

A COURSE IN READING AND WRITING SKILLS

DEGREE FIRST YEAR, ENGLISH LANGUAGE

SEMESTER -2, PAPER -1

LESSON WRITERS

1. Prof. M.Suresh Kumar,
Professor of English, Acharya Nagarjuna University

2. Dr. N. Vijaya Bhaskara Sarma,
SR & BGNR Government Arts & Science College,
Khammam, Telangana.

3. Dr. Inturi Kesava Rao,
TRR Government College, Kandukur
Prakasam district

4. Dr. Ashok Vardhan Garikimukku,
DVR & Dr. HS MIC College of Technology
Kanchikacherla, NTR district

5. (Dr). D.Annapurna,
Lecturer in English, Triveni Degree College,
NTR District.

EDITOR

Prof. M. Suresh Kumar,
M.A, M.Ed, M.Phil, P.G.D.T.S, Ph.D
Professor of English,
Acharya Nagarjuna University

DIRECTOR

Dr. NAGARAJU BATTU
MBA. MHRM. LLM. M.Sc. (Psy). MA (Soc)., M.Ed., M.Phil., Ph.D
CENTRE FOR DISTANCE EDUCATION
ACHARAYA NAGARJUNA UNIVERSITY
NAGARJUNA NAGAR – 522 510
Ph: 0863-2293299, 2293214,
0863-2346259 (Study Material)
Website: www.anucde.info
e-mail: anucdedirector@gmail.com

A COURSE IN READING AND WRITING SKILLS

First Edition: 2022

No. of Copies:

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This book is exclusively prepared for the use of students of degree I year General English, Centre for Distance Education, Acharya Nagarjuna University and this book is meant for limited circulation only.

Published by :
Dr. NAGARAJU BATTU,
Director
Centre for Distance Education,
Acharya Nagarjuna University

Printed at:

FOREWORD

Since its establishment in 1976, Acharya Nagarjuna University has been forging ahead in the path of progress and dynamism, offering a variety of courses and research contributions. I am extremely happy that by gaining ‘ ‘ grade from the NAAC in the year 2016, Acharya Nagarjuna University is offering educational opportunities at the UG, PG levels apart from research degrees to students from over 443 affiliated colleges spread over the two districts of Guntur and Prakasam.

The University has also started the Centre for Distance Education in 2003-04 with the aim of taking higher education to the door step of all the sectors of the society. The centre will be a great help to those who cannot join in colleges, those who cannot afford the exorbitant fees as regular students, and even to housewives desirous of pursuing higher studies. Acharya Nagarjuna University has started offering B.A., and B.Com courses at the Degree level and M.A., M.Com., M.Sc., M.B.A., and L.L.M., courses at the PG level from the academic year 2003-2004 onwards.

To facilitate easier understanding by students studying through the distance mode, these self-instruction materials have been prepared by eminent and experienced teachers. The lessons have been drafted with great care and expertise in the stipulated time by these teachers. Constructive ideas and scholarly suggestions are welcome from students and teachers involved respectively. Such ideas will be incorporated for the greater efficacy of this distance mode of education. For clarification of doubts and feedback, weekly classes and contact classes will be arranged at the UG and PG levels respectively.

It is my aim that students getting higher education through the Centre for Distance Education should improve their qualification, have better employment opportunities and in turn be part of country's progress. It is my fond desire that in the years to come, the Centre for Distance Education will go from strength to strength in the form of new courses and by catering to larger number of people. I congratulate all the Directors, Academic Coordinators, Editors and Lesson- Writers of the Centre who have helped in this endeavour.

Prof. P. Raja Sekhar
Vice-Chancellor (FAC)
Acharya Nagarjuna University

English Praxis Course-II
A COURSE IN READING & WRITING SKILLS

Learning Outcomes

By the end of the course the learner will be able to :

- ☐ Use reading skills effectively
- ☐ Comprehend different texts
- ☐ Interpret different types of texts
- ☐ Analyse what is being read
- ☐ Build up a repository of active vocabulary
- ☐ Use good writing strategies
- ☐ Write well for any purpose
- ☐ Improve writing skills independently for future needs

I. UNIT

- | | |
|--------|---|
| Prose | : 1. How to Avoid Foolish Opinions Bertrand Russell |
| Skills | : 2. Vocabulary: Conversion of Words |
| | : 3. One Word Substitutes |
| | : 4. Collocations |

II. UNIT

- | | |
|-------------------|---|
| Prose Poetry | : 1. The Doll's House Katherine Mansfield |
| | : 2. Ode to the West Wind P B Shelley |
| Non-Detailed Text | : 3. Florence Nightingale Abrar Mohsin |
| Skills | : 4. Skimming and Scanning |

III. UNIT

- | | |
|---------------------|---|
| Prose Poetry Skills | : 1. The Night Train at Deoli Ruskin Bond |
| | : 2. Upagupta |
| | : 3. Reading Comprehension |
| | : 4. Note Making/Taking Rabindranath Tagore |

IV. UNIT

- | | |
|--------|--|
| Poetry | : 1. Coromandel Fishers Sarojini Naidu |
| Skills | : 2. Expansion of Ideas |
| | : 3. Notices, Agendas and Minutes |

V.UNIT

- | | |
|-------------------|--------------------------------------|
| Non-Detailed Text | : 1. An Astrologer's Day R K Narayan |
| Skills | : 2. Curriculum Vitae and Resume |
| | : 3. Letters |
| | : 4. E-Correspondence |

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Lesson-1

HOW TO AVOIDING FOOLISH OPINIONS

— Bertrand Russell

Structure of the lesson:

1.0 Outcomes of the lesson

1.1 About the Author

1.2 Gist of the Lesson

1.3 Text of the lesson

1.4 Glossary

1.5 Sample Questions

1.0 Outcomes of the lesson:

After reading this lesson, students will be able to

1. Observe ourselves and things around us.
2. Avoid superstitions, prejudices, and injustice and conservative ideas
3. Get rid of them by using common sense
4. Inculcate critical sense and rational outlook

1.1 About the Author:

Bertrand Arthur William Russell, (18 May 1872 – 2 February 1970) was a British philosopher, Logician, and Social critic. As an academic, he worked in Philosophy, Mathematics, and Logic. His work has had a considerable influence on Mathematics, Logic, Set theory, Linguistics, Artificial Intelligence, Cognitive science, Computer science, and various areas of analytic philosophy, especially philosophy of mathematics, philosophy of language, epistemology, and metaphysics. He was a public intellectual, Historian, social critic, political activist, and Nobel laureate. He was born in Monmouthshire into one of the most prominent aristocratic families in the United Kingdom.

Russell was one of the early 20th century's most prominent logicians, and one of the founders of Analytic Philosophy, along with his predecessor Gottlob Frege, his friend and colleague G. E. Moore and his student and protégé Ludwig Wittgenstein. Russell with Moore led the British "revolt against idealism". Together with his former teacher A. N. Whitehead, Russell wrote *Principia Mathematica*, a milestone in the development of classical logic, and a major attempt to reduce the whole of mathematics to logic. Russell's article "On Denoting" has been considered a "paradigm of philosophy".

Russell was a pacifist who championed anti-imperialism and chaired the India League. He occasionally advocated preventive nuclear war, before the opportunity provided by the atomic monopoly had passed and he decided he would welcome with enthusiasm "World government". He went to prison for his pacifism during World War I. Later, Russell concluded that the war against Adolf Hitler's Nazi Germany was a necessary "lesser of two evils" and also criticized Stalinist totalitarianism, condemned the United States' war on

Vietnam and was an outspoken proponent of nuclear disarmament. In 1950, Russell was awarded the Nobel Prize in Literature "in recognition of his varied and significant writings in which he champions humanitarian ideals and freedom of thought". He was also the recipient of the De Morgan Medal (1932), Sylvester Medal (1934), Kalinga Prize (1957), and Jerusalem Prize (1963).

1.2 Gist of the Lesson:

In the essay, "On Avoiding Foolish Opinions" Bertrand Russell reveals various dogmatisms across the world. He stresses how to avoid foolish opinions.

Russell said that ancient authors and philosophers form an opinion without observation. He quotes the example of Aristotle. Aristotle jumped into a conclusion. Women have fewer teeth than men without counting his wife teeth. He should not believe it blindly. Any matter is settled by test of experience. He says that persecution is not used in theology, not in arithmetic. One should get rid of dogmatism. We can acquire practical knowledge by travelling, interaction and news paper. They caution us.

Russell also says that the awareness of foreign customs may not help anyone sometimes. He cites the examples of Manchus and Chinese. Psychological imagination, with hypothetical opponent, makes a person less dogmatic. Rational outlook and unbiased arguments are important. Each person and nation has some merits and demerits. He philosophically concludes that human being has a short stay in a small planet. There are superior beings in cosmos. We are like jelly fish.

1.3 Text:

If the matter is one that can be settled by observation, make the observation yourself. Aristotle could have avoided the mistake of thinking that women have fewer teeth than men, by the simple device of asking Mrs. Aristotle to keep her mouth open while he counted. He did not do so because he thought he knew. Thinking that you know when in fact you don't is a fatal mistake, to which we are all prone. I believe myself that hedgehogs eat black beetles, because I have been told that they do; but if I were writing a book on the habits of hedgehogs, I should not commit myself until I had seen one enjoying this unappetizing diet. Aristotle, however, was less cautious. Ancient and medieval authors knew all about unicorns and salamanders; not one of them thought it necessary to avoid dogmatic statements about them because he had never seen one of them.

Many matters, however, are less easily brought to the test of experience. If, like most of mankind, you have passionate convictions on many such matters, there are ways, in which you can make yourself aware of your own bias.

If an opinion contrary to your own makes you angry, that is a sign that you are subconsciously aware of having no good reason for thinking as you do. If someone maintains that two and two are five, or that Iceland is on the equator, you feel pity rather than anger, unless you know so little of arithmetic or geography that his opinion shakes your own contrary conviction. The most savage controversies are those about matters as to which there

is no good evidence either way. Persecution is used in theology, not in arithmetic, because in arithmetic there is knowledge, but in theology there is only opinion. So whenever you find yourself getting angry about a difference of opinion, be on your guard; you will probably find, on examination, that your belief is going beyond what the evidence warrants.

A good way of ridding yourself of certain kinds of dogmatism is to become aware of opinions held in social circles different from your own. When I was young, I lived much outside my own country in France, Germany, Italy, and the United States. I found this very profitable in diminishing the intensity of insular prejudice. If you cannot travel, seek out people with whom you disagree, and read a newspaper belonging to a party that is not yours. If the people and the newspaper seem mad, perverse, and wicked, remind yourself that you seem so to them. In this opinion both parties may be right, but they cannot both be wrong. This reflection should generate a certain caution.

Becoming aware of foreign customs, however, does not always have a beneficial effect. In the seventeenth century, when the Manchus conquered China, it was the custom among the Chinese for the women to have small feet, and among the Manchus for the men to wear-pigtails. Instead of each dropping their own foolish they each adopted the foolish custom of the other, and the Chinese continued to wear pigtales until they shook off the dominion of the Manchus in the revolution of 1911.

For those who have enough psychological imagination, it is a good plan to imagine an argument with a person having a different bias. This has one advantage, and only one, as compared with actual conversation with opponents; this one advantage is that the method is not subject to the same limitations of time or space. Mahatma Gandhi deplores railways and steamboats and machinery; he would like to undo the whole of the industrial revolution. You may never have an opportunity of actually meeting anyone who holds this opinion, because in Western countries most people take the advantage of modern technique for granted. But if you want to make sure that you are right in agreeing with the prevailing opinion, you will find it a good plan to test the arguments that occur to you by considering what Gandhi might say in refutation of them. I have sometimes been led actually to change my mind as a result of this kind of imaginary dialogue, and, short of this, I have frequently found myself growing less dogmatic and cocksure through realizing the possible reasonableness of a hypothetical opponent.

Be very wary of opinions that flatter your self-esteem. Both men and women, nine times out of ten, are firmly convinced of the superior excellence of their own sex. There is abundant evidence on both sides. If you are a man, you can point out that most poets and men of science are male; if you are a woman, you can retort that so are most criminals. The question is inherently insoluble, but self-esteem conceals this from most people. We are all, whatever part of the world we come from, persuaded that our own nation is superior to all others. Seeing that each nation has its characteristic merits and demerits, we adjust our standard of values so as to make out that the merits possessed by our nation are the really

important ones, while its demerits are comparatively trivial. Here, again, the rational man will admit that the question is one to which there is no demonstrably right answer. It is more difficult to deal with the self esteem of man as man, because we cannot argue out the matter with some non-human mind. The only way I know of dealing with this general human conceit is to remind ourselves that man is a brief episode in the life of a small planet in a little corner of the universe, and that, for aught we know, other parts of the cosmos may contain beings as superior to ourselves as we are to jellyfish.

1.4 Glossary:

Fatal: deadly

Prone: liable

Hedgehogs: small animals with spikes on their backs.

Beetles: black insects with hard cases over their backs

Commit: say definitely

Unicorn: a white horse with a long horn.

Salamander: a mythical lizard

Dogmatism: the tendency to lay down principles as undeniably true, without consideration of evidence or the opinions of others.

Passionate: strong feeling of enthusiasm

Convictions: strong opinions

Savage: causing great harm

Persecution: deliberate oppression

Theology: the study of religion

Diminishing: decreasing

Intensity: large quantity

Insular: ignorant or uninterested in cultures or ideas from foreign countries.

Prejudice: liking and disliking without reason

Perverse: showing an obstinate desire to behave in a way that is unreasonable or unacceptable.

Reflection: careful thought

Pigtail: plaint

Dominion: authority to rule

Deplores: condemns strongly

Refutation: the action of proving a statement or theory false or incorrect

Cocksure: arrogant

Abundant: plentiful

Inherently: naturally

Conceals: hides

Persuaded: convinced

Trivial: insignificant

Hypothetical: based on an assumption

Aught: anything at all

1.5 Sample Questions

Answer the following questions in about 50 words each:

1. What ways does Russell suggest to avoid foolish opinions?

or

What are the ways Russell suggest avoiding foolish opinions?

Ans: Foolish opinion gives trouble to mankind. The ancient authors and philosophers are dogmatic. They can't realize their weakness. Bertrand Russell gives us various dogmatisms across the world. He emphatically stresses that there are five ways to avoid the foolish opinions. They are: 1. the matter should be settled by observation. 2. when we hear opposite opinions we should reconsider our opinion. 3. We can acquire practical knowledge by travelling, interaction and news paper. 4. Psychological imagination, with hypothetical opponent, makes a person less dogmatic. 5. Self esteem should be within the limits.

2. What does Bertrand Russell say when a person finds himself getting angry about a difference of opinion?

Ans. Bertrand Russell gives us various dogmatisms across the world. People get angry when they hear opposite opinions. Their anger is a clear expression of their notion. You feel pity for that person rather than anger. Generally most of the savage controversies happen on matter where good evidence lacks. He further explains that persecution is used in theology but not in arithmetic. People get angry about a difference of opinion. There are no evidences for that belief. Russell advises us to reconsider the belief.

3 How can one guard oneself from a false sense of esteem, according to Russell?

Or

What does Russell say about self-esteem?

Ans. Russell says about superiority complex. Self esteem should be within the limits. Each individual and nation has its own merits demerits. We should elevate the positive qualities of ours and nation. We should be cautious about our words. We should be control over the word. He philosophically concludes that human being has a short stay in a small planet. There are superior beings in cosmos. We are like jelly fish.

4. How does awareness reduce false opinion?

Ans. We should get rid of foolish opinions by aware of different social circles. Travelling is one of the educators. We can get pragmatic knowledge by extensive travelling. If travelling is not possible, we can choose a person or newspaper. They differ in opinion. When we interact with people, we may change our opinion. News papers caution us. They reduce foolish opinion about the places, the people and beliefs.

1.6 Read the following passage and answer the questions that follow: 1x5=5

If the matter is one that can be settled by observation, make the observation yourself. Aristotle could have avoided the mistake of thinking that women have fewer teeth than men, by the simple device of asking Mrs. Aristotle to keep her mouth open while he counted. He did not do so because he thought he knew. Thinking that you know when in fact you don't is a fatal mistake, to which we are all prone. I believe myself that hedgehogs eat black beetles, because I have been told that they do; but if I were writing a book on the habits of hedgehogs, I should not commit myself until I had seen one enjoying this unappetizing diet. Aristotle, however, was less cautious. Ancient and medieval authors knew all about unicorns and salamanders; not one of them thought it necessary to avoid dogmatic statements about them because he had never seen one of them.

1. Who is the author of the above passage?

Ans. Bertrand Russell.

2. What mistake does Aristotle make?

Ans. women have fewer teeth than men

3. Why doesn't Aristotle try to correct his mistake?

Ans. Aristotle does 'not try to correct his mistake because he thinks he knows.

4. Who is "I" in the passage?

Ans. . . . Bertrand Russell.

5. From which lesson is the passage taken?

Ans. On Avoiding Foolish opinions

2. A good way of ridding yourself of certain kinds of dogmatism is to become aware of opinions held in social circles different from your own. When I was young, I lived much outside my own country in France, Germany, Italy, and the United States. I found this very profitable in diminishing the intensity of insular prejudice. If you cannot travel, seek out people with whom you disagree, and read a newspaper belonging to a party that is not yours. If the people and the newspaper seem mad, perverse, and wicked, remind yourself that you seem so to them. In this opinion both parties may be right, but they cannot both be wrong. This reflection should generate a certain caution.

1. Who is author of the above passage?

Ans. Bertrand Russell.

2. Which reflection should generate a caution?

Ans. Both the parties may be right but they cant be wrong.

3 .which word in the passage mean 'bias'?

Ans. Prejudice

4. My own country, the country referred to here is?

Ans. England

5. What helped the writer in diminishing the intensity of insular prejudice?

Ans. The living outside helped the writer in diminishing the intensity of insular prejudice.

3. For those who have enough psychological imagination, it is a good plan to imagine an argument with a person having a different bias. This has one advantage, and only one, as compared with actual conversation with opponents; this one advantage is that the method is not subject to the same limitations of time or space. Mahatma Gandhi deplores railways and steamboats and machinery; he would like to undo the whole of the industrial revolution. You may never have an opportunity of actually meeting anyone who holds this opinion, because in Western countries most people take the advantage of modern technique for granted. But if you want to make sure that you are right in agreeing with the prevailing opinion, you will find it a good plan to test the arguments that occur to you by considering what Gandhi might say in refutation of them. I have sometimes been led actually to change my mind as a result of this kind of imaginary dialogue, and, short of this, I have frequently found myself growing

less dogmatic and cocksure through realizing the possible reasonableness of a psychological imagination

1. Who undoes the industrial revolution?

Ans. Gandhi

2. What do western people take?

Ans. Western people take the advantage of modern technique.

3. Who is less dogmatic in the above passage?

Ans. Bertrand Russell

4. What is the meaning of the word “cocksure”?

Ans. arrogant

5. What makes the author less dogmatic according to the passage?

Ans. psychological imagination and psychological imagination.

#####

Lesson writer:

Dr. I.Kesava rao

Lecturer in English

Lesson-2

AN ASTROLOGER'S DAY

-R.K. Narayan

Structure of the lesson:

- 2.1 Objectives of the Lesson
- 2.2 About the Author
- 2.3 Pre-reading
- 2.4 Reading
- 2.5 Glossary
- 2.6 Exercises
- 2.7 Comprehension Questions

2.1 Objectives of the Lesson

The objective of this lesson is to help the learner

- appreciate a literary text
- understand the art and beauty of story writing
- learn new vocabulary and use it contextually
- comprehend a literary text

2.2 About the Author

Rasipuram Krishnaswami Narayan (1906 - 2002), popularly known as R.K. Narayan is one of the best - known Indian English writers. He was born and brought up in Madras/Chennai. His writings portray the Indian ethos with remarkable simplicity and humor. He created the fictional world of Malgudi. He won the prestigious Sahitya Akademi Award (1960) and the Padma Vibhushan (2000) besides being nominated for a term in the Rajya Sabha.

R.K. Narayan's novel, *The Guide* (1958), has been made into a popular film. Narayan also wrote essays, both personal and general, an autobiography (*My Days*, 1974), a travelogue (*My Dateless Diary*, 1964) and retold Indian epics and myths (*The Ramayana*, *The Mahabharata* and *Gods, Demons and Others*). In addition to his fifteen novels, Narayan has written more than two hundred short stories. He is a prolific writer whose works usually culminate in an ironic twist.

2.3 Pre-reading

Before reading the short story, please answer the following questions:

Do you believe in astrologers/fortune tellers?

Have you ever met a fortune teller or an astrologer, on your own or on the force of others?

Has any astrologer duped you?

The short story 'An Astrologer's Day' by R. K. Narayan is a thriller short story which deals with a single day in the life of an ordinary astrologer who shrewdly tries to dupe people and escape from his guilt. The story not only exposes the fake astrologer but also highlights the predicament of the gullible and superstitious people who approach him.

2.4 Reading

PUNCTUALLY at midday he opened his bag and spread out his professional equipment, which consisted of a dozen cowrie shells, a square piece of cloth with obscure mystic charts on it, a notebook, and a bundle of palmyra writing. His forehead was resplendent with sacred ash and vermilion, and his eyes sparkled with a sharp abnormal gleam which was really an outcome of a continual searching look for customers, but which his simple clients took to be a prophetic light and felt comforted. The power of his eyes was considerably enhanced by their position placed as they were between the painted forehead and the dark whiskers which streamed down his cheeks : even a half-wit's eyes would sparkle in such a setting. To crown the effect he wound a saffron-coloured turban around his head. This colour scheme never failed. People were attracted to him as bees are attracted to cosmos or dahlia stalks. He sat under the boughs of a spreading tamarind tree which flanked a path running through the Town Hall Park. It was a remarkable place in many ways : a surging crowd was always moving up and down this narrow road morning till night. A variety of trades and occupations was represented all along its way : medicine sellers, sellers of stolen hardware and junk, magicians, and, above all, an auctioneer of cheap doth, who created enough din all day to attract the whole town. Next to him in vociferousness came a vendor of fried groundnut, who gave his ware a fancy name each day, calling it " Bombay Ice-Cream " one day, and on the next " Delhi Almond," and on the third " Raja's Delicacy," and so on and so forth, and people flocked to him. A considerable portion of this crowd dallied before the astrologer too. The astrologer transacted his business by the light of a flare which crackled and smoked up above the groundnut heap nearby. Half the enchantment of the place was due to the fact that it did not have the benefit of municipal lighting. The place was lit up by shop lights. One or two had hissing gaslights, some had naked flares stuck on poles, some were lit up by old cycle lamps, and one or two, like the astrologer's, managed without lights of their own. It was a bewildering criss-cross of light rays and moving shadows. This suited the astrologer very well, for the simple reason that he had not in the least intended to be an astrologer when he began life ; and he knew no more of what was going to happen to others than he knew what was going to happen to himself next minute. He was as much a stranger to the stars as were his innocent customers. Yet he said things which pleased and astonished everyone : that was more a matter of study, practice, and shrewd guesswork. All the same, it was as much an honest man's labour as any other, and he deserved the wages he carried home at the end of a day.

He had left his village without any previous thought or plan. If he had continued there he would have carried on the work of his forefathers namely, tilling the land, living, marrying, and ripening in his cornfield and ancestral home. But that was not to be. He had to leave home without telling anyone, and he could not rest till he left it behind a couple of hundred miles. To a villager it is a great deal, as if an ocean flowed between.

He had a working analysis of mankind's troubles: marriage, money, and the tangles of human ties. Long practice had sharpened his perception. Within five minutes he understood what was wrong. He charged three pies per question, never opened his mouth till the other had spoken for at least ten minutes, which provided him enough stuff for a dozen answers and advices. When he told the person before him, gazing at his palm, "In many ways you are not getting the fullest results for your efforts," nine out of ten were disposed to agree with him. Or he questioned: "Is there any woman in your family, maybe even a distant relative, who is not well disposed towards you?" Or he gave an analysis of character: "Most of your troubles are due to your nature. How can you be otherwise with Saturn where he is? You

have an impetuous nature and a rough exterior." This endeared him to their hearts immediately, for; even the mildest of us loves to think that he has a forbidding exterior.

The nuts vendor blew out his flare and rose to go home. This was a signal for the astrologer to bundle up too, since it left him in darkness except for a little shaft of green light which strayed in from somewhere and touched the ground before him. He picked up his cowie shells and paraphernalia and was putting them back into his bag when the green shaft of light was blotted out; he looked up and saw a man standing before him. He sensed a possible client and said: "You look so careworn. It will do you good to sit down for a while and chat with me." The other grumbled some reply vaguely. The astrologer pressed his invitation; whereupon the other thrust his palm under his nose, saying : " You call yourself an astrologer ? " The astrologer felt challenged and said, tilting the other's palm towards the green shaft of light: "Yours is a nature . . ." " Oh, stop that," the other said. "Tell me something worthwhile..."

Our friend felt piqued. "I charge only three pies per question and what you get ought to be good enough for your money. . . ." At this the other withdrew his arm, took out an anna, and flung it out to him, saying: "I have some questions to ask. If I prove you are bluffing, you must return that anna to me with interest."

"If you find my answers satisfactory, will you give me five rupees?"

"No." "

Or will you give me eight annas? "

"All right, provided you give me twice as much if you are wrong," said the stranger. This pact was accepted after a little further argument. The astrologer sent up a prayer to heaven as the other lit a cheroot. The astrologer caught a glimpse of his face by the match light. There was a pause as cars hooted on the road, jutka drivers swore at their horses, and the babble of the crowd agitated the semi-darkness of the park. The other sat down, sucking his cheroot, puffing out, sat there ruthlessly. The astrologer felt very uncomfortable. "Here, take your anna back. I am not used to such challenges. It is late for me today. . . ." He made preparations to bundle up. The other held his wrist and said: "You can't get out of it now. You dragged me in while I was passing." The astrologer shivered in his grip; and his voice shook and became faint. "Leave me today. I will speak to you tomorrow." The other thrust his palm in his face and said: "Challenge is challenge. Go on." The astrologer proceeded with his throat drying up: "There is a woman . . ."

"Stop," said the other. "I don't want all that. Shall I succeed in my present search or not? Answer this and go. Otherwise I will not let you go till you disgorge all your coins." The astrologer muttered a few incantations and replied: "All right. I will speak. But will you give me a rupee if what I say is convincing? Otherwise I will not open my mouth, and you may do what you like." After a good deal of haggling the other agreed. The astrologer said: " You were left for dead. Am I right?"

"Ah, tell me more."

"A knife has passed through you once ? " said the astrologer.

"Good fellow!" He bared his chest to show the scar. "What else?"

"And then you were pushed into a well nearby in the field. You were left for dead."

"I should have been dead if some passer-by had not chanced to peep into the well," exclaimed the other, overwhelmed by enthusiasm. "When shall I get at him?" he asked, clenching his fist.

"In the next world," answered the astrologer. "He died four months ago in a far-off town. You will never see any more of him." The other groaned on hearing it. The astrologer proceeded:

"Guru Nayak -----

"You know my name!" the other said, taken aback.

"As I know all other things. Guru Nayak, listen carefully to what I have to say. Your village is two day's journey due north of this town. Take the next train and be gone. I see once again great danger to your life if you go from home." He took out a pinch of sacred ash and held it to him. "Rub it on your forehead and go home. Never travel southward again, and you will live to be a hundred."

"Why should I leave home again?" the other said reflectively. "I was only going away now and then to look for him and to choke out his life if I met him." He shook his head regretfully. "He has escaped my hands. I hope at least he died as he deserved." "Yes," said the astrologer. "He was crushed under a lorry." The other looked gratified to hear it.

The place was deserted by the time the astrologer picked up his articles and put them into his bag. The green shaft was also gone, leaving the place in darkness and silence. The stranger had gone off into the night, after giving the astrologer a handful of coins.

It was nearly midnight when the astrologer reached home. His wife was waiting for him at the door and demanded an explanation. He flung the coins at her and said: "Count them. One man gave all that."

"Twelve and a half annas," she said, counting. She was overjoyed. "I can buy some jaggery and coconut tomorrow. The child has been asking for sweets for so many days now. I will prepare some nice stuff for her."

"The swine has cheated me! He promised me a rupee," said the astrologer. She looked up at him. "You look worried. What is wrong?"

"Nothing."

After dinner, sitting on the pyol, he told her: "Do you know a great load is gone from me today? I thought I had the blood of a man on my hands all these years. That was the reason why I ran away from home, settled here, and married you. He is alive."

She gasped. "You tried to kill!"

"Yes, in our village, when I was a silly youngster. We drank, gambled, and quarrelled badly one day why think of it now? Time to sleep," he said, yawning, and stretched himself on the pyol.

2.5 Glossary

1. Cowrie – a small shell usually found in the Indian Ocean

2. pies - a former monetary unit of India and Pakistan equal to 1/12 of an anna
3. vociferousness – noisy outcrying
4. Impetuous – rash
5. piqued – aroused in anger
6. Incantation – words spoken in casting a spell
7. pyol – a low bench
8. tilting - move or causing to move in sloping position
9. bluffing - trying to deceive someone as to someone's abilities or intentions
10. glimpse - a momentary or partial view
11. passer-by - a person who happens to be going past something, especially on foot
12. peep - look quickly and furtively at something especially through a narrow opening
13. overwhelmed - overpowered or have strong emotional effect on
14. groaned- made a deep, inarticulate sound conveying despair or pain
15. surging – (crowd) moving suddenly and powerfully forward
16. cosmos - coloured flowers and pinnate leaves (Mexican herb)
17. dahlia - name of a flower plant (a tuberous-rooted Mexican plant of the daisy family, which is cultivated for its brightly coloured single or double flowers.)
18. din - a loud, unpleasant and prolonged noise
19. transacted - carried out or conducted (business dealings)
20. careworn - tired or unhappy because of prolonged worry

2.6 Exercises

1. Read the following sentences and find out whether the statements given are 'True or False', based on your reading of the story 'An Astrologer's Day'.

1. The astrologer gave a correct prediction to the client about his past that he was stabbed, thrown into a well and left for dead.
2. When the astrologer came to know that the man whom he killed is alive he felt that he was relieved of his guilt.
3. The astrologer tried to back out of the deal and talked about the client's past.
4. The astrologer rescued himself from Guru Nayak's revenge.
5. The moral of the story is that we must be responsible about what we have done and should not run away from our mistakes.

2. Read the passage given below.

"All right, provided you give me twice as much if you are wrong," said the stranger. This pact was accepted after a little further argument. The astrologer sent up a prayer to heaven as the other lit a cheroot. The astrologer caught a glimpse of his face by the matchlight. There was a pause as cars hooted on the road, jutka drivers swore at their horses, and the babble of the crowd agitated the semi-darkness of the park. The other sat down, sucking his cheroot, puffing out, sat there ruthlessly. The astrologer felt very uncomfortable. "Here, take your anna back. I am not used to such challenges. It is late for me today. . . ." He made preparations to bundle up. The other held his wrist and said: "You can't get out of it now. You dragged me in while I was passing." The astrologer shivered in his grip; and his voice shook and became faint. "Leave me today. I will speak to you tomorrow." The other thrust his palm in his face and said: "Challenge is challenge. Go on." The astrologer proceeded with his throat drying up: "There is a woman . . ."

"Stop," said the other. "I don't want all that. Shall I succeed in my present search or not? Answer this and go. Otherwise I will not let you go till you disgorge all your coins." The

astrologer muttered a few incantations and replied: "All right. I will speak. But will you give me a rupee if what I say is convincing? Otherwise I will not open my mouth, and you may do what you like." After a good deal of haggling the other agreed. The astrologer said: " You were left for dead. Am I right?"

Now, answer the following questions:

1. What is the pact agreed to by both the parties?
2. Why did the astrologer feel uncomfortable?
3. What made the stranger hold the wrist of the astrologer?
4. How did the astrologer respond to the stranger holding his wrist?
5. Guess the meaning of the word 'haggling', based on the context in which it is used.

2.7. Comprehension Questions

I. Answer the following questions:

- a. Write the character sketch of the astrologer based on the short story "An Astrologer's Day".
- b. What is the moral of the story "An Astrologer's Day" by R.K. Narayan?
- c. How does the astrologer rescue himself from Guru Nayak's revenge in "An Astrologer's Day"?

II. Answer the following questions, in brief:

- a. What contents did the astrologer carry?
- b. What were the different names given by the nuts vendors for their business?
- c. How much did the astrologer charge his clients?
- d. What was the signal for the astrologer to bundle up?
- e. What did the astrologer ask Guru Nanak to do?

Lesson writer:

Dr. Ashok Vardhan Garikimukku
Professor of English
DVR & Dr. HS MIC College of Technology
Kanchikacherla-521180
Krishna district

Lesson-3

THE NIGHT TRAIN AT DEOLI - Ruskin Bond

Objectives of the lesson:

After reading this lesson, students will be able to

- How to live in reality instead of fantasy land
- How to get rid of distractions in teen age.
- Realise the real life journey.
- How to live with sweet memories.

3.1. The Night Train At Deoli By Ruskin Bond



Ruskin Bond is an eminent contemporary Indian writer of British descent. He prolifically authored inspiring children's books and was awarded the Sahitya Akademi Award to honour his work of literature.

Born on May 19, 1934, in Kasauli, Himachal Pradesh, India, he was the son of Edith Clarke and Aubrey Bond. His father served in the Royal Air Force. When he was eight, his parents separated and his mother left him. She married to a Punjabi-Hindu. Bond had a complicated relationship with his mother. She was rarely there to offer him affection. They eventually grew distant. His father's undivided attention helped him grow. He felt loved and secure but his tragic departure from his life left him lonely and broken. On his father's sudden demise, he moved to Dehradun. His grandmother raised him. He received his early education from Bishop Cotton School in Shimla. He won several writing competitions during his school days, including the Hailey Literature Prize and the Irwin Divinity Prize. In 1952, he completed his graduation and moved to England and stayed at his aunt's house for four years.

Writer – Short Stories (500+), Novels (29), Essays

- First Work - *The Room On The Roof*, 1956 (Novel)
- Notable Works –
- *The Blue Umbrella* (1974)
- *Cherry Tree* (1980)
- *The Room on the Roof* (1956)
- *The night train at Deoli and...* (1988)
- *A Flight of Pigeons* (1978)

Awards –

- John Llewellyn Rhys Prize 1957
- Sahitya Akademi Award 1992
- Padma Shri 1999

- ☐ Padma Bhushan 2014
- ☐ Lifetime Achievement Award 2017
- ☐ Film and Adaptations
- ☐ *The Blue Umbrella* (2005)
- ☐ *A Flight of Pigeons* as Junoon (1978)
- ☐ *Susanna's Seven Husbands* as 7 Khoon Maaf (2011)
- ☐ EkTha Rusty (1995, TV Series on Doordarshan)

3.2 Synopsis

The speaker narrates his experience during one of his train journeys to Dehra. He used to visit his grandmother when he was young. The train passes a small lonely station, Deoli, where he sees a pale-looking girl selling baskets. She appears to be poor, but with grace and dignity. Her shiny black hair and dark, troubled eyes attracts the author. He longs to see her, her searching and eloquent eyes, again on his return journey.

The second time he sees her, both of them feel pleased to see each other, a smile on their faces reinforcing it. The next year, on his journey he is eager to meet the girl, but she is not to be found. He again hopes on the return journey, but in vain. The girl had stopped coming a while back and no one knew why. He does the same the following year as well, to no avail. All he can do is waiting for her.

The author brings the readers to a realistic world rather than a fictitious, imaginary, unreal world. He believes the fact that life is not like a fiction or a movie. Losing and gaining becomes part of life's journey. Life is a constant process, which cannot be stopped. We can only carry memories forward while life goes on.

Themes:

Innocence, memories, connection, love, desire, acceptance and fear.

3.3 Text

1. The Night Train at Deoli - Ruskin Bond

When I was at college I used to spend my summer vacations in Dehra, at my grandmother's Place. I would leave the plains early in May and return in July. Deoli was a small station about thirty miles from Dehra; it marked the beginning of the heavy jungles of the Indian Terai.

The train would reach Deoli at about five in the morning, when the station would be dimly lit with electric bulbs and oil lamps, and the jungle across the railway tracks would just be visible in the faint light of dawn. Deoli had only one platform, an office for the station master and a waiting room. The platform boasted a tea stall, a fruit vendor, and a few stray dogs; not much else because the train stopped there only ten minutes before rushing on into the forests.

Why it stopped at Deoli, I don't know. Nothing ever happened there. Nobody got off the train and nobody got in. There were never any coolies on the platform. But the train would halt there a full ten minutes, and then a bell would sound, the guard would blow his whistle, and presently Deoli would be left behind and forgotten. I used to wonder what happened in Deoli, behind the station walls. I always felt sorry for that lonely little platform and for the place that nobody wanted to visit. I decided that one day I would get off the train at Deoli, and spend the day there, just to please the town.

I was eighteen, visiting my grandmother, and the night train stopped at Deoli. A girl came down the platform, selling baskets.

It was a cold morning and the girl had a shawl thrown across her shoulders. Her feet were bare and her clothes were old, but she was a young girl, walking gracefully and with dignity.

When she came to my window, she stopped. She saw that I was looking at her intently, but at first she pretended not to notice. She had pale skin, set off by shiny black hair, and dark, troubled eyes. And then those eyes, searching and eloquent, met mine.

She stood by my window for some time and neither of us said anything. But when she moved on I found myself leaving my seat and going to the carriage door, and stood waiting on the platform looking the other way. I walked across to the tea stall. A kettle was boiling over on a small fire, but the owner of the stall was busy serving tea somewhere on the train. The girl followed me behind to the stall.

Do you want to buy a basket?' she asked. 'They are very strong, made of the finest cane...
'No,' I said, 'I don't want a basket,'

We stood looking at each other for what seemed a very long time, and she said, 'Are you sure you don't want a basket?'

"All right, give me one," I said, and I took the one on top and gave her a rupee, hardly daring to touch her fingers.

As she was about to speak, the guard blew his whistle; she said something, but it was lost in the clanging of the bell and the hissing of the engine. I had to run back to my compartment. The carriage shuddered and jolted forward.

I watched her as the platform slipped away. She was alone on the platform and she did not move, but she was looking at me and smiling. I watched her until the signal box came in the way, and then the jungle hid the station, but I could still see her standing there alone...

I sat up awake for the rest of the journey. I could not rid my mind of the picture of the girl's face and her dark, smouldering eyes.

But when I reached Dehra the incident became blurred and distant for there were other things to occupy my mind. It was only when I was making the return journey, two months later, that I remembered the girl.

I was looking out for the girl as the train drew into the station, and I felt an unexpected thrill when I saw her walking up the platform. I sprang off the footboard and waved to her.

When she saw me, she smiled. She was pleased that I remembered her. I was pleased that she remembered me. We were both pleased, and it was almost like a meeting of old friends.

She did not go down the length of the train selling baskets, but came straight to the tea stall; her dark eyes were suddenly filled with light. We said nothing for some time but we couldn't have been more eloquent.

I felt the impulse to put her on the train there and then, and take her away with me; I could not bear the thought of having to watch her recede into the distance of Deoli station. I took the baskets from her hand and put them down on the ground. She put out her hand for one of them, but I caught her hand and held it.

'I have to go to Delhi,' I said.

She nodded, 'I do not have to go anywhere.'

The guard blew his whistle for the train to leave and how I hated the guard for doing that.

"I will come again," I said. "Will you be here?"

She nodded again, and, as she nodded, the bell clanged and the train slid forward. I had to wrench my hand away from the girl and run for the moving train.

This time I did not forget her. She was with me for the remainder of the journey, and for long after. All that year she was a bright, living thing. And when the college term finished I packed haste and left for Dehra earlier than usual. My grandmother would be pleased at my eagerness to see her.

I was nervous and anxious as the train drew into Deoli, because I was wondering what I should say to the girl and what I should do. I was determined that I wouldn't stand helplessly before her, hardly able to speak or do anything about my feelings.

The train came to Deoli and I looked up and down the platform, but I could not see the girl anywhere.

I opened the door and stepped off the footboard. I was deeply disappointed and overcome by a sense of foreboding. I felt I had to do something and so I ran up to the stationmaster and 'Do you know the girl who used to sell baskets here?'

'No, I don't,' said the stationmaster. 'And you'd better get on the train if you be left behind. '

But I paced up and down the platform and stared over the railings at the station saw was a mango tree and a dusty road leading into the jungle. Where did the road go? The train was moving out of the station and I had to run up the platform and jump for the door of my compartment. Then, as the train gathered speed and rushed through the forests, I sat brooding in front of the window.

What could I do about finding a girl I had seen only twice, who had hardly spoken to me, and about whom I knew nothing -absolutely nothing-but for whom I felt a tenderness and responsibility that I had never felt before?

My grandmother was not pleased with my visit after all, because I didn't stay at her place more than a couple of weeks. I felt restless and ill at ease. So I took the train back to the plains, meaning to ask further questions of the stationmaster at Deoli.

But at Deoli there was a new stationmaster. The previous man had been transferred to another post within the past week. The new man didn't know anything about the girl who sold baskets. I found the owner of the tea stall, a small, shrivelled-up man, wearing greasy clothes and if he knew anything about the girl with the baskets.

“Yes, there was such a girl, here, I remember quite well,' he said. “but she has stopped coming now.

'Why?' I asked. 'What happened to her?'

'How should I know?' said the man. 'She was nothing to me’.

And once again I had to run for the train.

As Deoli platform receded, I decided that one day I would have to break journey there, spend a day in the town, make enquiries and find the girl who had stolen my heart with nothing but a look from her dark, impatient eyes.

With this thought I consoled myself throughout my last term in college. I went to Dehra again in the summer and when, in the early hours of the morning, the night train drew into Deoli station, I looked up and down the platform for signs of the girl, knowing I wouldn't find her but hoping just the same. Somehow, I couldn't bring myself to break journey at Deoli and spend a day there. (If it was all fiction or a film, I reflected, I would have got and cleaned up the mystery and reached a suitable ending for the whole thing). I think I was afraid to do this. I was afraid of discovering what really happened to the girl. Perhaps she was no longer in Deoli, perhaps she was married, perhaps she had fallen ill...

In the last few years I have passed through Deoli many times, and I always look out of the carriage window, half expecting to see the same unchanged face smiling up at me. I wonder what happens in Deoli, behind the station walls. But I will never break my journey there. It may spoil my game. I prefer to keep hoping and dreaming, and looking out of the window up and down that lonely platform, waiting for the girl with the baskets. I never break my journey at Deoli, but I pass through as often as I can.

3.4 Glossary

Terai – south of the Himalayan foothills

Faint- dull

Dawn- morning just before the sunrise

Boasted – told proudly

Stray- moving aimlessly

Gracefully –pleasingly

Set off – compensate

Clanging- a loud ringing sound

Shuddered – shook

Blurred- not visible

Sprang off – jumped suddenly

Recede – go back

Slid – slipped

Wrench –pull

Stare-look fixedly

Foreboding- a bad thing to happen

Brooding – thinking alone

Shrivelled – up – wrinkled completely

Consoled – comforted

Reflected – thought seriously

3.5 The Central Idea of the Night Train at Deoli

In this short story, Ruskin Bond narrates his personal experience during one of his train journeys to Dehra when he is an eighteen-year-old. He used to spend his every summer vacation in his grandmother's place in Dehra. He had to pass a small lonely station, Deoli amidst the jungle on the way. This station appears strange to him as no one got on or off the train there. He wonders why the train stopped there for ten minutes regularly without reason. He feels sorry on seeing the deserted platform.

One of his journeys, the author happens to see a pale skin girl selling baskets. She appears to be poor, but with grace and dignity. Her shiny black hair and dark, troubled eyes attracts the narrator. The girl offers him to sell baskets. He initially refuses to buy them. Later she insists on to buy one. With a little hesitation, he dares not to touch her fingers in the melee. Both of them just look at each other for quite some time. Then it strikes a chord of affection between them. He longs to see again her searching and eloquent eyes on his return journey. The meeting helps to break the monotony of his journey. It brings him a sense of attachment and responsibility towards the girl.

During his second visit, he sees her. Both of them get pleased to see each other. A smile was exchanged on their faces. It seems like a meeting of old friends. Silence prevails between them and speaks more than words. He feels like taking her with him but does not do so. He tells her that he needs to go to Delhi. She replies that she need not go anywhere. Perhaps she expresses her helplessness. Both of them separated unwillingly as the train leaves the station. He hopes to meet her again. The author spends the rest of the journey with the sweet memories of the girl for a long time.

The next summer, after completion of his college, he rushes to go to Dehra. He is eagerly to meet the girl, his grandmother being an excuse. This time she is not to be seen at the Deoli station though he waits for a long time. This deeply disappoints him. On his way back to Delhi, he again waits anxiously to see her. But it ends in vain. He comes to know that the girl has stopped coming. Nobody knows about her whereabouts. Once again, he has to run for the train. He invariably leaves the station. He decides that he would break the journey there. He spends a day in the town. He makes enquiries and tries to find the girl who has stolen his heart.

The very next year in summer, he again walks up and down the platform. He hopes to see the girl. But somehow, he cannot bring himself to break the journey to look for her. He seems to be afraid of finding about her. He dreads about anything unfortunate that could have befallen her. He wants to retain his sweet memories of her. He does not allow it to be spoilt with unfortunate events. He prefers to keep hoping, dreaming and waiting for the girl. The author brings the readers to a realistic world rather than a fictitious, imaginary, unreal world. He believes the fact that life is not like a fiction or a movie. Losing and gaining becomes part of life's journey. Life is a constant process. It cannot be stopped. We can only carry memories forward while life goes on.

3.6 Textual Questions

5marks

1. How is the girl described in the story The Night Train at Deoli?

The train passes a small lonely station, Deoli, the narrator sees a pale-looking girl selling baskets. She appears to be poor, but with grace and dignity. Her shiny black hair and dark, troubled eyes attracts the author. He longs to see her, her searching and eloquent eyes, again on his return journey.

2. What were the narrator's feelings about Deoli station in "The Night Train At Deoli"?

The **narrator's feelings** about the **Deoli station** were **inquisitive**. Deoli was a small station on the narrator's way to **Dehra Dun**, where he used to visit his grandmother during his vacations. It was surrounded by thick jungle and had only one platform which was sparsely lit by electric bulbs and oil lamps. Though the train briefly stops there in the morning time, it had no passenger there. The ambiance of station **mystified** the narrator who decided to explore the place beyond the walls of station one day.

3. How does the story The Night Train at Deoli present the theme of adolescent infatuation?

The Night Train at Deoli is a story of adolescent infatuation presented with great sensitivity. It expresses the narrator's love for a poor basket-seller whom he encounters at a small station while on his way to Dehra Dun. The narrator was attracted by her beauty. He got off the train to get to the tea-stall. There was a mutual attraction between the two. The girl followed him there and asked him whether he wanted to buy a basket. The narrator, after some hesitation, bought a basket-only not to disappoint the girl. He paid her a rupee in return, hardly daring to touch her fingers. Their conversation was cut short by the clanging of the bell of the train. Then the narrator had to rush back to his compartment. He watched the girl from his window smiling at him, standing on the platform alone for long. He meets the girl only twice, never to see her again, but she remains in his memory ever after.

4. Why is Deoli important for the narrator in Ruskin Bond's The Night Train at Deoli?

Deoli is the place where the narrator has fallen in love for the first time. It might also be important that the narrator no longer gets off the train at Deoli as this could suggest that the narrator rather than having to face reality and discover what happened to the girl. He prefers instead to hold onto his memories.

5. How does Deoli station is described in The Night Train at Deoli?

Deoli was a small station on the narrator's way to Dehra Dun. He used to visit his grandmother during his vacations. He had to pass a small lonely station, Deoli amidst the jungle on the way. The platform was lit by electric bulbs and oil lamps. This station appears strange to him as no one got on or off the train there. Nothing seemed to happen there. He wonders why the train stopped there for ten minutes regularly without reason and feels sorry for the lonely little platform.

6. Where does the author spend his vacation in the Night Train at Deoli?

The narrator tells us that he used to spend his vacation every summer in his grandmother's place in Dehra and had to pass a small lonely station, Deoli amidst the jungle on the way. This station appears strange to him as no one got on or off the train there and nothing seemed to happen there.

7. How many times did the narrator meet the basket selling girl on the Deoli station?

The Night Train at Deoli is a sensitively told tale about adolescent infatuation. It reflects the narrator's affection for a poor basket-seller whom he meets on his way to Dehra Dun at a little station. He only meets the girl twice and never sees her again, but she stays in his mind for the rest of his life. The narrator did not forget her. He took a fancy to the girl and his hardly

communicated longing turned into a feverish desperation in love. He was impatient for the term to finish finally and left for Dehra Dun. He was agitated, yet resolute to tell her about his feelings.

Suggested Reading

Bond : Night Train At Deoli And Other Stories, Penguin Books India (P) Ltd. 1988.

Bond Ruskin : Treasury Of Stories For Children, Penguin Books India (P) Ltd.2000.

Bond : The Ruskin Bond Children's Omnibus, Rupa & Co. India .1995.

Bond : Panther's Moon And Other Stories, Penguin Books India (P) Ltd. 1991.

Dr. I. Kesava Rao

EFFECTIVE WRITING

-L.A.Hill

STRUCTURE

4.0 Introduction

4.1 Objectives

4.2 Summary

4.3 Glossary

4.4 Lines for Explanation

4.5 Comprehension Passages

4.4 Unworked Comprehension Passages

4.7 Short answer questions

4.8 Multiple choice questions

4.9 Possible questions

4.0 Introduction:

Leslie Alexander Hill was born in 1918 in Greece. He was educated at Cambridge University. He worked for the British Council in Greece, Iran, Indonesia and India. Later he worked as advisor for the Oxford University Press, Oxford, England, on the teaching of English as a Second (Foreign) language.

L.A. Hill read and wrote extensively. His works include *Comprehension and Precis Pieces for Overseas Students* (1950), *Recent Trends in Educational Practice* (1941), *Literary Comprehension and Appreciation Pieces* (1943), *A Guide to Correct English* (1945) and *Teaching English as a Second Language* (1945). Hill's interest in linguistics extends to human behavior and similarities/variations among different cultures.

4.1 Objectives:

- a) to dispel the belief that writing is difficult
- b) to inspire the students to cultivate the habit of writing as a routine.
- c) to realize the need to develop Vocabulary, reading books well written and develop lucid style of writing.

4.2 Summary

In his essay "Principles of Good Writing" L.A. Hill suggests a few tips to become a successful writer. Clear and logical thinking is a must to a writer to write well. One may not have this quality, but one should train himself. At first, acquiring clear and step-by-step thought is very-difficult. The mind continually wanders. But practice will help improve one's ability to think clearly and logically.

A writer should improve his vocabulary and powers of expression. He should read widely and carefully and note down those words and expressions which he likes most. He should always consult a good dictionary to know the exact meanings and uses of words. Regular and frequent practice is essential to write well. He can learn writing by writing.

Inspiration is not a must to write well. Even with the most famous writers, inspiration is rare. Writing is ninety nine per cent hard work and one per cent inspiration.

A writer should read newspapers. He should always keep a notebook with him to note down every brilliant idea. He should develop a warm, human understanding of people. He must write interestingly on subjects of topical interest on which he has personal experience. Systematic presentation of ideas is important. Every sentence he writes should attract readers' attention, and should be related to the main idea. Clarity of thought, expression, logical development of theme, illustrative examples and appropriate use of vocabulary, according to Hill, make any work a model one.

A writer must write interestingly. He can do this when he is interested in what he is writing. He must convey this feeling of eagerness to his readers. He must also believe intensely in what he is writing. Reader's interest and sympathy can be won by writing sincerely and honestly. A writer should not force his personal problems upon his readers. The readers are not interested in them. People are interested in their own problems or in the problems, which they may have to face in the near future. They do not want to read personal complaints or protests of somebody. They may consider a writer a crack if he just goes on writing about his personal problems.

A writer should not try to create an impression. A writer should forget about himself and think only of the reader. He should write naturally avoiding self-consciousness. He must have something interesting to write about. He must express it clearly, simply and with a human touch. Then it will appeal to some classes of readers.

A writer should not copy anybody's style. If the reader finds it, he will lose interest in the work and will not read it. A writer may read many works written in a particular style. Then his style may gradually change. It becomes his own because it comes up from him naturally and without his knowledge's writer should train himself to see and hear things clearly and responsively as an artist or music in does. Then he will be able to describe them clearly without any artificiality.

It is best to write in simple and conventional style. Clean and plain language is the fashion these days. He should prefer a concrete word to an abstract one. He should use the right word at the right place. He should read his work critically after he has finished it and make necessary changes to improve its quality.

4.3 Glossary

| | |
|-------------|--|
| Avoid | prevent, stop something from happening |
| Mars | the planet, fourth in order from the sun. It is red in color |
| harm | cause pain or injury |
| Arbitrary | not bound by rules |
| interfere | to be involved in or meddle with |
| indolence | inclination to laziness |
| Inspiration | stimulation of the mind |
| topical | relating to matters of interest of the day |
| Approach | come near |
| Convince | cause somebody to realize |
| arrest | attract |
| apparently | clearly |

| | |
|-----------------|--|
| paradoxical | self-contradictory |
| irrelevant | not related |
| eagerness | interest |
| intensely | very deeply or strongly |
| protests | statements or actions of disapproval or disagreement |
| crank | eccentric person |
| deliberately | intentionally |
| Obvious | clear |
| elaborate | very detailed, carefully prepared and finished |
| jargon | terminology of profession or art |
| officialese | wordy and stereotyped English alleged to be characteristic of official letters and documents |
| hackneyed | dulled by overmuch use |
| rhetorical | inflated, or decorated or insincere in style |
| flourishes | excessive use of flowery language |
| verbiage | unnecessary words for the expression of an idea |
| circumlocutions | use of many words to say something that could be said in a few words |
| ascertain | get to know |
| euphemism | substitution of mild or pleasant terms for those that are offensive or blunt |
| pretence | deception, make-believe |
| cult | popular fashion |
| savage | wild and fierce |
| cosiness | comfort |
| slang | colloquial language |
| absurd | unreasonable |
| thumbs down | A sign indicating disapproval or failure |
| kick the bucket | (slang) to die |
| interrupt | break the continuity |

4.4 Lines for Explanation

4.4.1 *Writing is ninety-nine per cent hard work and one percent inspiration, so the sooner you get into the habit of disciplining yourself to write, the better.*

This sentence is taken from the essay "Principles of Good Writing" written by L.A. Hill.

The writer tries to dispel the myth in the people that a writer should have inspiration to write. Like any other profession writing is also a profession, a work. A writer should go on writing and disciplining himself. By constant practice, he learns the techniques. He need not wait for inspiration to possess him. So the writer asks the readers to come out of the false opinion that one cannot become a writer unless one gets inspiration.

- 4.4.2 *Most people are interested in the present. Even when they read about the past or the future it is the latter's connections with, or relevance to, the present that particularly interests them.*

This passage is taken from the essay "Principles of Good Writing" written by L.A. Hill.

Past is past. The future is uncertain. The present is reality. People may read about the past and the future. But they are basically interested in the present. They always try to connect between the past and the present; the future and the present. So, Hill says that a writer should write about the present. Then readers will have an interest in that work.

- 4.4.3. *To write interestingly, you must yourself be intensely interested in what you are writing and you must convey this feeling of eagerness to your readers.*

This sentence is taken from the essay "Principles of Good Writing" written by L.A. Hill.

Hill offers a few tips for his readers to become successful writers. One of the expected qualities of a writer is that he should write interestingly. He can write interestingly only when he is intensely interested in what he is writing. A writer should convey his feeling of eagerness to his readers. If not, the reader may not find interest in the work he is reading. Then the very purpose and effort of the writer is defeated.

- 4.4.4. *It is best to write simply and in a conversational tone.*

This sentence is taken from the essay "Principles of Good Writing" written by L.A. Hill.

Gone are the days for high flown language. Modern writers prefer simple language. Readers do not like to be baffled by unfamiliar words and expression. So Hill suggests to a writer that it is always best for him to write in a conversational tone.

- 4.4.5 *In any case, read your work over critically after you have finished it, replacing weak, vague, inexact words by others which say just what you mean.*

This sentence is taken from the essay "Principles of Good Writing" written by L.A. Hill.

This is Hill's last advice to his reader, who may wish to become a writer. Hill says that a writer should read his work very critically before he sends it for publication. In the haste of writing his desired and expected meaning may not be clear. So a writer should read, reread and revise his work with lucid and exact words to have a great effect on the readers. The meaning and message of the writer should be clear.

4.5. Comprehension Passages

4.5.1 To write well, you have to be able to write clearly and logically and you cannot do this unless you think clearly and logically too. If you cannot do this yet, you should train yourself to do it by taking particular problems and following, them

through, point by point, to a solution, without leaving anything out and without avoiding any difficulties that you meet.

1. When can a writer write well?

Ans: A writer can write well when he can think clearly and logically.

2. When can one become a good writer?

Ans: By training himself.

3. What should a writer do to write well?

Ans. He should take particular problems and follow them through to a solution without leaving anything.

4. What should do a writer do if he comes across difficulties while writing?

Ans. He should not avoid difficulties but think clearly and logically for a possible solution.

5. Give the antonym of the word 'clearly'.

Ans: Vaguely, unclearly

4.5.2 In order to increase your vocabulary and to improve your powers of expression, you should read widely and carefully, and keep a notebook in which to write down words and expressions that particularly strike you; for example, sparkle, glitter, twinkle, blaze, gleam, butcher blue eyes, relax into delicious indolence. Use a good dictionary to help you with the exact meaning and uses of words.

1. What should a writer increase?

Ans: His vocabulary and powers of expression.

2. What should a writer do?

Ans: He should read widely and carefully and note down good expressions to be used in his writing.

3. How can a good dictionary help him?

Ans: It can give him the exact meaning and the usages of a word.

4. Why should a writer keep a notebook?

Ans: To write down words and expressions that particularly strike him.

5. Give the antonym of the word 'carefully'.

Ans: Carelessly.

4.5.3. To be a successful writer, you must write interestingly; but different kinds of people have different interests and it is most unlikely that you will be able to appeal to all of them. You therefore have to know exactly what type of reader you are writing for and exactly what kinds of things interest such a reader.

1. What must a reader do to be a successful writer?

Ans: He must write interestingly.

2. How are different kinds of people?

Ans: They have different interests.

3. Can a writer appeal to all people?

Ans: No, He cannot.

4. What should a writer know?

Ans: He should know the type of the reader he is writing for and the things that interest him.

5. Give the antonym of the word "interestingly".

Ans: Uninterestingly

4.5.4 To write interestingly, you must yourself be intensely interested in what you are writing, and you must convey this feeling of eagerness to your readers. You must also believe intensely in what you are writing, and convince your readers of your honesty. You cannot arouse their interest and sympathy unless they feel that you yourself are interested, and that you feel strongly about what you are saying.

1. What must a writer do to write interestingly?

Ans: He must be intensely interested in what he is writing.

2. How can readers know that the writer is interested in what he is writing?

Ans: The writer must convey his feeling of eagerness to the readers.

3. What must the writer believe in?

Ans: He must believe intensely in what he is writing.

4. What should the writer convince his readers about?

Ans: He should convince his readers about his honesty.

5. How can a writer arouse the interest and sympathy of his readers?

Ans: By creating a feeling that he is interested in and that he strongly feels about what he is writing.

4.4. Unworked Comprehension Passages

4.4.1 Do not strive to create an impression. **Forget** about yourself, think only of the reader, and write naturally, **avoiding** self-consciousness. If you have something interesting to write about and can express it clearly, simply and with human touch, it is sure to appeal to some classes of readers.

1. What should a writer not strive to do?

2. What should a writer forget?

3. What should a writer think?

4. How should a writer write?

5. What appeals to some classes of readers?

4.4.2 Prefer the concrete to the abstract word whenever possible, be definite, call a spade a spade, and avoid euphemisms. The latter have been called the cult of cosines, which means the pretence that everything is all right when it is not. In Hitler's Germany, for example, the expression special treatment was used as a euphemism for torture and murder of the most savage kinds.

1. What should a writer prefer?
2. What should a writer avoid?
3. What have been called cult of cosiness?
4. What is meant by cult of cosiness?
5. What did the expression "special treatment" mean in Hitler's Germany?

Answers to the Unworked Comprehension Passages:

Passage: 4.4.1.

1. He should not try to create an impression.
2. About himself
3. About the reader
4. He should write naturally, avoiding self-consciousness
5. Something which can express itself clearly, simply and with the human touch.

Passage: 4.4.2.

1. A concrete word to an abstract word.
2. Euphemisms
3. Euphemisms
4. The pretence that everything is all right when it is not.
5. For torture and murder of the most savage kinds.

4.7 Short answer questions

1. What are the qualities required for writing "well" according to L.A. Hill?

Ans. To write well a writer should be able to think and write clearly and logically

2. Why is it difficult to think "clearly"?

Ans The mind continually wanders. So it is difficult to think clearly. But practice will improve the ability of a writer to think clearly.

3. What are L.A.Hill's observations about freedom? Do you agree with him?

We are not free to do whatever we like. Our freedom is limited to what is possible and legal. I agree with him.

4. What should writers do if they want to increase their vocabulary and powers of expression?

Ans: Writers should read widely and carefully. They should keep a note that to write down words and expressions that strike them. They should also use a good dictionary for exact meaning and uses of words.

5. What is Hill's comment on the role of "inspiration" in the life of writers?

Ans: Even with the most famous writers inspiration is rare. Writing is ninety-nine per cent hard work and one per cent inspiration.

4. How are newspapers useful to writers?

Ans: Newspapers are records of human joy and human tragedy. They give writers ideas for articles, essays, short stories.

7. Why does Hill suggest that writers should keep a note book?

Ans: Writers get ideas at different times and indifferent places. Unless they write down ideas at once, they often forget them. So Hill suggests writers should keep a note book with them.

8. Why does the essayist insist that writers should choose subjects of topical interest?

Ans: Most people are interested in the present. A writer should write about the things in which they are interested. So a writer should choose subjects of topical interest.

9. How can writers find information that interest particular types of readers?

Ans: By carefully reading magazines which are written for particular kinds of readers.

10. What kind of style should be adopted in order to become a popular writer?

Ans: A writer should develop his own natural style and write simply and in a conversational tone.

11. How does Hill define the term "euphemism"?

Ans: Euphemisms have been called the Cult of Cosiness, which means the pretence that everything is alright when it is not.

12. Hill cautions writers to "avoid stating the obvious". Point out the significance of this statement.

Ans: Readers will not be interested in reading about the things which they already know. So a writer should always try to write about new things. Then only readers will read with interest.

13. How does the essayist convince the reader the uniformity in style is improve for useful writing?

Ans: A Writer should use the same style, whether formal or informal through. A mixture of style is absurd.

14. Why does Hill advise writers to read the work after they

Ans: A writer knows what is to be conveyed before he reads finished it, he can know his weakness and rectify it.

4.8. Multiple choice Questions

4.8.1 Keep a notebook in which to put down things that you notice or ideas that come to you when you are out walking, when you are reading a book or a magazine or at any other time. Some people get ideas in the bath, or when they wake up during the night. Unless they write these ideas down at once, they often forget them.

1. To put down things that one notices, one must **keep a**

- a) journal
- b) dairy
- c) notebook
- d) pamphlet

2. Some people may get ideas

- a) in sleep
- b) while eating
- c) while walking
- d) While smiling

3. We do not forget our ideas

- a) yes
- b) No
- c) cannot say
- d) occasionally

4. Whenever we get an idea, the writer says that we must

- a) write down the ideas at once
- b) write after we have completed our work
- c) remember the idea and write it down later
- d) never write it down

5. The author gives advice to

- a) Student
- b) Teachers
- c) Budding writers
- d) actors

4.8.2 Do not, however, force upon the reader those of your own private problems which few, if any, other people share. People are very much interested in problems which they too face, or which they may easily have to face in the near future, but they do not want to read the personal complaints and protests of some one whom they consider a crank, or whom they suspect of being mentally unbalanced.

1. A writer

- a) should write about his personal problems
- b) should not write about his personal problems
- c) should worry his readers
- d) should entertain his readers

2. The problems of the writer

- a) will be shared by the readers
- b) will not be shared by the readers
- c) will be laughed at by the readers
- d) will be ignored by the readers

3. People are very much interested

- a) in the problems of the author

- b) in the problem of the
- c) in their own problems
- d) in the problems of their it

4. Readers do not want to read

- a) the personal complainings and protests of someone
- b) about everybody
- c) about crimes in society
- d) about burning problems of the poor

5. If a writer goes on writing about his personal problems, readers may think that the writer is a

- a) genius
 - b) intelligent
 - c) normal
 - d) crank
- [d]

4.8.3 Use the same style throughout whatever you are writing, if you are writing formally, do not introduce slang expression and if you are writing in a conversational style, do not introduce literary or learned expressions.

1. Whatever a writer is writing he should use

- a) different styles
- b) some style
- c) mixed styles
- d) new style

2 The antonym of the word 'formally'

- a) informally
- b) differently
- c) classically
- d) variedly

3. If a writer is writing formally, he should be

- a) different in every paragraph
- b) able to create interest
- c) formal in his style throughout
- d) careful in presenting his ideas

4. In a conversational style

- a) slang expressions should not be used
- b) scholarly expressions should not be used
- c) proverbs should not be used
- d) idiomatic expressions should not be used

5. Slang expressions are

- a) quite common in every language
- b) possible only in English
- c) not there in Telugu language
- d) found sometimes in English

4.9 Possible Questions

1. Summarise L.A. Hill's advice to a person who wants to be a "successful" writer.
2. Analyse Hill's observation regarding a "simple and clear style" of writing.

_ Dr. I. Kesavarao

Lesson-5

THE DOLL'S HOUSE

_ Katherine Mansfield

Structure

5.0 Objectives

5.1. Introduction

5.2. Text: story

5.3. Text-Summary

5.4. Glossary

5.5. Questions

5.6. References

5.0 Objectives

- After reading this prose extract, the learner will be able to understand the structures and English usage.
- The learner will be able to understand the theme and narrative style of short story writing.

5.1 Introduction

Katherine Mansfield is a New Zealand author, born on 14 October 1888 in Wellington. She pioneered short story writing in the 20th century. She married John Middleton Murry in 1918. Both became popular in the literary circles of London. Her prose works and poetry covered a variety of subjects: The family ambiance and difficulties, the vulnerability of relationships, the conditions of society especially the middle classes, and the intricacies of life with its beauty and difficulties from the dull reality of life. Her short fiction brought her great reputation, unfortunately, she succumbed to tuberculosis. Most of the literature from Mansfield is depicted as beautiful sketches of life often published in journals of the time, and her unfinished works are published posthumously. *The Dove's Nest* (1923), *Poems* (1923), *The Journal of Katherine Mansfield* (1927), and *The Letters of Katherine Mansfield* (1928,1929) are a few of her works. Mansfield's style of writing was remarked by Murry as "a kind of purity", and praised for the compressive work and her ability to bring complex emotions and thoughts but it was mostly understatement.

5.2 Text Story

When dear old Mr. Hay went back to town after staying with the Burnells, she sent the children a doll's house. It was so big that the carter and Pat carried it into the courtyard, and there it stayed, propped up on two wooden boxes, besides the feed-room room door. No harm could come to it; it was summer. And perhaps the smell of paint would have gone off by the time it had to be taken in. for, really, the smell of paint coming from that doll's house ("Sweet of old Mrs. Hay, of course; most sweet and generous!")-but the smell of paint was

quite enough to make anyone seriously ill, in Aunt Beryl's opinion, even before the sacking was taken off. And when it was, there stood the Doll's house, a dark, oily, spinach green, picked out with bright yellow. Its two solid little chimneys, glued onto the roof, were painted red and white, and the door gleaming with yellow varnish, was like a little slab of toffee. Four windows were divided into panes by a broad streak of green. There was actually a tiny porch too, painted yellow, with big lumps of congealed paint hanging along the edge.

But the perfect, perfect little house! Who could possibly mind the smell? It was part of the joy, part of the newness.

"Open it quickly, someone!"

The hook at the side was stuck fast. Pat pried it open with his penknife, and the whole house front swung back, and—there you were, gazing at one and the same moment into the drawing-room and dining-room, the kitchen and two bedrooms. That is the way for a house to open! Why don't all houses open like that? How much more exciting than peering through the slit of a door into a mean little hall with a hat and two umbrellas! That is-isn't it? -what you long to know about a house when you put your hand on the knocker. Perhaps it is the way God opens houses at the dead of night when He is taking a quiet turn with an angel....

"O-oh!" The Burnell children sounded as though they were in despair. It was too marvelous; it was too much for them. They had never seen anything like it in their lives. All the rooms were papered. There were pictures on the walls, painted on paper, with gold frames complete. Red carpet covered all the floors except the kitchen; red plush chairs in the drawing-room, green in the dining-room; tables, beds with real bedclothes, a cradle, a stove, a dresser with tiny plates, and one big jug. But what Kezia liked more than anything, what she liked frightfully, was the lamp. It stood in the middle of the dining-room table, an exquisite little amber lamp with a white globe. It was even filled all ready for lighting, though, of course, you couldn't light it. But there was something inside that looked like oil and moved when you shook it.

The father and mother dolls, who sprawled very stiff as though they had fainted in the drawing-room, and their two little children asleep upstairs, were really too big for the doll's house. They didn't look as though they belonged. But the lamp was perfect. It seemed to smile at Kezia, to say, "I live here." The lamp was real.

The Burnell children could hardly walk to school fast enough the next morning. They burned to tell everybody, to describe, to-well-to boast about their doll's house before the school bell rang.

"I'm to tell," said, Isabel, "Because I'm the eldest. And you two can join in after. But I'm to tell first,"

There was nothing to answer. Isabel was bossy, but she was always right, and Lotte and Kezia knew too well the powers that went with being eldest. They brushed through the thick buttercups at the road edge and said nothing.

“And I’m to choose who’s to come and see it first. Mother said I might.” For it had been arranged that while the doll’s house stood in the courtyard, they might ask the girls at school, two at a time, to come and look. Not to stay to tea, of course, or to come traipsing through the house. But just to stand quietly in the courtyard while Isabel pointed out the beauties, and Lottie and Kezia looked pleased....

But hurry as they might, by the time they had reached the tarred palings of the boys’ playground the bell had begun to jangle. They only just had time to whip off their hats and fall into line before the roll was called. Never mind. Isabel tried to make up for it by looking very important and mysterious and by whispering behind her hand to the girls near her, “Got something to tell you at playtime.”

Playtime came and Isabel was surrounded. The girls of her class nearly fought to put their arms around her, to walk away with her, to beam flatteringly, to be her special friend. She held quite a court under the huge pine trees at the side of the playground. Nudging, giggling together, the little girls pressed up close. And the only two who stayed outside the ring were the two who were always outside, the little Kelveys. They knew better than to come anywhere near the Burnells.

The fact was, the school the Burnell children went to was not at all the kind of place their parents would have chosen if there had been any choice. But there was none. It was the only school for miles. And the consequence was all the children of the neighborhood, the Judge’s little girls, the doctor’s daughters, the storekeeper’s children, the milkman’s, was forced to mix together. Not to speak of there being an equal number of rude, rough little boys as well. But the line had to be drawn somewhere. It was drawn at the Kelveys. Many of the children, including the Burnells, were not allowed even to speak to them. They walked past the Kelveys with their heads in the air, and as they set the fashion in all matters of behavior, the Kelveys were shunned by everybody. Even the teacher had a special voice for them, and a special smile for the other children when Lil Kelvey came up to her desk with a bunch of dreadfully common-looking flowers.

They were the daughters of a spry, hardworking little washerwoman, who went about from bouse to house by the day. This was awful enough. But where was Mr. Kelvey? Nobody knew for certain. But everybody said he was in prison. So, they were the daughters of a washerwoman and a goalbird. Very nice company for other people’s children! And they looked at it. Why did Mrs. Kelvey make them so conspicuous was hard to understand. The truth was they were dressed in “bits” given to her by the people for whom she worked. Lil, for instance, who was a stout, plain child with big frickles, came to school in a dress made from a green art-serge table-cloth of the Burnells’, with red plush sleeves from the Logans’ curtains. Her hat, perched on top of her high forehead, was a grown-up woman’s hat, once the property of Miss Lecky, the postmistress. It was turned up at the back and trimmed with a large scarlet quill. What a little guy she looked like! It was impossible not to laugh. And her little sister, our Else wore a long white dress, rather like a nightgown, and a pair of little boy’s boots. But whatever our Else wore she would have looked strange. She was a tiny wishbone of a child, with cropped hair and enormous solemn eyes—a little white owl. Nobody had ever seen her smile; she scarcely ever spoke. She went through life holding onto Lil, with a piece of Lil’s skirt screwed up in her hand. Where Lil went, our Else followed. In

the playground, on the road going to and from school, there was Lil marching in front and our Else holding on behind. Only when she wanted anything, or when she was out of breath, our Else gave Lil a tug, a twitch, and Lil stopped and turned around. The Kelveys never failed to understand each other.

Now they hovered at the edge; you couldn't stop them listening. When the little girls turned around and sneered, Lil, as usual, gave her a silly, shamefaced smile, but our Else only looked.

And Isabel's voice, so very proud, went on telling. The carpet made a great sensation, but so did the beds with real bedclothes, and the stove with an oven door.

When she finished Kezia broke in. "You've forgotten the lamp, Isabel."

"Oh, yes," said Isabel, "there is a teeny little lamp, all made of yellow glass, with a white globe that stands on the dining-room table. You couldn't tell it from a real one."

"The lamp's best of all," cried Kezia. She thought Isabel wasn't making half enough of the little lamp. But nobody paid any attention. Isabel was choosing the two who were to come back with them that afternoon and see it. She chose Emmie Cole and Lena Logan. But when the others knew they were all to have a chance, they couldn't be nice enough to Isabel. One by one they put their arms around Isabel's waist walked her off. They had something to whisper to her, a secret. "Isabel's my friend". Only the little Kelveys moved away forgotten; there was nothing for them to hear.

Days passed, and as more children saw the doll's house, the fame of it spread. It became the one subject, the rage. The one question was, "Have you seen Burnells' doll's house? Oh, isn't it lovely!" "Haven't you seen it? Oh, I say!"

Even the dinner hour was given up to talking about it. The little girls sat under the pines eating their thick mutton sandwiches and big slabs of johnnycake spread with butter. While always as near as they could get, sat the Kelveys, our Else holding on to Lil, listening too, while they chewed their jam sandwiches out of a newspaper soaked with large red blobs....

"Mother," said Kezia, "Can I ask the Kelveys just once?"

"Certainly not, Kezia."

"But why not?"

"Runaway, Kezia, you know quite well why not."

At least everybody had seen it except them. On that day the subject rather flagged. It was the dinner hour. The children stood together under the pine trees, and suddenly, as they looked at the Kelveys eating out of their paper, always by themselves, always listening, they wanted to be horrid to them, Emmie Cole started the whisper.

"Lil Kelvey's going to be a servant when she grows up."

"O-oh, how awful!" said Isabel Burnell, and she made eyes at Emmie.

Emmie swallowed in a very meaningful way and nodded to Isabel as she'd seen her mother do on those occasions.

"It's true-it's true-it's true," she said.

Then Lena Logan's little eyes snapped. "Shall I ask her?" she whispered.

"Bet you don't," said Jessie May.

"Pooh, I'm not frightened," said Lena. Suddenly she gave a little squeal and danced in front of the other girls. "Watch! Watch me! Watch me now!" said Lena. And sliding, gliding, dragging one foot, giggling behind her hand, Lena went over to the Kelveys.

Lil looked up from her dinner. She wrapped the rest quickly away. Our Else stopped chewing. What was coming now?

"Is it true you're going to be a servant when you grow up, Lil Kelvey?" shrilled Lena.

Dead silence. But instead of answering, Lil only gave her silly, shamefaced smile. She didn't seem to mind the question at all. What a sell for Lena! The girls began to titter.

Lina couldn't stand that. She put her hands on her hips; she shot forward. "Yeah, year father's in prison!" she hissed, spitefully.

This was such a marvelous thing to have said that the little girls rushed away in a body, deeply, deeply excited, wild with joy. Someone found a long rope, and they began skipping. And never did they skip so high, run in and out so fast, or do such daring things as on that morning.

In the afternoon Pat called for Burnell children with the buggy and they drove home. There were visitors. Isabel and Lottie, who liked visitors, went upstairs to change their pinafores. But Kezia thieved out at back. Nobody was about; she began to swing on the big white gates of the courtyard. Presently, looking along the road, she saw two little dots. They grew bigger, they were coming towards her. Now she could see that one was in front and one close behind. She could see that they were the Kelveys. Kezia stopped swinging. She slipped off the gate as if she was going to run away. Then she hesitated. The Kelveys came nearer, and beside them walked their shadows, very long, stretching right across the road with their heads in the buttercups. Kezia clambered back on the gate; she had made up her mind; she swung out.

"Hello," she said to the passing Kelveys.

They were so astounded that they stopped. Lil gave her silly smile. Our Else stared.

"You can come and see our doll's house if you want to," said Kezia, and she dragged one toe on the ground. But at that Lil turned red and shook her head quickly.

"Why not?" asked Kezia.

Lil gasped, then said, "Your ma told our ma you weren't to speak to us."

"Oh, well," said Kezia. She didn't know what to reply. "It doesn't matter. You can come and see our doll's house all the same. Come on. Nobody's looking.

But Lil shook her head still harder.

“Don’t you want to?” asked Kezia.

Suddenly there was a twitch, a tug at Lil’s skirt. She turned round. Our Else was looking at her with big, imploring eyes; she was frowning; she wanted to go. For a moment Lil looked at our Else very doubtfully. But our Else twitched skirt again. She started forward. Kezia led the way. Like two little stray cats they followed across the courtyard to where the doll’s house stood.

“There it is,” said Kezia.

There was a pause. Lil breathed loudly, almost snorted; our Else was still as stone.

“I’ll open it for you,” said Kezia kindly. She undid the hook and they looked inside.

“There’s the drawing-room and the dining-room, and that’s the”

“Kezia!”

Oh, what a start they gave!

“Kezia!”

It was Aunt Beryl’s voice. They turned round. At the back door stood Aunt Beryl, staring as if she couldn’t believe what she saw.

“How dare you ask the little Kelveys into the courtyard?” said her cold, furious voice. “You know as well as I do, you’re not allowed to talk to them. Run away, children, run away at once. And don’t come back again,” said Aunt Beryl. And she stepped into the yard and shooed them out as if they were chickens.

“Off you go immediately!” she called, cold and proud.

They didn’t need telling twice. Burning with shame, shrinking together, Lil huddling along little her mother, our Else dazed, somehow, they crossed the big courtyard and squeezed through the white gate.

“Wicked, disobedient little girl!” said Aunt Beryl bitterly to Kezia, and she slammed the doll’s house to.

The afternoon had been awful. A letter had come from Willie Brent, a terrifying, threatening letter, saying if she did not meet him that evening in Pulman’s Bush, he’d come to the front door and ask the reason why! But now that she had frightened those little rats of Kelveys and given Kezia’s good scolding, her heart felt lighter. That ghastly pressure was gone. She went back to the house humming.

When the Kelveys were well out of sight of Burnells’, they sat down to rest on a big red drainpipe by the side of the road. Lil’s cheeks were still burning; she took off that hat with the quill and held it on her knee. Dreamingly they looked over the hay paddocks, past the creek, to the group of wattles where Logan’s cows stood waiting to be milked. What were their thoughts? Presently our Else nudged up close to her sister. But now she had forgotten the cross lady. She put out a finger and stroked her sister’s quill; she smiled her rare smile.

“I seen the little lamp,” she said, softly.

Then both were silent once more.

5.3 Text- Summary

Katherine's distinctive style of writing was the short story. The short story "The Doll's House" conveys the children are the true imitators of the elders of the family. She tried to describe the behavior of the children who sometimes reflect their parents' cruelty through this story. The doll's house in the story is a gift to Burnell Children from Mrs. Hay when she leaves back to town after staying with the Burnell family. The doll's house is a replica of the real house. Though it is a miniature house, Katherine describes the eloquence of the house brilliantly.

The Burnell children are Isabel, Lotte, and Kezia who have been proud of their gift. They ran fast to their house that morning and told about their doll's house before the school bell rang. They became late by the time they had reached the school playground. Isabel, the youngest of Burnell's daughters whispered to the girls near her in the roll call that she had a piece of news to tell them at playtime. All the children surrounded Isabel at the playtime. Every girl around her flattered her imagining her as their special friend because the bossy Isabel spoke to them about their doll's house. She said only two of them are allowed at a time to see the doll's house. That afternoon, she chose Emmie Cole and Lena Logan to see it. The little Kelveys, Lil, and Else are avoided.

The little Kelveys are the daughters of Mr. and Mrs. Kelveys: a washerwoman and a presumed jailbird. They are dressed in rags mended with bits of clothes given by the people where Mrs. Kelvey worked appeared odd. Their dresses are made with table clothes and door curtains. The girls in the school used to tease the little Kelveys. The Else Kelvey is always hidden behind holding her sister Lil's skirt screwing up in her hand. Emmie Cole brings the worst out of her character when she goes to Lil Kelvey and asks her whether Lil is going to be a servant like her mother when she grew old.

Having gone excited by skipping the rope, she even announces that Lil's father is in prison, which invariably made them sensitive. But on the contrary, Kezia the youngest Burnell sister is very kind to the Little Kelveys. She invites Lil to the courtyard so that she could see the doll's house. Lil did not agree to go there to see it but went on Kezia's insistence. The doll's house was beautifully decorated with tiny accessories, gold frames, and with little lamp. The little life lamp is one of the accessories of the doll's house. Kezia notices the beauty of the lamp. Else is happy seeing the lamp as it is the symbol of innocence and hope just as Kezia and Else. When aunt Beryl suddenly shouts at Keleveys, they fled away from the courtyard and sat on the side of the road. Kelvey at the end of the story said, "I seen the little lamp" and smiles first because she wished to see it when Kezia mentioned it in the school. Thus, the wish of little Kezia and Else are fulfilled.

5.4 Glossary

| | | |
|------------|---|--|
| Carter | : | delivery person |
| Gleaming | : | reflecting light, typically because very clean or polished |
| Congeaed | : | having become semi-solid, especially on cooling |
| Palings | : | fence stakes |
| Art-serge | : | a type of woven wool |
| Goal board | : | a person who is or has been in prison, especially a criminal who |

has been jailed repeatedly

Guy : British term for an odd-looking person

Paddocks : areas of fenced in land

Wattles : acacia trees

5.5 Short Answer Questions

1. Describe the doll's house of the children.
2. Under what conditions are the girls' friends allowed to see the doll's house?
3. How does Katharine Mansfield present the class conflict between innocence and experience through this short story?
4. Why are the Burnells not allowed to speak to the Kelveys?
5. What does the lamp symbolize in this story?
6. How were the Kelveys children separated from other children?
7. Describe how Lil and Else looked.
8. Describe the character of Kezia.
9. How did the Kelveys children get the opportunity to see the beautiful doll's house? What happened after that?
10. What does the story reveal about popularity?

5.6 Long Answer Questions

1. "And the only two who stayed outside the ring were the two who were always outside, the little Kelveys". Who are Kelveys? Why did they stay away from whom?
2. "Is it true that you are going to be a servant when you grow up, like Kelvey? Shrilled Lena" what was Lil's response to this? What do you think was going on in Lil's mind when she heard this question?
3. How did Lil and Else react when Kezia invited them to see the Doll's house?
4. "Wicked, disobedient little girl!" Who is the little girl? Who said this and Why?

5.7 References

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Lesson -6

FLORANCE NIGHTINGALE

Abrar Mohsin

6.0 Objectives of the Lesson:

After reading this lesson, students will be able to

1. understand god's thoughts
2. realise that life is a splendid gift
3. glorify the profession

6.1 About the author:

Abrar Mohsin is an educationalist. He served in Africa. "Florence Nightingale", biographical sketch, is an inspirational story. She rendered selfless service as a nurse. She is the pioneer in modern nursing system.

6.2. Gist of the lesson:

There is nothing glorious about the wars. A war is always a dreadful thing. The outcome of war is destruction. The innumerable wars brought misery to mankind. But the writers glorify war. It gives joy to no one. Nobody cares about the wounded, missing and crippled in the war.

Florence Nightingale was born on May 12, 1820 in Florence, Italy. She was named after her the Italian city. She excelled academically. She received a divine call in her teenage to do god's work. She decided to do social and health service for humanity. So she has taken up nursing profession. She became an icon of Victorian culture.

During Crimean war, Nightingale, with 38 nurses, went to Turkey to organise a medical camp. Initially she being a female nurse, was resisted by male doctors. Later the doctors realised the importance to serve overcrowded wounded soldiers. She and her team brought cleanliness, sanitation, nutritious food and comfort to the sick and wounded.

Nightingale is popular in personal health care. She writes letters home for soldiers. She comforted and improved their psychological health of the wounded. She and her team transformed the hospital into a healthy environment within six months. So the death rate of the sick is drastically decreasing day by day. That was greatest achievement ever before. She always carries a lamp in her hand to check on the sick during night. So the soldiers fondly call her, "Lady with the Lamp".

After her return from the Crimean war, she dedicated her life to investigate health reforms in the British Army. She discussed the forming the health commission with Queen Victoria. As a result, there were tremendous health reforms in the British Army.

Nightingale glorifies the nursing profession through her work. It became a noble profession in the hands of Nightingale. She provided advice on a variety of health care issues across the globe. She became the pioneer in the field. She keeps on her noble work through correspondence till the last breath.

6.3 Text:

There is nothing glorious about the wars although the bards have often sung their praises. A war is always a dreadful thing; its outcome is nothing but destruction. The Innumerable through the ages have brought about nothing but death, devastation, misery and tears of blood upon main kind. Stinking corpses, burnt crops, plundered cities, hunger, and disease are the fruits of war. It is not only the vanquished who suffers in a war but event the victor's laugh over death and destruction sounds so ghastly, so ironic, so unearthly!

Of course, it is very easy to glorify war from a safe distance, without every witnessing, or going through the horrors of one. It gives joy to no one; it is a horrid experience.

The mighty epics singing of the valour of the glorious warriors hardly ever tell of the sufferings of those who lose their dear ones, a mother her son, a wife her husband, a sister her brother. The din and clatter, sky-rending slogans and the thunderous applause of victors suppress the sobs of the victims of human brutality; the glitter of the winners' medals does not let us see the wounds of the losers; the war-cries of the conqueror silence the moans and the groans of the more unlucky ones.

Wars have always been dreadful, and will always be.

Lord Tennyson, in one of his poems, draws a very romantic picture of the Crimean War, the battle of Balaclava, in particular;
'Forward the light brigade!
Charge for the guns,' He said:

Into the valley of death
Rode the six-hundred.
Theirs not to reason why,
Theirs but to do and die:
Into the valley of death
Rode the six hundred
When can their glory fade?
O the wild charge they made
All the world wondered.
Honour the charge they made!
Honour the light brigade,
Noble six hundred!

But it was not the real face of the battle fought hundreds of miles away from the poet's mansion, so distant that the cries of agony of the victim could never have reached his ears and the horrors of bloodshed could never have been witnessed by him.

The minds of the bards were mainly occupied with the glories of the victors in the war; a few of the composers probably could afford to mourn the deaths of these who fell in the battlefields and became immortal in their deaths, but nobody bothered about the fate of the wounded. What happened to those who were neither alive nor dead, was no body's concern. No one tells us what the unlucky ones invalidated for life had to go through.

But a girl named Florence Nightingale, looked at the battle of Balaclava from entirely a different angle. Whereas Tennyson spoke of heroism, she grieved over the stupidity of the men who wage wars. She saw the ravages of war, the butcheries committed by the heroes and the agony of the wounded and the sick—a senseless sacrifice at the inhuman altar of war.

She was born at Florence, in Italy, on May 12, 1820. Her parents gave her the name of her birth-place. Her parents, who were very well off, were shocked when they came to know of her one great ambition in life. She wanted to become a nurse!

Nursing was not regarded as a respectable profession in those days.

A physician remarked: "Most of the nursing is done by drunken prostitutes who, when brought into the police court, are given the option of going to prison or to hospital service... They are often found in sleep under the beds of their dead patients whose liquor they have stolen."

The parents had given her education fit for a princess; she was pretty, brilliant, charming! Why did she want to become a nurse? They tried various methods to her from purpose and sent her travelling with their friends, but her resolution remained unwavering. During that time, she came in contact with an influential man, Sidney Herbert, and they became intimate friends, but their friendship was based on the humanitarian common to both. She travelled through Europe but everywhere she sought those places where work was being done for the afflicted. The gaiety of the atmosphere of London did not give her any happiness; she wanted to get away from all its painted artificiality.

She joined a German training school for nurses, Fliedner's Institute. She had a passion to nurse the sick and the wounded. Even when she was a child, she liked bandaging the wounds of the neighbours' pet animals. She felt a call to a mission of mercy. Although all the eligible young men of the country were at her feet, she gave up the idea of marrying and settling down. So firm was her resolution that at the training institute she scrubbed the corridor floor along with binding the wounds.

Later on, she spent much time at the hospitals of London and Edinburgh (Germany) in 1855, went to Paris to study what the nursing organisations were doing there.

When she came back to England, she was made manager and director of a Sanitarium Establishment for Gentlewomen during Illness.' Here she had to supervise untrained and ill

disciplined, nurses: sprained her back as she lifted a patient to the operating tables caught a hot stovepipe in her arms to keep it from falling upon a sick child; held down a blind woman who was threatened with insanity when an operation to restore her vision had fail; and defended herself against the petty jealousies and the continual bickering of her male colleagues.

In the treatment of the sick she gave foremost importance to cleanliness and fresh air and insisted upon open windows, contrary to the common practice of those days.

She stood up against all the ordeals and came out triumphantly.

Someone remarked about her: "She seems as completely led by God as Joan of Arc;

Her fame began to spread for her thoroughness, initiative and hygienic value of her disposition.

She was about to take over the superintendents hip of the nurses at King's College Hospital. When reports began to reach England about the terrible conditions in the Crimean hospital The Crimean War had broken out and something like a national calamity had occurred in September, 1854.

There were not sufficient surgeons; no dressers and nurses; no linen for bandages and yet, no one was to blame.

The old pensioners sent out to nurse the sick and wounded are not of the slightest use; the soldiers have to attend upon each other... No sufficient preparations have been made for the care of the wounded... No bandages, no dressers, no nurses.'

This terrible state of affairs had to be remedied forthwith and there was a big outcry throughout the country.

Everyone thought of a single name-Florence Nightingale. Why not send Florence Nightingale?

Sidney Herbert, the Secretary for War wrote to her requesting her to superintend the whole thing and organize the care of the wounded.

Florence Nightingale had also heard the cry, and in it she saw an opportunity of taking the first step towards reaching her ideal." She answered the cry.

She wrote back. A small private expedition of nurses has been organized for Scutari' and I have been asked to command it. We shall feed and lodge ourselves there, and are to be no expense whatever to the country.

She also emphasised that it should be made clear to the War Office that this is not a lady but a real hospital nurse.

The war office consented to let her go as a nurse but everyone in the office was sure that the whole thing would be a failure. In their opinion it was sheer madness to undertake such a difficult job.

With the announcement of her appointment, she became a celebrity. All over the country there was a talk about the rich, charming and young gentlewoman who had abandoned life of ease and luxury to face horrors and dangers. She organized a nursing force comprising ten Roman Catholic sisters, eight Anglicans, six nurses from the St. John's House, and about fourteen from various hospitals.

But there arose a new kind of grumbling and prejudice against her and even some of the high officials did not like the idea of a woman taking charge of what they thought was essentially a man's job. It was only when Queen Victoria gave her personal blessing and her mission that the malicious talk against her died down. At that moment she might have recalled to her mind her conversation with her father and mother

'Father, mother, I am going to be a nurse.

Why, you're insane!

„May be I am. All I can say is, thank God for my Insanity

She was ready to follow in his footsteps and enter upon her own mission. .

The Queen's blessings had encouraged her and on October 21, 1854, she set sail for Crimea. She reached Scutari on November 4, just at the time when the wounded started coming from the Battle of Balaklava.

The excitement of the trip, the tossing of the boat—there was a hurricane in the Mediterranean—and the management of the thirty-eight none-too-obedient nurses whom she had taken along with her—all these proved too much for her strength. She was ill when she arrived in Scutari. The soldiers carried her stretcher in relays, fighting for honour, from the pier to the Chaplain's house."

She wrote many letters from there: At the hospital (in Scutari) there are no clean shirts... The men have only rags saturated with blood.... The hospital has been transformed from a barrack. And underneath its imposing mass are sewers loaded with filth, through which the wind blows fetid air up the pipes into the wards, where the sick men are lying. Wounds and sickness, overcrowding and want of proper ventilation contribute to the foulness of the atmosphere. The wards are infested with rats, mice and vermin. Flooring is defective; furniture and even the commonest utensils for cleanliness, decency and comfort are lacking.

The vermin might, if they had but unity of Purpose, carry off the four miles of bedding on their backs and march with them into the War Office in London.

On another occasion she wrote to her friend in England: The iron beds from England have arrived at Scutari, but the legs for the beds were put into another ship and sent on to Balaklava. The sick and the wounded at Scutari lie on mattresses on the stone floors.

The officials in London have sent us plenty of rations, but they have forgotten to send us kettles to cook them.

She grieved that the soldiers were regarded as military machines that could be broken and thrown into a dump heap, for plenty of others could take their place.

In another letter she wrote that in going round the hospital with her, the Duke of Cambridge recognised a soldier who had one-third of his body shot away. The Duke said to the unlucky soldier; Aren't you dead yet?'

The soldier said to her afterwards, with tears in his eyes: So feeling of His Royal Highness wasn't it ma'am? Bless his heart, he wondered why I am not dead yet.

However, Nightingale soon recovered from her illness, for she had no time to be sick she just could not afford sickness. The cauldron of misery, neglect and suffering was awaiting her. There were lots, and lots, of odds she had to work against. The attitude of the officials of the hospital was of indifference, of non-cooperation.

She wrote: 'These officials say everything is just as it ought to be. They do not want a woman to interfere with the efficiency of their organisation. And their so-called 'efficiency' had resulted in nothing but filth and misery.

The hospital at Scutari was worse than Dante's Inferno.

In one of her letters, she says: In a time of such calamity... I have little compassion left even for the wretched purveyor-general, swamped amid demands he never expected. But I have no compassion for men who rather see hundreds of lives lost than waive one scruple of the official conscience.

Nightingale with her iron will went on striking at the granite wall of opposition and boldly faced all the odds, and what odds!

The officials did not give her permission to unpack the consignment of 27,000 shirts for three weeks and for three weeks the wounded lay shivering in their nakedness, begging to have them clothed.

When she noticed that the officials would not help her in any way, this brave woman performed the duties of cook, scavenger, housekeeper, washer woman, storekeeper and general dealer. She and her women scrubbed the floors and walls, rearranged the distribution of food and did a lot to alleviate the sufferings of the wounded and the sick. She even made several visits to the scene of war with the sole intention of accomplishing some reform.

“Although she raised funds through generous contributions, the British Ambassador to Turkey mockingly remarked about her noble activities: What a needless waste of money upon useless rubbish! I do wish they would spend the money upon a worthy object, the building of an Anglican Church in Constantinople!”

But for the wounded soldiers that hospital was the church and Nightingale was the ministering angel.

In the darkness of the nights, she, with a lamp in her hand, walked through the rows of her patients the wounded and the sick, attending to their agonies and smoothing their blankets over aching limbs. The patients grateful patients looked at the Lady with the Lamp' with gratitude that could never be translated into words. They idolized her, kissed her shadow as she passed through the wards.

'It was custom, late at night, or in the early hours of the morning when her administrative and clerical labours were done, and before to such rest as she allowed herself, to make a last tour of the wards; a tall, slender figure in black merino, her rich brown hair covered by a white cap she would pass, camp-lamp in hand, down those long aisles, between the rows of beds, bestowing comfort in isolated cases.

That is how she came to be known as THE LADY WITH THE LAMP

When she came to England, she had become an invalid, perhaps forever, but her work was not over-it had only just begun.

She felt that the whole world was a sick room that needed nursing. She was unable to walk but she went on with her work from her bed.

When on rare occasions she drove, the crowds pressed around her to touch her shawl, or stroke her arms.

They adored her.

Once she said: "I am a woman, and therefore I am interested in everything that appertains to the children of the human family.'

She was awarded the Order of Merit in 1907, and was the first woman to receive so high an honour.

In her last moments when someone asked her: 'Do you know where you are?

She answered: 'I am watching the altar of the murdered men and, as long as I live, I shall be fighting their cause!'

She was ninety when she breathed her last.

Very few in this world have worked for a larger and worthier object, in a pure spirit of duty towards God and compassion for man. Persons like her never die but remain immortal in the tears of gratitude dropping from the agonized eyes the world. How such persons of frail physique find the indefatigable energy to accomplish their Herculean tasks will always remain a mystery.

6.4 Glossary:

Bards: poets

Devastation: total destruction

Corpses: dead bodies

Plunder: take all things by force

Ghastly: extremely unpleasant

Dreadful: extremely bad or serious

Vanquished: defeated

Horrid: dreadful

Invalidated: unfit to work

Ravages: destructions

Butcheries: cruel killings

Well off: rich

Distract: divert attention from

Ravages: destructions

Clatter: a continuous rattling sound

Invalidate: prove an argument or statement or theory erroneous.

Distract: divert

Unwavering: continued in a strong and steady way

Intimate: close

Impulses: instincts

Afflicted: affected adversely

Gaiety: happiness

Scrubbed: washed

Sanitarium: hospital for the treatment of chronic diseases

Insanity: madness

Bickering: petty quarrel

Ordeals: painful experiences

Triumphantly: successfully

Calamity: disaster

Expedition: a long military journey

Celebrity: a person who has popular recognition

Abandon: give up

Comprising of: having parts

Grumbling: complaining

Prejudice: preconceived ideas.

Essentially: mainly

Malicious: intending or intended to do harm

Insane: mad

Tossing: moving

Hurricane: severe wind

Relay: shifts

Fetid: bad smell

Vermin: insects causing harm to health

Afford: bear
Cauldron: a large pot
Indifference: lack of interest
Dante: an Italian poet
Inferno: hell
Purveyor: supplier of goods
Waive: avoid
Scruple: a doubt
Alleviate: make a suffering less severe
Mockingly: teasingly
Ministering: taking care of
Agonies :pains
Idolized: worshipped
Slender: very thin
Merno; woollen garment
Aisles: paths among rows of beds
Invalid: incapable person
Appertain: relate to
Altar: place of sacrifice
Compassion: kindness
Frail: weak
Indefatigable: untired

6.5 Answer the following in about 50 words each: 1x5=5

1. Write a note on the important contributions of Florence Nightingale? or

2. How did Florence Nightingale influence the Nursing profession?

Ans. Nightingale is popular in personal health care. She writes letters home for soldiers. She comforted and improved their psychological health of the wounded. She and her team transformed the hospital into a healthy environment within six months. So the death rate of the sick is drastically decreasing day by day. That was greatest achievement ever before. She always carries a lamp in her hand to check on the sick during night. So the soldiers fondly call her, "Lady with the Lamp".

3. Explain why Mr. And Mrs. Nightingale considered nursing profession an unsuitable career for Florence.

Ans. Florence's parents were well off. They were shocked when they came to know her ambition. She wanted to become a nurse. Nursing was not a respectable profession in those days. They gave her fitting education. They brought up her like a princess. She was pretty, brilliant and charming. They did not digest the unexpected decision of their daughter. They tried various methods to distract her from purpose. But her decision is intact.

4. How did the patients look at the lady with the Lamp as she walked along their beds?

Nightingale walked through the rows of her patients in the darkness of the nights. She served the wounded and the sick. She attended to their agonies. She comforted their blankets over the aching limbs. They are very grateful for services. They looked at the lady with the lamp. They expressed their gratitude which can't be translated into words. They idolized her. They kissed her shadow as she passed through the wards.

5. There is nothing glorious about wars- explain

There is nothing glorious about the wars. A war is always a dreadful thing. The outcome of war is destruction , death, misery, hunger and disease. The innumerable wars brought misery to mankind.but the writers glorify war. It gives joy to no one.Nodbody cares about the wounded, missing and crippled in the war.

Lesson-7

READING COMPREHENSION

Skills:

7.1 Reading Comprehension:

Learning Outcomes:

After reading this lesson, students will be able to:

1. To improve your reading comprehensive skills.
2. To give practice in both intensive and extensive reading.
3. To find out the level of comprehension.

When we read the text, we try to understand its meaning. To comprehend means to understand. Comprehension refers to the process of grasping and understanding ideas or presented to us in the written form. It requires a careful study of the text. The reader should critically examine it. He should be sensitive to the nuance of the language. Then their grasping powers will improve considerably. In the public examination, they will be given passages for comprehension, followed by questions below them. To answer the questions correctly, the following guidelines will be helpful.

1. Read the given passage carefully and understand the main points of the passage.
2. The questions may be given on the thematic aspects of the lessons.
3. The students try to locate the answer first.
4. Sometimes the questions may not be direct because the answer has to be inferred from the passage only after careful reading.
5. It is better to avoid textual vocabulary as far as possible. Use your own words and sentences.
6. Answers may be in a line or two as the question requires it.

3.2 Exercises:

Read the extracts and answer the questions. (Textual passages) 1x5=5

1. When she came to my window, she stopped. She saw that I was looking at her intently, but at first she pretended not to notice. She had a pale skin, shiny black hair and dark eyes. And then those eyes, searching and lively, met mine.

1. How did the author react when he saw the girl for the first time?

Ans. When the author saw the girl for the first time, he could not stop staring at her.

2. Describe the young girl.

Ans. The girl had a pale skin, shiny black hair and dark eyes.

3. What did the girl see? What did she pretend?

Ans. The girl saw that the author was looking at her intently, but she pretended not to notice it.

4. What does the author say about the girl's eyes?

Ans. The author says that the girl's eyes were dark, searching and lively.

5. From which lesson has the passage been taken?

A. The Night Train at Deoli

2. The guard blew his whistle; she said something, but it was lost in the clanging of the bell and the hissing of the engine. I had to run back to my compartment. I watched her as the platform slipped away. She was alone on the platform and did not move, but she was looking at me and smiling. I watched her until the signal-box came in the way, and then the jungle hid the station. I could still see her standing there alone.

1. What was the girl doing when the train left the platform?

Ans. When the train left the platform, the girl was standing alone there and looking at the author and smiling.

2. Why could the author not hear what the girl said?

Ans. The author could not hear what the girl said because it was lost in the clanging of the bell and the hissing of the engine

3. How long did the author keep watching the girl?

Ans. The author kept watching the girl till the signal-box came in the way and then the jungle hid the station.

4. Who is "I" in the passage?

Ans. Ruskin Bond.

5. From which lesson are the above lines taken?

Ans. The Night Train At Deoli

3. I was looking out for her as the train drew into the station and I felt an unexpected thrill. I saw her walking up the platform. I ran to the door and waved at her. When she saw me, she smiled. She was pleased that I remembered her. I was pleased that she remembered me.

1. What did the author feel when he saw the girl again?

Ans. The author felt an unexpected thrill when he saw the girl again.

2. What was the girl's reaction when she saw the author?

Ans. When girl saw the author, she smiled and looked pleased that he remembered her.

3. Why was the author pleased?

Ans. The author was pleased because the girl remembered him.

4. What did the author do when he saw the girl?

Ans. When the author saw the girl, he ran to the door and waved at her.

5. Who is the author of the passage?

A. Ruskin Bond

4. She did not start selling baskets, but came straight to the tea stall. Her dark eyes were suddenly filled with light. We said nothing for some time but we spoke without words. I felt the impulse to put her on the train there and then, and take her away with me. I could not bear the thought of watching her vanish into the darkness of Deoli station. I took the baskets from her hand and put them on the ground. She put out her hand to take a basket, but I caught her hand and held it.

1. What urge did the author have when he met the girl for the second time?

Ans. When the author met the girl for the second time, he had the urge to put her on the train and take her away with him.

2. What did the girl do when she saw the author?

Ans. When the girl saw the author she came straight to the tea stall.

3. What happened when the author and the girl met?

Ans. When the author and the girl met, the girl's eyes were filled with light and they said nothing, but spoke without words.

4. What could the author not bear?

Ans. The author could not bear the thought of watching her vanishing into the darkness of the Deoli station

5. What did the author finally do?

Ans. The author finally caught the girl's hand and held it.

5. I was nervous and anxious as the train entered Deoli. I was wondering what should say to the girl, and what I should do. I was determined that I wouldn't stand helplessly before her.

1. How did the author feel as the train entered Deoli?

Ans. The author felt anxious and nervous as the train entered Deoli

2. What did he decide?

Ans. decided that he would not helplessly before her.

3. What was the author wondering?

Ans. The author was wondering what he should say to the girl and what he should do.

4. What is the meaning of the word "anxious"?

Ans. experiencing worry

5. Whom do I refer in the above passage?

Ans. Ruskin Bond

6. In the last few years I have passed through Deoli many times. I always look out of the window to see the same unchanged face smiling to me. But I will never break my journey there. I prefer to keep hoping and dreaming, and looking out of the window for the girl with the baskets waiting for me....

I never break my journey at Deoli, but I pass through as often as I can.

1. Why does the author always look out of the window?

Ans. The author always looks out of the window to see the girl's unchanged face smiling at him.

2. Why would the author never break his journey at Deoli?

Ans. The author would never break his journey at Deoli because he preferred to keep hoping and dreaming and looking out for the girl waiting for him.

3. Does the author break his journey at Deoli?

Ans. No the author never breaks his journey at Deoli, but he passes through as often as he can.

4. What is meaning of the word “Look out “?

Ans. Keep an eye open.

5. Which part of speech is the word “Journey “?

Ans. Noun.

7.3 Suggested Reading:

Pearson, P.D., & Gallagher, M.C. (1983). The instruction of reading comprehension. Contemporary Educational Psychology, 8, 317-344.

Routman, R. (2002). Reading essentials: the specifics you need to teach reading well. Heinemann.

Lesson-8

NOTE MAKING / NOTE TAKING

8.1 Aims and objectives:

1. to mark or take down important points while reading a lesson or listening to a lecture.
2. to put the points in a logical and coherent manner.
3. to serve as a ready source of reference.
4. to help the students to recall the important points.

8.2 Introduction

Generally, we make notes from what we read and we take down notes from what you listen to. Note making is used in some form or the other in every walk of life. Lectures jot down notes while preparing for a class. The businessman makes notes about proposals and contracts. Notes come in handy during preparation for any kind of presentation or discussion. There are some common points between note making and note-taking.

8.3 What is note making?

we make notes when we read a text book Or reference Book a prepare for an exam or plan to write a paper .Making notes involves collecting information and to collect information we have to understand and remember things we listen to or things we read.

The main difference between note making and note taking is that note taking involves the listening skill i.e. your ability to read from a book, novel, magazine, etc.

During note making we need to take down the main points of the passage we have read. We write down only the important points that will help us to recall the entire information later. The form of taking down notes depends upon the subject we are studying.

Any book, article, or magazine presents processed information. This processed information can be presented in various forms for quick and easy reference. This condensed form is called notes. It presents big chunks of information in a neat, succinct form consisting of many points, sub points etc.

The first essential sub component of the note making skill is the reading ability .For making notes we need not only to understand but also to interpret what we have read. We must read attentively and actively to be able to interpret it.

Active reading means the ability to grasp the points in what we have read, relate the points together recognize them in groups, to distinguish the main points from the supporting points, to make the implicit points explicit in understanding them.

The second essential component of note making is that you should familiarize yourself with the passage by reading it thoroughly then you would be able to decide which points in the passage should be selected .you should be able to select keywords and phrases, thereby identifying the main points, sub points etc.

8.4 Importance of note making.

Notes will help you
to remember important details
Organize your thoughts better

Refresh your memory about what you have read in the past
Save your time to prepare well for the examination
Compose a good essay, article etc.
Give a good talk with pre planned details.
Participate effectively in discussion with needed points.

8.5 The Characteristics of Good notes:

Good notes should be neat, brief and concise without ambiguity. They should
Have only topic sentences that form the themes of the passage.
The main points are ideas in a logical order with sub points.
Use tabular forms or T diagrams whichever are convenient depending upon the subject.
Avoid full sentences and use keywords, phrases figures abbreviations.
Avoid repetitions, reinforcements, examples etc.
Distinguish the main points from the sub points clearly.
Give a short title relevant to the passage.

8.6 The structure of notes

When we making notes and passages, we should divide them into main points sub points. In paragraphs running into pages, there may be certain paragraphs which don't have any points. It may be an introduction or conclusion or a paragraph with discussion leave out of such paragraphs. Note making involves reading with the purpose of identifying the subject of the paragraph.

8.7 How to identify the topic sentence

The sentence stating the central themes of paragraph is called the topic sentence. The topic sentence is the general statement in the paragraph and is supported by other statements it may be at the beginning of the paragraph thereby substantiating it with statements or at the end of the paragraph summarizing the paragraph some paragraphs don't have a topic sentence but a central theme. There are some common points between note making and note-taking.

They are as follows.

- a. Read or listen carefully.
- b. Mark the topic sentences, key words and phrases. In case of reading, underline them and if you are listening take them down.
- c. Try to establish a logical link between the significant points.
- d. The process of note making starts after you have carefully read or listened to a text. It would be beneficial if you read the written/printed matter twice and then make notes.
- e. Notes can be made point wise, or in a tabular form, or in the form of a tree diagram. This is important because, whatever the notes, you should be able to reconstruct the main points.
- f. making / taking notes is an interactive process. Mentally you interact with the writer/ spoken matter constantly
- g. write down the important points to reconstruct the matter as accurately as possible.

8.8 Exercises:

Now read the following passage carefully we will then try to make notes of it. 1x5=5

1. Drug related health disorders are many and varied. Dirty needles and solutions used for injecting drugs can easily cause abscesses in the arms and veins, liver disease, venereal disease, disease and infection of the kidneys and brain. Sniffing cocaine and amphetamines can damage the tissue of the nose and Marijuana and tobacco smoking can cause lung diseases. Heavy users of alcohol, volatile solvents, amphetamines or marijuana may find that

their livers are permanently damaged. Babies of women addicted to opiates are likely to be born addicted and to suffer from withdrawal symptoms. Cocaine and amphetamines can cause hair loss. Recent research has indicated that Marijuana can damage cells. A drug user's way of life makes him more susceptible to pneumonia, tuberculosis, and malnutrition and weight loss. Finally, an overdose of any of the sensual drugs can lead to respiratory or cardiac failure and death.

Model for you:**Drug-related health disorders:**

1. Dirty needles, solutions used for injecting drugs:

- abscesses (arms, veins)
- liver diseases
- venereal diseases
- infection of the kidneys, brain

2. Cocaine and amphetamines:

- damage of the nose tissues
- hair loss

3. marijuana and tobacco smoking :

- lung diseases

4. alcohol, volatile solvents, amphetamines, marijuana (heavy use):

- permanent liver damage

5. opiates (woman):

- babies born addicted, suffer from withdrawal symptoms

6. Marijuana:

- cell damage

Drug users are susceptible to:

- pneumonia
- tuberculosis
- malnutrition
- weight loss
- respiratory/ cardiac failure
- death.

Exercise 2. For a victim of a car accident or a soldier who has been wounded and is bleeding, blood is life. And even for victims of stroke, heart attack and countless other disorders, a substitute for blood may someday prove a lifesaver. In fact, one stand-in for blood known as Hem pure and products like it could prove invaluable whenever there is chronic shortage of safe blood.

Blood substitutes have other persuasive selling points as well. Unlike real blood, which has a shelf life of only weeks, artificial blood could be stored in some cases up to three years. And medical personnel could forget about patient blood type, because the substitute is a perfect match for anyone. That would speed transfusions in emergencies, where every minute counts. Since molecules of the synthetic blood can be as much as a thousand times smaller than a red blood cell, they can squeeze past obstructions- a blood clot that's starving the heart or the brain, killing crucial tissue second by second-to give life saving oxygen when it is needed.

Synthetic Blood- a Boon

1. Timely transfusion of blood saves lives in medical emergencies.

2. Artificial blood such as Hemopure is available today and is a boon

3. Advantages of artificial blood over natural blood:

| Artificial Blood | Natural Blood |
|--|---|
| 1.It is easily available | 1. There is chronic shortage. |
| 2.It has a long shelf life of three years | 2.It has a short shelf life of a few weeks |
| 3.It can be given to people of all blood groups. | 3. Matching of blood groups has to be done. |
| 4.As the molecules are very small they can penetrate obstructions effectively. | 4.As the molecules are big there is less effective penetration. |

Exercise 3: A fuel is a material that is burned in order to get heat and light, and also to generate power. The process of burning, or combustion is a chemical reaction. A material combines with oxygen from the air and gives off energy. The energy is released in the form of heat and light. Fuels can be classified as solid, liquid or gaseous. Or they can be classified according to their origin- natural, chemical or metal based.

Wood was one of the first fuels used by man, and was his most important one for many centuries. It was the easiest to get, and the cheapest. But during the sixteenth century, wood started to become scarce in Europe, and coal began to replace it.

Coal itself is made of the remains of ancient trees and plants that grew in swampy jungles in warm, moist climates hundreds of millions of years ago. These trees and plants fell into the swamp waters. Bacteria changed some parts of the wood into gases that escaped, leaving behind a black mixture, mostly carbon. In time the pressure from mud and sand above squeezed out most of the liquid, leaving behind a pasty mass that slowly hardened into coal.

Peat is the youngest of all coals. The vegetation from which it came was buried a shorter time than that of other coals. It has the least heat value of all solids fuels. Lignite, also called brown coal, is a little older than peat and has more heating value. Bituminous coal has the highest heating value of all solid fuels. Anthracite is the hardest of all coals and oldest in nature.

Coal: A Fuel

a. A fuel is a material that is burned to get heat, light and to generate power.

i. Fuels can be classified as solid, liquid or gaseous.

ii. Fuels can be classified according to their origin- natural, chemical or metal based.

b. Wood was one of the first fuels.

i. It was easy to get

ii. It was cheap

c. Coal is made of the remains of trees that grew in swampy, jungles hundreds of millions of years.

i. Classification of coal:

| Name | Origin | Characteristics |
|---------------|-----------------------|---------------------------|
| a. peat | Youngest of all coals | Least heat value |
| b. Lignite | Older than peat | More heat value than peat |
| c. Bitumen | Older than lignite | Very high heating value |
| d. Anthracite | Oldest of all coals | Hardest of all coals |

Exercise 4. It is strange to watch the making of a politician. A doctor has to go through a laborious course of training before he can venture to practice his profession. So does the engineer, the electrician or other expert in science or industry... but no such training is required of the politician and every man is good enough for the governance of his brother men. He is content with the fund of commonsense and is quite sure that it is sufficient equipment for him to take charge of the ship of the state. But alas! Commonsense and the ship flounder frequently and bring disaster to many. But, strange as it may seem, repeated disasters have not exposed the politician for what he is, or opened the eyes of the people to his utter incompetence.

Notes

Making of a politician

- a. Doctor, engineer or electrician goes through a laborious course
- b. no such training is required for a politician
- c. the politician feels that
 - i. he is good enough to rule
 - ii. he has enough commonsense
- d. at last the politician brings disaster to many
- e. the politician does not care for criticism through proved incompetent.

Exercise 5. Rabindranath Tagore 1861-1941, most eminent modern Bengali poet was also a critic, essayist, composer and author of short fiction, innovative in Bengali literature. He is known outside India principally in English translation. *Gitanjali*, a song offering (1912) his free verse recreations of his Bengali poems modelled on medieval Indian devotional lyrics, won the Nobel Prize for Literature in 1913, its award to an Asian. Representative translations followed, of philosophical plays such as *Chitra* (1913) and *the king of the Dark Chambers* (1914) and his novels *The Home and the World* (1919) and *Gora* (1924). His short fiction often comments powerfully and courageously on Indian national and social concerns, in the collections *Hungry Stones* (1916) *Broken Ties* (1925) and *the House Warming* (1965) and in the novella *the Broken Nest*. Tagore had an excellent command of English, but he wrote primarily in Bengali and tirelessly encouraged writers of the Indian vernaculars.

Notes:

Rabindranath Tagore

1. Tagore (1861- 1941)
 - a. The greatest modern Bengali poet
 - b. Critic, essayist, composer, short story writer
2. Known outside India through English translations. *Gitanjali* (1912) Nobel Prize for literature, the first Asian to win that.
3. Representative translations *Chitra*, *King of Dark Chamber*, *The home and the World*.
4. Comments on Indian national and social concerns.
5. Good command of English, yet wrote mainly in Bengali, encouraged others writing in Indian languages.

Suggested Reading:

- Schepman, Astrid, Paul Rodway, Carol Beattie, and Jordana Lambert. (2012). “An Observational Study of Undergraduate Students’ Adoption of (Mobile) Note-Taking Software.” *Computers in Human Behavior* .

AN OVER VIEW OF POETRY

Structure

9.1 Objectives

9.2 Introduction

9.3 Discussion: Poetic Forms

- (a) Sonnet
- (b) Ode
- (c) Elegy
- (d) Ballad
- (e) Lyric
- (f) Dramatic Monologue

9.4 Appreciation of a poem “ The Human Touch” by Rachakonda Narasimha Sastri

9.5 Sample Questions

9.6 Suggested Reading

9.1 Objectives:

After reading this chapter you will be able to

- (i) know what poetry is
- (ii) know that poetry is a particular kind of art; that it arises only when the poetic qualities of imagination and feeling are embodied in a certain form of expression.
- (iii) see the sensuous beauties and spiritual meanings in the worlds of human experience and of nature to which otherwise we should remain blind.

9.2 Introduction:

One essential characteristic of any piece of literature is, whatever its theme, it yields aesthetic pleasure by the manner in which such theme is handled. This means that literature is a fine art and like all fine arts, it has its own laws and conditions of workmanship. And these laws and conditions, like the laws and conditions of all arts, may be analysed and formulated.

What is poetry? A few of the innumerable definitions which are offered by critics of poetry and by poets themselves are quoted below.

Dr. Johnson says that poetry is “metrical composition”; it is, “the art of uniting pleasure with truth by calling imagination to the help of reason”; and its “essence” is “invention”. “By poetry”, says Macaulay, “we mean the art of employing words in such a manner as to produce the illusion on the imagination, the art of doing by means of words what the painter does by means of colours”. “Poetry”, says Shelley, “in a general sense may be defined as the expression of the imagination”.

9.3 Discussion: Poetic Forms

(a) Sonnet

The sonnet is of Italian origin. The word “Sonnet” comes from the Latin word “Sonetto” meaning little sound or strain. A sonnet is a lyric, written in a simple stanza, lines linked by an intricate rhyme scheme. There are two types of sonnets based on structural differences. They are Italian and English.

The Italian sonnet is also called the classical sonnet and the Petrarchan sonnet. Petrarch, a thirteenth century Italian poet, made it popular. He used an octave (eight lines) and a sestet (six lines) in his sonnet. The octave has two quatrains (four lines) and ends with a caesura (full stop). Then there is a volte (complete turn in thought). The sestet has two tercets (three lines). Milton imitated this model.

With regard to the English sonnet, the English have used two different structures.

(a) Shakespearean Sonnet: Sir Thomas Wyatt and the Earl of Surrey brought the sonnet form into England in the 16th Century. They used three quatrains and one couplet without any rhyme connection. Shakespeare made this structure very popular. So this is known as the Shakespearean sonnet.

(b) Spenserian sonnet: Spenser made this structure popular. He linked the three quatrains with a definite rhyme scheme. The quatrains of Spenserian sonnet rhyme within each other. The rhyme scheme here is “abab, bcbc, cdcd, ee”. It also uses the Petrarchan concept of courtly love and Nature.

William Shakespeare used love and friendship in his sonnets. He addressed them to the ‘young man’ and to the ‘dark lady’. John Donne used religious themes. John Milton used personal feelings and experiences. He made the sonnet a meditative form even. The modern poets like W.H. Auden and Dylan Thomas also used the sonnet form.

(b) Ode

The word ‘ode’ is simply the Greek word for ‘song’. It was used by the Greeks for any kind of lyric verse, for any song sung with the lyre. However, as far as English literature is concerned the idea of some musical accompaniment has been given up, and the term is now applied to only one particular kind of lyric verse. An English Ode may be defined as, a “lyric poem of elaborate metrical structure, solemn in tone and usually lacking the form of an address”. Edmund Gosse defines the ode as “a strain of enthusiastic and exalted lyric verse, directed to a fixed purpose and dealing progressively with one dignified theme.”

The ode is a serious and dignified composition and longer than the lyric. It is exalted in subject matter and elevated in tone and style. The poet is serious both in the choice of the subject and in the manner of his presentation. An Ode is longer than the lyric because it admits a development in emotion which may be deep and sincere as in a lyric. But its expression is expected to be much more elaborate and impressive. It has lyric enthusiasm and emotional intensity. It is a spontaneous over-flow of the poet’s emotions. It is in the form of an address, often to some abstraction. It is not written about but written to somebody or something. The development of thought is logical and clear. Its metrical pattern may be regular or irregular, but it is always elaborate and often complex and intricate. Sometimes the ode has for its theme an important public event like a National Jubilee, the death of a distinguished person or the commemoration of the founding of a great university.

The Greek ode has two forms – Dorian and Lesbian ode. The Dorian ode is so called from the district in which it arose. The Dorian ode was choric and was sung to the accompaniment of a dance. Its structure was borrowed from the movements of the dancers. It consists of three parts – Strophe, during the recitation of which the dancers made a turn from the right to left, Anti-strophe, from the left to the right, Epode when the dancers stood still. This cycle should be repeated any number of times. From its brilliant use by the Greek poet Pindar this is known more as the Pindaric ode.

The Lesbian ode was named after the island of Lesbos. It was simpler than the Pindaric ode. It consists of a number of short stanzas of similar length and arrangement. The treatment is direct and dignified. It was popularized in Latin by two great Roman writers Horace and Catullus. The works of Horace served as a model to English imitators of the form. Except for a few attempts in the Pindaric or the Horatian form, the English ode has pursued a course of its own as regards subject matter, style, treatment and outlook not strictly bound by classical traditions.

(c) Elegy

In ancient Greece where it originated, the term elegy covered songs, love poems, political verses and lamentations for the dead. The Greeks and the Romans used a special elegiac measure to write an elegy. For them, the subject matter was not important, the structure and form were important. The subject matter could be grave or gay. It was composed in the elegiac measure. A couplet is composed of one long syllable and two short, six times in the first line and five times in the second. Any poem written in this metre ranked as an elegy whatever its theme might be. In the 17th century England, it was a solemn meditation. But now, the elegy is a lament for the death of a person. So now, subject matter has become more important than form.

There are no limits to form. Simple language is used. Its main aim is dignity and solemnity. There is no artificiality. It is not spontaneous, but deliberate and thoughtful. Grief is dominant, but resignation and reconciliation can be seen at the end. And so, the poem ends on a joyful note. It is also an expression of faith in immortality and reunion.

The elegy lends itself more readily than other forms of poetry to different reflections on the part of the poet. Death is one such subject that leads the poet to regions of thought he might not normally explore. Milton laments the degradation of poetry and religion in “Lycidas”, an elegy on the death of a learned friend Edward King. Tennyson philosophises on the puzzles of life and destiny in “In Memoriam”, an elegy on the death of his friend Arthur Hallam.

An elegy has some conventions. The elegist invokes the muse in the beginning of the poem. There are references to some figures in the classical mythology. Nature joins the poet in mourning. The elegist charges the guardians of life with negligence. There is a procession of appropriate mourners. The poet questions providence’s justice and the corruption of times. There is a description of floral decoration. There is a closing consolation in the end because there is resurrection after death.

During the Renaissance a new kind of elegy was introduced into English poetry. It followed a convention by which the poet represented himself as a shepherd. In Greek, the word ‘pastor’ implied ‘shepherd’. In a pastoral elegy both the mourner and the mourned are represented as shepherds. The images, speech, sentiments and settings are also pastoral. In

Greek, Theocritus, in Latin Virgil, and in English, Milton, Shelley and Arnold wrote pastoral elegies.

(d) Ballad

The ballad has come out of folk literature. It is a song story transmitted orally. It is the oldest form in literature. Etymologically, ballad means a 'dancing song', because, in the olden times, it was accompanied by a crude tribal dance. There were some ballads even before Chaucer. It is one of the oldest forms in English and is of native growth. Originally it was sung from village to village to the accompaniment of a harp or a fiddle by a strolling singer or bands of singers who earned a living this way. The minstrel usually sang on the village green where a group of eager listeners would assemble to be entertained.

At its earliest stages the song must have been accompanied by a crude tribal dance. Later it was handed down by oral tradition making its own alterations to suit contemporary or local conditions. Since it developed at an early stage in man's cultural evolution, its subjects are deeds rather than thoughts – such as a memorable feud, a thrilling adventure, a family disaster, love and war and life. A ballad is full of fierce, tragic and supernatural elements. It is straight forward because there is very little description. It is written in crude language. It is very energetic. It is elemental in nature. It has great dramatic quality. Every ballad has great metrical beauty. It is written in ballad measure. It has a quatrain: the first and the third lines have four-foot iambic, and the second and the fourth three-foot iambic and rhyme. It opens in the middle of the action but is very clear. There is no clear introduction but very good conclusion. It is very impersonal. Stock phrases like 'merry men, milk white hand, yellow hair, blood red wine and pretty babe' and conventional epithets are used. The details of place and time are not given in any ballad.

Ballads are primarily of two kinds the ballad of growth or the authentic ballad of unknown authorship which has been in existence for ages. Many variations of the same ballad exist with changes in text and tune. It starts with the climactic episode. There is more action and dialogue than description in this. The best example for this is Chevy Chase' "Wife of Usher's Well". The second type of ballad is the ballad of Art or literary ballad, which can be described as a literary development of the traditional form. For example Coleridge's "Rime of the Ancient Mariner" and Keats' "La Belle Dame Sans Merci" and "Hyperion."

Broadside is also another form in ballad. It is written on one side of a single sheet. It is about a current event or issue. It uses a well-known tune. It became very popular in the 16th century. People used to sing broadsides in streets and also country fairs. The minor form of the ballad art is the mock ballad in which a comic theme is treated with the seriousness appropriate to a ballad. In everything except in humorous subject, it follows its model closely. Cowper's "John Gilpin" and Maginni's "The Rime of the Ancient Waggoner" are famous examples for mock ballad.

(e) Lyric

The Lyric is of Greek origin. For the Greeks it was a song sung by single voice to the accompaniment of a lyre. Now, the definition has changed. Lyric is a short non-narrative poem, presenting a single speaker who exposes a state of mind and process of thought and feeling. The Greek song was divided into two classes, Lyric and Choric. The lyric song was sung by a single voice to the accompaniment of a lyre. Choric is the second one which was intended for collective singing to the accompaniment of instrumental music and dance. The first of these divisions is responsible for the lyric as we know it in English verse. True to its

Greek origin still it has two characteristics – it is an expression of a single emotion and it is a musical composition.

In ancient times though the language of the lyric was not so polished it was made musical by the voice of the singer by keeping in tune with the music of the instrument. The subject matter also was of little importance so long as the singer's voice could give it the right emotional effect. In later ages music was replaced by rhythm. The lyric produced during the Elizabethan period was invested with the highest musical quality. The vowels and consonants are so artistically arranged as to compose a music of their own, independent of the aid of the musical instrument. This art was closely studied and developed in later times by such poets as Keats, Shelley, Tennyson and Swinburne.

The lyric is a well-knit poem possessing a definite structure. It gives expression to a single emotion or feeling. It appeals more to the heart than to the intellect or it appeals to the intellect through the heart. A Lyrical poem is as a rule quite brief. The poet through the lyric wishes to convey his impressions swiftly, memorably and musically. The Lyric is a subjective poem for it expresses the poet's emotion. Hence it cannot help being intensely personal.

(f) Dramatic Monologue

The last division of objective poetry is dramatic poetry, which is intended not for the stage, but to be read and is essentially dramatic in principle. In all varieties of narrative poetry the dramatic element commonly appears more or less prominently in the shape of dialogue. Dramatic poetry may be subdivided into several groups. The first is the dramatic lyric, second the dramatic story, including the ballad or short story in verse. The third species of dramatic poetry comprises the dramatic monologue or soliloquy. It is often difficult to distinguish this from the dramatic narrative. Dramatic monologue is vicariously subjective and story frequently enters into its composition.

The dramatic monologue is a poetic form with dramatic affinities. It is not strictly a dramatic art form because it is not intended for presentation to an audience. It is a speech addressed to a silent listener. It aims at character study and psychoanalysis. The speaker cries for self-justification and self-explanation. Thus the author shows the inner man. It found particular favour with Robert Browning who may be called its chief exponent. Tennyson also used it with masterly skill.

The dramatic monologue is part drama, part poetry. It is a speech in the poetic medium with a dominant dramatic note. The very fact of its being a speech with someone to hear it lends it a dramatic colour. But it is dramatic in other ways too. It could be recited on the stage before an audience with or without costume and scenic background. Moreover it is a study in character which is one of the main functions of drama. But it differs from the drama in its complete lack of action and interchange of speech. It is cast in the form of a speech addressed to a silent listener. The person who speaks is made to reveal himself and the motives that impelled him at some crisis in his life or throughout its course. He may speak in self-justification or in a mood and detached self explanation, contented, resigned or remorseful. What the author is intent on showing us is the inner man.

The poetic form that Browning loved best was the dramatic monologue, and he perfected it. The setting of a dramatic monologue is always an intense situation. On the contemporary stage in England the term dramatic monologue is sometimes used to describe

the performance of a scene from a famous novel by an actor dressed as one of the characters in the novel. There are also a few gifted actors and actresses who can appear alone and delight a whole audience with a series of impersonation of various characters – an old soldier recalling bygone days, a peasant woman in church and so on. These are too often called dramatic monologues.

To Sum up: In Coleridge's view, poetry is the anti-thesis of science, having for its immediate object pleasure; not truth". In William Wordsworth's phrase, it "is the breath and finer spirit of all knowledge," and "the impassioned expression which is in the countenance of all science." According to Mathew Arnold, it "is simply the most delightful and perfect form of utterance that human words can reach"; it is "nothing less than the most perfect speech of man, that in which he comes nearest to being able to utter the truth"; it is "a criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty." According to Edgar Allan Poe, poetry is "the rhythmic creation of beauty."

Example of a poem:

9.4. Appreciation of a poem "The Human Touch" by Rachakonda Narasimha Sastri

The Human Touch - Rachakonda Narasimha Sarma

You granted me a galaxy of stars,
Enchanting dawn and purple wine on west;
The changing face of sky and flight of birds,
The poet Laureates of nature's estate;
The dazzle of noon, and softness of full moon,
The gentleness of rain and scent of flowers;
The rattle of leaves and brooks' unceasing chatter;
The miracle of grass and the placid march of cattle;
The flamboyance of Fall, and fall of snow
On stark beauty of trees bereft of leaf,
The warmth of summer and tenderness of spring;
Fireside and family love and loyal friends;
A world of letters, expanding Science and Art.
All these and more, your largesse to me.
One more I need, grant me the human touch!
Teach me to feel the pain of others as mine,
Teach me to help the utmost within my reach.

This poem is written by Dr. N.S. Rachakonda who is a doctor by profession but a poet and philosopher by propensity. These are the days which have witnessed a steep decline in values and ethics. As globalization appears in its colors, culture and poetry are put in the Back burner. Commerce shouts and the still small voice of verse is hardly audible. It is in this context that we should appreciate the beauty and value of this delightful assortment of poems, which is like a green spot in a stretch of arid sand. Dr. N.S. Rachakonda is a born poet. As Keats said about the true poet, poetry comes to him naturally like leaves to a tree. He can produce poetry on any subject with his intense imagination and gift of language. Here and there we find Wordsworthian, Keatsian and Shelleyan touches, especially in his gorgeous descriptions of Nature. Although he has written in unmetered verse, his verses possess the soul of poetry. The poet's idealism and his inherent spiritual dimensions are manifested in some of the poems. The author is a creative, compassionate and warm-blooded personality with an aesthetic streak in his temperament. Nature, love and people got intermingled in pleasing complex of feeling.

The Human Touch and other poems: ‘The Human Touch’ is a happy blend of nature and human nature. While Thanking God for all the gifts of Nature, he craves for the blessing of ‘human touch which teaches me to feel another’s pain’. This section contains a few other excellent poems. FLAMING PETALS, I WEPT IN A RICHER TONE, THE SONG OF SUFFERING and other poems which show-case the poet’s concern for social welfare, faith in God, humanism and fear of the horrors of war.

Analysis of the poem:

The poet is grateful to the power high above for giving inexhaustible natural riches. The changing face of the sky and the flight of birds are the poet – laureates of nature’s estate. Family, friends literature, science all are incomplete sans the touch of humanism. Like Russell, the writer remembers humanity without forgetting the rest. So the line, “Teach me to feel my neighbour’s pain as mine.” There is a close relationship between the poem’s structure and its closure. Look at this closure, how effective it is....the last lines are loaded with deep meaning enwrapping the central theme.

The warmth of summer and tenderness of spring;
Fireside and family love and loyal friends;...
One more I need, grant me the human touch!
Teach me to feel the pain of others as mine
Teach me to help the utmost within my reach

-(Human Touch)

Sometimes the end gives stability and heightens the significance of a poem; or sometimes, reduces drastically its status and effect. So it is essential for a poet to know “what keeps the poem going and what stops it from going further.” A reader should get the feeling that she has come to the end of the poem. “It is rather that the sense of Conclusiveness in the last lines of a poem, like the last chords of a sonata, seems to confirm retrospectively, as if with a stamp of approval, the valued qualities of the entire experience (of a poem or a piece of musical composition),” says a poetry critic. After reading a good and meaningful poem, one is elevated, reassured, calmed, comforted, and healed in the heart. After reading the love poems of Sri Sarma, we will feel exactly like that – healed in the heart, because rarely do we come across such sublimity in today’s so called ‘love’.

Rachakonda Narasimha Sarma has been an artist of persistence and perfection. He is extremely modest, a term that may be justifiable keeping in view the time he waited to bring out this anthology. He seems to have the spirit of Ulysses and Jane Austen’s desire to work on ‘two inches of ivory’. In the words of Educationist and poet, I.V.Chalapathirao words “I am stunned and saddened at the same time. Stunned on seeing his voracious reading over decades that has gone into his work and saddened since our state would have projected a poet of eminence much earlier in the class of Ramanujan, Nisim Ezekiel and Vikram Seth, much younger than Narasimha Sarma. He shows enduring love towards nature like Romanticists such as Keats and Shelley. In his poems feeling is profound, imagery striking, word power substantial, appeal humanistic”.

9.4 A) Conclusion:

Literature is an interpretation of life as life shapes itself in the mind of the interpreter. It is one chief characteristic of poetry that whatever it touches in life, it relates to our feelings and passions, while at the same time by the exercise of imaginative power it both transfigures existing realities and “gives to airy nothing a local habitation and a name”.

In Bacon's conception, poetry is the idealistic handling of life which lends "some shadow of satisfaction to the mind of man in those points wherein the nature of things doth deny it." For Bacon poetry becomes a mere 'theatre' of the mind, to which we may repair for relaxation and pleasure, but in which it is "not good to stay too long", because it only "feigneth", while science is concerned with reality and truth.

9.5 Sample Questions:

1. Write an essay on the different poetic forms.
2. Write an essay on the significance of the sonnet.
3. Write an essay on the central concept of the poem "The Human Touch" by Rachakonda Narasimha Sarma.

9.6 Suggested Reading:

1. Marjorie Boulton. The Anatomy of Poetry.
2. C. Day Lewis. Poetry for You.
3. John F. Danby. Approach of Poetry.
4. P. Gurrey. The Appreciation of Poetry.
5. R. Narasimha Sarma. The Human Touch and other Poems, Visalandhra publishers, 2012.

Prof. M. Suresh Kumar,
Acharya Nagarjuna University,

Lesson-10

ODE TO THE WEST WIND- P. B. Shelley

Structure

- 10.1 Objectives
- 10.2 Introduction – The Writer - his Life and Works
- 10.3 The Text
- 10.4 Glossary
- 10.5 Analysis of the Text
- 10.6 Brief Critical Evaluation
- 10.7 Summary
- 10.8 Passages for comprehension
- 10.9 Sample questions
- 10.10. Suggested Reading

10.1 Objectives

From a reading of the lesson, the learner will understand:

1. the visionary quality of Shelley's poetry.
2. Shelley's philosophy of life and freedom.
3. the decisive and concrete symbolism in the poem
4. Shelley's unrestrained, swift and proud nature, as he often mingled his own personality in the objects of Nature.
5. The revolutionary element in Shelley's poem

10.2. Introduction – The writer – His Life and Works:

Percy Bysshe Shelley (1792-1822) is one of the most powerful poets in English literature. He was educated at Eton and University College, Oxford. In 1811 he was sent away from Oxford after circulating a pamphlet on "The Necessity of Atheism". In the same year he married Harriet Westbrook but separated from her after three years of a wandering life. He left England in 1814 with Mary Godwin Wollstonecraft, to whom he was married after the unhappy Harriet drowned herself in the Serpentine in 1816. Shelley's Alastor was published in 1816. In the same year began his friendship with Byron. In 1818 Shelley left England for Italy. He visited Byron at Venice, and in the same year wrote the "Stanzas Written in Dejection". Early in 1819, stirred to indignation by the political events at home, he wrote The Mask of Anarchy, an indictment of Castlereach's administration. He also published Peter Bell the Third, a satire on Wordsworth. In 1819 The Cenci was published. In 1820, the composition of his lyrical drama Prometheus Unbound was published. At the end of 1819 the Shelleys moved to Pisa and there he wrote some of his best known lyrics, including the "Ode to the West Wind," "To a Skylark" and "The Cloud". On 8th July 1822 he was drowned in his thirtieth year, while sailing near Spezzia.

10.3 The Poetic form -Ode

The word 'Ode' is simply the Greek word for 'song'. It was used by the Greeks for any kind of lyric verse, for any song sung with the lyre. An English ode may be defined as "a lyric poem of elaborate metrical structure, solemn in tone and usually lacking the form of an address." The Ode is a serious and dignified composition and longer than the lyric. It is exalted in subject matter and elevated in tone and style. It has lyric enthusiasm and emotional intensity. It is in the form of an address, often to some abstraction. The

development of thought is logical and clear. Its metrical pattern may be regular or irregular, but it is always elaborate and often complex and intricate. Edmund Gosse defines the ode as “a strain of enthusiastic and exalted lyric verse, directed to a fixed purpose and dealing progressively with one dignified theme.”

“Ode to the West Wind” was published in 1820. It is one of the most powerful odes in English literature, remarkable and inspiring in its structural excellence and passionate imagery. The poet who often sinks into despair rises out of it with supreme energy and exhorts his fellow beings to fight for human freedom. The line, “If winter comes can spring be far behind?” echoes his invincible optimism.

Here is Shelley’s note on the poem. “This poem was conceived and chiefly written in a wood that skirts Anso, near Florence and on a day when the tempestuous wind, whose temperature is at once mild and animating, was collecting the vapours which pour down in autumnal rains. They began, as I foresaw, at sunset with a violent tempest of hail and rain, attended by that magnificent thunder and lightning peculiar to that region.

The Text

***Percy Bysshe Shelley* ODE TO THE WEST WIND**

1

O wild West Wind, thou breath of Autumn’s being,
Thou, from whose unseen presence the leaves dead
Are driven, like ghosts from an enchanter fleeing,

Yellow, and black, and pale, and hectic red,
Pestilence-stricken multitudes: O thou,
Who chariotest to their dark wintry bed

The winged seeds, where they lie cold and low,
Each like a corpse within its grave, until
Thine azure sister of the Spring shall blow

Her Clarion o’er the dreaming earth, and fill
(Driving sweet buds like flocks to feed in air)
With living hues and odours plain and hill:

Wild Spirit, which art moving everywhere;
Destroyer and preserver, hear, oh, hear!

2

Thou on whose stream, mid the steep sky’s commotion,
Loose clouds like earth’s decaying leaves are shed,
Shook from the tangled boughs of Heaven and Ocean,

Angels of rain and lightning: there are spread
On the blue surface of thine æry surge,
Like the bright hair uplifted from the head

Of some fierce Maenad, even from the dim verge

Of the horizon to the Zenith's height,
The locks of the approaching storm. Thou dirge

Of the dying year, to which this closing night
Will be the dome of a vast sepulchre,
Vaulted with all thy congregated might

Of vapours, from whose solid atmosphere
Black rain, and fire, and hail will burst: oh, hear!

3

Thou who didst waken from his summer dreams
The blue Mediterranean, where he lay,
Lulled by the coil of his crystalline streams,

Beside a pumice isle in Baiae's bay,
And saw in sleep old palaces and towers
Quivering within the wave's intenser day,

All overgrown with azure moss and flowers
So sweet, the sense faints picturing them! Thou
For whose path the Atlantic's level powers

Cleave themselves into chasms, while for below
The sea-blooms and the oozy woods which wear
The sapless foliage of the ocean, know

They voice, and suddenly grow gray with fear,
And tremble and despoil themselves, oh, hear!

4

If I were a deaf leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share

The impulse of thy strength, only less free
Than thou, O uncontrollable! If even
I were as in my boyhood, and could be

The comrade of thy wanderings over Heaven,
As then, when to outstrip they skyey speed
Scarce seemed a vision; I would ne'er have striven

As thus with thee in prayer in my sore need.
Oh, lift me as a wave, a leaf, a cloud!
I fall upon the thorns of life! I bleed!

A heavy weight of hours has chained, and bowed
One too like thee: tameless, and swift and proud.

5

Make me thy lyre, even as the forest is:
 What if my leaves are falling like its own!
 The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone,
 Sweet though in sadness. Be thou, Spirit fierce,
 My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe
 Like withered leaves to quicken a new birth!
 And, by the incantation of this verse,

Scatter, as from an unextinguished hearth
 Ashes and sparks, my words among mankind!
 Be through my lips to unawakened earth

The trumpet of a prophecy! O Wind,
 If Winter comes, can Spring be far behind?

10.4 Glossary:

| | | |
|-------------------------|---|--|
| Hectic red | = | hectic fever usually accompanies consumption, attended with flushed cheeks. |
| Pestilence stricken | = | attacked by a fatal epidemic or disease |
| Winged seeds | = | seeds are carried in the wind; as they float in the air, it is imagined that they have wings; certain seeds have hairy growths on their pods, which help their dispersal. |
| azure | = | sky blue |
| sister of the spring | = | wind in the spring |
| Clarion | = | a trumpet call |
| Dreaming earth | = | the earth seems to sleep in winter. Yet in its sleep, it dreams of happier days to come. |
| Destroyer and preserver | = | destroyer of leaves and preserver of seeds |
| aery surge | = | The wind is compared to the stream – the waves of the stream. |
| Maenad | = | Priestess of Bacchus – the God of wine and revelry. Clouds look like the dishevelled hair of the priestess. At festivals, the priestess looks almost mad with intense emotion. |
| Summer dreams | = | Summer is followed by autumn. In summer, the Mediterranean sea has been sleeping calmly, dreaming her dreams. As autumn comes, the west wind awakens her. |
| Pumice Isle | = | An island of volcanoes in Baiaes Bay. The palaces on this Island were later destroyed by volcanic eruptions. |
| Atlantic level powers | = | When there is no wind, the surface of the Atlantic Ocean is almost level. But the wind ruffles this level surface. |
| Sapless foliage | = | Vegetation at the bottom of the sea, the leaf is without sap. |

| | | |
|--------------------------------|---|---|
| Pant beneath thy power | = | literally to breathe with difficulty by the power of the wind. The poet wishes to be strengthened by the power of the wind. |
| I fall upon the thorns of life | = | the romantic poets often experience sheer despair, they become melancholic. The poet submits himself to this mood. |
| A heavy weight of hours | = | the poet is no more a boy, every hour of his life seems to weigh heavily upon him. |
| Dead thoughts | = | Comparable to dead leaves and winged seeds |
| Quickened a new birth | = | after winter, spring comes and it revitalizes everything. The west wind preserves the seeds for summer. |

10.5 Analysis of the Text

Stanza I - The poet invokes the wild West Wind which is the very life of autumn. When it rushes through the forest it drives away the dead leaves of various colours. The leaves are driven like ghosts from a magician. The Wind scatters the winged seeds which lie buried in winter under the earth till the advent of the spring season when they germinate. Then just as a shepherd brings out his flock from the sheepfold under the open sky in pasture land, so the vernal zephyr opens out buds in the open air. The spring breeze causes plants to sprout and flowers to bloom, as if awakening Nature from its slumber. Then the whole landscape appears fresh and beautiful and full of fragrant flowers. The west wind destroys the decayed leaves and preserves seeds underground, so that in spring time they germinate. The West Wind is thus in true harmony with the spirit of the poet who also likes to destroy dead conventions in society and bring about a healthy change in social matters.

Stanza II - Just as the decaying leaves are scattered on the stream of water by the Wind, so the West Wind has scattered patches of clouds as if they were shaken off from the sky and ocean, which imperceptibly mingle at the horizon. These clouds are like the messengers of the approaching storm, accompanied with lightning and thunder. The clouds driven by storm are spread over the whole of the blue sky, from the horizon to the highest point in heaven. They appear like the dishevelled hair on the head of a frenzied and drunk Maenad. The expiring year will soon come to an end, and the howling West Wind is just like its funeral song. The night that is closing in with darkness will form the dome of the tomb in which the dying year will be buried, and the dense mass of vapours and clouds borne by the wind in storm will form its vault, which will be filled with darkness, lightning, hail and thunder bursting suddenly upon the earth. The poet invokes again the West Wind in these words describing the effect of the west wind upon the sky.

Stanza III - It is the West Wind which disturbs the calm Mediterranean sea after the end of the summer season. Before the advent of the Wind, the season was calm and seemed to have been lulled into sleep by the movement of ebb and tide of the clear waters, near the Bay of Baiae. This ancient town, once a favourite resort of the Romans and situated upon the island formed by the lava of Mt. Vesuvius became submerged under water but its ruins are still visible. Looking at the Mediterranean sea, the poet visualizes the ruins of palaces and towns now submerged in water and appearing brighter when the sun shone upon them. On those ruins is now growing marine vegetation, moss and plants with flowers. The fragrance of the flowers is so sweet that the very thought of them makes the poet swoon.

When the West Wind blows across the Atlantic Ocean, deep furrows and chasms are formed on the surface of the sea, as if it were carving its passage through the high waves. On the approach of the West Wind in autumn, the marine vegetation, devoid of the sap, turned pale as if by fear. The plants drop their leaves, and flowers shed their petals. It is such a fierce wind that the poet addresses and invokes here.

Stanza IV - After describing the effects of the West Wind on the earth, sky and sea, the poet now turns to himself and tells us the reaction of the Wind upon his own emotional nature. He is eager to share the impulse of the Wind, its strength and swiftness. He feels sorry that he is neither a dead leaf, a cloud nor a wave to which the Wind could impart its impulse. He longs to be as free and unrestrained as the Wind is. Having grown out of boyhood, he has lost his firm optimism, when nothing seemed impossible of attainment. He was more idealistic then and believed that his dreams would come true. Then he could race with the Wind. But now things are different. And so in all humility he has to approach the West Wind and implore it for inspiration. In his distress he recalls pitifully the unfortunate circumstances of his life and all its afflictions and sufferings. He is crushed in spirit and needs the inspiration from the West Wind to support him. Temperamentally he is not different from the West Wind, because he is as tameless, quick and proud as the West Wind is. His zeal for reform in society, his passion for freedom and his courageous stand against tyranny all show his kinship with the West Wind. And hence he implores it to impart to him its strength and freedom.

Stanza V - The poet's lyrical fervour becomes more impassioned and his words break forth into a prophecy. He implores the wind to make him its instrument of music as it has made the forest. The forest is without leaves in autumn. The poet's youthful vigour is also gone

and he is now a little dejected. If through the leafless forest music can be produced by the wind, it can be produced through him also. It will produce sad strains. But the sad music will also have its sweetness. Then the poet desires that the Wind which is like a fierce spirit may become his spirit, imparting his strength. But not satisfied with this he passionately pleads that the Wind should become completely identified with him. Then it can do with his ideas what it does with the dead leaves. The Wind is implored to spread his idea of a better world and bring about a welcome change upon the earth. People do not realize the destiny which awaits them. Let them be awakened to a new sense of values in life by the Wind conveying to them with its force the message of hope. Just as it is the law of Nature that Spring should follow Winter, the present miserable condition must give place to a happier and brighter new order. Shelley hopes that his dead thoughts might still help to quicken a new birth and that his words might be a true prophecy of the Spring which would surely come in society and in men's personal lives as well as in nature.

10.6. Brief Critical Evaluation

The word 'ode' comes from Greek and it means a song. The Greek ode would be sung to the accompaniment of a musical instrument. However, as far as English literature is concerned, the idea of some musical accompaniment has been given up, and the term is now applied to only one particular kind of lyric verse. An English ode may be defined as "a lyric poem of elaborate metrical structure, solemn in tone and usually taking the form of an address". Now the ode has come to be a rhymed lyric, thoughtful and reflective with a subdued emotion.

Shelley's "Ode to the West Wind" is one of the best odes. The first section very artistically presents the tremendous might of this Wind as is evident on the earth. Like an enchanter who drives away ghosts, the West Wind drives away the withered leaves. The West Wind is busy destroying the dead and hence it is extremely powerful and mighty. Then the focus of attention shifts from death to life. The Wind is now like a chariot which drives the seeds to their abode underground. Then the West Wind of spring blows its trumpet to arouse the dozing earth; like a shepherd the wind drives the buds like flocks of sheep to feed in the air.

The second section of the poem deals with the sky. Like the withered leaves the loose clouds fall from the unseen forest of the heaven into the stream of the West Wind. Suddenly

the imagery of the leaves is replaced by the human imagery. The clouds become the hair of a huge giant. The West Wind becomes transformed into a mournful tune and the rapidly encroaching night becomes the dome of an extensive tomb filled by the unifying power of the West Wind.

The third section presents the effects of the West Wind on the sea. Here, the placid Mediterranean is personified as being asleep, dreaming of old palaces and towers which are only reflections. The West Wind drives away the unreal thoughts of the Mediterranean sea. The underwater vegetation feels the arrival of the West Wind and sheds its leaves in fear.

After describing the impact of the West Wind over the land, the sky, and the sea the poet becomes extremely personal and subjective. He now wants to find a relation between himself and the West Wind. Like the leaves, the cloud and the waves, the poet craves to share the power of the West Wind. He desires to become the mouthpiece of the West Wind.

The poet asks the West Wind to drive away his old dead ideas which will help in the blossoming forth of new ideas. The poet wants the prophetic note of the West Wind to spread throughout the world through his mouth. The optimistic prophecy “If Winter comes, can Spring be far behind,” makes the poem full of optimism and new hope. The optimistic note on which the poem ends makes us forget self-pity and expect that time can also change for the better.

J.M. Robertson says that Shelley’s “Ode to the West Wind” represents his highest lyrical poetry and gives us the measure of his mentality. “Wild, passionate yearning, undefined aspiration, expressed with an eagerness always tending towards incoherence and unintelligibility – this is what Shelley has to give us in the most strenuous of his prosperous flights; and it may be left to readers to say for themselves finally whether at his highest such a poet is one of the greatest poets...”

10.7 Summary

The poem “Ode to the West Wind” consists of five stanzas. The poet presents the autumnal West Wind as a destroyer and preserver. The wind drives away the leaves. It takes the winged seeds to their rest in winter. Shelley compares the clouds to leaves shaken from the boughs of heaven and ocean. Clouds are angels of rain and lightning. They are like the bright hair uplifted from the head of Maenad, a semi-divine priestess of Bacchus. The sky is

overcast with clouds. The night turns into a sepulchre filled with vapours. From this sepulchre will burst out black rain and fire.

The poet describes the effect of the West Wind on the Mediterranean and the Atlantic seas. The streams beside Pumice sing a lullaby for the Mediterranean sea and the sea sleeps in summer. In its sleep it dreams of the palaces and towers that stood on the island before the volcanoes destroyed them. The remains are overgrown with blue-green moss and flowers. The West Wind awakens the Mediterranean sea from its summer dreams. It shakes the Atlantic sea and breaks up its even surface and forms deep troughs. The sea plants shed their leaves on hearing the voice of the West Wind. The poet wishes that the West Wind lifts him like a leaf, a wave or a cloud. The poet wants to be the lyre of the West Wind and the West Wind to be the trumpet of his prophecy. He also wishes the West Wind would identify itself with the poet.

The poet is like the West Wind in spirit, though he is less free. The poet wishes that it would fill him with power and energy. He has experienced the hard and bitter aspects of life. Let the West Wind drive away his dead thoughts like withered leaves in order to create new life. Let it scatter his words and spread his message in the world that if Winter comes, Spring cannot be far behind. Evil days will surely be followed by happy days. The poet becomes a comrade of the West Wind.

10.8 Passages for comprehension

1. Wild spirit, which art moving everywhere;
Destroyer and preserver, hear, oh, hear!

(a) Name the poem.

(Ans) These lines are taken from the poem "Ode to the West Wind".

(b) Name the poet.

(Ans) The poet is P.B. Shelley

(c) What is the wild spirit?

(Ans) The West Wind is the wild spirit.

(d) Who is the Destroyer and preserver?

(Ans) The West Wind is the destroyer and preserver.

(e) Who wants whom to hear?

(Ans) The poet P.B. Shelley wants the West Wind to hear his call.

2. Thou who didst waken from his summer dreams

The blue Mediterranean, where he lay.
Lulled by the coil of his crystalline streams
Beside a pumice isle in Baiae's bay,

(a) Who is referred to as 'Thou'?

(Ans) Thou stands for the West Wind.

(b) Who is woken up from his summer dreams?

(Ans) The Mediterranean sea is woken up from his summer dreams.

(c) Who woke up the Mediterranean sea?

(Ans) The West Wind woke up the Mediterranean Sea from its sleep.

(d) What is Pumice isle?

(Ans) Pumice island is an island of volcanoes.

(e) Where is the Pumice Island?

(Ans) Pumice island is in Baiae's bay.

3. If I were a dead leaf thou mightest bear;
If I were a swift cloud to fly with thee;
A wave to pant beneath thy power, and share
The impulse of thy strength.

(a) Who is the 'I' referred to ?

(Ans) 'I' referred to here is the poet P.B. Shelley.

(b) Who is referred to as thou?

(Ans) Thou refers to the west wind.

(c) What does the poet want to be?

(Ans) The poet wants to be a leaf, a cloud, or a wave.

(d) What does the poet want to share?

(Ans) The poet wants to share the power of the West Wind and be strengthened by it.

(e) What is meant by pant?

(Ans) Pant means to breathe with difficulty.

4. Drive my dead thoughts over the universe
Like withered leaves to quicken a new birth!
And, by the incantation of this verse,
Scatter, as from an unextinguished hearth
Ashes and sparks, my words among mankind!

(a) To what does the poet compare his dead thoughts?

(Ans) The poet compared his dead thoughts to dead leaves and winged seeds.

(b) What does the phrase 'quicken a new birth' mean?

(Ans) The phrase 'quicken a new birth' means after winter, spring comes and it revitalizes everything.

(c) Who is the speaker here?

(Ans) Here the speaker is the poet.

(c) What does the poet want to be scattered?

(Ans) The poet wants his words to be scattered among mankind.

(d) Whom does the poet request to scatter his words?

(Ans) The poet requests the West Wind to scatter his words.

One too like thee—tameless, and swift, and proud.

5. Make me thy lyre, even as the forest is.'

What if my leaves are falling like its own!

The tumult of thy mighty harmonies

Will take from both a deep, autumnal tone, 60.
Sweet though in sadness. Be thou, Spirit fierce,

My spirit! Be thou me, impetuous one!

Drive my dead thoughts over the universe

Like wither'd leaves to quicken a new birth!

And, by the incantation of this verse, 65

Scatter, as from an unextinguish'd hearth
Ashes and sparks, my words among mankind!

Be through my lips to unawaken'd earth

The trumpet of a prophecy! O Wind,

If Winter comes, can Spring be far behind? 70

Glossary:

Enchanter: a sorcerer or magician

Fleeing: leaving a place to avoid danger

Hectic: very busy

Pestilence: a rapidly spreading fatal disease

Azure: the blue colour of a clear sky

Clarion: a brass musical instrument

Hues: colours

Boughs branches trees

Maenad: angel

Dirge: a mournful song

Zenith: the peak: the highest point

Sepulchre: a chamber that is used as a grave

Crystalline: very clear

Quivering: shaking

Chasms: deep holes in the earth

Oozy: seeping

Despoil: destroy valuable possessions of something

Pant: breathe quickly

Outstrip: leave behind

Skiey: relating to the sky

Striven: tried

Sore: painful

Impetuous: impulsive; doing something without any thought

Lyre: a stringed instrument like a small U-shaped harp with strings fixed to a crossbar, used especially in ancient Greece.

Tame less: that which cannot be domesticated

Tumult: a loud, confused noise

Withered: dry and shrivelled

Incantation: words said as a magic spell of charm

Hearth: the floor of fire place

1. How does the West Wind act as a destroyer and a preserver? or

How is the West Wind both a destroyer and a preserver?

Ans: In P.B Shelley's poem, Ode to the West Wind, the west wind acts as a destroyer and preserver. The poet addresses the west wind as a powerful deity. It is a destroyer as well as a preserver. It drives away the dead leaves to their winter beds. It buries them in distant places. In spring season, the seeds germinate from the earth. Given the right condition, these seeds

grow into big trees. In this sense, the West Wind is a preserver also. The west wind protects them like a shepherdess.

2. Bring out the comparison between driven leaves and ghosts.

Ans: In P.B Shelley's poem Ode to the West Wind, the poet compares the movement of the dead leaves. They are driven by the west wind with that of the ghosts driven by the exorcist. In the presence of an exorcist the ghosts or evil spirits flee in fear from the bodies in which they take shelter. Similarly at the advent of the west wind the dry, dead and decayed leaves are driven away from the trees.

2. Describe the effect of the West Wind on the leaves, the clouds and the sea waves? or

Narrate the way how the West wind influence s the oceans.

Ans. As the West Wind comes the leaves of trees turn pale in fear. They fall from the trees. They fly away like ghosts running away from a magician. Their colour turns yellow, black and hectic red. They look like pestilence driven multitudes. It scatters the clouds in the sky. It brings about rain. It comes near the end of the year and seems to be the mourning song for the dying ear. The poet feels that West Wind brings rain, shiver and thunder. The West Wind scatters the dark clouds which look like the bright hair uplifted from the head of fierce maenad. The West Wind disturbs the ocean also. The West Wind creates a storm in the ocean. It divides the waves of the ocean. Even the sea flowers at the bottom of the ocean are disturbed.

3. How is the West Wind harbinger of a new life?

Ans. It destroys all that is dead. The dead leaves are taken away by the West Wind. Along with the dead leaves, the seeds are also transported to new places on the right opportunity. These seeds sprout into new buds. In this way, the West Wind becomes the harbinger of a new life. The poet wants to suggest that after grief there will be joy. After winter there will be spring. He seeks the help of the West Wind to bring a message of hope and joyful life.

4. How does the poet compare himself to the West Wind?

Ans. The West Wind is very powerful. It cannot be tamed. The poet was also equally powerful when he was young. He was also untamed and wild. But now because of the burden of time, he has become weak. He has fallen on the thorns of life and he is bleeding. He pleads the wind to lift him as a wave or a cloud, or a leaf.

5. What is the theme of the poem Ode to West Wind? or

What message did Shelley convey in his poem “Ode to the West Wind”? or

Trace the evolution of thoughts in Shelley’s Ode to the West wind?

Ans. P B Shelley addresses the west wind as a powerful deity. It is a destroyer as well as a preserver. It drives away the dead leaves to their winter beds. In spring season, the seeds germinate from the earth. The west wind protects them like a shepherdess. The wind moves

from heaven to ocean. She fills earth and clouds. She creates the storm in which the clouds appear like the Maenad. She is both a stream and a funeral song.

The wind awakens the Mediterranean Sea from his sweet dreams. She inspires the vegetation of Atlantic. Shelley talks about the difference between dense jungle and treeless plain. Shelley asks the west wind to adopt him like dead leaves, cloud and sea wave. He is timeless. But he is disappointed now. It is the wind of inspiration and change. So she should scatter his thoughts among humanity. He optimistically concludes that if winter comes, spring can be far behind.

10.9 Sample Questions:

1. Write an essay on the imagery used in the “Ode to the West Wind.”
2. Write an essay on the features of an ode.
3. Explain how Shelley was successful in writing an ode.

10.10. Suggested Reading:

1. William Hazlitt. Lectures on the English Poets.
2. Matthew Arnold. Essays in Criticism – II Series.
3. A.C. Bradley. Oxford Lectures on Poetry.

Lesson writer :

Dr.I.Kesava rao, Lecturer in English.

Lesson-11

UPAGUPTA- RABINDRANATH TAGORE

11.1 Learning Outcomes:

After reading this poem, students will be able to:

- ☐ understand the impermanence of youth.
- ☐ understand the pain and suffering of others and the need to be sympathetic.
- ☐ appreciate the worth of compassion and selfless service.
- ☐ analyse lyric poetry and the stylistic devices in the poem.

11.2 Upagupta - Rabindranatha Tagore

Rabindranath Tagore, the greatest of India's modern poets, was born in an affluent Bengali Family in 1861. Besides being a poet, he was a novelist, essayist and dramatist. Tagore was awarded the Nobel Prize in 1913 for his book "Gitanjali". He was the founder of the internationally famous institution Vishwa Bharathi at Shantiniketan. His poetry is profoundly and unmistakably Indian. He restates the wisdom of India in verse by mingling love, friendship and music.

Genre: lyrical poem

About the poet:

Rabindranath Tagore (1861-1941) was the youngest son of Debendranath Tagore, a leader of the Brahmo Samaj. Rabindranath Tagore has been conferred upon with The Nobel Prize in Literature 1913.

Upagupta is a beautiful work by Rabindranath Tagore. This masterpiece shows the impermanence of youth and physical beauty and the essence of love in today's age of instant messaging and online breakups. Upagupta is a disciple of Buddha, and goes from one place to another.

11.3 Poem

Upagupta the disciple of Buddha, lay asleep on
the dust by the city wall of Mathura.

Lamps were all out, doors were all shut, and
stars were all hidden by the murky sky of August. 4

Whose feet were those tinkling with anklets,

touching his breast of a sudden?

He woke up startled, and the light from a woman's
lamp struck his forgiving eyes. **8**

It was the dancing girl, starred with jewels,
Wearing a pale blue mantle, drunk with the wine
Of her youth.

She lowered her lamp and saw the young face
austerely beautiful. **12**

"Forgive me, young ascetic," said the woman,
"graciously come to my house. The dusty earth
is not fit bed for you."

The young ascetic answered, "Woman,
go on your way; **16**

When the time is ripe, I will come to you."

Suddenly the black night showed its teeth
in a flash of lightning.

The storm growled from the corner of the sky, and
The woman trembled in fear of someunknown danger. **20**

A year has not yet passed.

It was evening of a day in April,
in spring season.

The branches of the wayside trees were full of blossom
gay notes of the flute came floating in the
warm spring air from afar. **24**

Upagupta passed through the city gates, and
Stood at the base of the rampart.

Was that a woman lying at his feet in the
Shadow of the mango grove? **28**

Struck with the black pestilence, her body
spotted with sores of small-pox,

She was hurriedly driven away from the town
To avoid her poisonous contagion.

The ascetic sat by her side, took her head

on his knees, **32**

And moistened her lips with water, and
smeared her body with sandal balm

“Who are you, merciful one?” asked the woman.

“The time, at last, has come to visit you, and
I am here,” replied the young ascetic. **36**

11.4 Glossary:

Gay: happy

Disciple: follower of a religious leader

Murky: cloudy

Tinkling: making a pleasant metallic sound.

Startled: extremely surprised

forgiving: merciful, excusing

starred : shining like stars

mantle : loose cloak (worn especially in the
past)

Drunk with the wine: proud of her youth and beauty

of her youth austere beautiful : reflecting the beauty of the ascetic

ascetic :one who practices self denial

graciously : kindly

growled : a long deep sound or series of sounds

trembled :shivered

full of blossoms : heavy with flowers

gay: happy

afar : far away

gazed: looked closely

Koels: cuckoos

Plaints: a sad song

base : support

struck : affected

black pestilence : any infectious disease that spreads quickly and kills a lot of people

contagion : the spreading of disease by contact

smeared : applied

rampart : a high wide wall of earth, built around a castle, town etc.

Merciful : forgiving

11.5 Summary:

This poem is about the strength of character of a great Buddhist monk named Upagupta. He was a true ascetic. He had wonderful self-control. Once a young and beautiful girl invited him to come to her house. Upagupta simply looked at her with pity.

One night, Upagupta, an ascetic, a disciple of Lord Buddha, lay asleep on the dusty ground by the city of Mathura. The sky was overcast with clouds, and the doors were all shut. In the prevailing darkness, a dancing girl passed that way. She was carrying a lamp in her hand. Her foot twinkled and touched the chest of the ascetic. He woke up startled and he saw the light of the woman's lamp. She wore precious jewels. She saw the face of the young 'ascetic'. His eyes were full of tolerance and compassion. His face reflected peace and austerity.

The young woman begged to be forgiven for her fault. At the same time, struck by his physical charm, she invited him to come with her to her house. She said lovingly that the bare dusty earth was not a fit bed for a handsome young man as he was. Upagupta simply advised her to go to her house. He, however, promised to visit her at the proper time. Suddenly, there was a flash of lightning in the clouds. The dancing girl was frightened to hear the thunder of the coming storm.

Days passed, and it was the festival of flowers in spring season. The trees on the roadside were laden with flowers. The people were in a merry mood. Some of them played sweet notes on the flute. A large number of people went to the woods to celebrate the festival. The night was lit with the full moon. The streets of the town were lonely. Upagupta was going on his way while love-sick 'koels' were singing out their complaint from the mango trees. The ascetic passed through the city gates and stood at the base of the city wall.

Suddenly, Upagupta saw a woman lying in the shadow of the wall. She was the same dancing girl who had once invited the ascetic to her house. At the moment she was afflicted with a deadly disease. Her whole body was covered with wounds. She had been forced to leave the town lest she should spread the disease there by her touch. She was alone and forsaken. The ascetic took pity on her. He did not hesitate to give her service and help. He sat

by her side, took her head on his knees, offered water to her thirsty dry lips, and finally applied medicine to her wounds. The woman felt extremely grateful to him. She asked the kind ascetic who he was. Upagupta told her that he had kept his word and come to her at an appropriate time.

11.6 Sample questions : 5marks

1. What is the central theme of the poem “Upagupta”?

This poem is about the story of a Buddhist monk Upagupta, a disciple of Lord Buddha, and the dancing girl of Mathura, Vasavadatta. Upagupta, a disciple of Buddha, goes from one place to another. Once while he was sleeping in a small town called Mathura, a dancing girl wakes him up and invites him to her home. Upagupta refuses but tells her that he would visit her when the time was ripe. Years later, Upagupta finds the dancing girl lying on the ground outside the town, having sores all over the body. She has been driven away from the town. He gives her water and applies balm on her body. The woman asks who he is. Upagupta replies “Now the time has come to visit you and I am here.”

2. “The time, at last, has come to visit you”. What do you understand by this? I understand about the truthfulness of Upagupta. He kept his promise to the dancing girl that he had made a year before. He finds the dancing girl lying on the ground outside the town, having sores of smallpox all over her body. She has been driven away from the town. He gives her water and applies sandal balm on her body. It shows his kindness and selflessness. He is the redeemer to those who are in trouble.

3. How is the spring season described in the poem? The spring season was the festival of flowers. The trees on the roadside were laden with flowers. The people were in a merry mood. Some of them played sweet notes on the flute. A large number of people went to the woods to celebrate the festival. The night was lit with the full moon. The streets of the town were lonely. Upagupta was going on his way while love-sick ‘koels’ were singing out their complaint from the mango trees. The ascetic passed through the city gates and stood at the base of the city wall. Thus the spring season is described in the poem.

4. How did Upagupta treat the suffering dancing girl? Upagupta saw a woman lying in the shadow of the wall. She was the same dancing girl who had once invited the ascetic to her house. At the moment she was afflicted with a deadly disease. Her whole body was covered with wounds. She had been forced to leave the town lest she should spread the disease there by her touch. She was alone and forsaken. The ascetic took pity on her. He did not hesitate to give her service and help. He sat by her side and took her head on his knees. He offered water to her thirsty dry lips. He applied Sandal balm on her body. He finally applied medicine to her wounds. The woman felt extremely grateful to him. She asked the kind ascetic who he was. Upagupta told her that he had kept his word and come to her at an appropriate time.

Suggested Reading:

Gitanjali (Song Offerings) / with an Introduction by W. B. Yeats. – London, 1913

Lesson-12

COROMANDEL FISHERS-SAROJINI NAIDU

12.1 Learning Outcomes:

After reading the poem, students will be able to

Read and understand the poem

Learn alliteration and personification

Use determiners (quantifiers and distributives) in sentences

Learn to read with proper tone and intonation

suggest ways to reduce pollution

12.2 Coromandel Fishers- Sarojini Naidu

Introduction:

Sarorini Naidu (1879-1949) was born in Hyderabad. She is known as the Nightingale of India. Gandhi fondly calls her the Nightingale of India because of her haunting melody of her poems. She was also a great orator, a staunch supporter of Hindu- Muslim unity and Indian womanhood. She was also a patriot, politician and administrator. She worked with Gandhi, Nehru and Gokhale. After independence, she was appointed as the Governor of Uttar Pradesh.

She published three volumes of poetry: a. The Golden Threshold

b. The Bird of Time, and

c. The Broken Wing. Most of her poems were about the common people of India- the fisherman, snake-charmers, weavers, dancers, hawkers, etc. in many of her poems she brings out the connection between man and nature. Her favourable themes were: the folk, Nature, love and life and death.

12.3 Text

Rise, brothers, rise; the wakening skies pray to the morning light,

The wind lies asleep in the arms of the dawn like a child that has cried all night.
Come, let us gather our nets from the shore and set our catamarans free,

To capture the leaping wealth of the tide, for we are the kings of the sea! No longer delay, let us hasten away in the track of the sea gull's call,

The sea is our mother, the cloud is our brother, the waves are our comrades all. What though we toss at the fall of the sun where the hand of the sea- god drives?

He, who holds the storm by the hair, will hide in his breast our lives.

Sweet is the shade of the coconut glade, and the scent of the mango grave,

And sweet are the sands at the full o' the moon with the sound of the voices we love;

But sweeter, O brothers, the kiss of the spray and the dance of the wild foam's glee;

Row, brothers, row to the edge of the verge, where the low sky mates with the sea

12.4 Glossary

Catamarans- boats with twin hulls in parallel

Capture- get

Leaping- jumping

| | |
|-----------------|---------------------------------------|
| Leaping wealth- | the fishes |
| Hasten- | hurry |
| Se-gull- | a bird that catches fish from the sea |
| Comrades- | friends |
| Glade- | an open space in a wood or forest |
| Glee – | happiness |
| Verge - | border |

12.5 about the poem

The Coromandel Fishers has three stanzas of four lines each. The rhyme scheme is AABB. In the poem she describes the beautiful nature and popular culture of the Coromandal Coast, showing the deep relations of people with nature. Nature is a symbol of beauty conveying an optimistic vision of life. The poem shows images of a beautiful vocation which is yet touched by technology and sophistication. Naidu describes the life of fishermen. The leader of the fisherman is giving a call to his comrades to start their work in the early. She celebrates the fishermen's life. She motivates the people to work free. Through this poem, she has initiated the feel to protest for the freedom struggle.

12.6 Summary of the poem:

Stanza 1:

Sarojini Naidu asks the fisher folks to wake up. They offer their prayers to morning light. The wind lies asleep in the arms of the dawn like a child. It cried all night. Naidu asks the fishermen to gather the nets from the shore and enter the boats. They are going to catch the leaping wealth of tide as we are the kings of the sea.

Stanza 2:

She asks the fishermen not to delay and quickly start in the track of the seagull's call. She encourages the folks by saying that the sea is their mother. The cloud is their brother. The waves are their friends. They toss their boats at sunset drive them far. They may be driven by the hand of the sea-God. They need not be worried because God would control the storm. He protects their lives from the anger of the sea. He holds the storm by the hair. He will keep us safe in his breast.

Stanza:3

She says that the coconut glade gives them shade. They enjoy the sweet fragrance of mango grove. The sands are very beautiful when there is the full moon mixed with the voices of the birds they love. But sweeter are the kiss of the spray and dance of wild foam in joy. She asks the folks to row their boats to the edge of the borders where the low sky is visible to unite the sea.

Therefore **coromandel fishers** poem has both allegoric and metaphoric value to it. As an allegory, it speaks to the fishermen but holds a metaphor to the nation. The poet begins the poem with the lines "Rise, brothers, rise"; it is clear that she is waking up the sleeping. Literally, the phrase indicates to the fishermen. We interpret that it is a wake-up call to the people to do something for their nation. The poetess Sarojini Naidu possesses a sharp aesthetic sensibility and is an admirer of the varied colours of nature.

12.7 Sample Questions:

5 marks

1. When do the fishermen set out for the sea?

The fishermen set out for the sea early in the morning. It is the time when the wakening skies pray to the morning light. At that time, the wind is asleep in the arms of dawn. The wind has been blowing all night and it is very tired. So it sleeps in the arms of the dawn. So it sleeps in the arms of the dawn like a child that has not slept in the night as it was crying all the time. Here the blowing of the wind at night is compared to the cries of the child at night. The fishermen have to start their work early in the morning because they have to row their catamarans to the deep to make a good catch of the leaping wealth of the tide.

2. What is the theme of “Coromandel Fishers”?

In fact the “Coromandel Fishers” has more than one theme. On the face it, it describes the lifestyle of the fishermen of the Coromandel Coast. It shows their culture of hard work, unity and their love for the sea which is their mother. They believe they are driven by a sea god in whose heart they will be safe in spite of the dangers they face at sea. We can see another theme- the beauty of the sea. The sands are also beautiful when there is the full moon, with all the sounds the fishermen love. The kiss of the spray and the dance of wild foam in joy are wonderful experiences. We can also read another theme of fighting for freedom into it. Although the poem is about the fishermen, yet it metaphorically reflects the poet’s desire for free India and thus she encourages the people of the nation to hasten their struggle.

3. Why is the sea called the mother in the poem “Coromandel Fishers”?

The sea is called the mother in the poem “Coromandel Fishers” because it is the sea that gives the fishermen their livelihood. Just like mother feeds their children and supplies them their other needs the sea feeds the fishermen and their families and supplies their other needs. To the fishermen community the sea is the mother. In fact the fishermen community calls the sea as “kadalamma”. To them she is their sustenance, their bread-giver. So they look at her with love and respect.

4. What is the wind compared to in the “Coromandel Fishers”?

In the “Coromandel Fishers”, the wind is compared to a child sleeping in its mother’s lap. The child has been crying the whole night and so it did not sleep at night. It is dawn now, but the child is tired and so it is asleep in the lap of its mother. The wind has been blowing the whole night without taking any rest at all. So now, at dawn, it is so tired that it is sleeping in the lap of dawn, just like the tired child is sleeping in the lap of its mother.

5. What is described as “sweet” by the fisherman?

There are many things that are sweet to the fisherman. The shade of the coconut grove and the scent of the mango grove are sweet. The sands are also beautiful when there is the full moon, with all the sounds which they love. But sweeter are the kiss of the spray and the dance of wild foam in joy. Even in the midst of their risks, the fishermen have the heart to enjoy the beauties of nature. It shows that fishermen, who look strong and rough in their physique, have a heart that can appreciate the beautiful sights and sounds around them. It is a quality that many of us don’t have as we get immersed in our work to earn money.

Suggested Reading:

Naidu, Sarojini (1928). *The sceptred flute: songs of India*. New York: Dodd, Mead & company.

Naidu, Sarojini (1905). *The golden threshold*. London: Heineman.

Lesson- 13

COLLOCATIONS

Aims and Objectives

In this lesson you are going to learn collocations in the English language. The important aspects of collocations, different types of collocations, collocations formed from certain common verbs and some collocations used in various situations are given. Comprehensive exercises covering topics given in the lesson are also given at the end so that you can check your progress.

Structure

13.1 Collocations - Introduction

13.2 Importance of learning Collocations

13.3 Types of Collocations

13.4 Collocations formed from common verbs

13.5 Collocations used in different occasions

13.6 Exercise

13.1 Collocations - Introduction

Collocations are expressions that contain two or more words used together. Words are generally used in combinations and therefore learning collocations is learning the habitual combinations of certain words used by the native speakers. It allows one to acquire natural speech and writing. These combinations or sets of words are so assimilated into the language that any deviation in combining them leaves them strange to the native speakers. For instance, the expression ladies and gentlemen has been heard so many times that the order of the words is fixed and does not allow any change i.e. gentleman and ladies. Not only the order of the words but in some cases even placing a synonym for one of the words of the group makes it sound unnatural in the English context. For instance, it sounds entirely wrong if the word 'fast' in the collocation 'fast food' is replaced with the word 'quick' i.e. 'quick food'. Similarly, 'fast' cannot be used in place of 'quick' in the collocation 'quick glance'. Of course, there are some other collocations which are open and accept different words to give the same meaning. For example, the collocations 'keep to rule' or 'stick to rule' give the same meaning.

13.1.1 Importance of Learning Collocations

- Collocations form an important part of learning vocabulary.
- They are prefabricated expressions useful for expressing a particular Idea or situation.
- Learners can improve the fluency in the language by using these ready-made chunks.
- Learners can require a natural way of saying something.
- More colourful or precise expressions can be used.
- Writing style can be improved. For instance, instead of saying 'he thinks what is going to happen' you can say 'he releases the thought'.

13.1.2 Types of Collocations

Adjective and Noun Collocations

In these collocations, an adjective goes together with a particular noun.

e.g. bright colour, brief chat, major/minor problem, a key factor, a Ginger cat etc.

Noun and Verb Collocations

These collocations are formed by using a noun with a particular verb.

e.g. economy boom, company expanded, companies merged, launch a product, pose a problem, create opportunity, make a decision, prices rise, play a joke, play a trick, lose one's patience etc.

Noun and Noun Collocations

In these collocations, a particular noun is used with a particular noun.

They usually occur in the following pattern.

A ----Noun----- of----- another noun.

e.g. a sense of anger, a sense of pride, a pang of nostalgia, a sense of emotion

Verb and Preposition phrase Collocations

These collocations are formed by using a verb together with a particular preposition phrase.

e.g. swell with pride, fill with horror, burst into tears, roar with laughter, burst into song etc.

Verb and Adverb Collocations

These are the collocations that have a verb along with a particular adverb used together.

e.g. pull steadily, place gently, whisper softly, smile proudly, tread carefully etc.

Adverb and Adjective Collocations

In these locations an adverb and a particular adjective go together.

e.g. happily married, fully aware, blissfully unaware, blissfully happy etc.

13.1.3 Collocations Formed from Common Verbs

Collocations formed from the verb 'Make'

Make arrangements for, make a change, make a decision, make an effort, make an excuse, make friends, make an improvement, make a mistake, make a phone call, make progress etc.

Collocations formed from the verb 'Do'

Do your best, do damage, do an experiment, do an exercise, do someone a favour, do harm, do your homework, do the ironing/ shopping/washing, do some work etc.

Collocations formed from the verb 'go'

Collocations with 'go' that express one's personality, appearance, and ability:

e.g. go mad, go bald, go grey, go blind, go deaf etc.

Collocations with 'go' that express sudden changes which are generally negative:

e.g. go red, go dark etc.

Collocations formed from the verb 'turn'

These collocations often occur in expressing colours.

e.g. turn gold, turn red, turn white etc.

Collocations formed from the verb 'become'

e.g. become angry, become upset, become impatient, become violent, become depressed, become extinct, become famous, become popular, become homeless etc.

Collocations formed from the verb 'have'

e.g. have an accident, have an argument, have a break, have a conversation, have a chart, have a dream, have a nightmare, have an experience, have a feeling, have fun, have a look, have a party, have a problem, have a try, have a go etc.

Collocations formed from the verb 'take'

e.g. take a holiday, take a trip, take a train/bus/flight, take a risk, take an interest, take a chance, take advantage, take action etc.

Collocations formed from the verb 'pay'

Pay attention, pay a compliment, pay one's (last) respect, pay tribute etc.

13.1.4 Collocations Used in Different Occasions

Biting winds = extremely cold winds.

e.g. it is dangerous to walk in biting winds.

Charter flight = a flight rented for a special journey.

e.g. Our chairman went to London by a charter flight.

Catch a glimpse of = look for a moment.

e.g. He caught a glimpse of the painting.

Round a bend = turn a corner.

e.g. We rounded a bend before reaching the temple.

Panoramic view (of a place) = to see a wide area from a distance.

e.g. The panoramic view of the Himalayas delights everyone.

Breathtaking scenery = an area spectacularly beautiful with mountains, cliffs, lakes etc.

e.g. Kashmir has breathtaking scenery.

Cobbled street = streets whose surface is made of a regular pattern of stones.

e.g. Cobbled streets were invented by the Romans.

Upmarket shops/ goods = shops/ goods for rich people who have expensive taste.

e.g. He always looks for upmarket goods.

Inner city = an area which lies in the centre of the city and where relatively poor people live and a place for social problems.

e.g. Most of the metropolitans have inner cities.

Urban wasteland = an area in a city which is empty and in a very bad condition.

e.g. The Corporation transformed urban wasteland near railway station into a beautiful park.

No go area = an area or a locality into which even the authorities are the police afraid of entering.

e.g. The new commissioner of police has conquered even the no go area of the city.

Run-down building = a building which is in a very bad condition.

e.g. They are living in a run-down building.

Bumper to bumper traffic = heavy traffic in which almost all the cars and two wheelers are touching together.

e.g. There is bumper to bumper traffic in Bandar road on all working days.

Selfish streak = showing selfishness sometimes.

e.g. We may have a selfish streak.

Snap decisions = very quick decisions.

e.g. She always makes snap decisions and encounters problems frequently.

Brutally honest = be honest in such a manner that it may sometimes hurt.

e.g. He is brutally honest knowing well that it would harm his career.

Droopy moustache = moustache which is very long and hanging heavily.

e.g. The old man has a droopy moustache.

Tiny tot = small child.

e.g. My younger sister is only two - she is just a tiny tot.

Ginger hair = a red or Orange brown colour hair.

e.g. The gentlewoman has ginger hair.

Portly gentleman = yah middle aged and older man who is round and fat.

e.g. The portly gentleman smiled quietly.

Nuclear family = a family which has just parents and children.

e.g. Globalisation has forced people to live in nuclear families.

Extended family = a family in which parents, children, grandparents and cousins all live together.

e.g. You can hardly find an extended family nowadays.

Broken home = a home in which parents are separated or divorced.

e.g. Children from broken homes face several problems in society.

Confirmed bachelor = a person who has left forever the intention of marrying.

e.g. Our uncle is a confirmed bachelor.

Strike up a friendship = start a friendship.

e.g. Raju struck up a friendship with Madhu whom he met in the university.

Gourmet food = high quality, expensive food which requires elaborate and expert preparation.

e.g. in Taj Banjara you can get gourmet food.

Big screen = cinema.

e.g. The big screen faced several problems during covid-19.

Special effects = high quality visual effects produced with the aid of latest technology.

e.g. The director of the film used special effects.

Cameo role = a famous actor's brief appearance in a movie.

e.g. Most of the recent Telugu movies prefer to have cameo roles.

Box-office hit = the successful running of a movie with no empty seats in the theatres.

e.g. The recent film was a box office hit.

Terminally ill = suffering from an illness recovering from which is impossible and the patient certainly dies soon.

e.g. The terminal illness has ultimately taken the old man's life.

Hand in your notice = intention of leaving the job in a stipulated time and intimating the employer.

e.g. Raghu is not satisfied with his work so he hands in his notice.

Cut-throat competition = very heavy competition.

e.g. There is a cut-throat competition for the job.

Tentative explanation = an explanation which is not totally certain that it is the right explanation.

e.g. He resolved to give a tentative explanation.

Hardened criminal = stubborn criminals who break the law continuously.

e.g. The hardened criminal was finally given the corporal punishment.

13.1.5 Exercise

I Make 10 collocations from the following words.

1. Play 2. tread 3. create 4. happy 5. pang 6. whisper 7. horror 8. burst 9. product 10. joke 11. feel 12. launch 13. softly 14. opportunity 15. fast 16. carefully 17. blissfully 18. tears 19. food 20. nostalgia.

II Match the Collocations in the list 'A' with their meanings in the list 'B'

A

1. Biting winds
2. Catch a glimpse of
3. Up-market goods
- grandparents.
4. Urban wasteland
5. Tiny tot

B

- a) goods for rich people.
- b) a small child.
- c) family with parents, children and
- d) brief appearance of a famous star in a film.
- e) destroy reputation.

- | | |
|--------------------------|--|
| 6. Nuclear family | f) an event leading to major problems. |
| 7. Cameo role | g) extremely cold winds. |
| 8. Blacken one's name | h) strange frightening silence. |
| 9. A recipe for disaster | i) extremely early hours. |
| 10. Extended family | j) empty land in bad condition. |
| | k) look for a moment. |
| | l) a family with parents and children. |

III Fill in the blanks with collocation words.

1. The Singh's family, being wealthy, booked a _____ flight for their Europe tour.
2. Lambasingi in Andhra Pradesh has _____ scenery.
3. The new government resolved to build permanent houses for the poor people in the _____ of Mumbai.
4. Without knowing whether it is right or wrong, he gave a _____ explanation.
5. SSC examinations are going on. So, we have _____ traffic on the main road at 8:00 a.m.
6. My brother is two years old and he is a _____.
7. _____ family contains parents and children only.
8. Group I notification is going to be released soon. There will be _____ competition.
9. Ours is an _____ family where we live with our parents, grandparents and cousins.
10. The Hollywood movie *Avatar* is full of _____.

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Key

I Make 10 collocations from the following words.

1. play a joke; 2. create opportunity; 3. pang of nostalgia; 4. burst into tears; 5. tread carefully;
6. fill with horror; 7. blissfully happy; 8. launch a product; 9. whisper softly; 10. fast food.

II Match the Collocations in the list 'A' with their meanings in the list 'B'

1. g; 2. k; 3. a; 4. j; 5. b; 6. l; 7.d; 8. e; 9. f; 10. c

III Fill in the blanks with collocation words.

1. charter 2. breathtaking 3. inner city 4. tentative 5. bumper to bumper 6. Tiny tot

7. nuclear 8. cut-throat 9. extended 10. special effects

Lesson-14

NOTICES, AGENDAS AND MINUTES

Learning outcomes:

After going through this lesson, students will be able to

- ☐ Explain what an agenda and meeting minutes are and why they are useful.
- ☐ Identify the key components of agendas and meeting minutes.
- ☐ Indicate strengths and weaknesses of sample agenda items and meeting minutes.
- ☐ Prepare a set of meeting minutes.

Notices, Agenda and Minutes

For every meeting you are asked to hold you will have to issue a notice, draft the agenda, and after the meeting is over, write minutes. Here we shall briefly discuss how notices, agenda and minutes are written in the professional world.

Notices

Usually every organisation devises rules of procedure for the conduct of meetings. These rules indicate the frequency of meetings of different units and prescribe the notice period for calling a meeting besides indicating the person who has a right to call it and the persons who have a right to attend it. When you are required call a meeting, send a written notice within the specified time member of the group. The notice should mention the name address of the organisation, and the date on which it is issued besides indicating the day, date, time and venue of the meeting. The business to be transacted should be mentioned in the notice if the number of items is small; otherwise it should be indicated in a separate sheet and enclosed with the notice as annexure.

Agenda:

Agenda is an official list of items of business to be transacted at a specific meeting. It helps in conducting the meeting in proper order, minimises irrelevant discussion and preserves continuity in the proceedings. Since it is circulated along with the notice, every member knows beforehand the items of discussion and can make up his mind what he wishes to say on a particular issue. The agenda also helps the Chairman to control the members from going off the track and to organise the time to be devoted to individual items.

The items of the agenda are arranged in increasing order of importance and each item bears a number. However, almost every agenda has confirmation of the minutes of the previous

meeting as the first item and any other matter with the permission of the Chairman as the last item. If there is any matter left over from the preceding meeting for enquiry and report it usually appears as the second item of the agenda. If the meeting is one of a series, each item indicates the meeting as follows:

When the agenda is an annexure to the notice the following information is repeated:

- * Name of the organisation/unit
- * Date of circulation
- * Day, date, time and venue of meeting
- * Signature of the secretary

The following sources might be used for agenda items:

- * Minutes of the previous meeting
- * Suggestions received from members
- * Actions and events since previous meeting
- * Correspondence on the subject
- * Before finalising the items, get the Chairman's approval.

Minutes

Minutes are the official record of the business transacted at a meeting. Keeping minutes of the meetings of certain organs of public companies is a legal requirement but even voluntary organisations find it helpful to record minutes of every meeting. The reason is obvious; minutes act as an aid to memory and provide a basis for decision and action. In fact a run-through of the minutes of a unit or organisation can give a fairly good idea to the reader of how it has been conducting itself. As the minutes of every meeting are approved by the members at the next meeting and signed by both the secretary and the chairman, they are considered very important records and preserved carefully.

The style of minutes is impersonal, objective and matter-of-fact. The display of emotions, strong feelings and anger has no place in minutes. A cool, concise and accurate account of the main points of discussion, the decisions arrived at, recommendations made and the assignment of tasks to individual members or sub-committees is all that is required to be recorded.

When you are asked to write minutes take notes bearing these points in mind. The actual writing of minutes can obviously do only after the meeting is over. You should not hesitate to check or verify a particular point with the chairman or any other member before recording it in the minutes.

Minutes follow the pattern of agenda and bear the same numbers. For each item a heading is given and the discussion/decision on it is recorded. When a resolution comes up for consideration the names of the proposer and the seconder may be mentioned. In some organisations, however, the practice is only to state whether the resolution was accepted or rejected.

As minutes are self-sufficient records, it is customary to give the following details:

- * Name of the organisation/unit
- * Day, date, time and venue of the meeting
- * Number of the meeting, if in a series
- * Names of the chairman and the secretary
- * Names of members present
- * Names of members absent
- * Names of persons who attended the meeting by special invitation, if any
- * Record of transactions, item-wise
- * Signature of the secretary and the chairman

Practical Hints

Since minutes are not a verbatim transcript of the discussions, utmost care should be taken in preparing notes. A few practical hints are given below:

- (i) Summarise as you record what is being said. Use abbreviations, short forms which you can decipher later.
- (ii) Use agenda as the framework.
- (iii) Record the names of the speakers. Though usually omitted from the minutes, they provide a useful reference point.
- (iv) Record the names of those present by passing around a list of members for signature.
- (v) Use a device to distinguish between the record of decisions and the record of main points.

- (vi) Write carefully essential details such as dates, numbers, amounts, quantities and the names of those designated to act.
- (vii) If a resolution is moved and a vote taken, make sure to note the /name of the proposer, the name of the seconder, the number of members voting 'for' and 'against' and of those abstaining.
- (viii) If any matter is raised under the last item of the agenda, state that it is so and .give it a suitable heading.

Examples

Two examples follow. They show different styles of writing notices, agenda and minutes. The second example which is more formal is used by public limited companies.

Example I

Indian Oil Industries Ltd.

Singhal House

12 Ashok Road

New Delhi 110001

14 February, 2000

Staff Welfare Association Executive Committee Meeting

Notice

The second meeting of the Executive Committee will be held at 5 p.m., on Wednesday, 28 February, 1990 in Room No.16, Singhal House. The agenda is given below:

Please make it convenient to attend the meeting.

Agenda

2.01 Minutes of the previous meeting.

2.02 Cafeteria report.

2.03 Celebration of Holie

2.04 Raise in subscription.

2.05 Request for donation.

2.06 Grant of study leave,

2.07 Any other matter with the permission of the Chairman.

Gokul Shilpe

cc: All Members

Secretary

Minutes

Indian Oil Industries Ltd.

Singhal House

12, Ashok Road

New Delhi 110001

Staff Welfare Association

Minutes of the second meeting of the Executive Committee held at 5 p.m., on Wednesday, 28 February, 2021 at Singhal House.

Members Present:

Shri A. K. Dasgupta (Chairman)

Shri Y. Nagappa

Shri Nazir Ahmed

Miss Clare Thomas

Shri K. S. Duggal (Treasurer)

Shri GokulShilpe (Secretary)

Members Absent: Shri Ram Bharose

2.01 Minutes of the previous meeting

The minutes of the meeting held on 4 January, 1990 were taken as read, adopted and signed by the Chairman.

2.02 Cafeteria report . of the sales report of the Cafeteria received and proved. . The suggestion of the Manager to serve mini meals during lunch time was accepted on a trial basis for three months.

2.03 Celebration of Holi

It was decided to organise an informal get-together and a short entertainment programme at 6 p.m., on 4 March. A sum of Rs. 2,500/-was approved for the purpose. The secretary was asked to work out the details.

2.04 Raise in subscription

In view of the rising cost of goods and services a proposal was put forward by Shri Shilpe to raise the annual subscription from Rs. 25/- to Rs. 35/- from the financial year 2020-2021. The proposal evoked mixed reaction and certain modifications were suggested. Ultimately it was decided to raise the subscription to Rs. 30/- only.

2.05 Request for donation

As it was increasingly becoming difficult to meet the expenditure from the Association's own resources, a resolution to request the management of the Company for a recurring donation of Rs. 10,000/- per annum, moved by the Chair was unanimously adopted.

2.06 Grant of study leave

It was noted that the request of some members for the grant of study leave on full pay to pursue further studies was Okayed by the management. A sub-committee consisting of

- (i) Shri Gokul Shilpe (Convenor)
- (ii) Shri Nazir Ahmed and
- (iii) Miss Clare Thomas was constituted to discuss the issue with the Personnel Manager and to report the outcome at the next meeting.

As no other matter was raised the meeting ended with a vote of thanks to the Chair.

Gokul Shilpe

K. Dasgupta

Secretary

Chairman

Example-II

Piramal Steel Corporation Ltd 14 Garden Avenue

Subhash Chandra Marg Calcutta 700019

1 March, 2022

Notice

Notice is hereby given for the Fifteenth Annual General Body Meeting of the Company to be held at 11 a.m., on Thursday 15 March, 2022, at Garden Avenue. The Agenda is attached.

Encl: One

R. Chauhan

Secretary

To: All shareholders

Pirmal Steel Corporation Ltd. Calcutta

Agenda

- 15.01 Confirmation of the minutes of the last meeting.
- 15.02 Directors' Report and Annual Accounts
- 15.03 Auditors' Report
- 15.04 Appointment of Auditors
- 15.05 Declaration of Dividend
- 15.06 Election of the Directors
- 15.07 Any other matter with the permission of the Chair.

R. Chauhan

Secretary

Minutes

Piramal Steel Corporation Ltd. Calcutta

Minutes of the Fifteenth Annual General Body Meeting of the Company held at 11 a.m. on Thursday 15 March. 2022 at 14 Garden Avenue.

Present: Shri R. C. Chandra
 Shri P. K. Rungta, Chairman
 Shri. D. Deepak Narayan
 Shri. Kamal Kishore Sharma
 Shri . Pavan Kumar Directors
 Shri. Ved Prakash Dhillon

In attendance: Shri R. Chauhan, Secretary

Shri Gulzar Hussain, Solicitor and shareholders as per attendance sheet.

| No. | Subject | Minutes |
|-------|---|--|
| 15.01 | Confirmation of the minutes of the last meeting | The meeting of the meeting held on 15 th March, 2021 were approved and signed by the Charmain. |
| 15.02 | Directors' Report and Annual Accounts | The Directors' Report and the Annual Accounts circulated there with were taken as read. The Chairman reported the progress of the Company and highlighted its achievements besides outling the next year's development plan. On a motion by Sri. R. Diwakar, seconded by Sri. T.Varky, the Director's Report and the Annual Accounts as audited by the company's auditors were approved and adopted. |

| | | |
|-------|------------------------------|---|
| 15.03 | Auditors' Report | The Auditor' Report which has already been circulated was taken as read and approved. It was noted that the assets of the company had increased by Rupees 37 laks. |
| 15.04 | Appointment of Auditors | On a motion by Sri Pawan Kumar, seconded by Sri. Gopal Vyas, it was resolved: "That Messrs Chopra and Joshi are reappointed as auditors of the Company for the next accounting year at a fee of Rs. 12500". |
| 15.05 | Declaration of Dividend | The following motion moved by Sri. Ram Singh and seconded by Sri Naveen Chandra was adopted: "that a dividend of Rs. 20per equity share, subject to deduction of income tax, as recommended by the board of Directors is approved and will be paid to the shareholders whose names stood on the books of the Company on 1March, 2022". |
| 15.06 | Election of the Directors | Sri. A. Ali proposed that the two retiring directors Sri P. K. Rungta and Sri Pawan Kumar be reappointed. The following resolution moved by him and seconded by Sri A. K.Patodia was adopted; "Resolved that Sri P.K.Rungta and sripawankumar, being eligible for re-election are hereby re-elected as Directors of the company for a period of two years". |
| 15.07 | Next year's Development plan | The suggestion of a shareholder, Sri Ramandpandey that the main points of next year's development plan of the Company be printed and circulated to shareholders, was admitted by the Chair and adopted by the general body. |

The meeting ended with a vote of thanks to the Chairman.

R.C. Chandra

R. Chauhan

Chairman

Secretary

Date: 17March, 2022

Assignments:

1x4=4

1. In a TV manufacturing organisation a meeting has been called to take a decision about an advertising campaign to be launched by the company. A proposal prepared by the Advertising Manager is to be presented for discussion and approval. Assuming that you have been named the Secretary of this meeting draft a notice and agenda for it. Invent the necessary details.

2. Assume that you have recently taken over as the Secretary of a Public Limited Company. Informal discussion with the senior officers reveals, among other things, that the growth of the organisation has been hampered because of frequent strikes by labourers. After going through your preliminary report, the Chairman has called a meeting of the Board of Directors to discuss the issue in depth and to find a lasting solution to the problem.

Draft the agenda for this meeting, inventing the necessary details.

3. Assume that you have been appointed Secretary of a Committee comprising management, staff and workers' representatives to advise the company to produce a hand book containing information about conditions of service, rules and regulations, fringe other related matters. The Committee held its first meeting on 16 April, 1990 and discussed the procedures for the collection of information and its organisation for the hand book. Invent the necessary details and draft the agenda and minutes of this meeting.

4. At a meeting of the Executive Committee of the Staff Association of government Engineering College, Devigarh held at 4.p.m. on Friday 23 March, 2022 in Room Number H-39 the following business was transacted: appointment of auditors for the annual accounts, construction of a swimming pool for staff, minutes of the last meeting, establishment of departmental libraries, extra classes for students who failed in the mid-semester examination, any other matter with permission of the Chairman.

Assume that you were the Secretary in attendance. Draft a notice to be sent to each member arranging the agenda items properly and ii. Write the minutes.

Lesson - 15

VOCABULARY: CONVERSION OF WORDS

Structure of the lesson:

- 15.1. Objectives of the Lesson
- 15.2. Introduction
- 15.3. Why Use Conversion?
- 15.4. Verbification / Verbing
- 15.5. Nouning /Nominalization
- 15.6. Other Conversions
- 15.7. Examples
- 15.8. Practice Exercises
- 15.9. Conclusion
- 15.10. References

15.1. Objectives of the Lesson

The objective of this lesson is to help the learner understand

- the importance of building vocabulary
- how to convert words from one part of speech to another
- build a repository of active vocabulary

15.2. Introduction

In English grammar/linguistics, conversion is a word-formation process that assigns an existing word to a different word class, part of speech, or syntactic category. It involves the creation of a word (of a new word class) from an existing word (of a different word class). It is also called zero derivation or null derivation or functional shift.

Conversion is referred to as zero derivation or null derivation with the assumption that the formal change between words results in the addition of an invisible morpheme.

For example, it is one thing to use the sentence ‘I would have sent you an email (noun)’, and it is another thing to use the expression ‘I can either send you an email (noun) or simply email (verb) you’. This example proves that the original noun *email* experienced conversion, thus resulting in the new verb *email*.

15.3. Why Use Conversion?

Now the question arises about the necessity of changing one part of speech into another? Jean Aitchison, author of *Language Change: Progress or Decay?* gives examples of how this process is useful.

He says, “Consider sentences such as: *Henry **downed** a pint of beer, Melissa went to town and did a **buy***. English, we note, lacks a simple means of saying 'to do something in one fell swoop.' This may be why the word *down* can be converted into a verb to mean 'drink down in one gulp,' and the word *buy* into a noun which, when combined with the verb *do*, means 'go on a single massive shopping spree'. This type of fast-moving, thorough activity may represent a change in the pace of life, which is in turn reflected in the language since we increasingly make use of conversions--the conversion of one part of speech into another," (Aitchison 1991).

15.4. Verbification/Verbing

Verbification is the process of creating a verb from a noun, an adjective or some other word form. In other words, in English, verbification typically involves simple conversion of a non-verb to a verb.

Observe the following examples:

| | |
|--------|---|
| Mail | He mailed (V) you. |
| | He sent you a mail(N). |
| e-mail | She emailed(V) you. |
| | He sent you an email(N). |
| Strike | The speaker struck (V) a chord with the audience. |
| | He went on a strike (N). |
| Talk | He gave a good talk (V). |
| | He talked (V) nonsense. |

| | |
|--------|---|
| Salt | Please pass salt (N). The chef salted (V) the curry a little too much. |
| Access | Access (V) the file. Gain access (N) to the file. |

Practice Exercises: Write sentences of your own using the following words as Verb/ Noun as done before:

| | |
|--------|----------------|
| Switch | ----- ----- |
| Bed | ----- ----- |
| Sleep | ----- ----- |
| Ship | ----- ----- |
| Train | ----- ----- |
| Stop | ----- ----- |
| Drink | ----- ----- |
| Cup | ----- ----- |
| Lure | ----- ----- |
| Dress | ----- ----- |

Noun/Adjective to Verb Conversion

Some Common Rules:

1. Nouns and adjectives can be converted into verbs by adding the suffixes **-ate**, **-ise/-ize**, **-en** and **-ify** to root words ending in 'e'.

Examples:

motive can become motivate

light can become lighten

intense can become intensify

author can become authorize

2. Words that end in 'y' change to 'i' before adding the suffix.

luxury - luxuriate

3. Words that end in 'e' drop the 'e' before adding the suffix.

pure - purify

4. Words that end in a short vowel sound double the consonant before adding the suffix.

sad – sadden

15.5.Nouning/ Nominalization

The process of turning verbs and adjectives into nouns is known as nominalization. There are two types of nominalization:

- Some nominalizations are formed with the addition of a suffix, such as *-ment*, *-ion*, *-ance* (*judgment*, *consideration*, *deliverance*).
- Other nominalizations are formed without a suffix (*invite*, *take-away*, *hope*, *ask* as nouns). They are known as zero-change, zero-derivation or zero-conversion nominalizations.

Examples of Verbs converted into nouns:

Verb: Employ, Manage, Develop, Judge, Create, Destroy, Listen , Write ,Speak, Ride, Act, Keep, Make

Noun: Employment, Management, Development, Judgment, Creation, Destruction, Listener, Writer, Speaker/Speech, Rider, Actor, Keeper, Maker

Examples of Adjectives converted into nouns:

Adjectives: Smart, intelligent, honest, beautiful, hardworking, industrious

Noun: Smartness, intelligence, honesty, beauty, hard work, industriousness

15.6. Other Conversions

Conversion also occurs, although less frequently, to and from other grammatical forms. For example:

- adjective to verb: green → to green (to make environmentally friendly)
- preposition to noun: up, down → the ups and downs of life

- conjunction to noun: if, and, but → no ifs, ands, or buts
- interjection to noun: ho ho ho → I love the ho ho hos of Christmas time.

15.7. Examples

1. It costs twelve rupees
The cost is twelve rupees.
2. He fought bravely.
He put up a brave fight.
3. He gave a curt reply.
He replied curtly.
4. That kind of joke doesn't amuse me.
That kind of joke doesn't give me any amusement.
5. He examined the document carefully.
He examined the document with care.

15.8. Practice Exercises

In the following examples, replace the 'nouns underlined' with 'verbs'. The first one is done for you.

He rejected all our proposals.

He rejected all that we proposed.

Now, do the following:

1. He made an agreement to supply me raw material.

2. You can't gain admission without a ticket.

3. He has no intention of leaving the city.

4. I have no disinclination for work today.

5. These mangoes have a sweet smell, but a sour taste.

6. I cannot give consent to your going.

In the following examples, replace the ‘verbs and adjectives underlined’ with ‘nouns’. The first one is done for you.

The defenders successfully repelled every attack on the city.

The defenders repelled every attack on the city with success.

Now, do the following:

1. Though the ant is small, it is as intelligent as the elephant.

2. He said he regretted that he had acted so hastily.

3. He was so active in his old age that everybody admired him.

4. He acted very hastily.

5. You are advised to be temperate in all things.

6. He handled the situation prudently.

7. The manager advised them to be careful.

More Practice 1 :

Change the following sentences as directed without changing their sense. The first one is done for you.

The audience listened to the leader with patience. (Use Adverb of ‘patience’)

The audience listened to the leader patiently.

- | | |
|---|-------------------------------------|
| 1. The child resembles his mother. | (Use Noun of ‘resembles’) |
| 2. At last he was successful in his venture. | (Use Verb of ‘successful’) |
| 3. She moved towards the stage slowly. | (Use Adjective of ‘slowly’) |
| 4. The project is progressing satisfactorily. | (Use Adjective of ‘satisfactorily’) |
| 5. She hopes that she will meet him soon. | (Use hopeful for ‘hopes’) |
| 6. It is not allowed to slay animals in the city. | (Use Noun of ‘Slay’) |

15.9. Conclusion

As mentioned in the introduction to the lesson, Conversion involves the change of a word from one word class to another. Though the process looks easy, care must be taken to ensure correctness of transformation.

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Lesson writer:

Dr. Ashok Vardhan Garikimukku

Professor of English

DVR & Dr. HS MIC College of Technology

Kanchikacherla-521180

Krishna district

ONE WORD SUBSTITUTION

AIMS AND OBJECTIVES

In this lesson you are going to learn One word substitution in English language. The important aspects of One word substitution, different types of One word substitution, exercises covering topics given in the lesson are also given at the end so that you can check your progress

Structure

16.0 One word substitution - Introduction

16.1 Importance of learning One word substitution

16.2 one word substitution is by using the **root method**

16.3 Exercises

16.0 One word substitution - Introduction

One word substitution replaces words and communicates the meaning more effortlessly. It also lessens the words. Thus, saving time and space. 'One-word substitution' is a replacement for long and lengthy sentences or definitions. It falls under the category of 'Vocabulary' as word, sentences, definitions are parts of a speech as well. Our brain comprehends information better when we receive it in the simplest form. Simply put, one-word substitution is **replacing a long, complicated, or wordy sentence/phrase with one word**. This makes the sentence short, crisp, and also more meaningful without being lengthy.

16.1 Importance of learning One word substitution

One word Substitution is one of the integral parts of vocabulary. It simply means that a sentence has to be replaced with a single word. This area requires a good vocabulary to solve the questions well. Questions based on one word substitution are often asked in various competitive exams.

16.2 one word substitution is by using the root method

One easy method of doing one word substitution is by using the **root method**. Roots are nothing but the words from which the main word has been derived. In our other series of vocabulary, we have consolidated the lists of root words that will ease your preparation. Learning through word roots will make it easy for you to grasp more and enhance your

vocabulary. The given list of word roots will surely help you in this regard. It's always advisable to learn one word substitution with the help of word roots to ease your vocabulary building and expand your word base exponentially.

For example:

Look at the root word - CRACY.

CRACY = RULE / GOVERNMENT

- A government by the people - Democracy
- A government by a king or queen - Monarchy
- A government by the officials - Bureaucracy
- A government by the rich - Plutocracy
- A government by few - Oligarchy
- A government by the nobles – Aristocracy

OMNI = ALL

- One who is all powerful - Omnipotent
- One who is present everywhere - Omnipresent
- One who knows everything - Omniscient

CIDE= KILLING

- Killing of a human being - Homicide
- Killing/ Murder of a king - Regicide
- Killing of an Infant/ newborn baby - Infanticide
- Killing of a race or community - Genocide
- Killing of One's sister - Sorocide
- Killing of self or self-murder - Suicide
- Killing of either or both parents - Parricide
- Killing of one's brother - Fratricide
- Killing of one's father - Patricide
- Killing of one's mother - Matricide
- Killing of one's husband - Mariticide
- Killing of one's wife - Uxoricide

Ible= Able to be

- Inaudible - a sound that cannot be heard
- Inaccessible - that cannot be easily approached
- Incorrigible - incapable of being corrected
- Irreparable - incapable of being repaired
- Illegible - incapable of being read
- Inevitable - incapable of being avoided
- Impracticable - incapable of being practiced
- Invincible - one, too strong to be overcome
- Indelible - that cannot be erased
- Indefatigable - one, who does not tire easily
- Infallible - one, who is free from all mistakes and failures

Phobia means fear or dislike

- **Zoophobia** - zoo+phobia means fear of animal
- **Androphobia** - Andro means boys/male so androphobia means the one who don't like boys.
- **Gynophobia** - Gyno means girl / women so gynophobia means the one who don't like girls
- **Pedophobia** - Pedo means child so pedophobia is the one who don't like children's.
- **Demophobia** - demo means people so demophobia means the one who fear of public speaking.
- **Anthropophobia** - anthro means human being so anthropophobia mean fear of human being or the one who don't like the company of human being or in simple word aloof (living alone)
- **Theophobia** - theo+phobia means fear of religion

Thei meaning god/religion**Ist** meaning follower

- **Theist** meaning the one who believes in god
- **Atheist** meaning the one who don't believe in god.
- **Monotheist** mono+theist mono(only one) so monotheist means the one who believes in one god.
- **Polytheist** Ploy means many so polytheists means the one who believe in many gods.
- **Pantheist** Pan mean all over so pantheist is one who believe in all gods across all religion.

Pan-All, any, everyone

- **Panacea**- a cure for all diseases or problems
- **Panorama**- an all- around view

- **Pantheism**- the worship of all gods
- **Pandemic**- affecting all

Path- Feeling, emotion

- **Antipathy**- a feeling of great dislike
- **Apathy**- a lack of feeling or interest
- **Empathy**- ability to understand another's feelings

Uni- One, single

- **Unicycle**- a vehicle with one wheel
- **Unilateral**- decided by only one person or nation
- **Unique**- the only one of its kind
- **Unison**- as one voice

16.3 Exercises

1. A handwriting by which cannot be easily read

A.Illegible B.Legible C.Lucid D.Edible

2. One who comes to settle in a country

A. Tourist B.Emigrant **C.Immigrant** D.Visit

3. A person living permanently in a certain place

A.Resident B.Native **C.Domicile** D.Subject

4. One who loves mankind is called

A.Optimist **B.Philanthropist** C.Optometrist D.Truant

5. A Government run by a dictator is termed as

A.Autocracy B.Democracy C.Oligracy D.Theocracy

6. A remedy for all disease is

A.Medicine B.Medical C.Medica **D.Panacea**

7. More than enough in amount or capacity

A.Derisory **B.Ample** C.Inadequate D.Liberal

8. An office for which no salary is paid

A.Hospitable B.Free **C.Honorary** D.Gratis

9. One who is habitually good to others:

A.Helper **B.Altruist** C.Angel D.Humanitarian

MEENGLISH SCIENCE COMPUTER DB TET PROGRAMMING

10. A place to bury dead bodies:

A.Catacomb B.Crypt **C.Cemetery** D.Sepulcher

11. Living for years and years

A.Perennial B.Permanent C.Annual D.Continuous

12. The yearly return of a date:

- A. Birthday B. Recurrence **C. Anniversary** D. Ceremony

13. One who cannot be changed or reformed

- A. Invulnerable B. Hardened C. Incurable **D. Incurable**

14. The cessation of warfare before signing a treaty:

- A. Armistice** B. Truce C. Ceasefire D. Suspension

15. The absence of government:

- A. Misrule B. Unruly **C. Anarchy** D. Chaos

16. A broad road bordered with trees

- A. Boudoir B. Avenue **C. Boulevard** D. Facade

17. The killing of one man by another man

- A. Suicide **B. Homicide** C. Filicide D. Insecticide

18. A hundred year old man:

- A. Century B. Centurion C. Cent **D. Centenarian**

19. A substance in the blood tending to neutralize matter that is harmful:

- A. Antidote B. Antibiotic C. Antiseptic **D. Antibody**

20. One who has exaggerated anxiety about one's health

- A. Pediatric **B. Hypochondriac** C. Verbatim D. Petrify

21. A person who is skilled in horsemanship

- A. Cavalier **B. Equestrian** C. Jockey D. Cavalryman

22. The mistake of placing something in the wrong period of time:

- A. Misdate **B. Anachronism** C. Misplacement D. Prolepsis

23. A low area storm with high winds rotating about a centre of low atmospheric pressure

- A. Cyclone** B. Tornado C. Typhoon D. Hurricane

24. A doctor who specializes in diseases of the nose [SSC CGL Exam 2014]

- A. Rhinology** B. Otologist C. Pathologist D. Podiatrist

25. One who entertains his guest well

- A. Inhospitable B. Incognito C. Parasitic **D. Hospitable**

26. Place where birds are kept

- A. Zoo B. Apiary C. Armoury **D. Aviary**

27. That which is contrary to law

- A. Legal B. Legacy **C. Illegal** D. Imminent

28. Of unknown authorship:

A.Incognito B.Pseudo **C.Anonymous** D.Unidentified

29.That which cannot be attacked or taken by force

A.Pregnable **B.Impregnable** C.Autopay D.Anarchy

30. A trite, stereotyped expression:

A.Cliche B.Proverb C.Idiom D.Buzzword

31. One who travels from place to place

A.Itinerant B.Mendicant C.Journeyman D.Tramp

32. One who is unable to read or write

A.Genius **B.Illiterate** C.Palisade D.Pulverize

33. A part of a word that can be pronounced separately [SSC CGL Exam 2014]

A.Particle B.Sibilant **C.Syllable** D.Letter

34. One who lacks knowledge

A.Intelligent B.Ignorant C.Credulous **D.Colleague**

35. A person who renounces the world and practices self-discipline in order to attain salvation:

A. Sceptic **B. Ascetic** C. Devotee D. Antiquarian

36. One who abandons his religious faith:

A. Apostate B. Prostate C. Profane D. Agnostic

37. A hater of knowledge and learning:

A. Bibliophile B. Philologist C. Misogynist **/D. Misologist**

38. Commencement of words with the same letter:

A. Pun **B. Alliteration** C. Transferred epithet D. Oxymoron

39.Science of origin of universe

A) astronomy B) astrology **C) cosmology** D) numerology

40.Study of plant and animal cells

A) histology B) biology **C) cytology** D) zoology

41. Misappropriation of money

A) fraud B) spendthrift **C) embezzlement** D) cheapskate

42.A disease prevailing in a locality

A) epidemic B) exotic **C) endemic** D) systemic

43.A person who rides on horse back

A) equestrian B) cavalry C) pedantic D) fastidious

44. To remove all objectionable matter

A) **expurgate** B) censure C) edit D) photoshop

45. Handing over person accused or convicted of a crime to another country

A) immigrate B) emigrate C) **extradite** D) intradite

46. A strong desire to take liquor

A) **dipsomania** B) kleptomania C) misophonia D) melomania

47. Failing to discharge one's duty

A) honorary B) destitution C) **dereliction** D) restitution

48. A group of soldiers living in a town/fort and defending it

A) artillery B) **garrison** C) cavalry D) mutineer

49. An animal story with a moral

A) **fable** B) tale C) anecdote D) parable

50. A thing likely to be easily broken

A) vulnerable B) flexible C) **brittle** D) delicate

51. Body of singers

A) coir B) quorum C) quire D) **choir**

52. Very dramatic

A) **histrionic** B) Hippocratic C) hirsute D) hoary

53. The process by which a person or an organisation reduces the amount of money it spends

A) **budgeting** B) retrenchment C) saving D) closure

54. An established principle of practical wisdom

A) Marxism B) **maxim** C) neologism D) platonism

55. Person with whom one works

A) contemporary B) companion C) **colleague** D) partner

56. Honesty of character

A) integrity B) **rectitude** C) honour D) dignity

57. Expressions of sympathy

A) congratulation B) **condolence** C) compliment D) condemnation

58. An instrument used to record sound

A) gramophone B) hydrophone C) **phonograph** D) megaphone

59. One who is honourably discharged from the service

A) eligible B) **emeritus** C) emissary D) erudite

60. Adjective added to a person's name
A) epitaph B) epithet **C) euphemism** D) erudite
61. A strong feeling of happiness
A) euphoria B) euphonious C) explicate D) epitome
62. Belief that the most important thing in the world is pleasure
A) heretic **B) hedonism** C) hermetic D) bigotry
63. Stroke of good luck
A) frenzy B) fiasco **C) fluke** D) fatal
64. Likely to cause fire or violence
A) impresario **B) incendiary** C) incombustible D) impudence
65. Plead to obtain favour to save someone else
A) intercede B) intercept C) intermittent D) internment
66. One who is angry at injustice
A) indigent **B) indignant** C) indelible D) incredible
67. One who has no means of livelihood
A) cynic B) pedantic **C) pauper** D) panegyric
68. Very careful to behave correctly
A) sycophant **B) punctilious** C) repartee D) prudent
69. Not happening regularly or continuously
A) intermittent B) inhibition C) jitter D) lechery
70. Something necessary as a duty
A) incessant B) incongruous **C) incumbent** D) incision
71. One who is filled with narrow and prejudiced opinions
A) bigot B) heresy C) fanatic D) zealot
72. One who is greedy
A) gregarious B) perspicacious C) voracious **D) avaricious**
73. A person who is fond of fighting
A) gregarious B) cynic **C) bellicose** D) hypochondriac
74. That eat one's own species
A) catacomb B) omnivorous C) voracious **D) cannibal**
75. Person who is rough and ill mannered
A) cajole **B) boorish** C) sycophant D) abysmal

76.A series of a type of dance performance

A) cynosure B) cabby **C) cabaret** D) extravaganza

77.Lack of respect or religious reverence

A) immature **B) impiety** C) impertinent D) impudent

78.Impossible to find agreement between

A) imponderable B) impregnable C) irrecoverable **D) irreconcilable**

79.An unconventional style of living

A) matin B) debonair **C) bohemian** D) dilettante

80.A person who leads an immoral life

A) bohemian B) regalia **C) libertine** D) dilettante

81.A boastful fellow

A) dissembler **B) swashbuckler** C) adventurer D) hypocrite

82.One who is brilliant performer of music on stage

A) virtuoso B) vibrant C) verbatim D) verd

83.An annual calendar with position of stars

A) antonia B) libretto C) hurtle **D) almanac**

84.An exact copy of handwriting

A) typeset B) simile **C) facsimile** D) copyhold

85.A thing kept in memory of an event

A) trophy B) plaque **C) souvenir** D) reminisce

86.The dwelling place of an animal underground

A) burrow B) tunnel C) borrow D) heap

87.A squirrel's home

A) den B) harrow C) twig **D) drey**

88.A place where pigs are kept

A) shed B) hovel **C) stym** D) kiln

89.Forcing out(blood etc) from the vessel

A) vestiary B) extravaganza **C) extravasate** D) extraction

90.Elderly woman in charge of a girl on social occasions

A) hood **B) chaperon** C) sepulchral D) bier

91.Deviation or departure from common rule of standard

A) anomaly B) amnesty C) sycophancy D) emeritus

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92. A book or picture produced mainly to bring in money
A) mercenary **B) potboiler** C) fugitive D) frugal
93. Cutting all the waste paper into pieces
A) stropping B) striping C) strapping **D) shredding**
94. A verse letter
A) epistle B) testament C) erudite D) epitaph
95. A person who wishes to throw over all the establishments
A) democratic B) cynic **C) anarchist** D) plucky
96. Walk in a vain, self important way
A) sway **B) strut** C) bully D) venial
97. One who thinks that human nature is essentially evil
A) sycophant B) hermit **C) cynic** D) altruist
98. Something left in a will by someone who has died
A) beleaguer B) testament C) testimony **D) legacy**
99. The study of ancient civilisations
A) history B) anthropology C) ethnology **D) archeology**
100. To be dogmatic in one's opinions
A) plaintive **B) opinionated** C) secular D) pathetic

Fill in the blanks with suitable one word substitute

1. Unfair advantages for members of one's own family.....
2. Fluent and clear in speech.....
3. One who eats human flesh.....
4. To bite like a rat.....
5. Soldiers who fight on horseback.....
6. That through which light cannot pass.....
7. A man who wastes money on luxury.....
8. One who is out to destroy government.....
9. One who is uncertain about God.....
10. One who hates women.....
11. A raised passageway in a building.....
12. Failing to discharge one's duty.....
13. Careful and thorough enquiry.....
14. A situation that stops an activity from progressing.....

- 15.A body of persons appointed to hear evidence and give their verdict in trials.....
- 16.A violent storm.....
- 17.Causing damage to both parties involved.....
- 18.A person highly skilled in music or other artistic pursuit.....
- 19.Bitter and violent attack in words.....
- 20.Belief that war and violence are justified.....
- 21.Expert in scientific study of birds.....
- 22.A place where nuns live and work.....
- 23.A government in which all religions are honoured.....
- 24.Customs and habits of a particular group.....
- 25.Severely abusive writing in journals.....

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Lesson Writer:
Dendukuri Annapurna
Lecturer in English
Triveni Mahila Degree College
Vijayawada

Lesson - 17

CURRICULUM VITAE AND RESUME

Structure of the lesson:

- 17.1. Objectives of the Lesson
- 17.2. Introduction
- 17.3. Resume vs CV: the Differences
- 17.4. Curriculum Vitae
- 17.5. Resume
- 17.6. Strategies and Tips
- 17.7. Conclusion
- 17.8. Questions
- 17.9. References

17.1. Objectives of the Lesson

The objective of this lesson is to help the learner understand

- the importance of CV and Resume
- how to prepare a CV
- how to prepare a Resume
- tips and strategies to write an effective CV and Resume

17.2. Introduction

In the 21st century job market, some employers ask the prospective employee to submit a copy of Resume, others ask for a Curriculum Vitae (CV). A few others may ask for either a Resume or a CV.

The term Resume originates from the French word *résumé*, which translates to “abstract” or “summary. In contrast, Curriculum Vitae (CV) means a ‘course of life’.

It is to be noted that in U.K., New Zealand and parts of Europe, employers use the term CV to describe both CV and Resume-style documents. They don’t use the term Resume at all. In South Africa, Australia and India, the terms CV and Resume are often used interchangeably. However, in the U.S., a Resume and CV are two distinctly different types of documents.

17.3. Resume & CV: the Differences

While both Resumes and CVs are used in job applications, they have a few distinct differences.

- The purpose of the Resume is to tailor and customize your qualifications and experiences according to the specific requirements of the job position, whereas the CV has a clear chronological order listing the whole career of the individual (education, work experience, languages, computer skills, volunteer experience, awards, certificates, publications etc.). A CV is a static document that does not change.
- A CV has no page limit (usually 4-5 pages) because it includes more information than a Resume, whereas a Resume is kept short and brief (usually 1 or 2 pages).

- A Resume is mainly used in non-academic, non-profit, public and private sector jobs, whereas the CV is mainly used when applying for positions in academia, fellowships and grants.

17.4. Curriculum Vitae

A CV (abbreviation for the Latin word curriculum vitae or ‘course of life’) is a detailed document sharing your career history, your education, awards, special honours, grants or scholarships, research or academic projects and publications. A CV may also include professional references, coursework, fieldwork, descriptions of research projects or dissertations, hobbies and interests and a personal profile that lists your skills and positive attributes. Generally, a CV is chronological and starts with your educational experience.

A standard format of a CV for a job should include the following sections:

- Contact Information
- Personal Statement/Summary
- Professional Experience
- Academic History
- Key Skills
- Industry Awards
- Professional Certifications

Models of CV: Two model CVs are given for your ready reference in the next two pages. However, the student is advised to refer to Google for various models.

Summary

Senior Web Developer specializing in front end development. Experienced with all stages of the development cycle for dynamic web projects. Well-versed in numerous programming languages including HTML5, PHP OOP, JavaScript, CSS, MySQL. Strong background in project management and customer relations.

Skill Highlights

- Project management
- Strong decision maker
- Complex problem solver
- Creative design
- Innovative
- Service-focused

Experience

Web Developer - 09/2015 to 05/2019

Luna Web Design, New York

- Cooperate with designers to create clean interfaces and simple, intuitive interactions and experiences.
- Develop project concepts and maintain optimal workflow.
- Work with senior developer to manage large, complex design projects for corporate clients.
- Complete detailed programming and development tasks for front end public and internal websites as well as challenging back-end server code.
- Carry out quality assurance tests to discover errors and optimize usability.

Education

Bachelor of Science: **Computer Information Systems** - 2014

Columbia University, NY

Languages

Spanish – C2
Chinese – A1

Certifications

PHP Framework (certificate): **Zend, Codeigniter, Symfony.**

Programming Languages: **JavaScript, HTML5, PHP OOP, CSS, SQL, MySQL.**

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Peter Madison

Masters-Qualified Pharmacist

Personal details

Email address peter_madison@gmail.com
Phone number +44 76379 896573
Address 10 Heyward Close, BD11 1ND Leeds
LinkedIn linked.com/in/peter-madison
GPhC Registration No. 2056789

Profile

I am a qualified pharmacist, adept at administering medication and monitoring supplies. With a Master's degree in pharmacy (MPharm), I have a strong pharmacological and medical background, as well as in-depth knowledge of GPhC standards. I also speak fluent German, which I enjoy using to communicate and work with global pharmaceutical companies.

Employment

- 3ep 2018 - Present** **Pharmacist**
Taylor's Pharmacy, Leeds
- Managing the entire inventory of medicines, ensuring the correct preparation of prescriptions.
 - Administering flu vaccinations to retail companies.
 - Liaising with pharmaceutical companies to upsell non-medical and supplementary products to customers: generating £100 in additional revenue.
 - Creating and updating standard operating procedures (SOPs) and conducting regular audits.
- 3ep 2018 - Aug 2018** **Student Pharmacist**
Boots Pharmacy, Leeds
- Handled 50 prescriptions daily and dispensed advice on the safe and correct use of medicines.
 - Supported 6 pharmacy staff as a locus pharmacist.
 - Provided excellent customer service in a busy high-street pharmacy that served 200+ customers a day.
 - Managed dispensary stock and maintained audit records, reducing wastage.
 - Implemented a filing system that cut customer waiting times by 50%.

Professional Affiliations

Member of the Royal Pharmaceutical Society
(2018 - present)

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17.5. Resume

As mentioned in the introduction, a Resume summarizes a candidate's career history, skills and education, in detail. It may also list relevant professional associations and may include a career objective statement that describes one's professional goals.

Often people list their professional experience on a Resume in reverse chronological order, starting with their current or most recent job. If the candidate has little or no professional history, he shall start his Resume with education and then list any relevant internships or apprenticeships, as the case may be.

A standard format of a Resume for a job should include the following sections:

There is no single 'standard' format for preparing a Resume. The search engine Google will list out varieties of Resume formats. It is up to the individual to decide which format they would like to use. However, the following common points need to be mentioned in the Resume:

- Heading
- Career Objective
- Academic Profile
- Work Experience, if any
- Skill sets, where applicable
- Projects, where applicable
- Workshops/Trainings, where applicable
- Achievements
- Strengths
- Hobbies/Interests
- Personal profile
- Declaration
- Station, date and signature

Models of Resume: Two model Resumes are given for your ready reference in the next two pages. However, the student is advised to refer to Google for various other models and choose the format judiciously.

RESUME

Y. Sravan Kumar
D.No. 2/330, Madhura Nagar
Vijayawada, Krishna District
[Email:sravan01@gmail.com](mailto:sravan01@gmail.com)
Andhra Pradesh-521001

Mobile: +91-

CAREER OBJECTIVE

950xxxxx45

- ❖ To work in an environment where success is measured by taking happiness of the employers as an index and where an employee can work with dedication to meet all the organizational goals

QUALIFICATION SUMMARY

| Qualification | College/Institute | Board/University | Year | Aggregate |
|---------------|----------------------------------|---------------------------------|---------|-------------|
| B.Tech (CSE) | PVPSIT, Vijayawada | JNTUK | 2017-21 | 70.7% |
| Intermediate | Narayana Jr. College, Vijayawada | Board of Intermediate Education | 2015-17 | 89.6% |
| S.S.C | Narayana School, Guntur | Board of Secondary Education | 2015 | 9.7 (G.P.A) |

SKILL SETS

| | | |
|--------------------------|---|---------|
| Operating Systems known | : | Windows |
| 10 Programming Languages | : | JAVA,C |
| Database | : | MySQL |

PROJECTS**Title: SMART HOME**

Smart home is a home setup where home appliances and devices can be automatically controlled remotely using a mobile. Using smart home technology, we can control lights, fans, house gate etC., in a conventional manner.

Technology used: **Embedded C and Arduino UNO**

WORKSHOPS

- ❖ Presented a paper on the topic 'Ethical Hacking' at Lakkireddy Balireddy College of Engineering in 2019
- ❖ Attended two days workshop on '**Internet of Things**' conducted by **Technophilla Solutions** on 18th and 19th August 2018 at BITS Pilani, Hyderabad Campus in Association with **EDC Delhi**
- ❖ Attended three days workshop on '**Game Development**' at VVIT in 2018

EXTRA/CO- CURRICULAR ACTIVITIES

- ❖ Active participation in cultural fests organized by **MICT, LBRCE, VRS,KLU**
- ❖ Voluntarily engaged in various blood camps conducted by **NSS Union, LIONSCLUB,** Vijayawada and other organizations
- ❖ Participated in '**chhatraVishwakarma Awards**' competition and cleared 1st round; organized by AICTE in 2019
- ❖ Member of '**National Service Scheme**' as a volunteer in PVPSIT during 2018-2020
- ❖ Organized special events in college
- ❖ Elected as the **Class Representative** for the year 2018-2020

ACHIEVEMENTS

- ❖ Secured **FIRST** Prize for the Working Model titled '**SMART HOME**' at DVR and Dr HS MIC College of Technology in 2019
- ❖ Stood **FIRST** in Technical Hunt at **SUNRISE** of NRI, Agiripalli in 2019

PROFESSIONAL CERTIFICATIONS

- ❖ Secured 3rd position in the tenth board examination
- ❖ Successfully undergone training program titled 'Certificate in C-Language' conducted by **JNNYC** Council of Education and Training
- ❖ Certified in '**Programming in C++**' run by NPTEL Online Certification
- ❖ Certified in 'Python for Everybody' by University of Michigan offered through **Coursera**

HOBBIES

- Organizing files and folders of my PC in leisure time
- Web Surfing to learn new things
- Updating places in Google maps

PERSONAL PROFILE

Father's Name: Y. Lakshmana Rao
Mother's Name: Y. Lalitha
Date of Birth: 08/06/1999

DECLARATION

I hereby declare that the information furnished above is true to the best of my knowledge and belief.

Place: Kanchikacherla

Date: (Y. Sravan Kumar)

K RAVI

D.No.1-312,3G, AG Towers

Vinayak Nagar

Medchal

Rangareddy Dist.

ravi123@gmail.com

Career Objective

Seeking a career opportunity in a challenging work environment which will help me showcase my talents and abilities in the process of growth of the institution I work for.

Academic Profile

- **B.Ed., (Mathematics & Science)** from SSNMCTE, Nuzvid during 2008-2009- **84%**
- **B.Sc., (MPC)** from AC College, Guntur during 2003-2006- **65%**
- **Intermediate (MPC)** from APSWR Jr.College, Narayankhed during 2001-2003-**73%**
- **SSC** from APSWR School, Narayankhed during 2000-2001- **76%**

Experience Profile

- Served as Assistant Coordinator in Navjeevan Bal Bhavan, Vijayawada from 2006 to 2008
- Worked as Mathematics Teacher from 2008 to 2014 in Kumar Public School, Nuzvid

Personal Strengths

- Good at organizing cultural activities
- Commitment
- Good work ethic
- Analytical and decision-making ability
- Responsible
- Positive attitude
- Friendly and proactive

Hobbies

- Listening to music
- Reading books
- Gardening

Personal Profile

| | | |
|-----------------|---|---------------------------|
| Name | : | K. RAVI |
| Father's Name | : | Madhusudan Rao |
| Date of Birth | : | 05 – 06 – 1985 |
| Gender | : | Male |
| Marital Status | : | Married |
| Nationality | : | Indian |
| Languages Known | : | Telugu, English and Hindi |

Declaration

I declare that all the information furnished above is true to the best of my knowledge and belief.

Place:

Date: **[K. RAVI]**

17.6. Strategies and Tips

A CV or a Resume is an important employment seeking documents. These documents need to be reviewed and revised to suit different job vacancies. A few points need to be borne in mind to when we create CVs or Resumes.

- Provide correct contact details.
- Highlight what value you can offer to the company/institute/organization.

- Use bullet points, where necessary.
- Maintain a professional look.
- Follow the format .
- Be factual, complete and objective.
- Use appropriate writing style.
- Use specific details.
- Organize them properly.
- Take care of grammar, usage, vocabulary, spelling and punctuation.
- Customize your Resume, as per the requirements of the job.

17.7. Conclusion

Preparing a CV or a Resume isn't an easy task, but it isn't impossible either. Many online tools are available to help a student prepare a good looking and impact-creating resume. In corporate hiring process, half the battle is won if the candidate presents a well-designed Resume to them.

17.8. Questions

1. Mention the tips and strategies to prepare a good looking CV/Resume.
2. Highlight the difference between a CV and a Resume.
3. Write down the key components of a Resume.
4. Write down the key components of a CV.
5. Imagine you are applying for the post of English Teacher in Little Birds School, Guntur. Prepare a Resume.

17.9. References

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- <https://in.indeed.com/career-advice/resumes-cover-letters/difference-between-resume-and-cv>
- https://www.google.com/search?q=simple+cv+format&source=lmns&bih=653&biw=1350&hl=en&sa=X&ved=2ahUKEwjS2M7Si8X2AhUkk9gFHUGEDugQ_AUoAHoECAEQAA

Lesson writer:

Dr. Ashok Vardhan Garikimukku
Professor of English
DVR & Dr. HS MIC College of Technology
Kanchikacherla-521180
Krishna district

Lesson -18

E-CORRESPONDENCE

Structure of the lesson:

- 18.1. Objectives of the Lesson
- 18.2. Introduction
- 18.3. E-Correspondence
- 18.4. Emails
- 18.5. Email Etiquette
- 18.6. Conclusion
- 18.7. Questions
- 18.8. References

18.1. Objectives of the Lesson

The objective of this lesson is to help the learner

- master the nuances of email writing
- observe and understand the format of emails
- develop a flair for writing effective emails

18.2. Introduction

The era of information explosion and communication has done away with the older methods of communication and brought out the electronic and digital method of communication vide the process of E-correspondence done through electronic mail (email). Email is the 21st century medium of communication that sends and receives messages online. With the revolution of information technology, e-correspondence/email has become the most popular communication channel. With its high speed, low cost and efficiency, email is here to stay.

18.3. E-Correspondence

When one firm writes an email to another firm, and the second firm gives a reply, the communication channel is strongly established. When such correspondence is done through the online means of email then it is called E-correspondence.

Advantages of E-Correspondence

E-Correspondence has many useful features which businesses can utilize for a less time-consuming and cost-effective method of correspondence:

- It is a free service.
- It speeds up information. It is an instantaneous service.
- It is a written record, which has a statutory value, unlike a spoken message.
- It has reduced paper work to a great extent.
- One can send copies of a message to more than one person at a time.
- There is a facility for auto-reply in case the receiver cannot reply to messages within the stipulated time.
- Messages can be re-directed and auto-forwarded to others.
- One can store multiple addresses in an address book which can be instantly retrieved.
- One gets to know if a message was delivered or not through notifications.
- One can send files, sound, graphics in a compressed format via e-correspondence.
- If you are on the move, mobile email or web email can still be accessed and one can respond promptly.
- It has searching capabilities to look for an email using its subject, body text, etc.

- Conversations can be arranged in different folders for ease of access.
- One can set automatic rules for sending emails to different folders or destination.
- The other advantages include speed, low-cost, flexibility, easy to communicate etc.

An Email shall contain the following information:

- Heading: includes 'from address, to address, subject, CC(Carbon Copy),BCC (Blind Carbon Copy)
- Salutation
- Body
- Closing
- Signature

Format

From : Writer's email address

To : Recipient's email address

CC : Carbon Copy (Other concerned persons with visible email ids-**optional**)

BCC : Blind Carbon Copy (Other concerned persons with invisible email ids-**optional**)

Sub : Mention why you are writing

Salutation,

Body of the Email (Introduction, Discuss the matter in detail, Conclusion)

Closing,

Signature

Model

From : kishore.1517@gmail.com

To : remo@gmail.com

CC :

BCC :

Sub : Congratulatory wishes

Dear Remo,

Congratulations to you. I felt delighted to find your name on the merit list of the course in architecture. I am sure everyone at home is proud of you.

You have truly honored the family name, and I am happy that you would get to take up your dream course in architecture which you had been waiting for. I am waiting to meet you in person to convey all my love and appreciation.

Convey my regards to uncle, aunty and grandpa.

Regards,

Kishore

18.4. Examples**Write an Email to your friend about your trip**

From : ravi.1517@gmail.com
To : mohan.12589@gmail.com
CC :
BCC :
Sub : Trip

My dear Mohan,

I am very excited to write to you about my tour, along with my parents.

You are aware that it has always been my dream to visit the US and Paris at least once in my lifetime. I am delighted to inform you that my dream is being fulfilled. We are starting our journey on 25th March, 2022 to New York. From there, we will be visiting California, Los Angeles among other places. We would then go to Paris and Rome. I will definitely keep you posted.

It would have been even more special if you had come along with me. We will make sure we plan out a trip once I am back home.

With best wishes,

Ravi

Write an email seeking information regarding coaching for jobs in the banking sector.

From : lavanya@gmail.com
To : managertime@gmail.com
CC :
BCC :
Sub : Details of a course

Dear Sir,

I am Lavanya. I have passed the B.Sc., degree with Statistics as the main subject. I would like to join your institute to take coaching for jobs in banking sector. In this context, I would like to know the details of the course like duration, timings and pricing etc.

Looking forward to your positive reply.

Yours faithfully,

Lavanya

18.5. E-mail Etiquette

It is widely believed that one's email behavior can make or break the reputation of a person, both personally and professionally. The ability to communicate on internet will make a

significant impact on the future of a student. In this context, let us understand the email etiquette we need to follow:

- Follow established email conventions/practices.
- Watch your words. Say 'No' to written negative comments.
- Be concise, clear and factual.
- Care about the tone of the email.
- Maintain readability throughout.
- Discuss only public matters. No private matters, please.
- Do not "email angry".
- Do not use upper case; it is considered 'SHOUTING'.
- Maintain confidentiality.
- Keep it simple and short.
- Check grammar, punctuation and spellings.
- Keep attachments to a minimum.
- Avoid using emoticons and email acronyms.
- Consider the culture and language of the company when you send official emails.
- Use gender neutral language.
- Address your recipient accordingly. Double, triple check that you have the correct spelling of the recipient's name and their corresponding title.

18.6. Conclusion

Email provides a method of exchanging information between two or more people with no set-up costs and that is generally far less expensive than a physical meeting or phone call. Since email is convenient, economical and time-saving method of communication, we can say that email as a means of communication is here to stay.

18.7. Questions

1. As the student representative of your college, you are given the responsibility to organize teacher's day celebrations in your college. Write an e-mail to the students of the college informing them to come out with various programmes to celebrate the occasion.
2. Write an email to the HR Manager asking him to extend the joining date by a fortnight.
3. You are Amit. Write an email to the Manager, Big C, Vijayawada complaining about a TV you had bought recently.
4. As a recent buyer of their AC, write an email to the manager of A to Z Electronics Company, Mr. Naryana, regarding the poor quality of service facility available in the city. Sign the email as Parnika.
5. As a supplier, write an email to the manager of XYZ Manufacturing Company, Mr. Uday, intimating of their payment that is due for the products delivered to them five months ago. Sign the email as Raman.

18.8. References

- Andrea J. Rutherford. Basic Communication Skills for Technology. New Delhi: Pearson, 2008.
- Bhaskara Rao V and Kameswari Y. *Successful Career Soft Skills and Business English*. Hyderabad: BS Publications, 2010.

- Rizvi, Ashraf M. Effective Technical Communication. New Delhi:Tata McGraw-Hill,2005.
- <https://www.vedantu.com/commerce/e-correspondence>
- <https://byjus.com/english/email-writing/>

Lesson writer:

Dr. Ashok Vardhan Garikimukku
Professor of English
DVR & Dr. HS MIC College of Technology
Kanchikacherla-521180
Krishna district

Lesson-19

EXPANSION OF IDEA

After going through the lesson, students will be able to

19.1 Learning Outcomes:

- Using context to infer the meaning of figurative language
- Understanding figurative language
- Understanding common proverbs

Language Skills

- Using figurative language appropriately
- Making an oral presentation

*Students will be able to discuss literal and metaphorical meanings in a text.

*Students will be able to use idioms correctly in a sentence with a structured sentence frame.

19.2 Introduction

In expansion of proverb, we are expected to expand the meaning contained in a well-known saying, a proverb or a quotation. Such sayings or proverbs are generally brief but they are packed with meaning. So we have to elaborate the idea and meaning of the statement. The answer should be an integrated and complete piece of composition.

19.3 Useful Hints

1. Think calmly trying to understand the meaning and significance of the given statement.
2. Note down the points that are to be included in the paragraph.
3. Cite, if possible, one or two illustrations in support of the statement.
4. Express the ideas in simple language and link them carefully.
5. Revise the paragraph correcting the errors of spellings in grammar and punctuation.

19.4 Expand any one of the following ideas 1x4=4

1. Slow and steady wins the race.

It is believed that slowness will not succeed. But when it is coupled with steadiness will not success. If we do things hastily, they become a waste. If we do things slowly, we cannot complete the work in time. But if we do our work slowly but steadily, we can succeed. So we should have a clear plan to complete the work step by step.

The story of “the hare and the tortoise” says this. Once a hare and tortoise ran a race. At first hare ran fast and slept on the way. But the tortoise went on slowly won the race. Thus we can understand that even people of average ability can succeed by persistent effort.

2. Sweet are the uses of Adversity.

This is a quotation from Shakespeare's drama "As you like it". It says that one need not be afraid of difficult days. Even adversity has some pleasures to offer and something valuable to teach. Man's real worth is put to test in adversity. These difficulties develop in man fortitude and courage. This adversity recompenses more than prosperity.

The senior Duke in the drama "As You Like it" says these words. He is banished from his dukedom. He goes to the forest. There he sees "tongues in trees, in running brooks, sermons in stones and good in everything". Similarly, the hardships endured by Harichandra and Sri Rama brought out the noble qualities in them.

3. A stitch in Time Saves Nine.

This proverb stresses the importance of acting at the proper time. If we notice a shirt torn at a single place we must promptly get it mended without any delay. Otherwise it surely becomes useless turning into rags. Similarly if any person shows symptoms of diseases immediately he must consult a doctor. If he neglects this, his disease may become chronic and his life may be in danger. So it is proper and easy for us to attend to things in the early stages.

Similarly, timely care on the part of the parents in childhood would save children from falling into evil ways. Much trouble can be avoided by timely action.

4. Look before you Leap.

This proverb offers a good piece of advice to be followed in life. We should notice what is before us before we leap forward. If we don't notice so, we may be hurt. Unless we are sure that there is no harm for us, we should not leap forward.

Similarly, if we want to undertake any activity, we must plan carefully every part of the activity. We must work out all minute details of the project. We must discuss the probable obstacles and take all precautions to overcome them. If we do not take proper care, we incur heavy loss. Ultimately we fail. A dull student also would succeed if he carefully plans his scheme of study in advance.

5. Pen is Mightier than sword.

Pen represents writer and sword represents soldier. Further pen represents mental power and sword represents physical power. Swords are used to force people to accept what the soldier says. But a pen is used to convince people what the author says. Though the purpose is the same, the method is different. The first is a violent method and the second is a peaceful method. The people who are forced to accept may revolt. So what the soldier achieved may

crumble. But the systems accepted by conviction last longer. The writings of a writer live longer. So pen is mightier than sword.

6. All that glitters is not gold.

Appearances are often deceptive. There are utterly things that look like gold. This is true of human beings also. A person may be good looking having an attractive character. But he may not possess any real ability or talent. A man must be judged on the basis of his abilities and not on his external appearance. Many of the truly good and great men are humble. Goodness and perfection do not go with gaudiness. Like shining glass pieces which dazzle and glitter like diamonds, the appearance of men can be greatly misleading. Therefore estimation and analysis of people on the basis of mere appearance is an unwise approach.

7. A Bird in the Hand is Worth two in the Bush

A bird which has got in the hand is always more valuable than two or three birds which await one in the Bush. That is so because the birds in the Bush can always fly away and leave the person with nothing, while the one in his hand can't escape. So if the person lets the bird in his hand go free and tries to catch those in the Bush they may also fly away leaving him a complete loser. It is best to be satisfied with whatever chance is there and make the most of it then wait for a better one which may never come. This applies to people also. Those who are near to us and willing to help are more valuable friends than those who are away. The wise man always relies on the present instead of laying his hopes in the future.

8. Birds of a feather flock together

Birds of the same kind are often seen to flock and fly together. Those of the same kind only flock together. A swallow would not be seen to join a goose and vice versa. Some special kinds of birds which cross the seas in search of warm regions go in flocks. This is because a bird can be comfortable only in a flock of its kind. This is the case in human beings also. Those with similar tastes and interests often form groups and associate with one another. In order to form a lasting friendship, people must have tastes and outside looks which they share in common. A person's character can be assessed by the company which he keeps. If he moves in a circle of drunkards, he will most probably be a drunkard also. If he moves among a circle of refined men, his civility is also likely to be enhanced. Likewise bad company can spoil his character to the extent that if he moves among them.

9. Cleanliness is next to godliness

By cleanliness we mean the habit of keeping physically and mentally clean. A smartly dressed person with clean habits creates an impression on others. It usually reflects a clean character also. In other words, a person's character can be accessed by the way he dresses. If he is carelessly dressed, he will most probably be an Unruly person. Similarly, if he is in the habit of dressing smartly, he tends to be clean in character also. This is the general rule although there are exceptions to it. Men with good character are usually pious and god-fearing. They stick to certain morals in their morals in their life. Clean heart is the first step to being godly. In other words, godliness should begin from the heart .one have a clean heart only if he cultivates a good character. This proves that proverb cleanliness is next to godliness is true to the core.

10. Empty vessels make the most sound

Vessels are empty make a loud sound. But filled vessels make less loud sound. This is true in the case of people also. Some people are very talkative and go on speaking continuously. But others may be serious and talk less. Those people who go on talking for hours together need not to be taken seriously. They are most probably empty-headed people with no sense in their talk. They can only gush forth words incessantly. They do not give much thought to what they are talking. Such people are devoid of action also. They usually boast that they will do this and that. But those people who talk less are different. Every word they speak is actually meant and hence to be taken seriously. They would not say anything if they don't mean it. They believe more in action than in words they are like filled vessels which makes less noise.

11. Familiarity breeds contempt

Things usually look more attractive when looked at from a distance. Once it is near us it may not look as attractive as before. The moon when looked at from the earth seems very attractive. It is just a barren satellite of rocks and craters. They lose much of their beauty once we get near. Just like that it is always good to keep a distance from other people. It doesn't mean that you should not mingle freely with them. Too much mingling and unnecessary poking of our nose into other people's affairs create contempt. If we see a person every day, we will start to lose interest in him. But if we see him only occasionally, he will remain an interesting person to us always. Similarly if we eat apples every day, although the apples are very tasty, we will find that we are getting fed up with the taste. This proverb tells us too much familiarity with anything makes us bored and fed up with it soon.

12. Fortune favours the bold

Fortune or prosperity favours the bold. Although fortune is said to be blind, with no distinction between the good and the bad, the wise and the foolish and the brave and the cowardly, it can be seen that fortune mainly favours those who are bold enough to take up some venture which summons luck. In horse races, fortune favours only those who are willing to stake their money. They can't enter horse-race. Similarly luck befalls mostly on those people who seek it out. Only an ardent wisher of fortune can have it. If we just sit and wish for luck, shall we have fortune? It can be prosperity, success, fame or anything. There are many situations in life that need luck. If we lose heart, we are unknowingly blocking fortune out. Only bold people who have courage not to lose heart can have access to fortune.

13. Good fences make good neighbours

Fence is necessary to keep the privacy of any land. A fence is good thing even for neighbouring houses. The neighbours may be friendly towards each other. But there is always the chance of a quarrel between them. A fence gives some sort of separation to both the houses. Too much friendliness may make a person poke his nose into others people's private affairs. If neighbours move too freely with each other, they won't be any privacy at all. Therefore it is always good to keep some distance even with very friendly people. We can be very friendly with others at the same time keep a respectable distance from them. The proverb metaphorically alludes to act of keeping distance with the help of fence. Just like having a friendly and good neighbourliness, keeping a healthy distance also is necessary in maintaining it.

14. Health is better than wealth

It is always better to be healthy than wealthy. A man may be immensely rich. He may have all the luxuries anybody can dream of. Lot of servants will be waiting to attend to his needs. But if he is having a grave disease like cancer or something, all his wealth becomes useless. He will not be able to enjoy comforts. He will be slowly crawling inch by inch towards death. In other words, he will be dying day by day. He has to suffer the terrible pain of cancer round the clock. Apart from that he has to suffer also the mental agony arising from his realization of dying. None of his wealth will be able to save him from death. He will be as good as dead. While the wealthy man is so unhappy dying a slow death, the healthy person will be enjoying life. He may not be able to spend lavishly or afford luxuries. He will be

leading a healthy life with his loving family members and friends. Therefore it is true to say that health is better than wealth.

15. A rolling stone gathers no moss.

If a stone lies in a particular place for a long time, it will gather moss. But if it is frequently moved from place to place the moss will not get a chance to cling to the stone. Similarly, if we remain idle for a longtime, our mind will be filled with bad thoughts. So we should always keep our minds of dynamic and active. If people devote their energy they achieve their goal in life. The proverb metaphorically reveals that if we remain active, no bad thoughts will enter our mind. There are certain people who will not constantly stick to any particular job. They will be frequently changing over from one job to another. Such people often fail to achieve any real professional success.

16. A stitch in time saves nine.

If we notice a small tear in our clothes it is always wise to patch it up then itself. If we had patched up the small tear then itself, this would not have happened. Similarly if we see a slight crack on the wall it is always better to cement it then itself. If we leave the crack like that without cementing it, the crack will get bigger gradually bringing down the entire wall. To rebuild the collapsed wall, we will have to spend much money. This expenditure could have been avoided if we had patched up the slight crack with a little cement. In life also, many small disputes can become lifelong conflicts if they are not settled them. Whether in the case of a tear or a leak, a dispute or difference, the reluctance in sparing the little time and effort necessary for patching it up in the initial stage will require greater efforts, time and expense later on.

17. Man proposes, God disposes.

In life we often make plans for the fortune. All our plans are turn out sometimes. But the fact is that it may not happen so despite our wishes. That is because God or rather fate decides to settle it otherwise. For example, a rich man may want to open a new shopping complex which needs a heavy investment. But before he can do it some misfortune strikes him and the man loses all his wealth. Or he may even die. So in spite of the man's wish to open the complex, he fails to do so as God or fate. The ultimate decision is always God's. The proverb means that the power of God is supreme and only God's will, will come true. But if God wills that what we wish should come true, our wishes will certainly materialize.

18. Necessity is the mother of invention

Many inventions discoveries which make our life comfortable today were invented and discovered because there was an absolute need of them in the past. In olden times, war was a misery for people. Many people, who were wounded, used to die because of infection. This made Alexander Fleming invent penicillin. Similarly, Columbus tried to find out a new sea-route to India. Many of the great discoveries also were made because there arose a need for them. The 'mother' in the proverb means 'origin'. The saying is true in the sense that inventions and discoveries are the children of necessity.

Suggested Reading:

Alden, Robert L. Proverbs. Grand Rapids: Baker Book House, 1983.

Lesson - 20

LETTERS

Structure of the lesson:

- 20.1. Objectives of the Lesson
- 20.2. Introduction
- 20.3. Letter Writing- Formal/Business Letters
- 20.4. Formats
- 20.5. Examples
- 20.6. Letter Writing- Informal
- 20.7. Conclusion
- 20.8. Questions
- 20.9. References

20.1.Objectives of the Lesson

The objective of this lesson is to help the learner

- understand the nuances of letter writing
- grasp the importance of following the structure of letters
- develop a flair for writing effective letters
- use various mechanics of writing

20.2. Introduction

“A letter is the most basic-yet the most flexible—mode of correspondence, regardless of its subject matter.” - Scribendi

21st century organizations thrive on communication, especially the written communication since everything can't be instructed or informed orally.

Communication in the workplace entails transmission of messages in black and white. Letters, memos, circulars, reports, fax and emails etc., are the tools of written communication profusely used by the organizations to communicate effectively. It guarantees that everyone concerned has the same information. Writing skills and the word-power of the communicator plays a great role in making the written communication effective and forceful. To achieve the desired effect, this has to be brief, truthful and comprehensive.

In this chapter, let us learn about the art of writing letters.

Well thought-out and well-composed letters will become excellent ambassadors for the organization. A letter may convey information, carry instruction, it may persuade or apologize. It could be a letter of complaint, or a reply to a complaint. Everyday business dealings and the activities of the business world would not be possible without the world of letters.

Before we start writing letters, we need to identify the objective of the letter. Generally, a letter should have a single objective: inform, instruct, complain, persuade etc. Letters reinforce personal and business relations.

20.3. Letter Writing- Formal/Business Letters

A business letter is a formal written message, written to a specific target reader in a particular form to meet a specific need. It is structured as it follows a pattern in form and style.

There are usually, three stages of writing, which applies relevantly to letter writing.

1. Pre-writing
2. Writing, and
3. Post-writing.

1. Pre-writing stage: There are a few questions that need to be answered before one ventures into drafting business letters.

Who is my reader?

Why am I writing?

What shall I write?

What do I want the reader to do?

Once these four questions are answered sincerely, the writer is ready to write the letters. Once the objective is established, he may now do background research, collect the relevant information, make a list of the points to be used in the letter and organize the information before starting to write.

2. Writing stage: It involves organizing the matter and writing the first draft using the points gathered in the pre-writing stage using methods of brain-storming and mind-mapping.

3. Post-writing stage: Once the first draft is ready, it needs to be revised and edited. The editing involves correcting the grammar, spelling and punctuation while ensuring proper format and structure.

Constituents of a letter

- Sender's address
- Dateline
- Receiver's address
- Subject and reference lines(optional)
- Salutation
- Body of the letter
- Complimentary ending
- Signature
- Enclosures (optional)

20.4. Formats

Usually, three varieties of formats are used for writing business letters/formal letters. They are a **full block format, modified block format and a semi-block format.**

FULL BLOCK FORMAT

FORMAT

[Sender's Company Name]

[Sender's Street Address]

[Sender's City, State, & Postal Code]

[Date]

[Recipient's Name]

[Recipient's Company Name]

[Recipient's Street Address]

[Recipient's City, State, & Postal Code]

[Dear Name],

[Subject:]

[Ref:]

[Introduction – this is where you explain the purpose of the letter such as why you are writing it, what you hope to achieve from it, and any other important information you want to state upfront.]

[Middle Section – this is where you elaborate by providing more details about what you outlined in the first paragraph.]

[Conclusion – this is the place where you wrap up and summarize things. There may be a call to action or next steps included in this paragraph.]

[Complimentary ending],

[Signature]

[Name of Sender within brackets]

[Enclosures]

MODEL LETTER

Sravya Computers
D.No. 516-57
Opp. RAJ Towers
Eluru Road
Vijayawada-520002
March 13, 2022

Mr. G. Sanjay Gandhi
Director
Akash Educational Academy
Vijayawada-05

Dear Mr. Sanjay Gandhi,

Sub: Catalogue-reg.

Ref: Your letter dated March 10, 2022.

This has reference to the subject mentioned above.

In this context, we are pleased to send you the catalogue with complete details of the latest printer models and their cost. We offer a competitive price on all the products. We would also like to inform you that there is a discount of 5% on bulk orders.

Looking forward to a favorable reply.

Yours sincerely

(Ravi G)
Manager(Sales)

Enclosures: Catalogue

MODIFIED BLOCK FORMAT

FORMAT

[Sender's Company Name]
[Sender's Street Address]
[Sender's City, State, & Postal Code]
[Date]

[Recipient's Name]
[Recipient's Company Name]
[Recipient's Street Address]
[Recipient's City, State, & Postal Code]

[Dear Name],

[Subject:]

[Ref:]

[Introduction – this is where you explain the purpose of the letter such as why you are writing it, what you hope to achieve from it, and any other important information you want to state upfront.]

[Middle Section – this is where you elaborate by providing more details about what you outlined in the first paragraph.]

[Conclusion – this is the place where you wrap up and summarize things. There may be a call to action or next steps included in this paragraph.]

[Complimentary ending],
[Signature]
[Name of Sender within brackets]

[Enclosures]

MODEL LETTER

Sravya Computers
D. No. 516-57
Opp. RAJ Towers
Eluru Road
Vijayawada-520002
March 13, 2022

Mr. G. Sanjay Gandhi
Director

Akash Educational Academy
Vijayawada-05

Dear Mr. Sanjay Gandhi,

Sub: Catalogue-reg.

Ref: Your letter dated March 10, 2022.

This has reference to your letter dated March 10, 2022 asking us to send you our catalogue.

In this context, we are pleased to send you the catalogue with complete details of the latest printer models and their cost. We offer a competitive price on all the products. We would also like to inform you that there is a discount of 5% on bulk orders.

Looking forward to a favorable reply.

Yours sincerely

(Ravi G)
Manager(Sales)

Enclosures: Catalogue

SEMI-BLOCK FORMAT

FORMAT

[Sender's Company Name]
[Sender's Street Address]
[Sender's City, State, & Postal Code]
[Date]

[Recipient's Name]
[Recipient's Company Name]
[Recipient's Street Address]
[Recipient's City, State, & Postal Code]

[Dear Name],
[Subject:]
[Ref:]

[Introduction – this is where you explain the purpose of the letter such as why you are writing it, what you hope to achieve from it, and any other important information you want to state upfront.]

[Middle Section – this is where you elaborate by providing more details about what you outlined in the first paragraph.]

[Conclusion – this is the place where you wrap up and summarize things. There may be a call to action or next steps included in this paragraph.]

[Complimentary ending],

[Signature]
[Name of Sender within brackets]

[Enclosures]

MODEL LETTER

Sravva Computers
D.No. 516-57
Opp. RAJ Towers
Eluru Road
Vijayawada-520002
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Mr. G. Sanjay Gandhi
Director
Akash Educational Academy
Vijayawada-05

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Looking forward to a favorable reply.

Yours sincerely

(Ravi G)
Manager(Sales)

Enclosures: Catalogue

20.5. Examples

1. Letter regarding updated billing frequency- a Model (Full BLOCK Format)

John Bravo
ABC Education Inc.
1234 – 123 Street
New York, NY 01218
May 21, 2018

Sarah Geenie
XYZ Company Inc.
6789 – 789 Street
New York, NY 04851

Dear Ms. Geenie,

Sub: Updated Billing Frequency-reg.

I am writing to inform you of our new pricing model effective February 1, 2019. On the first of February, we will be switching from an annual billing cycle to a quarterly billing cycle and this letter contains important information that may impact your organization.

After conducting extensive research and receiving feedback from our customers, we have determined that most customers strongly prefer a quarterly billing cycle rather than an annual one. In order to best suit your needs, we have decided to offer this benefit, which will take effect on February 1, 2019.

This letter is simply to notify you of the upcoming changes, and no immediate action is required from you at this time. We thank you for your continued business.

Yours sincerely,

(John Bravo)

2. Write a letter to the Police Commissioner regarding the increasing cases of eve teasing in your locality.

Ashok Vardhan G
D.No.20-516-27
Madhuranagar
Vijayawada
May 20, 2021

The Police Commissioner
Vijayawada Police Commissionerate
Vijayawada

Dear Sir,

Sub: Increasing cases of eve-teasing-reg.

I am writing this letter to inform you about the increasing cases of eve-teasing in our locality.

I am a resident of Madhuranagar, Vijayawada. Of late, many cases of eve teasing are reported in our locality. A few local goons are making life difficult to the women of our area.

Just the other day, they misbehaved with a mother and her two daughters. People are afraid to complain to the police.

In this context, I request you to look into the matter and do the needful so that the problem of eve-teasing is solved.

Yours sincerely,
Ashok Vardhan

3. Write a letter to the Editor of a local newspaper regarding the increasing cases of eve teasing in your locality.

Ashok Vardhan G
D.No.20-516-27
Madhuranagar
Vijayawada
May 20, 2021

The Editor
The Hindu
Auto Nagar
Vijayawada

Dear Sir,

Sub: Increasing cases of eve-teasing-reg.

I am writing this letter to inform you about the increasing cases of eve-teasing in our locality.

I am a resident of Madhuranagar, Vijayawada. Of late, many cases of eve teasing are reported in our locality. A few local goons are making life difficult to the women of our area. Just the other day, they misbehaved with a mother and her two daughters. People are afraid to complain to the police.

In this context, I request you to look into the matter and publish a few articles on this issue so that the authorities concerned will do the needful.

Yours sincerely,
Ashok Vardhan

20.6. Letter Writing- Informal

Informal letters are letters written to friends, colleagues, neighbors, acquaintances and relatives. Their style is therefore simple and natural. The tone is conversational and informal. The usual subject of such letters could be exchanging news, views, extending invitation, congratulating, expressing sympathy, grief or offering an apology. While layout and content are prominent, the basic rules of writing good composition like grammar, punctuation and spelling are to be followed.

FORMAT

[Place]

[Date]

[Dear Name],

.....
.....
.....
.....
.....

[Complimentary ending],

[Signature]

MODEL LETTER

Guntur
15.3.2022

Dear father,

Hope this letter finds all our family members in good health. I am studying well here.

Our college is organizing an educational tour to Bengaluru and Mysore in the first week of April 2022. The proposed expenses are Rs. 5,000/- per person. I would also like to join the tour as it would give me great exposure and good memories. I write this letter seeking your permission to be part of the tour. Please send me the amount.

Please convey my regards to mom, brother Kishore and sister Lily.

Yours lovingly,

Raja Sekhar

20.7. Conclusion

Writing letters is not an easy task, yet with practice, one can learn the art of drafting letters. While it is important to follow the structure and format of the letter, it is equally important to think of the points to be mentioned in the letter, in a logical and systematic manner.

20.8. Questions

1. Write a letter to the Municipal Commissioner regarding the dangers caused by the manholes in your locality
2. Write a letter to the Police Commissioner regarding the increasing cases of rash driving in your area.
3. Write a letter to the Manager, XYZ limited asking them about the pricing of antivirus software for 50 computers. Use Full Block format.

4. Write a letter to the Sub-Inspector of your local area complaining about the loss of your vehicle. Use Semi Block Format.
5. As the President of the College Cultural Committee, write a letter to the Principal seeking his permission to organize inter-collegiate Cultural Fiesta in your college.
6. Write a letter to the Manager of the bank complaining about the insufficient number of counters for transactions during rush hours.

20.9. References

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Lesson writer:

Dr. Ashok Vardhan Garikimukku
Professor of English
DVR & Dr. HS MIC College of Technology
Kanchikacherla-521180
Krishna district