceremonious style. The hero, usually protected by or even descended from gods, performs superhuman exploits in battle or in marvellous voyages, often saving or founding a nation-as in Virgil's Aeneid (30-20 BCE)-or the human race itself, in Milton's *Paradise Lost* (1667). Virgil and Milton Wrote what are called 'secondary' or literary epics in imitation of the earlier 'primary' or Traditional epics of Homer,

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whose *Iliad* and *Odyssey* (c.8th century BCE) are derived from an oral tradition of recitation. They adopted many conventions of Homer's work, including the invocation of a muse, the use of epithets, the listing of heroes and combatants and the beginning in medias res.

The Anglo-Saxon poem *Beowulf* (8th century) is a primary epic, as is the oldest surviving epic poem, the *Babylonian Gilgamesh* (c.3000 BCE). In the Renaissance, epic poetry (also known as 'heroic poetry') was regarded as the highest form of literature and was attempted in Italian by Tasso in Gerusalemme Liberata (1575), and in Portuguese by Camoéns in Os Lusiadas (1572). Other important national epics are the Indian Mahabharata (3rd or 4th century CE) and the German Nibelungenlied (c.1200). The action of epics takes place on a grand scale, and in this sense the term has sometimes been extended to long romances, to ambitious historical novels like Tolstoy's *War and Peace* (1863-9), and to some large-scale film productions on heroic or historical subjects. For a fuller account, consult Paul Merchant, *The Epic* (1971).

5. **Ballad:** The ballad originated like the epic from folk tradition. In England, ballads were sung by minstrels to the accompaniment of a fiddle or harp. Ballads are classified into Folk Ballads and Literary Ballads. Folk Ballads are short narrative poems usually sung, for example, *Chevy Chase, The Wife of Usher's Well* and so forth. Ballads were usually created by common people and passed on orally. Subject matter for ballads included killings, feuds, important historical events and rebellion. For example, in the international ballad *Lord Randall*, the young man is poisoned by his sweetheart, and in *Edward*, the son commits patricide. Literary ballads are narrative poems written by a poet in imitation of the folk ballads, for example, Coleridge's *Rime of the Ancient Mariner*, Keats' *La Belle Dame Sans Merci*. The word 'ballad' is originally in French and means 'dancing song'. Traditional ballads are stories, often long ones, set to music. Some ballads, like 'John Barleycorn' are very old and were probably handed down orally through the generations before they began to be written down. Because of this, there is no definitive text for any of the oldest ballads, as most of the surviving ones have been greatly modified as they were passed around. However, traditional ballads do share some typical features. The content tends to be tragic; the best known medieval 'Border ballads' usually commemorate a violent death or a battle. The language is simple and unsentimental, and there is usually a refrain (repeated line or verse) linking everything together. The verse form, sometimes called 'ballad metre,' is a quatrain (4-line verse) with an abab rhyming scheme, as in this example:

Lord Thomas and fair Annet
Sat a' day upon a hill;
Whan night was cum and sum was sett,
They had not talk'd their fill.

6. **Stream of Consciousness:** It is the continuous flow of sense-perceptions, thoughts, feelings, and memories in human mind; or a literary method of representing such a blending of mental processes in fictional characters, usually in an unpunctuated or disjointed form of interior monologue. The term is often used as a synonym for interior monologue, but they can also be distinguished, in two ways. In the first sense, stream of consciousness is the subject matter while interior monologue is the technique for presenting it. In the second sense, stream of consciousness is a special style of interior monologue; while an interior monologue presents a character's thoughts directly, without the apparent intervention of summarizing and selecting a narrator, it does not necessarily mingle them with impressions and perceptions, nor does it necessarily violate the norms of grammar, syntax, and logic; but the stream of consciousness technique also does one or both of these things. Basically, the term 'stream of consciousness' can be attributed to the American philosopher and psychologist William James, the older brother of the famous writer Henry James. William James taught at Harvard University where he published his seminal introduction *Principles of Psychology* (1890). Among others, James's work purported that the human subconscious consists of a continuous flow of thoughts, memories and associations. Interestingly, it was William's brother Henry who transformed the features of the subconscious from the field of psychology to literature. Hence, stream of consciousness, in its modern and contemporary conception, is a particular literary technique to portray a character's point of view. Generally speaking, its emphasis is to render visible mental processes in literary texts.

   In essence, stream of consciousness is a 'metaphorical' term for an individual's often random, irrational and incoherent mental processes. An important device of modernist fiction and its later imitators, the technique was pioneered by Dorothy Richardson in *Pilgrimage* (1915-35) and by James Joyce in *Ulysses* (1922), and further developed by Virginia Woolf in *Mrs. Dalloway* (1925) and William Faulkner in *The Sound and the Fury* (1928).

   This technique was pioneered by Dorothy Richardson, Virginia Woolf, and James Joyce. Stream of consciousness is characterized by a flow of thoughts and images, which may not always appear to have a coherent structure or cohesion. The plot line may weave in and out of time and place, carrying the reader through the life span of a character or further along a timeline to incorporate the lives (and thoughts) of characters from other time periods. This stream consists of spontaneous associations and fragmentary thoughts. Moreover, sensory perceptions are used and are represented not in a traditionally artistic way but much rather in the way they flash through a character's mind. Ideas are often linked based on similarity, either phonological or psychological.

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Here is a list of the most important features of stream of consciousness:

- Focalization on inner thoughts and feelings
- No first-person but figural narrative mode
- The flow of thoughts is represented by means of long-winding, interconnected sentences
- Use of informal, colloquial language
- Denial of syntax (punctuation is neglected)
- Grammatical and stylistic deviance

Thinking is a goal oriented process and, as James envisioned it, a great deal of what propels our thinking forward is the feeling of satisfaction that we get as we perceive our next thought taking us closer to our goal. In this sense, you can imagine thinking as a purely automated process that developed as an evolutionary advantage and does not require the existence of any spiritual entity that is in control of the process. The technique of stream of consciousness tries to portray the distant, preconscious state that exists prior to the mind organizes sensations. As a result, the re-creation of a stream of consciousness often seems to be lacking the explicit cohesion, unity and selectivity of direct thought or idea.

Writers who create stream of consciousness works of literature focus on the emotional and psychological processes that are taking place in the minds of one or more characters. Important character traits are revealed through an exploration of what is going on in the mind. The first example of stream of consciousness is sometimes said to be 'Les Lauriers sont Coupes' (We'll to the Woods No More), by Edouard Dujardin, but some of the best known examples include Virginia Woolf's *To the Lighthouse* (1927), James Joyce's *Ulysses* (1918) and William Faulkner's *The Sound and the Fury* (1929).

Consider for example, the following excerpt from Woolf's *Mrs. Dalloway*.

Such fools we all are, she thought, crossing Victoria Street. For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason: they love life. In people's eyes, in the swing, tramp, trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June.

In order to make the stream of consciousness technique more graspable, please have a look at the following example, an excerpt taken from Virginia Woolf's novel *To The Lighthouse* (1927):

Raising her eyebrows at the discrepancy — that was what she was thinking, this was what she was doing — ladling out soup — she felt, more and more strongly, outside that eddy; or as if a shade had fallen, and, robbed of colour, she saw things truly.

This excerpt qualifies for various reasons. First of all, there is no first person narrative mode. Second, the focalization is on the *inner world* of Mrs. Ramsay, the novel's protagonist. Thinking and feeling as parts of mental processes are emphasized. Third, the entire construction is actually just one singular sentence with a large amount of stylistic deviance.

The third instance of stream of consciousness mode is an excerpt taken from the novel *The Sound and the Fury* (1929) by William Faulkner:

A face reproachful tearful an odor of camphor and of tears a voice weeping steadily and softly beyond the twilit door the twilight-colored smell of honeysuckle.

This example represents the stream of consciousness technique most skilfully. Moreover, the sentence is unusually long and fraught with sensory perceptions and associations which defy, to a certain extent, both syntactic and grammatical structure. What is more, Faulkner did not pay any attention whatsoever to punctuation.

7. **Epistolary Novel:** A novel written in the form of a series of letters exchanged among the characters of the story, with extracts from their journals sometimes included. A form of narrative often used in English and French novels of the 18th century, it has been revived only rarely since then, as in John Barth's *Letters* (1979). Important examples include Richardson's *Pamela* (1740-1) and *Clarissa* (1747-8).
8. **Short Story:** A short story is a fictional prose tale of no specified length, but too short to be published as a volume on its own as novellas sometimes and novels usually are. A short story will normally concentrate on a single event with only one or two characters, more economically than a novel's sustained exploration of social background. There are similar fictional forms of greater antiquity- fables, folktales and parables.

   Before the 19th century the short story was not generally regarded as a distinct literary form. But although in this sense it may seem to be a uniquely modern genre, the fact is that short prose fiction is nearly as old as language itself. Throughout history humankind has enjoyed various types of brief narratives: jests, anecdotes, studied digressions, short allegorical romances, moralizing fairy tales, short myths and abbreviated historical legends. None of these constitutes a short story as the 19th and 20th centuries have defined the term, but they do make up a large part of the milieu from which the modern short story emerged.

   As a genre, the short story has received relatively little critical attention, and the most valuable studies of the form that exist are often limited by region or era (for example, Ray B. West's *The Short Story in America*, 1900–50). One recent attempt to account for the genre has been offered by the Irish short story writer Frank O'Connor, who suggests that stories are a means for 'submerged population groups' to address a dominating community. Most other theoretical discussions, however, are predicated in one way or another on Edgar Allan Poe's thesis that stories must have a compact and unified effect.

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It usually presents a single significant episode or scene involving a limited number of characters. The form encourages economy of setting and concise narration; character is disclosed in action and dramatic encounter but is seldom fully developed. A short story may concentrate on the creation of mood rather than the telling of a story. Despite numerous precedents, it emerged only in the 19th century as a distinct literary genre in the works of writers such as E.T.A. Hoffmann, Heinrich Kleist, Edgar Allan Poe, Prosper Mérimée, Guy de Maupassant, and Anton Chekhov.

An effective short story covers a very short time span. It may be one single event that proves pivotal in the life of the character and that event will illustrate the theme. Each new character will bring a new dimension to the story, and for an effective short story too many diverse dimensions (or directions) will dilute the theme. So there should be very few characters in an effective short story. The best stories are the ones that follow a narrow subject line. Guy de Maupassant's *The Necklace*, O.Henry's *The Gift of Magi* are very interesting short stories.

9. **Essay/ Narrative Essay**: A short written composition in prose that discusses a subject or proposes an argument without claiming to be a complete or thorough exposition is known as an essay. An **essay** is a short piece of writing which is often written from an author's ***personal point of view***. Essays can consist of a number of elements including literary criticism, political manifestos, learned arguments, observations of daily life, recollections, and reflections of the author. The term was coined by the French writer Michel de Montaigne in the title of his *Essais* (1580). In English essay first meant 'a trial' or 'an attempt', and this is still an alternative meaning. Francis Bacon's *Essays* (1597) began the tradition of essays in English, of which important examples are those of Addison, Steele, Hazlitt, Emerson, D.H. Lawrence and Virginia Woolf. Almost all modern essays are written in prose, but works in verse have been dubbed essays (for example, Alexander Pope's *An Essay on Criticism* and *An Essay on Man*). Joseph Addison is also known for his periodical essays, *Sir Roger de Coverley, Lady Orators* and others.

   Aldous Huxley, a leading essayist, gives guidance on the subject. He notes that like the novel, the essay is a literary device for saying almost everything about almost anything, usually on a certain topic. In the 18th and 19th centuries, Edmund Burke and Samuel Taylor Coleridge wrote essays for the general public. The early 19th century in particular saw a proliferation of great essayists in English namely, William Hazlitt, Charles Lamb, Leigh Hunt and Thomas de Quincey all penned numerous essays on diverse subjects. In the 20th century, a number of essayists tried to explain the new movements in art and culture by using essays (for example, T.S. Eliot). Whereas some essayists used essays for strident political themes, Robert Louis Stevenson and Willa Cather wrote lighter essays. Virginia Woolf, Edmund Wilson, and Charles du Bos wrote literary criticism essays.

10. **Self-reflexive Narration:** A term applied to literary works that openly reflect upon their own processes of artful composition. Such self-referentiality is frequently found in modern works of fiction that repeatedly refer to their own fictional status. The narrator in such works, and in their earlier equivalents such as Sterne's *Tristram Shandy* (1759-67), is sometimes called a 'self-conscious narrator'. Self-reflexivity may also be found often in poetry.

Style of Narration

Style is not the proper arrangement of words, sentences and paragraphs. The intellectual element consists of the science of writing: precision in the use of words; clarity of meaning economy in their use; harmony between thought and expression. The emotional element brings thoughts clearly before the reader. The aesthetic element comprises the artistic graces of style which give an immediate pleasure, beauty and charm. Style is not the same thing as composition. Composition simply means the proper arrangement of words, sentences and paragraphs. It is the putting together of ideas in a correct, orderly way.

It is certainly one element of style. According to Hudson, style is composed of roughly three elements, which he classifies as intellectual, emotional and aesthetic. The intellectual element consists of what may be called the science of writing: precision in the use of words; clarity of meaning when these words are combined to form a sentence; economy in their use; and above all harmony between thought and expression, which will prevent the author from expressing a trivial thought in lofty language. It is this element of style which is synonymous with composition. It provides merely the outward trappings of the author's innermost thoughts. The emotional element brings these thoughts clearly before the reader. In it lies his force, his power of suggestion, his capacity to move the reader by his writing, to make him share his own state of mind at the time of writing. By these means, style rises from a mere science and becomes an art. lt acquires a persuasive eloquence which is beyond the power of composition alone. The aesthetic element comprises the artistic graces of style which give a more immediate pleasure than the first two: its musical quality, its picturesqueness, its polish, its perfection of form, and whatever else gives it beauty and charm. Coleridge's *Ancient Mariner*, notable for its onomatopoeia and for its word-music, helps to reinforce the sense.

It may be useful here to give illustrations of writing where one of these elements predominates over the other. A passage like the following, which does 'no more than communicate a fact precisely and intelligently, may be said to make use of only the intellectual element of style:

A state is an aggregation of free human beings, bound together by common ties, some of which may be called natural ties, some artistic. The chief natural ties are community of race, of language, of religion, and of territory. The most important artificial lies are law, custom and executive government; these are common bonds which the people have gradually framed for themselves.

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Coleridge's *Ancient Mariner*, notable for its onomatopoeia and for its word-music, where the sound helps to reinforce the sense:

The fair breeze blew the white foam flew,
The furrow follow'd free;
We were the first that ever burst
Into that silent sea.

It may be recollected that the *Ancient Mariner* is sailing across a distant and deserted ocean. The easy flow of the first line 'corresponds with the swift movement of the wind which it describes: The alliteration, the internal rhyme, and the apt use of vowels and consonants. It is these devices employed by the poet that account for the charm.

Style is closely connected with personality and character. There is something in the way each author writes — choice of words, turn of phrases, construction of a sentence which marks the passage as his and the silence of the sea, which the last line reproduces with its quiet s's, is beautifully broken in the third line by the noisy t's of 'first' and 'burst'. Note also the use of alliteration, the internal rhymes, and the apt use of vowels and consonants. It is these devices, consciously or unconsciously employed by the poet, that account for the charm of this stanza.

These three elements, together with others which we will consider shortly, combine to form what we call style. The more closely they are related to their thought-content, the more perfect the style becomes. For style is nothing more than the expression of thought in the best possible way. Its characteristic feature is its complete identity with the thought. It expresses, which must suffer materially if expressed in any other way. It should fit the author's thought as the skin fits the body. When this is achieved, there is, to use Chaucer's favourite expression, 'no more to seyn' (i.e. to say), for what needed to be said has been said perfectly, and in the most fitting manner: nothing can be added to it and nothing taken away.

Personality in Style

A man's style is closely connected with his personality and character. It is as individual as his voice or walk, and just as we can recognize friends merely by their way of speaking or walking; in the same way, we can recognize a great author merely by his way of writing. How often, on reading some passage quoted anonymously in a magazine or newspaper, we say, 'It must be Bacon' or 'It must be Lamb!'

There is something in the way each author writes — in his choice of words, his turn of phrases, his construction of a sentence which marks the passage as distinctly belonging to that individual. In the oft quoted Renaissance phrase, style is mentis character.

Persona in a Fictional Narrative

The assumed identity or fictional 'I' (literally a 'mask') is the assumed identity of the narrator in a literary work; thus the speaker in a lyric poem, or the narrator in a fictional narrative. In a dramatic monologue, the speaker is evidently not the real author but an invented or historical character. Many modern critics, though, insist

further that the speaker in any poem should be referred to as the persona, to avoid the unreliable assumption that we are listening to the true voice of the poet. One reason for this is that a given poet may write different poems in which the speakers are of distinct kinds: another is that our identification of the speaking voice with that of the real poet confuses imaginative composition with autobiography. Some theorists of narrative fiction have preferred to distinguish between the narrator and the persona, making the persona equivalent to the implied author.

3.3.3 Theoretical Understanding of Narrative Techniques

Boris Eikhenbaum is superior as a literary historian and narratologist. In his famous essay on Gopal's 'overcoat,' he emphasised the autonomous nature of the work of art, and analysed the tale without any reference to extraliterary referents. Eikhenbaum elaborated the concept of telling. Third person narration and the syntax of direct speech are marked by the character. He rejected traditional concept of form and content, suggesting that the notion of 'technique' was more relevant than the theme and content.

Tzvetan Todorov argued that the smallest unit of a narrative was the 'proposition'. There are five such propositions informing narratives: Equilibrium (for example, Peace), force (for example, enemy attack, illness), disequilibrium (war, death and destructions), force (enemy defeated, cures found) and equilibrium (peace returns). These propositions form a sequence, a succession of sequence from a text. The sequence themselves are embedded in the form of a story-within-a-story or a digression, linked to each other or even alternating to produce effects of suspense and tension.

The contribution of Gérard Genette and the important notions of the narrative suggested by Genette

Gérard Genette is the most important of the structural narratologists. Gérard Genette has argued for the autonomous nature of the literary text. Genette's work has been of particular interest to literary critics for his attempts to develop models of reading texts in a rigorously analytical manner. The analysis of narrative has been Genette's abiding concern, as demonstrated by his voluminous work on the subject. Here we shall look at the more important notions of the narrative suggested by Genette.

Genette, for instance, argues that the narrative voice has many levels. The narrative voice comprises of the following elements:

1. **Narrative Instance:** This refers to the actual moment and context of the narration as well as to the temporal setting of the narration. This context of the narrative moment is crucial in understanding the meaning of that utterance.
2. **Narrative Time:** This is the time indicated by the tense (of the verb) in the narrative. The narrative instance also indicates the time of narration with respect to the events narrated For example, the narrative may be about a future event where the narrative time is prophetic. Or, in certain novels the time of the event is the time of the narrative itself where the event is narrated as it happens. In third person narratives there is no such time of narration

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because the event is recounted from the perspective outside the narrative itself. Thus, narrative time refers to the time of the narrative.

3. **Narrative Levels:** This refers to the relations of the acts narrated within the narration itself. There may be an instance of a story being narrated within the story. For instance, the narrator may tell us about the events which led to the unravelling of the story of a character: 'Dear reader, when I was in Paris I met this young man we became friends and then he suffered a terrible tragedy. It happened this way.' Here the early remarks are a prelude to the narrative of the event that befell the narrator and his friend, which are to be narrated soon, as indicated by the final ellipsis.

   Genette discerns four important levels of narrative. They are the following:

   (i) Order: This refers to the sequence of events in relations to the order of narration. An event may have taken place before the actual narration (analepsis, or flashback); it may not yet have taken place, and is merely anticipated/indicated/predicted by the narrative (prolepsis); discordance between 'story narrated and 'plot' (actual order of event as they occurred and not the order in which they are narrated: anachrony); or there may be a movement between one narrative level and another (metalepsis).

   (ii) Duration: The rhythm at which the event take place (does the narrative expand episodes, summarise them?). There are four speeds of narration:

      (a) Ellipsis: infinitely rapid

      (b) Summary: relatively rapid

      (c) Scene: relatively slow

      (d) Descriptive: no progress in the story

   (iii) Frequency: The extent of repetition in a narrative (how many times has an event happened in the story?)

   (iv) Mood: This is distinguished by Genette in two further categories:

      (a) Distance, or the relationship of the narration to what it narrates. This distance may be cliegetic, or a plain recounting of the story (the presentational level which is immediate as language or gesture), or mimetic, or representing the story (or character, situation, event).

      (b) Perspective or what is commonly called 'point of view' or focus. Focus determines the extent to which the narrator allows us to penetrate into the character or the event. Narrative focus alternates and shifts throughout the narrative and may be of two kinds (l) Paralipse: where the narrator withholds information from the reader which the reader ought to receive according to the prevailing focus; (2) Paralepse: where the narrator presents information to the reader which the reader according to the prevailing focus ought not to receive.

4. Genette favours 'Focalisation' over the traditional 'point of view'. Focalisation while not completely free of the visual connotation, broadened here to include: cognitive, emotive and ideological orientations of the narrator. The types of focalisation may be based on two criteria: (a) position of narrator relative to the story, (b) degree of persistence. Focalisation also includes two aspects: the subject or focaliser (one whose perception orients the presentations and the object or the focalised (what the focaliser perceives/ presents for the reader). Focalisation based on the position of the focaliser is of two types:
   (i) External: With its vehicle the 'narrator – focaliser'. This is both panchronic and panoramic (across time and space).
   (ii) Internal: With its medium the 'character – focaliser'. This is obviously more constrained because a character's range of vision is always restricted by her/his location vis-a-vis places, people and events.

   Focalisation whether outer or inner can be within presenting the thought and emotions of the character, or without presenting only the outward symptom of the object. Often, novel have both modes of focalisation, (it must be admitted that the 'within/without' distinctions in Genette is quite blurred in practice). There may also be 'retrospective focalisation' where the character focalizes her/his earlier period.
5. Every narrative, for Genette, has the following rudiments: the story, which is the authentic order of event in the text, narrative discourse and the narration (which is the telling of the story). The declaration made constitutes narrative discourse. Narrative discourse is, thus, imbedded in describing the story. This element of narrative discourse is Genette's work in his afterward books.
6. A narrator may be of the following types: homodiegetic, heterodiegetic, intradiegetic, extradiegetic and autodiegetic. The extradiegetic narrator is 'above' the story. The heterodiegetic narrator is one who does not participate in the story. When characters become narrators they are intradiegetic. If such an intradiegetic narrator is also one of the character in the story narrated by him or her (i.e. when the narrator tells her/his story to someone else in the context of the novel, then she/he becomes a homodiegetic intradiegetic narrator). When a character narrates her/his own tale (e.g., in an autobiography) they may be portrayed as autodiegetic narrators.
7. Genette also expanded a typology of intertextuality (the notion that a text refers to, echoes, is inclined by a range of texts, thus making each text a site of numerous convergent texts) in his concluding work, particularly in his seminal palimpsests and paratexts. Transtextuality is textual transcendence and cuts across genres. Hypertexts are late text that follows (directly referring or writing back to an earlier text, such as Coetzee's Foe that refers back to Defoe's *Robinson Crusoe*. This early text is a hypertext. Paratextuality refers to the relation between the body of text which includes its titles, epigraphs, illustrations, notes and first drafts. Architextuality refers to the genre demarcations. Metatextuality refers to the connections between the commentary and its object.

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Check Your Progress

3. Mention the kinds of narration.
4. Who pioneered the technique of stream of consciousness?
5. What is an epistolary novel?

3.4 NARRATION OF EVENTS AND SITUATIONS

We can choose how to narrate a story. If we are asked to write a narrative essay for school, we will choose to write it from the first person point of view. This is because first person narration will connect the readers with the writer. Narrative writing is also considered as creative writing. It may be written in the form of a short story, essay, speech and in other forms. It can also be written to motivate the public in the form of a story. We can also educate a gathering or entertain them through a narrative. It may be written in a simple or complex manner and style. Narratives can be both realistic and fictional. A good narrative always captivates the readers and makes them engaged in it.

3.4.1 Challenges of Poor Narrative Skills

There are many challenges faced by an individual with poor narrative skills. The challenges are the following:

i. Inability to comprehend the key parts of the stories, books, articles and chapters which leads further to grasping the main idea and concepts, development of character and the implied meaning.
ii. Weak narrative skills skip important details.
iii. It may include the repetitive details.
iv. It may also skip the examples.
v. It may lack in originality.
vi. It may also lack in the scope of imagination.
vii. It cannot give flights of imagination to the readers.
viii. It cannot engage the readers and audience.

Writing Summaries and Experiments- a Narrative Strategy/Method

There are three terminologies in reading comprehension skills that are often used in a related manner. These are central idea, sum and substance of a passage, and summary of a given text. We use all there devices in understanding a written communication. In looking for the central idea in a passage, we may be searching answers for two questions: What is the primary purpose of the author in writing this passage? And what is the passage mainly about? The term 'sum and substance' refers to the art of giving statement of the main points and the relation of the idea

of the text with real life. Generally, we maintain that sum and substance may be in between the central idea and summary of a passage. If there be a text of one hundred words; the central idea may be put in eight to twelve words; the sum and substance in about 20 to 25 words; and the summary may of forty to fifty per cent of the text. All these pieces should be well-composed and read, if needed, independent of the text.

Let us understand this with the help of an example.

Example: The purpose of business is to create a customer. Markets are not created by god, nature or economic forces, but by businessmen. The want they satisfy may have been felt by the customer before he was offered the means of satisfying it. It may indeed, like the want of food in a famine, have denominated the customer's life and filled all his waking moments. He remained hungry as nobody supplied food to him. Therefore, it was a theoretical want only when the action of businessmen makes it an effective demand is there a customer, a market. It may be either a felt or unfelt want. There may have been no want at all until business action created it through advertisements, through direct marketing, or by inventing something new. In every case, it is business action that creates the customer.

Central Idea: The author explains that the purpose of a business is to create market.

Sum and Substance: The author emphasizes that the customer is the foundation of a business and keeps it going.

Summary of the Passage

The author discusses in depth the name and nature of business. Market is not god made but man-made creation. Its purpose is to satisfy the wants of the customer. He may need many things in life when somebody brings goods and services at his door for him to purchase; his wants are satisfied, and market, in consequence, is created.

In writing the summary, minor details and illustrations are avoided. Similarly, the use of rhetorical devices like simile, metaphor and so forth is also avoided. A summary is an attempt to present the whole issue of the text without attention to details. For instance, the teacher often asks the student to summarize his thesis in a couple of sentences or the manager demands a one-page summary of a report of twenty pages. In all these situations, the art of summarization demands for providing statement of the main points of a report, a speech and so forth.

Summarizing and Experiments

Summarizing requires adequate understanding of the experimental methods and discussions. To summarize an experimental report, the following components are important:

i. **Purpose**: What was the purpose behind the experiment?
ii. **Method**: What method was adopted?
iii. **Results:** What were the findings?
iv. **Conclusion:** What is the conclusion of your experiment?

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For example, few students decided to conduct an experiment on the consumption of black tea to analyse how it helps in reducing stress. They conducted this experiment over 75 regular male tea drinkers. After the experiment was conducted, results were derived. The results indicated that the intake of black tea did help in reducing blood pressure which was henceforth beneficial for the heart as well. The main issue was to differentiate between the beneficial effects of drinking black tea and the beneficial effects of drinking normal tea. The conclusion derived was that drinking black tea marginally helped in reducing stress levels.

To summarize conceptually more complex texts may be different from summarizing factual texts. In such factual experiments and texts, one has to follow the author's main line of reasoning, spot his arguments, identify the counter-arguments he puts forward to refute another argument, differentiate between main ideas and evidence provided to support or refute arguments. While doing so, the writer will also have to decide what is essential information and what is the detail regarding it. All these things imply a critical and careful reading. Sometimes, a summary takes the shape of a critical essay.

Suggestions for writing a summary based on an experiment are the following:

- It becomes necessary to read the material several times in order to understand it properly.
- One should try to find the meaning of unfamiliar terms/words.
- It is necessary to identify the main points and underline them or list them on a piece of paper.
- One should know the thesis of the text.
- It is vital that the primary assertions are understood.
- One should recognize the supporting details.
- One should use annotations.
- Making notes in the margin can also be useful.
- One should note the important points of the text.
- It is vital to recognize the argument and its evidence.
- After taking into consideration, the above mentioned points, the first draft of the summary should be written.
- One should introduce the title, author's full name with affiliation.
- One should clearly explain the important passages of the text.
- One should check the rough draft of the summary against the original text.
- Finally, one should review the final draft written.

The effectiveness of summary should depend on the following points:

1. **Comprehensive:** You have included in your summary all the major ideas of the author, his assertions and findings.

2. **Accurate:** You did not misinterpret the text or experiment report and you have conveyed it through the appropriate choice of words and phrases.
3. **Neutral:** You tried to be objective and fair and did not include your opinions and comments. You were not biased during the process of writing. You did not reflect your evaluation at all.
4. **Independent**: A person who has not read the source text can understand what you have written.

Use of Rhetoric in Narration

Narration is not just relating to the field of literature but it also comes to play in writing in the workplace. Police officers also write crime reports. A script can also be written for making comparison and amusing the audience. Insurance investigators also write accident reports. The therapists also prepare progress reports of their patients and teachers also present assessment report and disciplinary report of the students. Supervisors also write and submit narrative accounts of their employees and the company officials also write a narrative account of company's performance.

Rhetorical modes mean the effective communication through language. The writer adopts the rhetorical method in writing. Rhetoric method can be used as a tool which brings flexibility and effectiveness in the expression of one's ideas. In *Julius Caesar*, Marc Antony's reference to Brutus being an honourable man is an example of verbal irony. Marc Antony notes all the good deeds of Julius Caesar and still more than once, he asks the rhetorical question, 'Did this in Caesar seem ambitious?' Antony uses this rhetorical question to try to convince his audience that Caesar is not ambitious, presenting Brutus as a dishonourable man because of his claim that Caesar was ambitious. It is mainly used to bring the rhetoric effect that serves to emphasize a contrast or opposition of ideas, usually balancing connected clauses with parallel grammatical constructions. In Milton's *Paradise Lost* (1667), the characteristics of Adam and Eve are contrasted by antithesis:

For contemplation he and valour formed,
For softness she and sweet attractive grace;
He for God only, she for God in him.

Book V, lines 297 – 299

In *Macbeth* the witches chant 'Fair is foul, and foul is fair'. And later *Macbeth* comments on the occasion, 'So foul and fair a day I have not seen'. Foul and fair are two opposites and set against each other. Aposiopesis is a rhetorical device in which the speaker suddenly breaks off in the middle of a sentence, leaving the sense unfinished. The device usually suggests strong emotion that makes the speaker unwilling or unable to continue. The common threat 'get out, or else-' is an example. Apostrophe is also a rhetorical figure in which the speaker addresses a dead or absent person, or an abstraction or inanimate object. In classical rhetoric, the term could also denote a speaker's turning to address a particular member or section of the audience. Apostrophes are found frequently in

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the speeches of Shakespeare's characters, for example, when Elizabeth in *Richard III* addresses the Tower of London:

Pity, you ancient stones, those tender babes

Whom envy hath immured within your walls.

The figure, usually employed for emotional emphasis, can become ridiculous when misapplied, as in Wordsworth's line: *Spade! with which Wilkinson hath tilled his lands*.

The apostrophe is one of the conventions appropriate to the ode and to the elegy. The poet's invocation of a muse in epic poetry is a special form of apostrophe.

The minor rhetorical figures can emphasize or enliven a point in several different ways: by placing words in contrast with one another (antithesis), by repeating words in various patterns (anadiplosis, anaphora, antistrophe, chiasmus), by changing the order of words (hyperbaton), by missing out conjunctions (asyndeton), by changing course or breaking off in mid-sentence (anacoluthon, aposiopesis), or by assuming special modes of address (apostrophe) or inquiry (rhetorical question). Polysyndeton is a rhetorical term for the repeated use of conjunctions to link together a succession of words, clauses, or sentences, as in Keats's *Endymion* (1818):

And soon it lightly dipped, and rose, and sank,

And dipped again ...

Polysyndeton is the opposite of asyndeton. Epideictic is intended for display at public occasions. Epideictic oratory was one of the three branches of classical rhetoric, differing from legal argument or political persuasion in being devoted to public praise (or blame), as in funeral orations, panegyrics and so forth. Epideictic poetry is verse for special occasions, such as epithalamia, many odes, and other kinds of poem now usually referred to as occasional verses.

In his study of trend, Barthes analyses the rhetoric of fashion writing. We have the 'fashion signifier' where connotation is derived from the object (e.g. cap), its support (the head) and the variant (caps/hats). The fashion signified is the external context of the fashion object ('woollen equals winter'). Fashion is never a simple relationship between the signifier and the signified, since fashion is always connoted and not denoted. The rhetoric of the signifier of the clothing code opens up a poetic dimension (the garment by itself has no demonstrably productive value). The rhetoric of the sign on the other hand, concern an imaginary word, of fashion.

3.4.2 Basic Components of a Narrative

The following are the basic components of a narrative:

1. **Plot**: Plot is the first principle. It is an essential aspect of the play. Character is next in importance followed by thought, diction, song and spectacle. While these elements are ranked by Aristotle in the above order of importance, it is not mandatory that all elements be featured in any one particular play, as a healthy combination of some or all these elements would suffice.

Aristotle, in his *Poetics*, as translated by Butcher, opines that Plot in …. …

that which has a beginning, a middle, and an end. A beginning is that which does not itself follow anything by causal necessity, but after which something naturally is or comes to be. An end, on the contrary, in that which itself naturally follows some other thing, either by necessity, or as a rule, but has nothing following it. A middle in that which follows something as some other things follows it. A well-constructed plot, therefore, must either begin nor end at haphazard, but conform to these principles.

Introduction

Though an abstract or summary is often the first important element to be read, an introduction provides a better starting point to the reader who is not familiar with the subject of a report. The main function of the introduction is to say what the report is about, what work has already been done on the subject and what new grounds are covered in the present study. In specific terms, the items of information that may be included in it are the following:

(a) Historical and technical background
(b) Scope of study, specifying its limitations and qualifications
(c) Methods of collecting data and their sources
(d) Authorization for the report and terms of reference
(e) Definitions of special terms and symbols, if their number is small

Since the introduction sets the scene and prepares the reader for what is to follow, take utmost care in writing it. The introduction of a report is, however, different from that of an essay or a popular article in which you are expected to quickly arrest the reader's attention and gradually lead him on to the subject matter. The introduction to a report states in a forthright manner what you are going to discuss and does not admit of any vagueness.

The Beginning (Exposition): Well written plots, more than often, usually start with exposition. The exposition establishes the setting of the play, the occasion, theme, mood, characters and so forth by revealing, either piecemeal or whole, information about earlier events before the commencement of the play, identities and present situation of characters and how they came to be in such situations.

The Middle (Complication): This portion of a narrative is characterized with what is referred to as complications. In the use of complications, the narrator builds tension through suspense in the audience. The characters in the narrative are manipulated such that the audience is kept on edge wondering what next would happen in the narrative.

Main Body: Discussion or Analysis

This section discusses or describes the main business of the report. It naturally fills most of the report and contains almost all the illustrations. Usually, it has several sections grouped under different headings and sub-headings. lt is, however, not necessary to use the term 'Discussion' or Description' itself as a heading; other apt words or phrases may serve this purpose better. The main function of this part is to present data in an organized form, discuss its significance and analyse the results derived.

There is no set procedure for writing the discussion. Many report writers, however, see an advantage in using what has been called the 'backward order', that is, stating the results and then describing how they were arrived at. This view is based on the observation of the psychology of the reader who is more interested in knowing what finally happened than in wanting to know how something happened.

The End (Resolution): The continuation of the plot after the point of climax till the end is the last segment of a narrative which is referred to as resolution or denouement. It serves to tie off the various strands of action and to answer the questions earlier raised. It brings the situation back to a state of balance and satisfies the expectations of the audience. By this, we mean that all questions and situations that have arisen in the course of the narrative are resolved in this final portion.

Conclusion

The term conclusion is generally used to describe remarks at the end of a piece of writing. The function of such a conclusion is to bring the discussion or description to a close and to signal the reader gracefully that he has reached the end of the literary piece of writing. The conclusion refers to the body of logical inferences drawn and the judgments formed on the basis of analysis of data presented in the report.

All conclusions must be supported by what have gone before; nothing new should be included at this stage. In some reports, mini conclusions are drawn at the end of the discussion of each topic or sub-topic. These should now be grouped and presented suitably in the conclusion.

2. **Diction (Dialogue):** The medium of expression through which characters in a narrative express their thoughts in words is known as diction. In drama, diction or language is dialogue. Dialogue is verbal means of communication between characters whereby they exchange ideas in a play. The unfolding of plot in a play rests on dialogue between characters. Dialogues assist in delineation of characters, unfolding of plots and themes and most importantly keep the audience engrossed in reading the literary piece of writing. Usually dialogues in a play denote the verbal exchange between characters. However, where one character speaks to himself or herself on stage, it is referred to as soliloquy. Soliloquies are of great importance when they are placed in a play because they reveal the inner secrets, desires or thoughts of characters. Diction in plays is not as informal or free flowing as in normal everyday conversation, rather it tends to be more abstract and formal. This is because the playwright selects, arranges and elevates language through the use of rhythm, rhyme and precision of ideas, thoughts and feelings. Characters, therefore, are more articulate in dialogue, presenting their ideas and thoughts in a more concise and deliberate manner. The basic criterion for judging diction is its appropriateness to the characters, the situation, the level of probability, and the type of play.

   Dialogues provide substance to a play. Every word uttered by the character unfolds the action of the play and contributes to its effect as a whole.

Therefore, a sense of decorum must be established by the characters, i.e., what is said is appropriate to the role and situation of a character. Also the exposition of the play often falls on the dialogue of the characters. Exposition establishes the relationships, tensions or conflicts from which development of sub-plots is derived. A snatch of phase caught in everyday conversation may mean little, Used by an actor on a stage, it can assume general and typical qualities. The context in which it is put can make it pull more than its conversational weight, no matter how simple words are used. Consider Othello's quote a bare repetition: 'Put out the light, end then put out the light.' In the context of the play, the repetition prefigures precisely the comparison Shakespeare is about to make between the lamp Othello is holding and Desdemona's life and being. Its heavy rhythm suggests the strained tone and obsessed mood of the man, and an almost priest-like attitude behind the twin motions. We begin to see the murder of Desdemona in the larger general terms of a ritualistic sacrifice. Poetry is made of words, which can be in use in more prosaic ways; dramatic speech, with its basis in ordinary conversation.

Dialogue is the most essential element of a play that distinguishes it from other forms of literary genres. In simple words, dialogue is an artificial form of discourse which is designed to seam the attitudes and feelings of the author to a particular state of affair. It is means of bridging relationship among various characters of a play. It animates the events and situations which are merely recorded in the fictional world of the play. Dialogues are arranged according to the physical built up of characters including gesture, sound, costume and facial expression. Dialogues in drama absolutely vary from the everyday communication of human beings. Dialogue basically implies a series of conversation or speeches made by characters in some particular events or circumstances. It always enhances some action which leads to further movement or unfolding of the plot of the play.

Dramatic dialogue is artfully constructed, concentrated and selected for creating thrill and suspense. This includes voices punctuation, accent, dialect, vocabulary, which is modified as per the plot of the play. Dialogue should be artfully constructed with the view to make drama highly convincing and lifelike to the readers. When a dramatist fails to fulfill such demands the whole drama loses its purpose. Dialogue delivery is supported by movement and scenery effect created to reinforce dialogues spoken by the characters of the play. Thus, dialogue remains the chief element of every dramatic convention**.**

Why do words begin to assume general qualities and why do they become dramatic. The words in both cases depend upon the kind of attention we give them. The artist using them, whether author or actors, force them upon the readers (audience), and in a variety of ways try to fix the quality of our attention.

An Ibsenite sentence often performs four or five function at once. It shed light on the character spoken about, it furthers the plot; it functions ironically

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in conveying to the audience a meaning different from that conveyed to the characters.

It is true that conversation itself can sometimes be taken to do this thing. 'Whatever you think. I'm going to tell him what you said.' is a remark which in its context can shed light on the speaker, the person spoken to and about the spoken subject matter. The remark may also convey a different meaning to the audience or the readers.

Strindberg has made an important statement in his manifesto about naturalistic theatre. He says of his characters that he has 'permitted the minds to work irregularly as they do in reality, where, during conversation, the cogs of one mind seem more or less haphazardly to engage those of another one, and where no topic is fully exhausted.' But he adds that while the dialogue seems to stray a good deal in the opening scenes, 'it acquires a material that later on is worked over, picked up again repeated, expounded, and built up like the theme in a musical composition.'

When the actor examines the text to prepare his part, he looks for what make the words different from the conversation. In other words, he looks for the structural elements of the building, for links of characteristic thought in the character and so on. And in another place he says that 'the whole text of the play will be accompanied by a sub textual stream of images, like a moving picture constantly thrown on the screen of our inner vision, to guide us as we speak and act on the stage.'

Dramatic dialogue has other work to do before it provides a table of words to be spoken. In the absence of the author it must provide a set of unwritten working directives to the actor on how to deliver its speeches. And before that, it has to teach the character on how to think and feel them.

Dramatic dialogue works by a number of instinctively agreed codes. Some tell the producer how to arrange the figures on the stage. Others tell him what he should hear as the pattern of sound echoing and contradicting, changing tone, rising and falling. These are directives strongly compelling him to hear the key in which a scene should be played, and the tone and tempo of the melody. Others oblige him to start particular rhythmic movements of emotion flowing between the stage and the audience. He is then left to synchronize the colour and shape of the stage picture with the music he finds recorded in the text. Good dialogue works like this and throws out a 'substextual stream of images'; Even if the limits within which these effects work are narrow, even if the effect lies in the barest or simplest of speeches, we may expect to hear the text humming the tune as seldom found in real life. Dialogue should be read and heard as a dramatic score.

3. **Language/ Idiomatic Expressions in Narration:** Idioms are also known as idiomatic expressions which are words or phrases having a figurative meaning conventionally understood by native speakers. The meaning is always different from the literal meaning of the individual elements of all phrases. They have a subtle meaning. Every language has its idiomatic

expressions. In English also, many idioms are popular. For example, 'apple of eye' means most loved; 'kick the bucket' means to die and 'spill the beans' means 'to tell people about secret information'.

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Idiomatic expressions have played an important role in English language. The use of idiomatic expressions is very widespread and its usage in day-to-day communication is very important. Whether one is listening, reading, writing or speaking in all layers of communication, the use of idiomatic expression decorates the language.

Let us go through some of the idiomatic expressions generally used in English language.

i. Every cloud has a silver lining: It means to be optimistic as even difficult times will lead to better days.
ii. Far cry from: It means very different from
iii. Feel a bit under the weather: It means feeling slightly ill.
iv. Give the benefit of doubt: It means believing someone's statement without proof.
v. Losing one's head: This means losing one's heart.
vi. Green fingers: This means that the person is good at gardening.
vii. Having butterflies in stomach: This implies having a feeling of anxiety.
viii. To split one's hairs: This means getting into the details of a particular thing.
ix. Hands off: This means to leave something.
x. Behind one's back: This means to deceive the other person.
xi. Long in the tooth: This means very old.
xii. To give a hand: This means to give assistance to somebody.
xiii. Make one's hair stand on end: This means frightening somebody.
xiv. To lose heart: This means to lose respect.
xv. To take everything to heart: This implies taking things seriously.
xvi. To pull one's leg: This means to tease someone.
xvii. Cold blood: This means that a person is without feelings.
xviii. A bone of contention: It implies a subject of constant disagreement.
xix. To catch one's eye: This means to attract someone's attention.
xx. To lose face: This means to become less respected by others.
xxi. To keep an eye: This means to look carefully after something.
xxii. Ball is in your court: This means that now it is up to the individual to take the decision.
xxiii. Barking up the wrong tree: This means looking at the wrong place.
xxiv. Be glad to see the back of: This implies being happy when a person departs.
xxv. Beat around the bush: This implies avoiding the main topic or issue.
xxvi. Best of both worlds: This means bringing together the merits of both the sides.

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xxvii. Greatest thing since sliced bread: This means a good idea or plan that has come up after a long period of time.

xxviii. Bite off more than you can chew: To take on a task that is too big or difficult to be accomplished.

xxix. Last straw: This refers to the final problem in a series of problems.

xxx. let sleeping dogs lie: This means that one should not disturb a situation as it may eventually lead to trouble.

3.4.3 Difference between Technical Report and Literary Narrative/Writing

Table 3.1 *Technical Reports vs Literary Writings*

Technical reports	Literary writings
It is written on request.	It is written by one's initiative.
The audience is identified.	The audience is not assured.
It has a fixed structure.	There is no fixed structure.
The language is simple, precise and concise.	It uses rhetorical language.
It is objective in approach.	It is subjective in approach.
It provides no aesthetic pleasure.	It helps to derive aesthetic pleasure.
It highlights factual details.	It highlights emotions and feelings.
It is written for a specific purpose.	It is not written for any specific purpose.

Personal Narrative at Work

When an individual or a research scholar is interviewed, he is asked for a compelling personal narrative.

Writing Tips

1. Personal narratives should be written using 'I'.
2. The reader should be engaged in the narrative; hence, one should use imagery and extensive sensory details.
3. One should make use of dialogue to make the narrative engaging.
4. One should add some realistic facts about the life of the individual being written about in the narrative.
5. Emotions should be effectively added and make your narrative convincing and empathetic.

How to Deal with Opposing Ideas during Narration

While dealing with an argument, there is possibility of having different points of view on a subject. If as a writer, you present conflict with your own ideas, readers come under the impression that you are uncertain and unsure of your views. Thus, it is imperative to resolve the conflicts while giving the counterarguments but it should be done respectfully.

To discuss the arguments, the narrator should discuss it in the beginning of his paper/essay and not later otherwise, it gives the wrong impression that the writer is not particularly interested in resolving the conflicts or maybe they are not of prime interest to him. After initially discussing the conflict, the writer should give positive arguments to support his ideas so that he can discuss the rest of the essay by presenting counter arguments. This gives the reader a platform to think about the argument put forward by the writer. Thus, the last word is concluded by the writer and not by anyone else. While discussing the difference between different perspectives, the writer brings credibility to his narration, known as transparency. It shows that the writer is presenting the ideas and arguments of other writers as well; hence, presenting multiple perspectives instead of just presenting one point of view.

There is also a limit to the establishment of one's argument. It should be well stated in one's narrative what he/she is trying to accomplish. One should act as a reasonable writer then only his arguments will be trusted by the readers. In the following concessionary statement, the stricter gun control laws are advocated by the writer but she also admits that the problem cannot be completely resolved by adopting this method:

Although we see a powerful step of gun control laws in decreasing the crime and violence in the streets but we should also admit that such legislation alone cannot resolve these problems as the guns are not the sole problems we face.

Thus, one's writing should have good persuasion skills and to achieve this goal, the writer should be modest in his goal. He should also be humble in his approach so that readers should listen to his arguments.

There are certain phrases of concession which are very useful in narration: Although, granted that, of course, still, though, yet.

How to Handle Bias in Writing

There are biased and subjective views about every topic. For example, there could be biased opinion about formal wear or informal wear, bright coloured clothes or dull coloured clothes. One can have bias about working in day or night. All these examples may have biases and they still indicate preferences and opinions. All kinds of biases should be handled skilfully. You should defend yourself against unreasonable points of view. In persuasive writing, let the reader know about one's bias but one should know how to give reasonable logic supporting it. One should know how to make it convincing to the readers. But the biasness should not prejudice the opinion of the reader. He should not be restricted to welcome the possibilities of presenting other arguments.

Avoid Pitfalls in Writing

There are three common pitfalls in writing.

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The Use of 'I' in Writing

The use of 'I' is debatable whether it should be used or not. It has significant impact on writing. With the use of 'I', one should be cautious as your argument becomes very biased with its use. There are two explicit reasons behind not to use it:

i. The redundant use of any word catches the attention of the reader and usually it does not give a good impression.

ii. The composition of the subject also changes with the insertion of 'I' as 'I' is often considered the subject of a sentence. If the topic of the discussion is parking or smoking or environment as you focus on 'I', it means you are displacing the subject of the essay in a secondary position. For example, if you say, I think environmental pollution is one of the biggest problems faced by us instead of environmental pollution is one of the biggest problems faced by us; it will displace the subject and leave your impact as an uncertain writer. In the first sentence, the use of 'I' is given primary attention and draws the attention away from the main subject that is environmental pollution. Hence, the message (the subject) and the messenger (the writer) should be kept separate.

The Use of Opinions instead of Facts in Writing

Facts are the proven objective data hence, the statement which is always validated by data is absolutely valid. The facts should always be shielded by authenticity and credibility so that they become convincing in the first instance, but the opinions are personal views or judgments. An opinion may be the belief of an individual or his personal biasness which does not have any legitimate backing. It is also not supported by any critical argument or judgment. There is the lack of adequate evidence and credibility. For example, a researcher should always be objective and neutral. He should not be biased by his personal choices and likes/dislikes. Let us say, for example, if he is writing his research project on the subject of 'poor spoken English in rural India'. He cannot give sweeping statements rather he has to give credentials and statistics to validate his data. He has to visit rural areas in India to come up to this statement that spoken English is poor in rural India. While writing, the writer has to strike a balance between credible facts and authoritative opinions. Facts can be proved but opinions can always be supported, explained and persuaded.

Visual Elements Strengthen Arguments

In an essay or paper, visual elements add to strengthen the arguments and present the essay in a persuasive manner to the readers and audience. There are two types of visuals:

i. Quantitative visuals

ii. Qualitative visuals

Quantitative visuals present the data graphically because graphs and diagrams present data in a logical way and it appeals to the audience. It is also

useful to compare two graphs and critically evaluate data. It also helps to see the growth and evolution of a company or organization through the graphs/pie diagrams, Venn diagrams/histograms/line graphs. It gives the spatial dimension to the readers.

Qualitative visuals appeal to the emotions of the reader. Photographs and images are examples of qualitative visuals. These images tell a story, convey more impactful message in social interest. For example, one image of a child suffering from malnutrition can stimulate the emotions of the readers and audiences.

Check Your Progress

6. Define aposiopesis.
7. What does 'conclusion' of a literary piece of writing denote?

3.5 ANSWERS TO 'CHECK YOUR PROGRESS'

1. The characteristics of a business report can be briefly summarized as follows:
   - Generally submitted to a higher authority
   - Communicate upwards in an organization
   - Logically organized
   - Objective in tone
   - For a limited audience
   - Both short and long
2. Informational reports only contain information in the form of facts and data. They do not contain any analysis or suggestions based on the information presented.
3. The kinds of narration are the following:
   i. Reading comprehension
   ii. Telling others about ourselves
   iii. Re-telling events and tales
   iv. Reporting
   v. Giving instructions
   vi. Persuading
   vii. Describing
4. The technique of stream of consciousness was pioneered by Dorothy Richardson in *Pilgrimage* (1915-35) and by James Joyce in *Ulysses* (1922), and further developed by Virginia Woolf in *Mrs. Dalloway* (1925) and William Faulkner in *The Sound and the Fury* (1928).
5. An epistolary novel is written in the form of a series of letters exchanged among the characters of the story, with extracts from their journals sometimes included.

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6. Aposiopesis is a rhetorical device in which the speaker suddenly breaks off in the middle of a sentence, leaving the sense unfinished. The device usually suggests strong emotion that makes the speaker unwilling or unable to continue.
7. The conclusion refers to the body of logical inferences drawn and the judgments formed on the basis of analysis of data presented in the report.

3.6 SUMMARY

- Reports are an integral part of an organizational activity. Managers are constantly required to submit reports to supervisors and executives to enable them to take informed decisions, change policies, and so on.
- A report carries information from someone who has it to someone who needs it. It is a basic management tool used in decision-making.
- Reports can be in both oral and written forms, though written reports are preferred.
- Narration is an art of imagining and writing. It is one of the very important literary skills which is very important not only in literature but also in day-to-day life.
- It is important to discuss the difference between a narrative and narration. The two terms are very close to each other and are often considered synonyms but they have exact different meanings.
- Basically, the term 'stream of consciousness' can be attributed to the American philosopher and psychologist William James, the older brother of the famous writer Henry James.
- Style is not the proper arrangement of words, sentences and paragraphs. The intellectual element consists of the science of writing: precision in the use of words; clarity of meaning economy in their use; harmony between thought and expression.
- Gérard Genette is the most important of the structural narratologists. Gérard Genette has argued for the autonomous nature of the literary text. Genette's work has been of particular interest to literary critics for his attempts to develop models of reading texts in a rigorously analytical manner.
- We can choose how to narrate a story. If we are asked to write a narrative essay for school, we will choose to write it from the first person point of view. This is because first person narration will connect the readers with the writer. Narrative writing is also considered as creative writing. It may be written in the form of a short story, essay, speech and in other forms.
- There are three terminologies in reading comprehension skills that are often used in a related manner. These are central idea, sum and substance of a passage, and summary of a given text.

- While dealing with an argument, there is possibility of having different points of view on a subject. If as a writer, you present conflict with your own ideas, readers come under the impression that you are uncertain and unsure of your views.
- We come across all sorts of examples of creative writing starting from our experience in school as well as in our professional life. These days a lot of importance is given to project based learning where students are made aware about the importance of presentation and clear communication at an early age in school.

3.7 KEY TERMS

- **Report:** It may be defined as a form of systematic presentation of information relating to an event, progress of action or some business activity.
- **Ode:** It is a choral song elaborately structured in formal language and glorifying the facets of a god, a hero or commemorating an event.
- **Composition:** It simply means the proper arrangement of words, sentences and paragraphs. It is the putting together of ideas in a correct, orderly way.
- **Onomatopoeia:** It is a word that phonetically mimics or resembles the sound of the thing it describes.
- **Analepsis:** It is a literary device in narrative, in which a past event is narrated at a point later than its chronological place in a story. It is commonly referred to as 'flashback.'
- **Polysyndeton:** It is a rhetorical term for the repeated use of conjunctions to link together a succession of words, clauses, or sentences.

3.8 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Objective Questions

1. State whether the following sentences are true or false.
   (a) The business report can deviate from the main theme provided it is done in the concluding paragraphs.
   (b) The bibliography should contain a list of references used in the preparation of the report.
   (c) *The Catcher in the Rye* by J.D. Salinger is a novel written in the second person narration.
   (d) The epistolary novel is a novel written in the form of a series of letters exchanged among characters of the story.
   (e) The technical report does not have a fixed structure.

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2. Fill in the blanks using appropriate words.
   (a) _____ are words or phrases having a figurative meaning conventionally understood by native speakers.
   (b) The medium of expression through which characters in a narrative express their thoughts in words is known as _____.
   (c) The ballad originated like the spic from _____ tradition.
   (d) _____ involves freedom from personal prejudices.

Short-Answer Questions

1. Mention the types of reports.
2. Give one example of preparing the structure of a report.
3. What are the essential narration skills?
4. Write a short note on the significance of the stream of consciousness technique.
5. List the differences between technical reports and literary writings.

Long-Answer Questions

1. Analyse the importance of business reports.
2. Discuss the essential elements of good report writing.
3. Explain the types of narration.
4. Elaborate the styles of narration with examples.
5. Examine the various techniques used in the narration of events and situations.

3.9 FURTHER READING

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UNIT 4 DRAFTING OF EMAILS

NOTES

Structure

4.0 Introduction
4.1 Objectives
4.2 Writing and Reading Emails
4.3 Answers to 'Check Your Progress'
4.4 Summary
4.5 Key Terms
4.6 Self-Assessment Questions and Exercises
4.7 Further Reading

4.0 INTRODUCTION

E-mail is one of the most important means of communication in which digital messages are exchanged through the help of computers, mobile phones and tablets. It is considered as an easy way as it helps to communicate in a fast and effective manner. It is increasingly being used in the business scenario; for example e-mail marketing is increasingly being used in building relationship with prospective customers, retaining customers and leads. The features of an e-mail and a few examples of e-mails have been highlighted in this unit.

4.1 OBJECTIVES

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

- Explain the procedure of writing e-mails
- Analyse the ways of making, accepting and declining offers through e-mails
- Describe the significance of e-mail

4.2 WRITING AND READING EMAILS

E-mails, as they are popularly called, are messages that are composed, transmitted and usually read on the computer screens. They have virtually replaced the traditional letters and will probably replace the telephone as the preferred means of communication. In fact, e-mails have become so popular in the existing times, that there is substantial increase in the amount of information we are flooded with through this medium.

Due to their speed and cost benefit, e-mails are virtually sent without giving much thought to the urgency of the message and the quality of the written communication which at times creates problems.

NOTES

The following are the main features and parameters which should be considered while composing e-mails:

- E-mails are different from traditional forms of written business communication like letters.
- E-mails are extensively preferred for their speed and broadcasting power.
- There quick turnaround time makes them a preferred means of communication in today's jet age. The quick turnaround time also makes it more 'conversational' than paper.
- This conversational aspect also makes it less formal than the traditional letters even in business related e-mails.
- In fact, people generally do not follow netiquettes-an informal code of conduct or set of rules that e-mail users are expected to follow while sending messages on the Internet.
- E-mail language also tends to be informal and one needs to keep in mind the language one uses while sending out mails to superiors.
- Difference in hardware and software between the sender and the receiver can result in the mail looking very different from how it was sent.
- In composing e-mails, one should keep in mind the subject lines, page layout, emphasis, status, language and attachments.
- You should ensure that you write brief descriptive subject lines for your messages as people often choose to open or ignore mails after reading the subject lines. It should, therefore, give a clear idea of the content of the message.
- Avoid sending messages with the subject line blank.
- Restrict the paragraph length of your mails to two-three sentences.
- Unnecessary marking of CC should also be avoided.
- All capital letters are perceived as shouting and the excessive use of the uppercase is considered bad netiquette.
- E-mails need to be specifically checked for grammatical mistakes as a lot of people feel offended if they receive mails which are full of errors.
- E-mails are a permanent record of what one has written and can easily be forwarded to other people. Therefore, one has to be extremely cautious about what and how one is writing.
- Another major advantage of e-mails is the ease at which different types of files (Word, Excel and JPEG) can be attached.
- Check if it is all right to send very heavy files before you actually go about sending them as they take long to download and use a lot of disk space.
- While forwarding messages, put a couple of comments on top of the message.
- Overuse of acronyms should be avoided.

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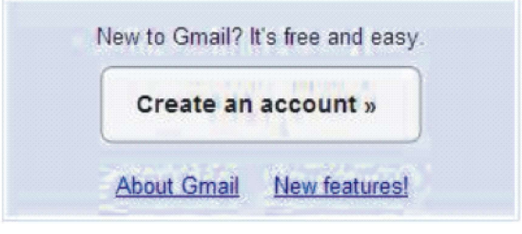
Reading and Writing an E-mail

E-mail is extensively used by people across the world. The procedure of reading and writing an e-mail is not a very sophisticated one. The steps involved are as follows:

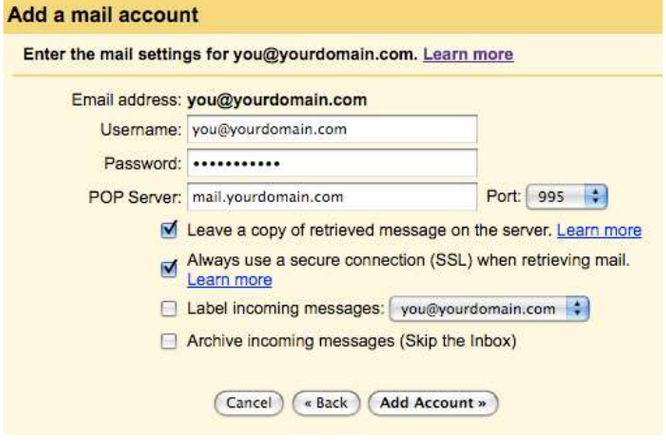
Reading an e-mail message

The e-mail account can be accessed at any time and from anywhere by logging on to the particular e-mail account, as mentioned earlier. To read or write an e-mail, you need to perform the following steps:

- Type the URL 'http://www.google.com' in the address bar of a Web browser.
- Enter your user ID and the password as shown in the following figure.



Once you have signed in successfully, you can access your e-mail account as shown in the following figure.



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Clicking on the Inbox icon lets you open your Inbox. The inbox folder contains all your previous e-mail messages and also enables you to read the new ones. You also have an option of deleting the previous messages or transferring them to some other folders also. An e-mail message in the inbox can be read by clicking on the e-mail subject or any other clickable item therein. This displays the contents of the message to be read and allows you to take appropriate action accordingly. Some e-mail messages are delivered along with attachments. Attachments may comprise of textual messages, graphics, pictures, videos, sounds or a combination of these types.

The e-mail message depicts an attachment button within the message itself, which on being clicked enables you to either open the attachment in relevant applications or save it on your computer to be opened separately.

Writing an E-mail message

As mentioned, e-mail account can be accessed by logging on to the e-mail account. To write an e-mail, you need to perform the following steps:

The Compose option on the left hand side of the screen enables you to write an e-mail message. Attachments can also be appended along with the e-mail messages wherever they are required. On selection of the compose option, a screen will appear.

The following steps are to be followed for writing and sending an e-mail message:

- **To:** It is a field in which the valid e-mail address of the recipient like User ID@domain.com is typed in, so that the message can be delivered correctly. In case of multiple recipients, e-mail address of each recipient is typed in the same box separated by comas.
- **Cc:** It signifies the e-mail address/(s) of the recipient/(s) to whom a carbon copy of the message is to be transmitted. The recipient/(s) specified in 'To' field also receives the e-mail address/(s) of the recipients in their messages indicating that e-mail address/(s) in the Cc field also receive/(s) the same message.
- **Bcc:** It denotes the e-mail address/(s) of the recipient/(s) to whom a copy of the message is transmitted. However, in this case, the recipient/(s) in both 'To' and 'Cc' field remain oblivious of the other e-mail addresses, to which the message is sent. Bcc stands for blind carbon copy.
- **Subject:** This box enables the sender to write the subject of the message, so that recipient/(s) on receiving the message, could have a clear idea of what the e-mail message is about.
- **Message box:** It is the field in which you type your message which is to be transmitted.

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An attachment can also be appended to the e-mail message before sending it. There exists an 'Attachment button' within the compose mail box. On clicking on the Attachment button, you are asked to provide the location of the desired file to be attached. One then clicks on the Browse button which enables you to select the desired file from your computer. Finally, clicking on the Attach or OK button attaches the document along with your e-mail message.

Your message with or without attachment is now ready to be transmitted. The following steps needs to be followed:

- If you want to postpone transmitting your message, you have another option called Draft in which you can save your message to be transmitted later. The message saved in the Draft can also be modified before transmission. The Draft webpage provides you a Send button. On clicking on it, your message is transmitted and a copy of the message is saved in your Sent mailbox, provided the send and save option has been set.
- If you do not want to postpone the transmission of your message, then just click on the Send button. On clicking this button, your message will be transmitted and a copy of the message will be saved in your Sent mailbox.

Making, Accepting and Turning Down Offers

Making Offers

Of late, e-mail facility has been used commonly for correspondence by businesses and various organizations to make offers. The offers could be regarding jobs or products.

A job offer on e-mail is usually a precursor to the formal letter of offer on the company's letterhead. Such an offer e-mail should contain details like the job title, date when the employment will start, probation period if any, the terms of offer and the action required (in terms of furnishing additional information, qualification proofs or other documents).

The e-mail should state that the formal letter of offer would be handed over to the concerned candidate (on a specified date) when he/she gives a positive response. The concerned employer may even scan the hard copy of the offer letter on the company's letterhead and send it as an attachment.

Accepting Offers

If the offer letter comes via e-mail, you will be expected to send an acceptance via e-mail itself. Even if the offer letter has come to you in hard copy, it will be a good idea to send an e-mail to confirm receipt of the written form of the job offer and also to inform that you have signed it and sent it back. This serves the purpose of informing the employer that the process of employment is moving in the right direction or is making progress.

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Sample of an E-mail Accepting a Job Offer

Dear Mr Sharma,

I received your formal job offer earlier today. I have carefully gone through the mail and am sending you this mail as acceptance of the same.

I thank you for giving me this wonderful opportunity and look forward to joining A-One Ltd. on 26 November 2019.

Please let me know if you need any other information from my end or if there is any paperwork to be completed.

Regards

Anita Nayar

9818853006

a.nayar@gmail.com

Declining Offers

Offers may not always be accepted. If you have to decline a job offer, make sure you do it gracefully. This helps to maintain good relations with the company which will be of use to you in your professional career.

The letter should not be too long. You should also ensure that no negative statement against the organization or the post is made in the letter. It is not necessary for you to focus on or explain why you have declined. If you have another offer in hand, you could mention it but even that is not really necessary. All you need to do is thank the sender for the offer and for their effort and decline the offer in a formal manner.

Sample of an E-mail Declining a Job Offer

Dear Mr Sharma,

Thank you very much for offering the position of Executive Assistant with A-One Ltd. While I am quite sure that the position at A-One offers a lot to a prospective employee, I happen to have another offer in hand that matches my profile better. Therefore, after much thought, I have decided to decline this offer.

I thank you for your time and effort and wish you and your company well.

Yours sincerely

Meera M.

Placing Orders

While placing orders via e-mail, care has to be taken about including all relevant details. Details regarding the product or service required should be stated clearly. The quantity and quality should be specified too.

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Sample of an E-Mail Placing an Order

Dear Ms Sharma,

I have gone through the catalogue on your website and would like to order the following books via COD.

The details of the titles I require are as follows:

- Lessons on Cartooning by Kevin Ken (ABC Publishing House)
- Cartooning with A. Nayar (XYZ Publishing Company)
- How to Draw Cartoons (A-One Publishing Ltd)

You are requested to ship them to the address mentioned below. Kindly let me know by when the parcel would arrive.

Regards

Meera M.

A-32, Sector 5, Noida

Mobile no. 9817742005

Most of the online shopping sites provide a form wherein all details regarding the requirement can be filled. Such forms contain fields for providing information about the payment mode, shipping process/details and expected date of delivery which make it very convenient for the customer to place his order.

Responses

If you, as a candidate, are contacted by the employer on e-mail, it is alright for you to respond via e-mail itself because it is quite an accepted norm nowadays. Just make sure that you read the mail carefully and follow the instructions given. If there is certain information that you have been asked to provide or certain clarifications that have been sought; and the same is stated in the form of a bulleted list, make sure that you respond to each of those points in a similar list and in the same order.

Sometimes, the sender of the e-mail wants you to actually send a response to somebody else. The Assistant Human Resource Manager of A-One Ltd, for example, may send you an offer letter as an attachment (usually a scanned copy of the offer on the company's letter head) and instruct you in the mail to send your acceptance to the Sr. Human Resource Manager. Therefore, one should not be in any kind of hurry while replying to an e-mail. It is necessary to read the mail carefully and respond to the e-mail address that you have been asked to respond to. Responding to a forwarded mail requires time. If the mail has been forwarded many times, it will take a while for you to understand or interpret the message and the reactions by going through the trail mail. One should not just respond to the sender of the mail instead should read the mails carefully and then respond to the right person.

While responding to e-mails, ensure that the subject of the mail remains the same. It is also advisable to retain the content of the previous mail. This will save the receiver the trouble of checking his old mails to understand what you are replying to.

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The following is the sample of an e-mail.

From: Anita Nayar
To: Rahul S.
Sent: Monday, 30 April, 2018 12:25 PM
Subject: Résumés for suitable position
Attachments: Résumé1.doc; Résumé 2.doc
Hello Rahul,
I am enclosing two résumés that were forwarded to me by some friends. Please take a look and call them for an interview if you find them suitable.
Regards
Anita

The following is an example of the response to the mentioned mail:

From: Rahul S[srahul@aone.com]
Sent: Mon 4/30/2008 12:50
To: a.nayar@aone.com
CC: Virendra Singh
Subject: Re: Résumés for suitable positions
Anita, thanks for the résumés.
Virendra, please call them for an interview if they are found suitable for any of the vacancies we have currently. We need one secretary, one administration assistant and one receptionist.
Thanks,
Rahul

Conveying regrets

Mails which conveys regret can be written to job seekers who cannot be absorbed by the organization for some reason or other; they can be written to express regret at the inconvenience caused to customers who have complained about a particular service or product; letters can be written by organizations regretting some slip on their part such as a magazine failing to send a particular issue to a subscriber, and so on.

Here is a sample mail written to a hopeful candidate by an organization regretting their inability to appoint him/her.

Dear Ms Anita,
On behalf of the hiring team, I want to thank you for your interest in joining A-One Ltd. However, we would be unable to employ you right away.
All the same, we would like to inform you that we are quite impressed by your qualifications and experience and have placed your name at the top of the eligibility list of ten candidates that we have prepared for similar vacancies. We will definitely inform you if a vacancy comes up in any of our branches in the next couple of months. If you wish to have your name deleted from this eligibility list for any reasons, please let us know at the earliest.
You could also check our website www.aoneltd.com regularly for information on vacancies.
Thanking you for your cooperation,
Yours sincerely,
Rohit Mehta
Sr. Manager HRM
011-2222678

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Sending Firm Reminders

In any business organization, the need for sending reminder letters comes up quite often. The credit collection department may have to send letters to customers to remind them of pending payments, customers may have to be reminded about renewing their annual maintenance contracts, and so on. Reminder letters may have to be sent internally to the employees of an organization. The human resource department, for instance, may have to send reminder letters to employees regarding documents to be submitted by them, a senior manager may write to an executive reminding him about a pending report, team leaders may write reminder letters to their team members about various tasks and their deadlines.

When a reminder is sent for the first time, it is not difficult to compose the letter as it would be like any other letter. It would be in the form of a request. However, when the reminder has to be sent a second time, it would have to be crisp and firm. The idea is to sound polite and at the same time strict and firm. While writing to a customer, a reminder letter has to be worded very cautiously. However, use of e-mail is rare when it comes to writing to customers.

It is necessary that the customers should take you seriously and also respond positively. At the same time, you cannot afford to offend or make the customer angry. Any foul or offensive language can lead to the loss of a valuable customer.

E-mail reminders are most commonly used within the organizations.

Let us now look at the points that one should keep in mind while writing reminder letters:

- Your letter should sound confident and authoritative so that the letter is seriously read and not ignored at any cost by the receiver or addressee.
- Your instructions should be clear. The readers should know and understand exactly what he/she is required to do.
- The mail should have a tone of urgency.
- If it is a reminder for late payment or pending payment, let the reader know what the consequences of late or non-payment will be in a simple manner without using legal language.
- Reminders sent to a customer or external entity should contain all contact details of the sender. The e-mail address will go to the receiver automatically, but it would be a good idea to send the phone numbers as well as the complete postal address.
- Attach all relevant documents with the reminder mail so that the receiver knows what is being referred to. In case of payments, a copy of the original bill can be attached.
- In case of a third reminder, you can afford to be less polite. Get to the topic directly and state the consequences of ignoring the mail. One should, thus, bring more urgency into your tone.

Sometimes, you may send a reminder to a person who may have already responded to your earlier reminder or done the needful. In such situations, the mail should contain a request to ignore the contents if the addressee has already sent the payment or done the needful.

If you find that the addressee has taken the appropriate action after you have sent off the mail, ensure that you send an apology without a delay requesting the addressee to ignore the mail and thanking him for his response or action.

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Acknowledging Receipt

It is very important to acknowledge receipt of any mail that you receive, whether in the written form or in the electronic form. Acknowledgements are especially significant in the service industry where customer service is of utmost importance.

Similarly, you should acknowledge the receipt of a job offer or an interview call. It is always courteous to send a receipt of acknowledgement to a friend on e-mail on receiving a gift, or an invitation to a wedding or birthday party. Within an organization, acknowledgement of receipt is sent on receiving the agenda for an important meeting or on being informed of the last date for submitting certain documents.

Check Your Progress

1. Mention few of the essential points to be considered while composing e-mails.
2. Why is it necessary to acknowledge the receipt of an e-mail?

4.3 ANSWERS TO 'CHECK YOUR PROGRESS'

1. The following are the main features and parameters which should be considered while composing e-mails:
   - E-mails are different from traditional forms of written business communication like letters.
   - E-mails are extensively preferred for their speed and broadcasting power.
   - There quick turnaround time makes them a preferred means of communication in today's jet age. The quick turnaround time also makes it more 'conversational' than paper.
   - This conversational aspect also makes it less formal than the traditional letters even in business related e-mails.
   - In fact, people generally do not follow netiquettes-an informal code of conduct or set of rules that e-mail users are expected to follow while sending messages on the Internet.
   - E-mail language also tends to be informal and one needs to keep in mind the language one uses while sending out mails to superiors.
   - Difference in hardware and software between the sender and the receiver can result in the mail looking very different from how it was sent.
   - In composing e-mails, one should keep in mind the subject lines, page layout, emphasis, status, language and attachments.
2. It is very important to acknowledge receipt of any mail that you receive, whether in the written form or in the electronic form. Acknowledgements

are especially significant in the service industry where customer service is of utmost importance. Within an organization, acknowledgement of receipt is sent on receiving the agenda for an important meeting or on being informed of the last date for submitting certain documents.

4.4 SUMMARY

- E-mails, as they are popularly called, are messages that are composed, transmitted and usually read on the computer screens.
- Due to their speed and cost benefit, e-mails are virtually sent without giving much thought to the urgency of the message and the quality of the written communication which at times creates problems.
- E-mail is extensively used by people across the world. The procedure of reading and writing an e-mail is not a very sophisticated one.
- The e-mail message depicts an attachment button within the message itself, which on being clicked enables you to either open the attachment in relevant applications or save it on your computer to be opened separately.
- Of late, e-mail facility has been used commonly for correspondence by businesses and various organizations to make offers. The offers could be regarding jobs or products.
- Most of the online shopping sites provide a form wherein all details regarding the requirement can be filled. Such forms contain fields for providing information about the payment mode, shipping process/details and expected date of delivery which make it very convenient for the customer to place his order.
- In any business organization, the need for sending reminder letters comes up quite often. The credit collection department may have to send letters to customers to remind them of pending payments, customers may have to be reminded about renewing their annual maintenance contracts, and so on.

4.5 KEY TERMS

- **Inbox:** It refers to the electronic folder which receives e-mails or text messages.
- **URL:** A uniform resource locator (***URL***) is the address of a resource on the Internet. A ***URL*** indicates the location of a resource as well as the protocol used to access it.

4.6 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Objective Questions

1. State whether the following sentences are true or false.
   (a) Cc signifies the e-mail address of the recipient to whom a carbon copy of the message is to be transmitted.

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(b) There is no reason for you to acknowledge the receipt of any email that you receive.

(c) One disadvantage of emails is that different types of files cannot be attached.

Short-Answer Questions

1. What is the significance of e-mails in the contemporary scenario?
2. List the benefits of writing an e-mail.
3. Give one example to show the acceptance of offers through the medium of e-mail.

Long-Answer Questions

1. Explain the step-by-step procedure of writing an e-mail.
2. Discuss the use of e-mails by business organizations.

4.7 FURTHER READING

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UNIT 5 PREPARATION OF CV

NOTES

Structure

5.0 Introduction
5.1 Objectives
5.2 Drafting a CV
5.3 Answers to 'Check Your Progress'
5.4 Summary
5.5 Key Terms
5.6 Self-Assessment Questions and Exercises
5.7 Further Reading

5.0 INTRODUCTION

A curriculum vitae, popularly known as CV provides a detailed and comprehensive description of your academic credentials and achievements. An individual should present his qualifications and achievements in a clear, concise and organized manner. One generally, begins with one's academic preparation, drawing attention to the degrees. Also, an individual needs to avoid grammatical errors while writing a CV. In this unit, you will study about the preparation of curriculum vitae and its various types. The types of CVs along with their examples are discussed here in this unit.

5.1 OBJECTIVES

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

- Differentiate between a CV and a resume
- Explain the significance of preparing a CV
- Discuss the various types of CVs

5.2 DRAFTING A CV

A CV is an abbreviated form of Curriculum Vitae. Curriculum Vitae (Latin) means 'list of life'. It is a detailed outline of your qualifications, education and work experience intended to tell a prospective employer about yourself. A CV is an essential tool in your job search. Generally, while applying for a vacancy one should send a CV along with a covering letter. It is important that while writing a CV, it should be written from the point of view of the employer.

Curriculum Vitae vis-à-vis Resume

Very often the term curriculum vitae and résumé are used interchangeably. Though both serve the same purpose and the same principles are applicable while writing both of them, there is a slight difference between the two. The length of a CV is

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longer than a résumé. A resume is a short account of one's qualifications, career and position. It is generally restricted to a page.

On the other hand, a CV is a detailed account of one's qualification, job-related experience, the responsibilities shouldered, skills, and so on. It also includes details such as research paper publications, conferences and seminars attended, short-term courses attended and projects undertaken. A CV may extend to two or three pages. Thus, a CV is used when applying for an academic or research-oriented position.

Purpose of preparing a CV

A CV is the primary document which is used to assess one's suitability for a job position. It helps you project yourself as an appropriate candidate for a particular job by describing your academic qualifications, work experience, skills, and so on. A good CV should serve the following purposes:

- A CV should help you to promote yourself in the job market.
- A good CV brings out the basic strengths of the individual which should catch the attention of the receiver.
- On most occasions, a CV is the first form of contact with the potential employers and should, therefore, be impressive in its presentation as well.
- If you are invited for an interview, you get an opportunity to explain and expand on what is on your CV.
- From an employer's point of view, it helps shortlist the candidates who meet the job requirements, thereby reducing the time that is wasted on interviewing candidates whose profile does not match the job requirement.

Preparation of a CV

Your CV is the only thing that the employer has in hand which will give her/him an impression about you. Hence, everything in a CV such as the paper, the presentation, the language, and the overall looks describes you. It is generally believed that the employers spend less than 30 seconds scanning your CV before deciding whether to put it aside or review it further. Thus, it is important that the CV creates a favourable impression on the receiver, and for this utmost care should be taken in preparing a CV. It is therefore, necessary that your CV should stand out in relation to the numerous other CVs that the employer receives.

While preparing a CV, the following are two of the most important aspects that need to be considered while preparing a CV:

- Contents/essential components of the CV
- Appearance of the CV

These two aspects have been discussed in detail.

Essential components of a CV

Broadly speaking, there are two types of CVs, first is a general purpose CV, which fits with the requirements of a number of companies and jobs and second is a custom-made or specific purpose CV that is made to suit a particular organization,

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job or purpose. The contents are considered as an essential component of the CV as they describe you. It is therefore, necessary that the content should be accurate and updated. It is also essential that the person should be honest while mentioning about his or her qualifications and achievements. While framing the contents of your CV, use key words which are specific to your area or industry. It is equally important to ensure that the CV should be completely error-free in terms of content, format, spelling and grammar.

The following are the essential components of a CV irrespective of whether it is a general purpose CV or a specific purpose CV.

Personal details: This includes the following:

- Name
- Date of birth
- Address and contact details (telephone, e-mail address, and so on.)
- Nationality (if required)

Objective (optional): This may include the nature of job sought, position sought and the type of organization in which the job is sought. This gives the employer an idea of your career goal. The objective may be very specific as given in sample objective one or may be comparatively general as given in sample objective two.

Sample Objective One

To seek a position as a Director/ Counsellor/ Educator/ Coordinator

Sample Objective Two

To seek a position in which financial planning skills can be used to help clients increase wealth over the long-term through the use of appropriate investment strategies.

Academic / Educational Qualifications: Here one provides a list of various degrees (high school onwards), the names of the schools, colleges/universities or other educational establishments, details of examination boards, the subjects and the grades attained along with the dates you took the examinations and the year of passing out. Providing the grades attained and the details of subjects is more relevant for entry level candidates. In case of experienced professionals, mentioning the degree, the university and the year of passing is sufficient. It is desirable to do the listing in reverse chronological order. Details of any other courses or training modules attended can also be provided.

Sample of Educational Qualifications

Ph.D. Indian Institute of Science, Bangalore, in 2001.

Master's degree in Speech and Hearing in 1986 from All India Speech and Hearing Institute, Bangalore, India, with 69 per cent.

Bachelor's degree in Speech and Hearing in 1986 from All India Speech and Hearing Institute, Bangalore, India, with 69 per cent.

Academic distinction (Optional): Include this, if you have some significant academic achievement to convey like medals won, scholarships received, and so on.

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Sample of Academic Distinctions

Gold medal for standing first in order of merit during MBA

Best Academic Achiever award for record marks in BBA

Best paper award for presenting a paper in a National Conference organized by School of Management Studies, Nagpur

Work experience: This section is likely to attract the maximum attention of the prospective employer. Thus, it should be written carefully and well-presented. It is necessary to mention whether the prior job experience was full-time and part-time.

Brief details about each job, the period you held the position, the job title, the name and address of the employer and a brief outline of your responsibilities should be enlisted in this section. It has been generally observed that while stating the work experience, it is desirable to begin with your current job and move backwards.

Sample of Work Experience

WORK EXPERIENCE: About 8 years

Currently working since June 2003 as a **faculty** in Institute of Management Studies, Ghaziabad. The job involves teaching undergraduate (BBA) and post-graduate students (MBA).

Worked as a **Research Associate** in Indian Institute of Technology, Roorkee from April 2001 to June 2003. The job involved a wide range of organizational and administrative work such as social and community work, conducting surveys and technical and general correspondence.

Worked as a Sales Executive in Midwest Automobiles, Dehradun from February 1999 to March 2001. The job involved controlling and coordinating a team of sales representatives and achieving sales targets.

Additional information: This will include anything that you feel is relevant and will help sell yourself like, membership of professional bodies, voluntary work undertaken, publications, and so on.

References: This will include two names and addresses of people who will verify your suitability for the job, preferably people you have worked with or somebody who has taught you. The people who hold important positions are the referees. It is also essential to check with your referees whether they are prepared to give you a reference before you include their names in your CV.

Testimonials: Testimonials refer to letters of recommendation or appreciation. Testimonials are different from references. References are in response

to a specific request by an employer whereas a testimonial is not specifically addressed. It is in the form of a certificate. These increase the credibility of the candidate and help him in seeking employment.

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Sample of a Testimonial

To whom so ever it may concern

Mr Aditya Chopra has served in our organization as Chief Information Officer for the last five years. He joined as Assistant Librarian in June 2002 and because of his high performance he was promoted to the post of Chief Information Officer.

Mr Aditya Chopra is a very sincere and hardworking. He has a pleasing personality and willingly shoulders additional responsibilities if need be. He took the initiative to successfully computerize the library. He is a good team worker and actively cooperates with both his superiors and subordinates to take the task to successful completion.

Mr Chopra is leaving the organization due to personal reasons. He will be an asset to any organization he joins.

I wish him success in all his future endeavours.

H. S. Bedi

Director

Appearance of the CV

The appearance of the CV is as important as its contents. It is important that the CV has some amount of eye appeal so that it gets selected from among the many CVs received by the prospective employer. To make a CV distinctive an attractive the following aspects need to be considered:

Length of the CV: An employer is probably looking at hundreds of CVs; therefore, it is important that the CV should be brief and focused. However, brevity at the cost of completeness is also not desirable. The CV should contain all relevant details which are essential for the prospective employer. The desirable length of the CV will vary depending on the following:

- Qualification and experience of the individual
- Nature of the position applied for

Candidates who have little or no experience may have shorter CVs as compared to those who have years of experience behind them. In case of freshers, the CV should generally be restricted to less than two pages. For experienced candidates who have lots of information to give and whose CV may run into several pages, it is advisable to provide a brief one page summary of the major contents of their CV. A summary saves the reader's time and if there is any detail the reader wishes to have, he can go to the page containing the detailed information related to that aspect in the CV.

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Sample of a Summary

Dr Sujata Mehta, Director, College of Engineering and Management, Noida, has a rich experience of 25 years in the academic field. Starting her career as a lecturer in management with LMS School of Management, Jaipur, she has served in some of the leading institutions of the country like FMS, Delhi, XLRI, Jamshedpur, and Bajaj School of Management, Mumbai.

Dr Mehta has a doctoral degree in management from Queens University, Canada. She has an MBA degree from FMS, Delhi, and a Bachelor of Engineering degree from IIT Roorkee (formerly University of Roorkee). Her area of work and interest include business planning, vision building, strategy formulation, knowledge management and public relations. She is the author of two books on knowledge management. She has over 30 publications in leading journals of national and international repute.

Format and Layout of a CV: As it has already been mentioned, the first impression is formed in half a minute spent on the initial screening of the resume. The space should be attractively used and the resume should be extremely legible, neat and clearly readable. The following general rules can contribute towards making a resume attractive:

- Leave at least one inch margin on all sides of the page.
- Use fonts which are clearly readable. Do not use more than two font styles on a page. Do not use fonts with embellishments.
- Limit the font size to ten to twelve for the body of the text and to fourteen for headings.
- Avoid using colours and special effects to decorate the CV.
- Use bullets to arrange the subparts of a heading clearly.
- Leave a lot of white space on the CV, otherwise it appears cramped.

For emphasizing key information, one may use a bold/ italic font style or may highlight it using a highlighter. However, it is important to remember that the areas highlighted using a highlighter do not appear highlighted in a photocopy.

Stationery used: The paper used, the quality of printing and the envelope all add to making a CV appealing. The CV should always be formatted on standard A-4 size paper. One should not use an odd size paper as that will make it difficult to fit the CV in a standard size envelope and will also create problems later on while filing at the receiver's end. It is thus, important to use a good quality bond paper which is clean and wrinkle-free. It is advisable to use white paper as it photocopies well and dark coloured paper should not be used as they do not photocopy clearly or fax well.

The printing quality should also be good as printing is what eventually makes your CV readable. Use high quality laser printing so as to give the CV a professional look. Avoid coloured inks and restrict yourself to black coloured ink. In case, you have sent your CV through e-mail, it is advisable to carry a hard copy with you when you go to meet the concerned employer.

Use a standard-sized envelope and it should not be stapled. In a few cases, it is advisable to use a large-sized envelope of size 9"X12" in which the CV can be

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mailed unfolded. This is especially useful if the CV is lengthy and has other enclosures. Moreover, if the paper that has been used for printing the CV is heavy, it may cause creases along fold lines making the print illegible in that area. If you are sending the CV by post make sure to write the correct address clearly and legibly.

Types of CVs

CVs are of various types such as the chronological CV, functional CV, combination CV and scannable CV. These CVs serve a different function and have different impact on the receiver. It is essential to keep their characteristics in mind before choosing any of them. For example, broadly speaking, a functional CV would typically emphasize skills rather than experience and would be thus, better suited to a person with less experience.

The major types of CVs are discussed as follows:

1. Chronological CV

This is also called the traditional format of a CV. Most of the CVs follow this format. The chronological CV shows the progression and growth of your career. The information moves from the beginning of your career to the present situation. This kind of CV is easy to read and one can easily go through the career history. Your most recent job is given first at the start of the CV, that is, a reverse chronology is followed. However, it may appear routine and tends to reveal gaps in the career path easily.

It is advised to have this kind of CV in the following cases:

- You have a continuous career history within the same area.
- There are no major gaps in your career path.
- Your responsibilities have increased in each career change.
- The job advertisement specifies this kind of CV.

Sample of a CV in Chronological Format

Ritika Mishra

A 1 Rajender Nagar
Hyderabad 500034
Mobile 9849620505
E-mail ritmis@yahoo.co.in

Summary

6 years of experience in teaching
3 research publications in journals of repute
Well-versed in statistical software
Conducted MDPs for 4 organizations

Experience

Organization	:	Institute of Management, Banjara Hills, Hyderabad
Duration	:	Aug 2010 till date

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Designation	:	Senior Lecturer
Responsibilities	:	Teaching financial management to MBA students Chairperson of the BBA programme Editor of the institute journal 'SYNERGY'
Organization	:	IIT Roorkee
Duration	:	Jan 2001–Aug 2010
Designation	:	Lecturer
Responsibilities	:	Teaching financial management to MBA students Administrative responsibilities

Member of a research team carrying out a nation-wide study on dividend capture strategy, preparing reports, organizing short-term courses and seminars.

Academic qualification

MBA (Finance) (78%) from Osmania University, Hyderabad, 2000

B.Com(75%) UTKAL University, Bhubneshwar, 1997

XIIth (74%) CBSE Board, Orissa, 1994

Personal Details

Date of Birth: 29th June 1979

Marital Status: Married

References

Available on request

2. Functional CV

This type of CV organizes your experience based on the functions performed or skills developed from a number of different job positions held. It focuses on what you have done rather than when and where, that is, it describes your strengths and suitability for the job. Your career history will generally come at the end of the CV. It is particularly useful in the following cases:

- If there are gaps in your career path.
- If you do not have too much of work experience.
- For people making career changes.
- For those who need to highlight the skills and achievements they have developed away from work. For example, someone may have developed most of the skills needed for a particular position through volunteer work or part-time work or through irregular freelance assignments.

Sample of a CV in Functional Format

Pankaj Sharma

Flat No 453

Gandhi Nagar

Pune

0123-456372

E-mail ps@gmail.com

OBJECTIVE

To obtain a position where I can utilize my technical know-how and which will offer a high level of challenge, opportunity and continued career growth and stability

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SKILLS

COMPUTER

Languages: Java, C++, XML, PL/SQL

OS: UNIX and Windows

Database: Oracle, MS SQL Server

Bug tracking tools: Perfect Tracker, Star team, Silk Radar

Prepared a report on Virtual Classrooms for NIIT

Designed a Website for an IT organization

MANAGEMENT

Majored in marketing management: Minored in International Business

Carried out a survey on customer needs for NIIT

Was part of the team that organized several conferences, seminars and workshops of national importance

Have worked on multiple concurrent projects

ADMINISTRATION

Assisted in organizing training programmes in IT for professionals from the industry

Was the editor for the newsletter

Was a member in the execution of an international project for creating awareness of IT for the rural population

Possess the ability to work independently or as a part of a team

EDUCATION

Post-graduate Programme in Management (MBA) from International Management Institute, Lucknow, in 2000.

Honours Diploma in System Management from National Institute of Information Technology, New Delhi, in 2003.

EXPERIENCE

More than 2 years in the IT industry

Currently working with HCL technologies Noida as a Technical Coordinator

Experienced in Quality Assurance of Software on various applications

Possess experience in interacting with customers

REFERENCES

Available on request

3. Combination CV (Hybrid CV)

It is a combination of the best of both chronological as well as functional CV. It includes your education and experience and also your accomplishments and skills. You can also use it when each position or job had unique responsibilities and a shorter type of CV would not be sufficient. It tends to be longer than both chronological and functional. It can also be repetitive.

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Sample of a CV in Combination Format

AMRITA KAPOOR

Address:

H No 369, Sector 37, Arun Vihar

Noida (Uttar Pradesh)

Phone: *91—120-2430707, 09313366363*

E-mail: kapoor@yahoo.com

DATE OF BIRTH: 25 April 1974

EDUCATIONAL QUALIFICATION :

- Bachelor's degree in Engineering **(B.E., Mech.)** from Osmania University, Hyderabad, India in 1995 with Distinction (75%)
- Master's degree in Business Administration **(M.B.A.)** from Rohilkhand University (now MJP University), Bareilly, India in 1997 with Ist Division.

Major area of specialization: *Human Resource Management*

Minor area of specialization: *Marketing Management.*

WORK EXPERIENCE: *About 7 years*

- Currently working (Since April 2005) as faculty in Institute of Technology and Science, Ghaziabad.
- Worked as Research Fellow 'A' in QIP Centre, IIT, Roorkee, (formerly University of Roorkee) from February 2000 to June 2003 under an AICTE project. The project is a nation-wide survey covering degree-level engineering institutions in the country.
- Worked as a Lecturer in B.R. Institute of Professional Management, Roorkee, from January 1999 to January 2000. The job involved teaching M.B.A. Students and shouldering various administrative responsibilities in the Institute. Worked as a Sales Executive in Commercial Motors, Bareilly, from December 1997 to December 1998. The job involved controlling and coordinating a team of sales representatives and achieving the sales target.

Responsibilities Undertaken

Research and Administrative responsibilities:

- Carried out a live project on Competency Profiling of Senior Level Managers at Continental Carbon India Limited.
- Undertaken a comprehensive survey of 18 National Institutes of Technology (formerly Regional Engineering Colleges)**.**
- Prepared a report on 'Virtual Classrooms' for IIT Roorkee.
- Undertook a project on 'Intramural Research in Technical Institutions' and prepared a proposal for the same.
- Organized a National Level event 'A Date with Disability' on the campus of IIT, Roorkee.
- Had been a team member in the organization of several Conferences/ Seminars /Workshops of national importance.
- Have assisted in the organization of several short-term training courses, especially in the area of Educational Technology.

Teaching Responsibilities

- Taught management subjects to B.B.A and M.B.A. level students.

- Taken lectures during short-term courses organized by IIT Roorkee for teachers of various degree-level engineering institutions in the country.
- Taken lectures during a faculty development programme organized by IIT, Roorkee, for teachers of Hindustan College of Science and Technology, Agra.
- Part-time trainer for GRE, GMAT, TOEFL, IELTS and other competitive exams.

Additional Activities

- Was the editor for the souvenir taken out by the National Conference on India's Emergence as a Global Hub: The March Ahead, organized by ITS, Ghaziabad, at India Habitat Centre, New Delhi, on 16–17 March 2007.
- On the advisory panel of Sigma HR Solutions Pvt. Ltd, Noida.
- Associated as a volunteer with Roorkee School for the Deaf located on the campus of IIT, Roorkee and was involved in various activities of the school including management, administration and fund raising.
- Was a team member in the execution of a Rotary Project on "Cooking and Catering" for deaf children
- Have assisted in the coordination of north zone participants of the Regional Abilympics, National Abilympics and International Abilympics (Abilympics is an Olympic of Abilities)
- Have been the Master of Ceremony for many national-level events organized in IIT, Roorkee, and other universities

Paper Presentations / Publications

- Paper entitled 'Performance Management– A Holistic View' was published in *The Chanakya*, the journal brought out by Rourkela Institute of Management Studies, Orissa, Vol VI, Issue 1, Jan–June 2006.
- Presented a paper entitled 'Knowledge Creation through Research in Educational Institutes' at SMVD University, Jammu, on 6–7 January 2007.
- Got the best paper award for the paper entitled 'Modus Operandi of Competency Profiling in a Manufacturing Concern' at the National Conference on India's Emergence as a Global Hub: The March Ahead, organized by ITS, Ghaziabad, at India Habitat Centre, New Delhi, on 16–17 March 2007.

Additional Information

Attended the following:

- National Conference on 'Human Values in Technical Education' organized by IIT, Roorkee
- Short-term course on 'Human Values and Professional Ethics' organized by IIT, Roorkee
- Short-term course on Structural Steel Design organized by IIT, Roorkee
- National Conference of Indian Geotechnical Society – 2003 organized by IIT, Roorkee

4. Electronic/ Scannable CV

Electronic CV is a CV sent through e-mail attached as part of an online application. An e-CV is stored in a computer database. An e-CV can be accessed by a large number of employers based on the requirement of the job positions. In an e-CV, it is important to put the keywords in proper context, weaving them throughout

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the CV. The keywords help employers to pair CVs with available positions and scan CVs for words that the employer wants to see, say, for example, marketing, willing to travel, analytic, written and oral communication, knowledge of Hindi and French, Flash MX. One should use nouns instead of verbs as keywords because users rarely search for verbs, and acronyms should also be used to specific to your industry. Remember that keywords which are misspelt are not found in the keyword search, so be doubly sure that you have used the correct spelling. It is also important to observe that E-CVs should not have more than sixty-five characters per line.

A scannable CV refers to a CV which can be easily scanned. It is scanned as a graphic image and then converted into text. The important thing in a scannable CV is that the formatting need to be simple. One should not use italics or underlining in your scannable CV and even bullets, instead dashes or asterisks can be used. The file should also be saved in ASCII or rich-text format.

Sample of a Scannable CV

SUDHIR S. MALIK

13/21, East Patel Nagar,

NEW DELHI-110008

Tel.: +11.25781448

malik_sudhir@e-mail.com

OBJECTIVE

A position in marketing which will lead to work as a marketing head for e-business.

EDUCATION

Bachelor of Business Administration **Specialization:** Marketing

School of Management Studies,

University of Delhi, Delhi.

RELATED COURSEWORK

Strategic Marketing, Research Marketing, Communications and Promotion Global Marketing Interpersonal Communication Statistical Analysis Consumer and Buyer Behaviour Social Psychology

Research Projects: *Cultural Influence on Purchasing, Customer Brand Preference, and Motivating Subordinates with Effective Performance Appraisals.*

EXPERIENCE

Marketing Manager, Enterprise E-Ware, New Delhi; 2005-present

Group Head-Marketing, Web Crafts, New Delhi; 2004–2005

Marketing Executive, Busy-E-Ness Data Systems Pvt. Ltd, New Delhi; 2002–2004.

PERSONAL QUALITIES

Interests: Tennis, Swimming, Music and Theatre

Memberships: *Institute of Marketing Professionals; Heritage Club; and Arya Samaj Patel Nagar.*

REFERENCES

Personal and professional references will be gladly furnished upon request.

Check Your Progress

1. What are the important points that should be considered while preparing a CV?
2. What is a functional CV?

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5.3 ANSWERS TO 'CHECK YOUR PROGRESS'

1. While preparing a CV, the following are two of the most important aspects that need to be considered while preparing a CV:
   - Contents/essential components of the CV
   - Appearance of the CV
2. A functional CV organizes your experience based on the functions performed or skills developed from a number of different job positions held. It focuses on what you have done rather than when and where, that is, it describes your strengths and suitability for the job. Your career history will generally come at the end of the CV.

5.4 SUMMARY

- A CV is an abbreviated form of Curriculum Vitae. Curriculum vitae (Latin) means 'list of life'. It is a detailed outline of your qualifications, education and work experience intended to tell a prospective employer about yourself.
- Very often the term curriculum vitae and résumé are used interchangeably. Though both serve the same purpose and the same principles are applicable while writing both of them, there is a slight difference between the two.
- A CV is the primary document which is used to assess one's suitability for a job position. It helps you project yourself as an appropriate candidate for a particular job by describing your academic qualifications, work experience, skills, and so on.
- Broadly speaking, there are two types of CVs, first is a general purpose CV, which fits with the requirements of a number of companies and jobs and second is a custom-made or specific purpose CV that is made to suit a particular organization, job or purpose.
- The appearance of the CV is as important as its contents. It is important that the CV has some amount of eye appeal so that it gets selected from among the many CVs received by the prospective employer.
- CVs are of various types such as the chronological CV, functional CV, combination CV and scannable CV. These CVs serve a different function and have different impact on the receiver.

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- Electronic CV is a CV sent through e-mail attached as part of an online application. An e-CV is stored in a computer database. An e-CV can be accessed by a large number of employers based on the requirement of the job positions.

5.5 KEY TERMS

- **Electronic CV:** It refers to a type of CV which is sent through e-mail attached as part of an online application.
- **Resume:** It is a short account of one's qualifications, career and position. It is generally restricted to a page.
- **Testimonials:** It refers to letters of recommendation or appreciation.

5.6 SELF-ASSESSMENT QUESTIONS AND EXERCISES

Objective Questions

1. Fill in the blanks using appropriate words.
   (a) Curriculum Vitae in Latin means _____ .
   (b) A _____ CV is also called the traditional format of a CV.
   (c) A combination CV is a combination of the best of both chronological as well as _____ CV.
2. State whether the following sentences are true or false.
   (a) The length of a resume is longer than a CV.
   (b) Your CV is the only thing that the employer has in hand which will give her/him an impression about you.
   (c) The functional CV shows the progression and growth of your career.

Short-Answer Questions

1. What is the difference between a CV and a resume?
2. What is the purpose of preparing a CV?
3. Write a short note on the essential components of a CV.

Long-Answer Questions

1. Discuss the various types of CVs.
2. Why is it necessary to lay emphasis on the structure of a CV? Discuss.
3. Analyse the significance of electronic CV in the present times.

5.7 FURTHER READING

Baldick Chris. 2009. *The Oxford Dictionary of Literary Terms.* Oxford: Oxford University Press.

Joseph Mathew. 2010. *Fine Tune Your English*. New Delhi: Orient Blackswan Pvt. Ltd.

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Koneru, Aruna. 2011. *English Language Skills*. New Delhi: TataMcGraw-Hill Education.

Scott, Jeremy. 2014. *Creative Writing and Stylistics: Creative and Critical Approaches*. UK: Macmillan International Higher Education.

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