

SPECIAL ENGLISH PAPER II
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UNIT – I**LESSON – 1**

Poetry from the Elizabethan Age to the Pre-Romantic

Structure:

- 2.1.1 Objectives**
- 2.1.2 Introduction**
- 2.1.3 Elizabethan Poetry**
- 2.1.4 Elizabethan sonnets**
- 2.1.5 Silver Poets**
- 2.1.6 17th Century Poetry**
- 2.1.7 Metaphysical Poetry**
- 2.1.8 Cavaliers or Caroline Poets**
- 2.1.9 Verse satire**
- 2.1.10 Classical Movement in Poetry**
- 2.1.11 Pre-Romantic Poetry**
- 2.1.12 Summary**
- 2.1.13 Sample questions**
- 2.1.14 Suggested Reading**

2.1.1 Objectives

After the study of the lesson the students will get an idea about

- a) the meaning of Poetry
- b) different Kinds of Poetry which flourished in the 16th , 17th and 18th centuries

2.1.2 Introduction

It is very difficult to answer the question 'what is Poetry?' because innumerable definitions were given to define poetry. Johnson says that "Poetry is a metrical composition". Macaulay says that "By Poetry we mean the art of employing words in such a manner as to produce an illusion on the imagination, the art of doing by means of words what the painter does by means of colours". According to Shelley, "Poetry in a general sense may be defined as the expression of the imagination". In Wordsworth's view, Poetry is nothing but emotions recollected in tranquillity. Coleridge defined Poetry as "the best words in the best order".

Whatever may be the definition, 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." That form may be called the rhythmical language or metre. Aesthetic pleasure is one of the chief functions of poetry. Poetry is generally divided into two classes personal or subjective poetry and impersonal or objective poetry.

2.1.3 Elizabethan Poetry

The output of poetry in the Elizabethan age was so abundant that it was called the "nest of singing birds". Spenser, Daniel and Drayton produced the longest poems of the period. Spenser's

fame rests mainly on his 'Fairie Queene' His minor poetry also assured him a permanent place among the English poets. His 'Shepherd's Calendar' is a pastoral poem. Daniel's 'The Civil Wars' exposes his patriotism. Drayton also poetises the geography of England in 'Polyolbion' Spenser's 'Fairie Queene' has the prominent features of both romance and epic.

The Lyric is the chief glory of the Elizabethan era. Greene, Lodge, Drayton, Compion, Daniel et al are some of the foremost lyricists of the age. Elizabethan songs and lyrics were published in collections or miscellanies. The lyrics were written on all subjects but the most popular subjects were love, religion and nature. Sidney, Spenser and Shakespeare enriched the Elizabethan Poetry with their sonnets. Wyatt had imported the sonnet from Italy and Surrey had invented the English form of the sonnet. The sonnets of Spenser and Shakespeare have literary quality of highest order. Marlowe's 'Hero and Leander', Shakespeare's 'Venus and Adonis' and 'The Rape of Lucrece' are labelled as licentious poetry. Sir Thomas Wyatt, Henry Howard, the Earl of Surrey, Sir Philip Sidney, Sir Walter Raleigh and John Davis are all writers of shorter poems.

2.1.4 Elizabethan Sonnets

Sidney, Spenser and Shakespeare are the greatest sonnet writers of the Elizabethan era. Next to them stand Samuel Daniel and Michael Drayton. A study of the Elizabethan sonnets reveals the following common features. The sonnets appear in sequence and not singly. Most of the sonnets are artificial and they are written because it is a fashion to write sonnets. The writers generally followed the Petrarchan convention. They often mingled the conventional and the independent, the original and the imitated. The English form is generally used after Sidney. The theme of the sonnets is always love, generally for a married lady. This lady in most cases is merely the creation of the poet's imagination. They are characterized by excess of imagination. The best Elizabethan sonnet is extremely musical.

2.1.5 Silver Poets

Sir Thomas Wyatt, Henry Howard, Earl of Surrey, Sir Philip Sidney, Sir Walter Raleigh and John Davis are called the 'Silver Poets' of the 16th century as their poetry is characterized by silver tongued eloquence. All of them are writers of lyrics, sonnets, ballads etc., The works of these silver poets have many qualities in common. At the same time each has his own individual or personal style. They were all court poets. So their poetry naturally reflects the intrigues and counter - intrigues of court life. Their theme is romantic love and they idealized the beloved. The short poem was perfected by them. They brought a fusion between the Italian and the native traditions.

2.1.6 17th Century Poetry

There is an increase in scepticism, introspection, self-consciousness and self-criticism in the early 17th century. It resulted in a growing emphasis on satire and realism. Donne's poetry is not only satirical but often cynical and brutal in tone.

In the new age love-poetry is characterized by increasing realism. Thus Donne emphasizes that to be a satisfactory relationship, love should be a mutual passion. The language

of poetry had grown too poetic. The poets began to use a conventional and stereotyped phraseology. Classical mythology was freely exploited for decoration and imagery.

John Donne and Ben Jonson are the main agents of change in the new age. Donne gave to the short lyric flexibility and profound expressiveness. His poetry is also remarkable for its fusion of passionate feeling and logical argument. Donne is also regarded as the greatest religious poet of the century.

Though it is an age of short lyrics, Milton's epics are an exception. It would be correct to say that the English epic begins and ends with Milton.

2.1.7 Metaphysical poetry

Abraham Cowley is usually regarded as the chief representative of that 'metaphysical' school which took its rise in the work of Donne. Dryden first used the word "metaphysical" in connection with Donne's poetry. Dr. Johnson confirmed the term. Literally 'meta' means 'beyond' and 'physics' means 'physical nature'. The term metaphysical has been used for Donne, Richard Crashaw, George Herbert, and Henry Vaughn. However the term is an unfortunate one for it implies a process of dry reasoning, a speculation about the nature of the universe, the problems of life and death. The metaphysical poets, Dr. Johnson writes, "were men of learning, and to show their learning was their whole endeavour. They neither copied nature nor life". Their work is packed with affections and conceits. A metaphysical poem is generally long. Their poetry does not expound any philosophical system of the universe. It is much concerned with the poet's emotion and personal experiences. Metaphysical poetry is heavily overloaded with conceits which may be defined as the excessive use of over-elaborated similies and metaphors drawn from the most far-fetched, remote and unfamiliar sources. The peculiarity of the metaphysical lies in the fact that:

- They use figures of speech excessively.
- Their similies and metaphors are drawn from the most unfamiliar sources.
- Their figures are elaborated to the farthest limit.
- The relationships they perceive are occult. They are not obvious on the face of nature. Their images are logical and intellectual.

The metaphysical poets use words which call the mind into play. This intellectual prejudice affects the forms of their poems. In their 'conceits' they constantly bring together the abstract and the concrete, the remote and the near, the spiritual and the material, the finite and the infinite, the sublime and the commonplace.

2.1.8 The Cavalier or Caroline poets

The term 'Cavalier' or 'Caroline' is used for a group of mid 17th century poets who sided with King Charles I against the Parliament. These poets were the followers of Ben Jonson. Some of them were secular and some were religious poets. Robert Herrick, one of the most important of these poets, wrote both secular and religious poetry. His "noble numbers" contains his religious poetry and "Hesperidis" contains his secular poetry. He sings of flowers, brooks and often beauties of nature. Among the Cavalier poets Thomas Carew, Sir John Suckling and Richard Lovelace are entirely secular. Among the best of Carew's songs are "To Celia", "Ask Me no More". Like other Cavalier poets, he again and again reminds the girls that time plays tricks with beauty and youth, and that they better take their joy in the present. The poems of Suckling exhibit the gay, devil-may-care tone of cavalier life. Throughout his poetry cynicism is obvious. The poems of Lovelace express chivalry and loyalty of the knight errant. He will always be remembered for his songs "To

Lucasta ” and “On Going to the Wars”. Edmund Waller’s well - known poems are “ The Bird ” , “ Go Lovely Rose ” etc. He sings his love songs in honour of his beloved. Sir William Davenant is known for his lyrical romance “Gondibert”. He exercised considerable influence on the Restoration writers. John Denham is one among the earliest pioneers of classicism. The best of his poems is “Copper’s Hill”.

2.1.9 Verse Satire in the Restoration era.

The Restoration era was a materialistic age. Certain kinds of fashion and types of behaving and taste were in practice. Any deviation from what is called “genteel taste” was satirised. Emphasis was given to reason. Certain rules both in literature and social life were strictly observed. Rationalization enabled the development of clean thinking. The temptation to pronounce judgement was strong. This resulted in the rise of both social and literary satire. There was a revolt against Puritan austerity and a reaction against religious hypocrisy. The Puritans became the special targets of satire. The political struggle between Whigs and Tories also is one of the reasons for the growth of satire. Much abusive satire was aimed at the political opponents. The imitation of classics also led to the growth of satire. All the poets, dramatists, prose writers indulged in satire.

2.1.10 Classical Movement in poetry

To understand the course of English poetry during the 18th C, it is essential that we should have the salient features of the classical school clearly in mind.

Classical poetry is in the main the product of the intelligence playing upon the surface of life. It is commonly didactic and satiric, a poetry of argument and criticism of politics and personalities. It is almost exclusively a ‘town’ poetry, made out of the interests of the society. The humbler aspects of life are neglected in it and it shows no love of nature, landscape or country things and people. In this poetry the ‘romantic’ element is wanting. It was especially hostile to everything that belongs to the middle ages.

Extreme devotion to form and a love of superficial polish led to the establishment of a highly artificial and conventional style. Simplicity and naturalness disappeared before growth of a false conception of refinement. Classical poetry adhered to the closed couplets as the only possible form for serious work in verse. But in the long run it grew monotonous. It proved to be narrow and inflexible to be the vehicle of high passion.

2.1.11 Pre-Romantic poets

The period 1730-70 marks the beginning of a new movement called the pre-Romantic. Thomson, Cowper, Collins and Gray are some of the reputed pre-Romantic poets. It was believed that the heroic couplet was suitable only for satirical and didactic poetry. As the subject of poetry began to change, the influence of the heroic couplet also began to weaken. The pre-Romantic poetry represented a movement away from the rigidity of the heroic couplet. They revived the four-lined stanza, the Spenserian stanza and the heroic quatrain and used them with great effect. They did not completely give up the conventional diction. The classical personifications and Latinisms still continued in their poetry. Their poetry marked a ‘return to nature’, that is, the ordinary physical nature of the countryside. We can see this in Thomson’s ‘The Seasons’ and in Gray’s ‘The Elegy’. ‘The return to nature’ brought with it an interest in the common man in his country setting as apart from his town setting. The poets began to show interest in the lives of the

peasant and villager. The pre-Romantic turned back to poets before Dryden and Pope. The influence of Spenser, Milton and Shakespeare was great on them. A very important phase of the Romantic Movement was the medieval revival. Not only were the ancient masters studied, but also the old English metres and poetic forms were revived. The influence of the medieval revival is to be seen in the poetry of all the pre-Romantics.

2.1.12 Summary:

In this lesson we have surveyed the various kinds of poetry from the 16th century to the 18th century. A revision of the lesson shows that the Elizabethan Age was abundant of poetry. Though Spenser, Daniel and Drayton produced the longest poems, lyrics and sonnets were mostly favoured by the poets. Sonnets were written in series. They were written on all subjects but love, religion and nature were major themes. The 17th century poetry was characterized by satire and realism. Love poetry was not at all romantic like the 16th century poetry but it was based on realism. Though it was the age of short lyrics, Milton's epics were an exception. The 17th century had seen the beginning and the end of the epic poetry. Metaphysical poetry and verse satire were the main trends to be noted in the 17th century poetry. The 18th century had produced the classical movement in poetry. It is the product of intelligence. It is commonly didactic and satiric. The period between 1730-70 marks the beginning of the pre-Romantic movement. It aimed at a return to nature. The poets have taken a keen interest in the common man and nature. The pre-Romantic poets were the forerunners of the great romantic poets like Wordsworth, Keats, Shelley and others.

2.1.13 Sample questions

1. What are the characteristic features of Elizabethan poetry?
2. Write a short note on Elizabethan Sonnets.
3. Write a short note on the Silver Poets of the 16th century.
4. Write a brief summary of the 17th century poetry.
5. Critically examine the main features of Metaphysical poetry.
6. Write a short note on the Cavalier poets.
7. Write a brief note on verse satire in the 17th century.
8. What led to the classical movement in poetry ?
9. Write a short note on pre-Romantic poetry.

2.1.14 Suggested Reading

1. William Henry Hudson: An Introduction to the Study of Literature.
2. William Henry Hudson: An Outline History of English Literature.
3. Arthur Compton Rickett: A History of English Literature.

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UNIT – I**LESSON – 2****Spenser : Sonnet : “One Day I Wrote Her Name”****Structure:**

- 2.2.1 Objectives
- 2.2.2 Introduction : the Poet and his works
- 2.2.3 The text
- 2.2.4 Glossary
- 2.2.5 Analysis of the Text
- 2.2.6 Brief Critical Evaluation
- 2.2.7 Summary
- 2.2.8 Passages for comprehension
- 2.2.9 Sample questions
- 2.2.10 Suggested Reading

2.2.1 Objectives

After the study of the lesson the student will have an idea about

- a) Spenser, the poet
- b) the poet’s attempt to immortalize his beloved’s name in the world

2.2.2 Introduction : the poet and his works

Edmund Spenser was born in London in 1552. He was educated at the Merchant Taylor’s School and at Cambridge. There he read the classics and Italian literature. He came under the influence of the Protestant spirit. He became an intimate friend to Sir Philip Sidney. In 1580 he went to Ireland as secretary to Lord Grey de Wilton. He spent the rest of his life in Ireland. He was disappointed in his efforts to secure a place in the court and returned to England. In October 1598, rebellion broke out in Tyrone, where he was living then. His castle was plundered and set afire. He and his wife escaped with their lives. His health failed. He reached England at the end of 1598. On 16th January, 1599 he died in an inn at Westminster.

Spenser’s fame as a poet rests mainly on the ‘Fairie Queene’ ‘Fairie Queene’ is Spenser’s masterpiece. It has the prominent features both of a romance and an epic. ‘The Fairie Queene’ consists of the traditional materials of chivalry: giants, dragons, dwarfs, wizards, knights of superhuman power and courage and women of marvellous beauty. But ‘The Fairie Queene’ is not simply a romance. It is a didactic romance, where the poet throughout used his stories as vehicles of the lessons he wished to convey. Its hero is Prince Arthur. He has national importance and his exploits and adventures are heroic. Yet it is not the tale of a single hero but of a number of separate heroes. Each of the book has its own hero and deals with his individual adventures. There is a fusion of both Renaissance and Reformation in ‘The Fairy Queen’.

Spenser’s minor poetry is also voluminous and would have brought him a permanent place as a great poet in English literature. His ‘Shepherd’s Calendar’ is a pastoral poem. It is modelled on the Greek, French and Italian poets of the Renaissance period. It is divided into twelve parts,

one for each month of the year. By using the conventional pastoral imagery, Spenser writes of his unfortunate love for a certain mysterious Rosalind. He also deals with some moral questions and discusses the religious issues of the day from the stand point of strong Protestantism.

His 'Amoretti' is a series of 88 sonnets. They describe his love for Elizabeth Boyle, whom he married in 1594. In these sonnets Spenser expresses his genuine feeling without using allegory. His 'Epithalamium' which is inspired by his own marriage, is the finest of all his minor poems.

2.2.3 The Text: "Amoretti" Sonnet LXXV

One day I wrote her name upon the sand
 but came the waves and washed it away:
 Agayne, I wrote it with a second hand;
 but came the tyde, and made my paynes his prey.
 Vayne man, said she, that dost in vain assay,
 A mortall thing so to immortalize;
 For I my selve shall lyke to this decay,
 And eke my name be wiped out likewise.
 Nopt so, (Quad I) let baser things devize
 to die in dust, but you shall live by fame;
 My verse your vertues rare shall eternize,
 And in the heavens wryte your glorious name.
 Where, whenas death shall all the world subdew,
 Our love shall live, and later life renew.

2.2.4. Glossary

agayne	:	again
paynes	:	pains
prey	:	someone who can easily be influenced
Vayne	:	Vain; someone who is very proud of their good looks, abilities or position
assay	:	an attempt to do something
mortall	:	mortal; not living for ever
selve	:	self
eek	:	also
baser	:	inferior ; not valuable
devize	:	devise; to plan to do something
wyped	:	wiped; to destroy something completely so that it no longer exists.
vertues	:	virtues
hevens	:	Heavens
subdew	:	subdue; to take control of

2.2.5. Analysis of the text:

When once Spenser and his beloved were on the seashore, he wrote her name on the sand. But the waves came and washed it away. Again he wrote her name on the sand, for a second time. But again the tide came and made his attempts its prey. Seeing his pains to imprint her name on the sand, his beloved asked him to stop his vain attempts to immortalize a mortal thing. Man's stay is very brief in the world and no one can make anybody immortal. Just as her

name was wiped out by the tide, time will take her away from the world. Likewise all his attempts to engrave her name on the shore will be futile.

But he negated her opinion. The baser things might go to dust. But she would live eternally by gaining fame from his verse. His poetry would eternalize her rarer virtues making her name everlasting. Her glorious name would be written in the heaven. Thus he wanted to immortalise her name eternally in the world through his writings. Everything in the world would be subdued by death, but their love would live unharmed. Even it might be renewed in the later life also.

Thus Spenser glorifies his love in this sonnet. He expresses his affection to his beloved and his desire to immortalise their love in the world.

2.2.6. Brief critical evaluation.

Spenser is rightly called the “Poet’s Poet” by Charles Lamb. Spenser is at once the child of Renaissance and Reformation. Milton called him “the sage and serious Spenser”. ‘The Shepheard’s Calendar’ and ‘Fairie Queene’ are his masterpieces. Spenser is not a poet for common man, but for the intellectuals. In his day he influenced a large number of verse writers.

Sonnet was the favourite form of the Elizabethans. That too they wrote it in series. Spenser also followed suit. The present poem is taken from “The Amoretti”, a collection of love sonnets. They are 88 in number. Elizabethan sonnets are all love poems addressed to a beloved probably an imaginary, married woman. But Spenser’s sonnets were addressed to his wife Elizabeth Boyle. Though they are the best of Spenser, they fall far below the level of Shakespeare’s splendid series. Legouis comments: “In the first ranks of the works of the English Renaissance, Spenser’s sonnets come between those of Sidney and Shakespeare from which they are different in form as in sentiment’. Arthur Compton-Rickett says that “the curious undertone of melancholy that sounds through most Renaissance poetry is blended here delicately with frank and sensitive delight in the beauty and splendour of things.”

2.2.7. Summary

Spenser’s “One Day I wrote Her Name” is one of the 88 sonnets written under the name “Amoretti”. These sonnets describe Spenser’s love for his wife Elizabeth Boyle. His love for his wife is so great that he wants to immortalize her name in this world. For that he writes her name on the sand when they are on a shore. The waves wash away her name. Again he tries to imprint her name on the sand. The tide again washes away her name. Seeing his efforts to eternize her name, she informs him that nothing is permanent in this world. Everything must die one day or other. So he better stop his vain effort to make her name eternal. Spenser disagrees her with. Baser things may die, but not she. He confidently tells her that he will make her name eternal in this world through his poetry. She will become immortal in his poetry. She will be remembered as long as his poetry is read in the world. Moreover she will get a permanent place in the heaven as well. Their love has no death and it may be renewed even in their later life. Thus Spenser glorifies their love and shows his affection for his beloved.

2.2.8. Passages for comprehension

1. “One day I wrote her name upon the sand
but came the waves and washed it away
Agayne, I wrote it with a second hand
but came the tide, and made my paynes his prey”.

- a. Who does 'I' refer to?
 - b. Who does 'her' refer to?
 - c. Where did he write her name ?
 - d. What did the waves do?
 - e. What is meant by 'second hand' ?
2. "Vayne man, said she, that dost in vain assay
A mortall thing so to immortalize,
For I my selve shall lyke to this decay
And eke my name be wiped out lykewise"
- a. Who does 'she' refer to?
 - b. How was his attempt described?
 - c. What was he doing?
 - d. What will become to her?
 - e. What will happen to her name?
3. "My verse your vertues rare shall eternize,
And in the heavens wryte your glorious name.
Where, whenas death shall all the world subdew,
Our love shall live, and later life renew."
- a. Who does 'your' refer to?
 - b. What will eternize her virtues?
 - c. Where will be her name written?
 - d. What will subdue all the world?
 - e. What will be renewed in the later life?

2.2.9. Sample questions

Describe the attempts of Spenser to immortalize his beloved.

What elements of Elizabethan sonnets do you find in 'One Day I wrote Her Name' ?

2.2.10. Suggested Reading

- 1) W.H. Hudson - An out line History of English Literature.
- 2) Arthur Compton – Rickett - A History of English Literature.

Answers for comprehension questions

1. a) The poet, Spenser himself

- b) The poet's wife or Elizabeth Boyle
 - c) On the sand
 - d) They washed away her name
 - e) Second time
- 2.
- a) Spenser's wife
 - b) Vain attempts
 - c) He was trying to immortalize a mortal one
 - d) She will die and leave this world
 - e) Her name also will be removed from this world
- 3.
- a) Spenser's wife
 - b) His Poetry
 - c) In Heaven
 - d) Death will subdue everything
 - e) Their love.

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UNIT –I**LESSON - 3****Milton : L'Allegro****Structure:**

- 2.3.1 Objectives
- 2.3.2 Introduction: the Poet and his works
- 2.3.3 The Text
- 2.3.4 Glossary
- 2.3.5 Analysis of the Text
- 2.3.6 Critical Evaluation
- 2.3.7 Summary
- 2.3.8 Sample questions
- 2.3.9 References

2.3.1. Objectives

After the study of the lesson the student will have an idea about

- a) Milton, the poet
- b) Milton's description of a happy man.

2.3.2 Introduction: The poet and his works.

Milton is generally accepted as one of the greatest of English poets. He was born on 9th December, 1608 in Bread Street, Cheapside, London. His father was a strong Puritan, but a lover of art and literature. Milton in his childhood, enjoyed all the advantages of a cultivated home. He was educated at St. Paul's School, and at Christ's College, Cambridge. He took his B.A in 1629 and his M.A in 1632. He realized that he could not conscientiously enter the Church for which he had been intended. So he decided to give himself up entirely to self-culture and poetry. While he was a student his books kept him out of bed till midnight. Even at the university he had shown the same untiring devotion to learning. On leaving Cambridge he took up his abode in their country house at Horton, Buckinghamshire. There he spent six years in the pursuit of his studies. Milton thus became a very great scholar. On reaching his thirtieth year, he resolved to complete his studies by travel. He left London in May 1638 and went by way of Paris to Italy. But he was prematurely recalled by news of the critical state of things at home and from 1640 onward he was active as a supporter of the Puritan cause against the royalists. On the establishment of Commonwealth he was appointed Latin secretary to the committee for Foreign Affairs. In 1643 he married Mary Powell but the marriage proved a most unhappy one. Early in 1653 his sight was ruined entirely by over-stress of work and he became totally blind. Three years later he married again, but his wife Catherine Woodcock died within fifteen months. On restoration of monarchy, Milton was arrested but was soon released. He was now poor, lonely and blind. Though his third wife, Elizabeth Minshull brought him comfort, he was greatly distressed by the behavior of his daughters by his first wife. On 8th November, 1674, Milton died.

Milton's works fall into four periods.

- 1. The College period
- 2. The Horton period
- 3. The period of religious and political controversies

4. The period of the Great epics

- 1) The College Period: His college poems are of little importance and can be called 'a young man's experimental work. But his "Ode on the Morning of Christ's Nativity" is an exception.
- 2) The Horton Period: To this period belong four minor poems such as "L' Allegro" and "Il Penseroso", "Comus" and "Lycidas". From these poem we learn that he began to write chiefly under the inspiration of the learning and art of the Renaissance. In "L'Allegro" and "Il Penseroso" he describes the moods of 'the cheerful man' and 'the thoughtful man'. In 'Comus' we mark a distinct stage in the development of Milton's mind. In this poem the Puritan spirit makes its influence felt which is lacking in "L'Allegro" and "Il Penseroso". In 'Lycidas' we have a Puritanism which is political and ecclesiastical as well as spiritual and ethical. It is an elegy on the death of Milton's college friend, Edward King. It is in the conventional style of the classical pastoral elegy.
- 3) The Period of Religious and Political controversies: On his return from the continent, Milton threw himself into the fierce controversies of the hour. Hence he turned entirely from poetry and for the next twenty years continued active as a writer of prose. His prose works are not today very interesting in themselves, nor indeed do they make very agreeable reading. Their style is heavy and cumbrous. One of these prose writings is "Areopagitica", directed against an order of Parliament which established a censorship of books. This is essentially a plea for freedom of thought and speech.
- 4) The Period of the Great Epics: The restoration of the monarchy drove Milton into private life and obscurity so that Milton found leisure to accomplish the immense task of writing the epic. "Paradise Lost" is the greatest epic poem in English literature. The combination of Renaissance and Reformation elements become apparent in this great epic. It is aimed at justifying the ways of god to men. In "Paradise Regained," Milton is completely dominated by Puritanism. There is no action in this epic and the entire space is taken up by the spiritual conflict between good and evil. The dramatic poem "Samson Agonistes" crowns the labours of these closing years. In this Milton applies the forms of classical art to the treatment of a Biblical subject, for the work is modelled on the principles of Greek tragedy. From a study of Milton's works, it is obvious that he represents not only the highest, but the completest type of Puritanism.

2.3.3. The Text : L' Allegro

Hence loathed Melancholy,
 Of Cerberus and blackest midnight born
 In Stygian cave forlorn
 'Mongst horrid shapes, and shrieks, and sights unholy!
 Find out some uncouth cell
 Where brooding Darkness spreads his jealous wings
 And the night-raven sings ;
 There under ebon shades, and low-brow'd rocks
 As ragged as thy locks,
 In dark Cimmerian desert ever dwell.
 But come, thou Goddess fair and free,
 In heaven yclep't Euphrosyne,
 And by men, heart-easing Mirth,
 Whom lovely Venus at a birth
 With two sister Graces more

To ivy-crowned Bacchus bore;
Or whether (as some sager sing)
The frolic wind that breathes the spring
Zephyr, with Aurora playing,
As he met her once a-Maying,
There on beds of violets blue
And fresh-blown roses wash'd in dew
Fill'd her with thee, a daughter fair,
So buxom, blithe, and debonair.

Haste thee, Nymph, and bring with thee
Jest, and youthful Jollity,
Quips, and cranks, and wanton wiles,
Nods, and becks, and wreathed smiles,
Such as hang on Hebe's cheek,
And love to live in dimple sleek;
Sport that wrinkled Care derides,
And Laughter holding both his sides.
Come, and trip it as ye go
On the light fantastic toe;
And in thy right hand lead with thee
The mountain nymph, sweet Liberty ;
And if I give thee honor due
Mirth, admit me of thy crew,
To live with her, and live with thee
In unreproved pleasures free;
To hear the lark begin his flight,
And singing startle the dull night
From his watch-tower in the skies,
Till the dappled dawn doth rise;
Then to come, in spite of sorrow,
And at my window bid good-morrow,
Through the sweet-briar, or the vine,
Or the twisted eglantine;
While the cock with lively din
Scatters the rear of darkness thin,
And to the stack, or the barn-door,
Stoutly struts his dames before;
Oft listening how the hounds and horn
Cheerly rouse the slumbering morn,
From the side of some hoar hill,
Through the high wood echoing shrill
Sometime walking, not unseen,
By hedge row elms, on hillocks green,
Right against the eastern gate,
Where the great sun begins his state,
Robed in flames and amber light,
The clouds in thousand liveries dight,
While the ploughman, near at hand,

Whistles o'er the furrow'd land,
And the milkmaid singeth blithe,
And the mower whets his scythe,
And every shepherd tells his tale
Under the hawthorn in the dale

 Straight mine eye hath caught new pleasures
Whilst the landscape round it measures,
Russet lawns, and fallows grey,
Where the nibbling flocks do stray:
Mountains, on whose barren breast
The labouring clouds do often rest;
Meadows trim with daisies pied,
Shallow brooks and rivers wide.
Towers and battlements it sees
Bosom'd high in tufted trees,
Where perhaps some Beauty lies,
The cynosure of neighbouring eyes.

 Hard by, a cottage chimney smokes
From betwixt two aged oaks,
Where Corydon and Thyrsis met,
Are at their savoury dinner set
Of herbs, and other country messes,
Which the neat-handed Phillis dresses;
And then in haste her bower she leaves,
With Thestylis to bind the sheaves;
Or, if the earlier season lead,
To the tann'd haycock in the mead.

 Sometimes with secure delight
The upland hamlets will invite,
When the merry bells ring round,
And the jocund rebecks sound
To many a youth and many a maid
Dancing in the chequer'd shade;
And young and old come forth to play
On a sun-shine holiday,
Till the live-long day-light fail:
Then to the spicy nut-brown ale,
With stories told of many a feat,
How Faery Mab the junkets eat;
She was pinch'd and pull'd, she said,
And he, by Friar's lantern led,
Tells how the drudging Goblin sweat
To earn his cream-bowl duly set,
When in one night, ere glimpse of morn,
His shadowy flail hath thresh'd the corn
That ten day-labourers could not end;
Then lies him down the lubber fiend,
And, stretch'd out all the chimney's length,
Basks at the fire his hairy strength;

And crop-full out of doors he flings,
 Ere the first cock his matin rings.
 Thus done the tales, to bed they creep
 By whispering winds soon lull'd asleep.
 Tower'd cities please us then,
 And the busy hum of men,
 Where throngs of knights and barons bold
 In weeds of peace high triumphs hold,
 With store of ladies, whose bright eyes
 Rain influence, and judge the prize
 Of wit or arms, while both contend
 To win her grace, whom all commend.
 There let Hymen oft appear
 In saffron robe, with taper clear,
 And pomp, and feast, and revelry,
 With mask, and antique pageantry:
 Such sights as youthful poets dream
 On summer eves by haunted stream.
 Then to the well-trod stage anon,
 If Jonson's learned sock be on,
 Or sweetest Shakespeare, Fancy's child,
 Warble his native wood-notes wild;
 And ever against eating cares
 Lap me in soft Lydian airs,
 Married to immortal verse,
 Such as the meeting soul may pierce
 In notes, with many a winding bout
 Of linked sweetness long drawn out,
 With wanton heed and giddy cunning,
 The melting voice through mazes running,
 Untwisting all the chains that tie
 The hidden soul of harmony;
 That Orpheus' self may heave his head
 From golden slumber on a bed
 Of heap'd Elysian flowers, and hear
 Such strains as would have won the ear
 Of Pluto, to have quite set free
 His half-regain'd Eurydice.
 These delights if thou canst give,
 Mirth, with thee I mean to live.

2.3.4. Glossary

hence	:	go hence
loathed	:	hated
uncouth cell	:	unknown and ugly cave
ragged	:	rugged
locks	:	hair
yclep'd	:	named

heart-easing	:	freeing the heart of melancholy
Bacchus	:	God of wine
frolic	:	playful
zephyr	:	West wind
Aurora	:	Goddess of the morning
a-Maying	:	indulging in sports appropriate to May
fresh-blown	:	newly blossomed
buxom	:	handsome
blithe	:	gay, happy
debonair	:	good mannered
jest	:	making humourous statements
Jollity	:	spirit of gaiety
quips	:	repartees
cranks	:	fanciful twists of speech
wanton wiles	:	sportive pranks
Hebe	:	Goddess of Youth
care	:	persons oppressed with cares
crew	:	company
unreproved	:	unblamable
free	:	without any restraint
startle	:	to give a shock
dappled	:	variegated with spots of colours
sweetbriar	:	a kind of rose
eglantine	:	sweet briar
lively din	:	vigorous crowing
stack	:	pile of hay
stoutly	:	proudly
struts	:	walk in a stiff way
dames	:	hens
hoar	:	grey
shrill	:	high-pitched
Eastern gate	:	part of the sky where the sun rises
state	:	royal progress
amber	:	golden
liveries	:	dress
dight	:	arrayed
furrow'd	:	narrow trench made by a plough
mower	:	reaper
whets	:	sharpens
scythe	:	implement used for reaping
hawthorn	:	a thorny shrub
dale	:	valley
straight	:	suddenly
russet	:	dull grey
fallows grey	:	tilled land in ash colour
nibbling	:	take small bits
flocks	:	sheep
stray	:	wander
labouring	:	give birth to storms

daisies	:	small field
pied	:	variegated
shallow	:	not deep
tufted	:	growing close together
lies	:	resides
cynosure	:	a group of stars in the tail of the constellation of the Lesser Bear.
sheaves	:	bundle of corn
tanned	:	dried
haycock	:	heap of hay
mead	:	piece of grass land
secure	:	free from care
jocund	:	merry
rebecks	:	fiddle
chequer'd	:	marked with squares
nut-brown ale	:	a drink
feat	:	a wonderful deed
junkets eat	:	cheese
drudging	:	do hard work
fiend	:	demon
crop-full	:	stomack-full
whispering	:	blowing gently
then	:	on some other occasion
throng	:	crowds
weeds	:	garments
triumphs	:	tournaments
store	:	plenty
rain	:	pour forth
Hymen	:	god of marriage
taper	:	torch light
pomp	:	festival procession
revelry	:	entertainments
mask	:	spectacular show
pageantry	:	shows
well-trod	:	good actors appear
anon	:	soon after
sock	:	comedy
fancy	:	imagination
warble	:	sing
native	:	natural
wood-notes	:	songs of birds in woods
wild	:	natural
lap	:	wrap
soft Lydian airs	:	music of soft nature
married	:	associated
meeting	:	responding
pierce	:	penetrates
bout	:	passage in music
heed	:	carefulness

giddy	:	exuberant
cunning	:	skill
mazes	:	parts of music
heave	:	raise
golden	:	pleasant

2.3.5. Analysis of the text :

The following analysis of the poem given by S.E. Giggin and A.F. Watt may be useful:

Melancholy dismissed : lines 1-10

Invocation to the goddess of Mirth; her parentage : Lines 11-24

Summons to Mirth and her companions : Lines 25-40

Pleasures of 'L'Allegro in company with Mirth :

a) In the country :-

The song of the lark and the coming of dawn : Lines 41-48

the crowing of the cock : Lines 49-52

the hounds and the huntsman, the morning walk,

the sunrise, morning labours : Lines 53-68

rural sights and scenes, the labours of the day : Lines 69-90

Evening pleasures in the country : -

Music, dancing, fairy tales and legends, and then to bed : Lines 91-116

b) In the city :-

The tournament, marriage feasts masques and pageantry,

visits to the theatre to hear comedy : Lines 117-134

L'Allegro detights in soft, sweet music and song : Lines 135-150

L'Allegro the happy man, dismisses Melancholy from his presence. He refers to the birth and parentage of Melancholy to show how hated Melancholy is. Milton personifies Melancholy and represents it as a goddess. He invents a parentage to this goddess who does not exist in Greek mythology. He makes her the child of Cerberus and Midnight. Thus he associates her with all that is gloomy, horrible and monstrous. Milton calls Melancholy the daughter of Midnight because in medieval times Melancholy was associated with night and darkness. Ignoring the classical mythology Milton makes Night the wife of Cerberus. Cerberus in Greek mythology, is the dog which guards the gates of the underworld. He was represented with two, three or many heads, and with a snake encircling him.

L'Allegro then invites the goddess of Mirth called in haven Euphrosyne, and born of Venus and Bacchus to come to him. He also says that some wise men think that she is the daughter of Zephyr and Aurora. He invites the goddess of Mirth to him quickly and desires her to bring with her jest, jollity, quips, cranks, wiles, nods, becks, smiles, sport and laughter. All these are personifications of the attributes of happy youth. He also wishes the goddess to come with dancing steps and leading the mountain-nymph, Liberty, with her right hand. Milton wants to be a member of her crew and indulge in all kinds of pleasures unrestricted.

He wants first to hear the lark, which soars high and sings at the approach of dawn. The song of the lark takes the night by surprise and frightens it away. The lark scares the night by his singing till night disappears and dawn rises. Then the bird alights on his window-sill to bid him good morrow. Thus he wants to start his day with the songs of the lark and the sweet scent of wild roses.

The cock announces the total disappearance of darkness, walking proudly among the hens to the barndoor. At the same time he hears the sounds of hounds or the hunting dogs, and of the horn of the huntsmen. He enjoys the sounds of the hounds and the horn of the huntsmen as they indicate the beginning of the day. He then wants to enjoy the pleasure of walking towards the East and seeing the stately sight of the Sun starting on his daily march, attended by clouds, arrayed in countless colours. The whistling ploughman, the singing milkmaid, the mower sharpening this scythe, and the shepherd entertaining his friend with his tales are the other sights of pleasure he enjoys at that time of daybreak.

He then sees the pleasing sights such as russet lawns and gray fallows where the flocks come for pasture. He also finds the cloud-capped barren mountains, elegant meadows, shallow brooks. He watches the towers and battlements of a castle where some beauty dwells. Near by there is a cottage where the shepherds Corydon and Thesias meet and eat their plain and simple dishes cooked by Phillis. After they finish their dinner she goes out to attend to some work in the fields.

Sometimes L'Allegro attends a village fete going on in the upland hamlets. Maidens and youths dance there to the accompaniment of music. At the end of the day the old and the young join together to drink the spicy nut-brown ale and entertain themselves with the stories of faery Mab and the Goblin.

The pleasures of the cities also attract him. He likes to mix with the busy crowds in cities and witness the contests conducted by barons and knights. In those tournaments prizes will be given away by beautiful ladies whose influence inspires the participants to fight with all their vigor and courage. He wishes to attend the comic plays of Ben Jonson or Shakespeare.

Finally he refers to the delights of music and wishes to be wrapped up in soft, soothing music joined to immortal verse. He wants such music, as by its flowing sweetness lengthened out into many verse, will touch and stir him deeply and awaken the soul of harmony within. Such music will make even Orpheus wake from his slumber and would have moved Pluto to set Eurydice completely free. Orpheus, himself a great musician, may raise his head from sleep on hearing the music described by L'Allegro. L'Allegro wants to be wrapped up in music superior to the music of Orpheus.

L'Allegro wants to be forever with the goddess of Mirth, if the goddess can give him the pleasures mentioned above. He is not willing to accept any kind of pleasure. He does not want pleasures of a low, coarse type. He wants refined, worthy pleasures unrepined.

2.3.6 Critical Evaluation:

"L'Allegro" was first published along with "Il Penseroso" in 1645. In these two poems Milton depicts two types of characters – "the joyful man" and "the thoughtful man". "L'Allegro", according to Verity, "stands for the careless man who goes through life, taking its pleasures as they come, avoiding its dark places, and never stopping to ask what it all means". "L'Allegro", observes a

critic, "includes passages most likely to suggest themselves to any lover of the English countryside as he takes his walks abroad". Tillyard is of the opinion that "In fact from first to last the poems are constructed on the eulogy of day and night. So "L'Allegro" and "Il Penseroso" are the poetical exercise on this theme. In this poem we have all the joys which life and nature, in their laughing guise, can bring a man – the spring, the morning, the lark's song, the sunrise, the man and woman at work on the land, their rustic meals, the stories told at night by the fireside and the busy hum of men" in "towered cities". "L'Allegro" reveals the gay mood of Milton who is peaceful by nature, healthy in habits, pure in character, refined in tastes and serious in mind. Milton the scholar-poet reveals himself in "L'Allegro". The Renaissance element is permanent in "L'Allegro".

2.3.7 Summary

"L'Allegro" is an Italian word meaning 'merry', 'joyful' and is used as a musical term in the sense of 'quick', 'lovely'. 'L' means 'a'. In this poem Milton depicts the pleasures in which the happy man dismisses melancholy and invites the goddess of Mirth. He wants to start his day by listening to the song of the lark. He desires to enjoy the pleasures of the countryside like the sounds of the hounds and horn of the hussmen, the beautiful sight of the sunrise, the music, dance, fairy tales and legends. The pleasures of the city, the tournament, marriage feasts, masques and pageantry and the comic plays at the theatre also attract him. He is delighted by the soft sweet music and song of high order.

2.3.8 Sample questions

- 1) Describe the places and occupations in which "L'Allegro" would like to pass his time.
- 2) "L'Allegro" breathes the free air of spring and summer and the country side' Discuss
- 3) Describe the character of the cheerful man in the poem "L'Allegro".

2.3.9. References:

1. M. Ramasarma, The Heroic Argument.
2. B. Rajan, 17th Century and Reading Public.
3. Granville Hicks. The Grand Style.
3. Hansford, Handbook of Milton.

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UNIT – I**LESSON - 4****Donne : 'The Canonization'****Structure:**

- 2.4.1 Objectives
- 2.4.2 Introduction: the poet and his works
- 2.4.3 The Text
- 2.4.4 Glossary
- 2.4.5 Analysis of the Text
- 2.4.6 Critical evaluation
- 2.4.7 Summary
- 2.4.8 Passages for comprehension
- 2.4.9 Sample questions
- 2.4.10. References

2.4.1 Objectives

After the study of the lesson the student will have an idea about

- a) Donne, the poet
- b) his love toward his mistress
- c) the metaphysical features in Donne's poetry

2.4.2 Introduction: The poet and his works:

John Donne was born in 1572. He was the son of John Donne, a prosperous London iron monger. His father died when he was three or four years old. At the age of twelve years, John Donne matriculated from Hart Hall in 1584. In 1591 he was admitted as a law-student at Thavies Inn. His Catholic faith debarred him from taking a degree, however long he might stay at the university. Prof. Leishman says that Donne must have spent the years 1588-91 in travel. From Thavies Inn he was transferred to Lincoln's inn in 1592. From that year until 1596 he studied not only law but also divinity. These four or five years he led an intense and varied life making new acquaintances, writing poetry, going to plays and falling in and out of life. His brother died in 1593. Later he bent towards the Protestant faith. In 1597 he was appointed as private secretary to the Lord Keeper. At the end of 1601 he married Anne More secretly. This single event changed the whole cause of Donne's life. He was sent to prison. On his release from prison he fought a long legal battle to obtain possession of his wife. By the time the pair was united, he was reduced to poverty. By 1621 he became the dean of St.Paul's. Donne's prose sermons as a priest too have become as famous as his earlier love poems. He died in 1631.

Donne has left behind him only five formal satirical poems, all belonging to the early years of his poetical career. In Donne's poetry satirical poems is everywhere. Moreover his satires are notorious for their harshness, unevenness and unpleasantness. His 'Songs and Sonnets, the Elegies, or the later religious poetry contain satire.

2.4.3. The Text: The Canonization

- John Donne

For God's sake hold your tongue, and let me love,
Or chide my palsy, or my gout,
My five grey hairs, or ruined fortune flout,
With wealth your state, your mind with arts improve,
Take you a course, get you a place,
Observe his Honour, or his Grace,
Or the Kings real, or his stamped face
Contemplate; what you will, approve,
So you will let me love.
Alas, alas, who's injured by my love ?
What merchant's ships have my sighs drowned ?
Who says my tears have overflowed his ground
When did my colds a forward spring remove ?
When did the heats which my veins fill
Add one more to the plaguy bill ?
Soldiers find wars, and lawyers find out still
Litigious men, which quarrels move,
Though she and I do love.

Call us what you will, we are made such by love;
Call her one, mee another fly,
We are tapers too, and at our own cost die,
And we in us find the Eagle and the Dove,
The Phoenix riddle hath more wit
By us; we two being one, are it,
So to one neutral thing both sexes fit,
We die and rise the same, and prove
Mysterious by this love.

Wee can die by it, if not live by love,
And if unfit for tombs and hearse
Our legend be, it will be fit for verse;
And if no piece of chronicle we prove,
We'll build in sonnets pretty rooms;
As well a well-wrought urne becomes
The greatest ashes, as half-acre tombs,
And by these hymn, all shall approve
Us canonized for love:
And thus invoke us; 'You whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage;
Who did the whole world's soul contract, and drove
Into the glasses of your eyes
(So made such mirrors, and such spies,
That they did all to you epitomize),
Countries, towns, courts: beg from above
A pattern of your love!'

2.4.4 Glossary

The title: the Roman Catholic Church keeps a canon (a list) of men and women who are authoritatively pronounced as saints after death, in recognition of the pious life they led. The act of pronouncement is called canonization. But the saints of this poem are not canonized by the church for righteous life but by humanity for enjoying perfect love and finding tranquil joy in it.

palsy:	loss of nervous power in limbs
gout :	pain in joints
five gray hairs	: baldness and old age
ruined fortune	: it is a personal reference to Donne's married life
course	: voyage
a place	: an office of importance
observe	: pay respect to
kings real	: the face of the king printed on gold coins (Pursuit of wealth)
approve	: allow
litigious men	: men with an inclination to engage themselves in law suit
which	: who
move	: excite
call us what you will	: call us by any name you please
fly	: any winged creature, here means 'moth'
tapers	: burning candles
the eagle	: represents strength
the dove	: symbolizes meakness and purity
the phoenix riddle	: the phoenix was the legendary bird which was the only one of its kind in the world; it lived for several centuries and burnt itself to ashes from which it rose again without any change.
we two being one	: separate only in bodies but one in the soul
one neutral thing	: a bird of no sex
both sexes fit	: we two belong to different sexes but both our souls accord with the bird and like it, will rise unchanged after death.
hearse	: here the temple-shaped structure of wood, used in royal funerals, which often had poems pinned on it
legend	: history
piece	: masterpiece
prove	: establish the truth of
well wrought	: excellently designed and caved
approve	: pronounce
canonized for love	: there are other pious people and martyrs who are declared saints for the righteous life they led. We too will be pronounced
thus invoke us	: others implore our help, in the following way
reverend love	: highly respected love (we respected no law but the law of love)
madehermitage	: We are like two hermits who withdrew from the world completely to live in mutual love. I am a hermit and she is my hermitage; she is a hermit and I am her hermitage.
hermitage	: the humble cottage of a hermit
You... rage	: you found tranquil joy in love; we know only the fever and restlessness caused by it
a pattern	: a model; an example

2.4.5 Analysis of the text:

The poem begins abruptly in the characteristic manner of Donne. "For God's sake hold your tongue and let me love". Donne advises his friend to run after wealth, improve his mind by pursuing arts. He can go on a voyage or try for an exalted office in king's court and obtain his favour. As a result he can accumulate gold coins which bear the king's face. He may rebuke Donne for his palsy, gout or old age. Love is as natural to him as the diseases or old age. Hence there is no meaning at all in criticising him for his love. Donne requests his friend not to interfere in his love affair. Donne gives argument after argument in support of his point of view.

No one is harmed by his love. No one has been injured by his love. His sighs never created a storm that would drown the ships of a merchant. His tears have never flooded the ground of any person. No spring is deferred on account of his colds. The heat of his veins never caused even a single death. The soldiers still engage themselves in wars, and the lawyers are able to find litigants. No extraordinary thing has happened though she and he love each other. There is no point at all in having any objection for his love.

Donne says that his friend is free to give them any name he pleases. Their natural love has entitled them to that name. Theirs is a true love. Physically they may be two but spiritually they are one. They are at the same time flies as well as burning candles. They are eagle and dove to each other. The legend of the phoenix is true in their case. They are like the phoenix having both the sexes and they too will rise unchanged after death. Their resurrection is more mysterious than the rebirth of the phoenix.

When their love does not permit them to live, they can at least die happily in each other's love. Their love is certainly a fit theme for poetry. Their love may not make history, but they live in many sonnets. These sonnets will be as worthy a movement as a rich cremation, large tombs and artistic urns. These love sonnets proclaim them the saints of love.

Once they are proclaimed saints, people will invoke them and say that they have led the life of a hermit. They have withdrawn from the world and found a peaceful abode in each other. Thus they have found tranquil joy in love. They have found the whole world summed up for them in each other, and mirrored in each other's eyes. They have gazed into each other's eyes and were lost in absorption. And in mutual adoration they have found all the pleasures that others crave for in countries, towns and princely circles. So people will plead them to entreat God on their behalf to bless them with the model of such love they have set.

2.4.6 Critical evaluation:

Chronologically Donne belonged to the Elizabethan age and temperamentally to the seventeenth century, though with a difference. As a youth Donne wrote satirical and love poetry by turns. His 'Sonnets' are no sonnets in the traditional manner. The diction is novel and stress and intonation are imposed on us as we read. Passionate feeling and logical argument are fused together. Donne's conceits are so peculiar that they are farfetched and travel with sudden swiftness from the mundane to the supra-mundane, from natural and physical sciences to philosophy and theology. Most of Donne's poetry is concerned with himself in relation to women and with himself in relation to God.

Donne's poetry was a revolt against the Elizabethan conventions. As Fausset observes "he spurned the dainty elegance of the Elizabethan song-writers, the drowsy enchantments of Spenser, the courtly appeals of Sidney, the pastoral plaintiveness of Greene".

Donne as a Metaphysical poet:

Dryden first used the word "Metaphysical" in connection with Donne's poetry and wrote that "Donne affects the metaphysics". Dr. Johnson confirmed the judgement of Dryden. Ever since the word 'Metaphysical' has been used for Donne and his followers. But Donne's poetry is not metaphysical in its true sense. A metaphysical poem is always long while Donne's poems are all short. His poetry does not expound any philosophical system of the universe, rather it is as much concerned with his emotions and personal experiences. Donne's poetry is not metaphysical as far as the content is concerned. But as Grierson puts it, "Donne is metaphysical not only by virtue of his scholasticism but by his deep reflective interest in the experiences of which his poetry is the expression, psychological curiosity with which he writes of love and religion". Donne's poetry may be called "metaphysical" only in as far as its technique or style is concerned. It is heavily overloaded with 'conceits' which may be defined as the excessive use of the most farfetched, remote and unfamiliar sources. Legouis rightly remarks, "He will have nothing to do with the easy and familiar mythological imagery; he turns out the company of gods and goddesses, and rejects the spoils of Greek and Latin poetry. "He uses the natural language of men," not when they are 'emotionally excited,' but when they are engaged in commerce or in scientific speculations

Metaphysical element in 'Canonization' :

'The Canonization' is one of the best known poems of John Donne. It is a love poem expressing Donne's 'positive attitude' towards love, an attitude of satisfaction and absorption in a love relationship. Critics have taken it to be an expression of his love for Anne More whom he loved dearly. It is written in the form of dramatic monologue addressed to a silent listener who tries to dissuade him from his love. Metaphysical poetry is characterized by the use of 'conceit'. In 'The Canonization', the dramatic and abrupt opening is in itself a conceit :

"For God sake hold your tongue, and let me Love". The string of rhetorical questions in the second stanza which asks whether anyone is injured by his love, whether any merchant ships are drowned by his sighs, whether the ground is flooded with the tears shed by him, whether his love fever has spread death to others or whether his colds have postponed the spring is a very fantastic thought indeed. The whole of the third stanza is a very fine example of the over-ingenious thought of Donne. The lovers are turned into tapers and flies. The lovers are also like the phoenix:

"We die and rise the same, and prove
Mysterious by this love".

In 'The Canonization' where Donne speaks of the 'phoenix riddle', the image remains a riddle to the readers and unless one probes deep into the recesses of the poet's soul one would never get at the spirit of the lines.

The dramatic opening, the use of conceits, the wit expressed in 'kings reall or his stamped face' are all the characteristics of Donne's poems.

2.4.7. Summary

'The Canonization' is a very good dramatic monologue of John Donne. He addresses some one who appears to chide him for his palsy or gout. He tells the absentee fool to do whatever he pleases, on condition that he holds his tongue and permits the poet to love. Donne advises him to go about on his own pursuits – he may gather wealth, go on voyage, get place in the king's court, amass gold coins with the face of the king. The affair of the lover does not harm anyone. The poet and his beloved would turn into tapers and flies by turns and consume away in their mutual love of fame. Their legend might not become a part of history but certainly becomes immortal through poetry. They will be canonized for their love and become St. John Donne and St. Ann Donne. Then people on earth would invoke them to beg of heaven a pattern of their love.

2.4.8. Passages for comprehension.

1. "For God sake hold your tongue, and let me love,
or child my palsy, or my gout
My five gray haire, or ruined fortune flout".

- Who does 'your' refer to?
- Who does 'me' refer to?
- What are 'palsy' and 'gout'?
- What is meant by 'five gray haire'?
- What is meant by 'ruined fortune'?

2. 'The phoenix riddle hath more wit
By us, we two being one, are it,
So, to one neutral I thing both sexes fit
We dye and rise the same, and prove
Mysterious by this love' .

- What is a 'phoenix'?
- Who does 'we' refer to?
- How are the lovers?
- How are they described?
- Why does the poet say that they 'prove mysterious by this love'?

3. 'We can die by it, if not live by love,
And if unfit for tombes and hearse
Our legend bee, it will be fit for verse'.

- What does 'it' refer to?
- What does the poet say about his love?
- What is meant by 'unfit for tombes and hearse'?
- Where will their love be recorded?
- What is the mood of the poet?

4. 'And thus invoke us; You whom reverend love
Made one another's hermitage;
You, to whom love was peace, that now is rage.

- Who will invoke the lovers?

- b) What did the lovers do?
- c) What did the lovers become?
- d) What was love for the lovers?
- e) 'That now is rage' --- Explain.

2.4.9. Sample questions:

1. Bring out the theme in 'Canonization'
2. What metaphysical elements do you find in Donne's 'Canonization'.

2.4.10. References:

1. Grierson, The Metaphysical Poets.
2. Grierson & Bradbrook, A History of English Poetry.

Answers for the comprehension questions.

- a). The poet's friend, the silent listener
 - b). The poet, John Donne.
 - c). Palsie is loss of nervous power in limbs and gout is pain in joints.
 - d). Baldness and old age.
 - e). Reference to Donne's personal life. His hasty and thoughtless elopement with Ann More brought about his ruin.
2. a) The Phoenix is a legendary bird. It is believed that it burns itself to ashes from which it rises again without any change.
 - b) The poet and his beloved
 - c) Physically they may be two but spiritually they are one
 - d) They are like the bird of no sex having both the sexes in it.
 - e) They die but rise again like the phoenix and prove mysterious.
3. a) Love
 - b) If they are unable to live by their love they will die
 - c) People may think that their love is unfit for the construction of tombs or monuments after their death.
 - d) Their love will be recorded in verse
 - e) The poet is confident that their love will remain permanent in literature even after their death.
 4. a) People
 - b) they made love respected and revered
 - c) they became one another's hermitage
 - d) love was peace for them
 - e) people will say that they know only the fever and restlessness caused by love.

P. J. Vardhana Rao

UNIT – I**LESSON – 5****Pope: Extract from “The Rape of the Lock”
(Cantos I&II)****Structure:****2.5.1 Objectives****2.5.2 Introduction : The Poet and his works****2.5.3 Text****2.5.4 Glossary****2.5.5 Analysis of the Text****2.5.6 Critical evaluation****2.5.7 Summary****2.5.8 Sample Questions****2.5.9. Suggested Reading****2.5.1 Objectives**

After the study of the lesson the student will have an idea about

- a) Alexander Pope, the poet
- b) 'The Rape of the Lock' as a mock - epic poem.

2.5.2 Introduction

Alexander Pope was born on May 21, 1688 in London. His father, a prosperous linen-draper, was a Roman Catholic. On account of his religion Pope was excluded from the public schools and universities. Pope was a sickly and delicate child. He found his only delight in books. He picked up most of his knowledge in a haphazard way. He read books "like a boy gathering flowers in the fields just as they fell in his way".

His religion also made it impossible for him to enter any of the professions. He lived with his parents in a small estate on the borders of Windsor Forest and then at Chiswick, till the completion of his translation of Homer. His financial success enabled him to buy a home at Twickenham. He spent his remaining life there and died there in 1744.

Pope's poetic career is generally divided into three parts, corresponding roughly to the early, middle and later periods of his life.

- 1) The Early Period : The first period lasts from 1704-1713. The more important works of this period are : The Pastorals; Windsor Forest; Essay on Criticism; The Rape of the Lock; Some minor poems – 'The Temple of Fame', 'The Messaiah' etc.,

This period is largely a period of experiment. 'The Pastorals' were written when Pope was between 16 and 17. These are four artificial poems on the seasons in imitation of Virgil. 'Windsor Forest' is a descriptive poem combining pastoral descriptions with historical and political

passages. 'The Essay on Criticism' contains principles of literary taste and style according to the classical rules of Aristotle and others. 'The Rape of the Lock' is a mock-heroic poem.

2. The Middle Period : The second period is the period of the great Homer translations like 'Illiad' and 'Odyssey'. The two translations were a great success and brought Pope immense wealth and popularity. Pope also created some original poetry during this middle period.

3. The Last Period: In the last and greatest period Pope wrote his masterly satires. The masterpieces of this great period are: 'The Dunciad'; 'Moral Essays'; 'The Imitations of Horace'; and 'The Epistle to Dr. Arbuthnot'.

2.5.3 The Text : 'The Rape of the Lock'

Canto - I

What dire Offence from am'rous Causes springs,
 What mighty Contests rise from trivial Things,
 I sing – This Verse to *CARYLL*, Muse! is due:
 This, ev'n *Belinda* may vouchsafe to view:
 Slight is the Subject, but not so the Praise,
 If She inspire, and He approve my Lays.

Say what strange Motive, Goddess ! cou'd compel
 A well-bred Lord t' assault a gentle belle?
 Oh say what stranger Cause, yet unexplor'd,
 Cou'd make a gentle belle reject a lord?
 In tasks so bold, can Little Men engage,
 And in soft Bosoms dwells such mighty Rage?

Sol thro' white Curtains shot a tim'rous Ray,
 And op'd those Eyes that must eclipse the Day:
 Now Lap-dogs give themselves the rowaing Shake,
 And sleepless Lovers, just at Twelve awake:
 Thrice rung the Bell, the Slipper knock'd the Ground
 And the press'd Watch return'd a silver Sound
Belinda still her downy Pillow prest,
 Her Guardian *Sylph* prolong'd the balmy Rest.
 'T was he had summon'd to her silent Bed
 The Morning Dream that hover'd o'er her Head?
 A Youth more glitt'ring than a *Birth-night Beau*,
 (That ev'n in Slumber caus'd her Cheek to glow)
 Seem'd to her Ear his winning Lips to lay,
 And thus in Whispers said, or seem'd to say.

'Fairest of Mortals, thou distinguish'd Care
 Of thousand bright Inhabitants of Air!
 If e'er one Vision touch'd thy infant Thought,
 Of all the Nurse and all the Priest have taught;
 Of airy Elves by Moonlight Shadows seen,
 The silver token, and the circled Green,
 Or Virgins visited by Angel-Powers,

With Golden Crowns and Wreaths of heav'nly Flowers;
Hear and believe! thy own Importance know,
Nor bound thy narrow views to Things below.
Some secret Truths, from Learned Pride conceal'd,
To Maids alone and Children are reveal'd:
What tho' no Credit doubting Wits may give?
The Fair and Innocent shall still believe,
Know then, unnumber'd Spirits round thee fly,
The light *Militia* of the lower Sky:
These, tho' unseen, are ever on the Wing,
Hang o'er the Box, and hover round the Ring.
Think what an Equipage thou hast in Air,
And view with scorn *Two Pages* and a Chair.
As now your own, our Beings were of old,
And once inclos'd in Woman's beauteous Mold;
Thence, by a soft Transition, we repair
From earthly Vehicles to these of Air.
Think not, when Woman's transient Breath is fled,
That all her Vanities at once are dead:
Succeeding Vanities she still regards,
And tho' she plays no more, o'erlooks the Cards.
Her Joy in gilded Chariots, when alive,
And love of Ombre, after Death survive.
For when the Fair in all their Pride expire,
To their first Elements their Souls retire:
The Sprights of fiery Termagants in Flame
Mount up, and take a *Salamander's* Name.
Soft yielding Minds to Water glide away,
And sip, with *Nymphs*, their Elemental Tea.
The graver Prude sinks downward to a Gnome,
In search of mischief still on Earth to roam.
The light Coquettes in *Sylphs* aloft repair,
And sport and flutter in the Fields of Air.

Know farther yet; Whoever fair and chaste
Rejects Mankind, is by some *Sylph* embrac'd:
For Spirits, freed from mortal Laws, with ease
Assume what Sexes and what Shapes they please.
What guards the Purity of melting Maids,
In Courtly Balls, and Midnight Masquerades,
Safe from the treach'rous Friend, the daring Spark,
The Glance by Day, the Whisper in the Dark,
When kind Occasion prompts their warm Desires,
When Musick softens, and when Dancing fires?
'Tis but their *Sylph*, the wise Celestials know,
Tho' *Honour* is the Word with Men below.

Some Nymphs there are, too conscious of their Face,

For Life predestin'd to the *Gnomes'* Embrace.
These swell their prospects and exalt their Pride,
When Offers are disdain'd, and Love deny'd.
Then gay Ideas crowd the vacant Brain,
While Peers, and Dukes, and all their sweeping Train,
And Garters, Stars, and Coronets appear,
And in soft Sounds, '*Your Grace*' salutes their Ear.
'Tis these that early taint the Female Soul,
Instruct the Eyes of young *Coquettes* to roll,
Teach Infant Cheeks a bidden Blush to know,
And little Hearts to flutter at a Beau.

'Oft when the World imagine Women stray,
The Sylphs thro' mystick Mazes guide their Way,
Thro' all the giddy Circle they pursue,
And old Impertinence expel by new.
What tender Maid but must a Victim fall
To one Man's Treat, but for another's Ball?
When *Florio* speaks, what Virgin could withstand,
If gentle *Damon* did not squeeze her Hand?
With varying Vanities, from ev'ry Part,
They shift the moving Toy shop of their Heart;
Where Wigs with Wigs, with Sword-knots Sword-knots strive,
Beaus banish Beaus, and Coaches Coaches drive.
This erring, Mortals! Levity may call,

Oh, blind to Truth ! the *Sylphs* contrive it all.
Of these am I, who thy Protection claim,
A watchful Sprite, and *Ariel* is my Name.
Late, as I rang'd the Crystal Wilds of Air,
In the clear Mirror of thy ruling Star
I saw, alas! some dread Event impend,
Ere to the Main this Morning Sun descend.
But Heav'n reveals not what, or how, or where:
Warn'd by thy *Sylph*, oh Pious Maid, beware !
This to disclose is all thy guardian can.
BEWARE of all, but most beware of man!

He said; when *Shock*, who thought she slept too long,
Leapt up, and wak'd his Mistress with his Tongue.
'Twas then, *Belinda!*, if Report say true,
Thy Eyes first open'd on a *Billet-doux*;
Wounds, *charms* and ardors, were No sooner read,
But all the Vision vanish'd from thy Head.

And now, unveil'd, the Toilet stands display'd,
Each Silver Vase in mystic Order laid.
First, rob'd in White, the Nymph intent adores,
With Head uncover'd, the *Cosmetic Pow'rs*.

A heav'nly Image in the Glass appears,
 To that she bends, to that her Eye she rears;
 Th' inferior Priestess, at her Altar's side,
 Trembling, begins the sacred Rites of Pride.
 Unnumber'd Treasures ope at once, and here
 The various Off'rings of the World appear;
 From each she nicely culls with curious Toil,
 And decks the Goddess with the glitt'ring Spoil.
 This Casket *India's* glowing Gems unlocks,
 And all *Arabia* breathes from yonder Box.
 The Tortoise here and Elephant unite;
 Transform'd to *Combs*, the speckled and the white.
 Here Files of Pins extend their shining Rows,
 Puffs, Powders, Patches, Bibles, Billet-doux.
 Now awful Beauty puts on all its Arms;
 The Fair each moment rises in her Charms,
 Repairs her Smiles, awakens ev'ry Grace,
 And calls forth all the Wonders of her Face:
 Sees by Degrees a purer Blush arise,
 And keener Lightning's quicken in her Eyes.
 The busy sylphs surround their darling Care,
 These set the Head, and those divide the Hair,
 Some fold the Sleeve, while others plait the Gown;
 And *Betty's* prais'd for Labours not her own.

Canto II

Not with more Glories, in th' Etherial Plain,
 The Sun first rises o'er the purpled Main,
 Than issuing forth, the Rival of his Beams
 Lanch'd on the Bosom of the Silver *Thames*.
 Fair Nymphs and well-drest Youths around her shone,
 But ev'ry Eye was fix'd on her alone
 On her white Breast a sparkling Cross she wore,
 Which Jews might kiss, and Infidels adore.
 Her lively Looks a sprightly Mind disclose,
 Quick as her Eyes, and as unfix'd as those:
 Favours to none, to all she Smiles extends,
 Oft she rejects, but never once offends.
 Bright as the Sun, her Eyes the Gazers strike,
 And, like the Sun, they shine on all alike.
 Yet graceful Ease and Sweetness void of Pride,
 Might hide her Faults, if Belles had Faults to hide:
 If to her share some Female Errors fall,
 Look on her Face, and you'll forget 'em all.

This Nymph, to the Destruction of Mankind
 Nourish'd two Locks, which graceful hung behind
 In equal Curls, and well conspir'd to deck
 With shining Ringlets the smooth Iv'ry Neck.

Love in these Labyrinths his Slaves detains,
And mighty Hearts are held in slender Chains.
With hairy sprindges we the Birds betray,
Slight Lines of Hair surprise the Finny Prey,
Fair Tresses Man's Imperial Race insnare,
And Beauty draws us with a single Hair.

Th' adventurous *Baron* the bright Locks admir'd;
He saw, he wish'd and to the Prize aspir'd:
Resolv'd to win, he meditates the way,
By Force to ravish, or by Fraud betray;
For when Success a Lover's Toils attends,
Few ask, if Fraud or Force attain'd his Ends.

For this, ere *Phoebus* rose, he had implor'd
Propitious Heav'n, and ev'ry Pow'r ador'd,
But chiefly *Love* – to *Love* an Altar built,
Of twelve vast *French* Romances, neatly gilt
There lay three Garters, half a Pair of Gloves;
And all the Trophies of his former Loves
With tender *Billet-doux* he lights the Pyre,
And breathes three am'rous Sighs to raise the Fire.
Then prostrate falls, and begs with ardent Eyes
Soon to obtain, and long Possess the Prize:
The Pow'rs gave Ear, and granted half his Pray'r,
The rest, the Winds dispers'd in empty Air.

But now secure the painted Vessel glides,
The Sun-beams trembling on the floating Tydes,
While melting Musick steals upon the Sky,
And soften'd Sounds along the Waters die.
Smooth flow the Waves, the Zephyrs gently play,
Belinda smil'd, and all the *World* was gay.
All but the *syph* With careful Thoughts opprest,
Th' impending we sate heavy on his Breast.
He summons Strait his Denizens of Air;
The lucid squadrons round the Sails repair:
Soft o'er the Shrouds Aerial Whispers breathe,
That seem'd but *Zephyrs* to the Train beneath.
Some to the Sun their Insect-Wings unfold
Waft on the Breeze, or sink in Clouds of Gold,
Transparent Forms, too fine for mortal Sight,
Their fluid Bodies half dissolved in Light.
Loose to the *Wind* their airy Garments flew,
Thin glitt'ring Textures of the filmy Dew,
Dipt in the richest Tincture of the Skies,
Where Light disports in ever-mingling Dies,
While ev'ry Beam new transient Colours flings,
Colours that change whene'er they wave their Wings.

Amid the Circle on the gilded Mast,
Superior by the Head, was *Ariel* plac'd;
His Purple Pinions opening to the Sun,
He rais'd his Azure Wand, and thus begun.

'Ye *Sylphs* and *Sylphids*, to your Chief give Ear,
Fays, *Fairies*, *Genii*, *Elves*, and *Daemons* hear!
Ye know the Spheres, and various Tasks assign'd,
By Laws Eternal to th' Aerial Kind.
Some in the Fields of purest Aether play,
And bask and whiten in the Blaze of Day,
Some guide the Course of wand'ring Orbs on high,
Or roll the Planets thro' the boundless Sky.
Some less refin'd beneath the Moon's pale Light
Pursue the Stars that shoot athwart the Night,
Or suck the Mists in grosser Air below.
Or dip their Pinions in the painted Bow,
Or brew fierce Tempests on the wintry Main,
Or o'er the Glebe distil the kindly Rain.
Others on Earth o'er human Race preside,
Watch all their Ways, and all their Actions guide:
Of these the Chief the Care of Nations own,
And guard with Arms Divine *the British Throne*.

'Our humbler Province is to tend the Fair,
Not a less pleasing, tho' less glorious Care.
To save the Powder from too rude a Gale,
Nor let th' imprison'd Essences exhale
To draw fresh Colours from the vernal Flow'rs,
To steal from Rainbows, ere they drop in Show'rs,
A brighter Wash; to curl their waving Hairs,
Assist their Blushes, and inspire their Airs;
Nay, oft, in Dreams, Invention we bestow,
To change a *Flounce*, or add a *Furbelo*.

'This Day, black Omens threat the brightest Fair
That e'er deserv'd a watchful Spirit's Care;
Some dire Disaster, or by Force, or Flight,
But what, or where, the Fates have wrapt in Night.
Whether the Nymph shall break *Diana's Law*;
Or some frail *China-Jar* receive a Flaw,
Or stain her Honour or her new Brocade,
Forget her Pray'rs, or miss a Masquerade,
Or lose her Heart, or Necklace, at a Ball;
Or whether Heav'n has doom'd that *Shock* must fall.
Haste then ye Spirits! to your Charge repair:
The flutt'ring Fan be *Zephyretta's* Care;
The Drops to thee, *Brillante*, we consign;
And, *Momentilla*, let the Watch be thine;

Do thou, *Crispissa*, tend her fav'rite Lock;
Ariel himself shall be the Guard of *Shock*.

'To fifty chosen *Sylphs*, of special Note,
We trust th' important Charge, the *Petticoat*:
Oft have we known that sev'n-fold Fence to fail,
Tho' stiff with Hoops, and arm'd with Ribs of Whale.
Form a strong Line about the Silver Bound,
And guard the wide Circumference around.

Whatever Spirit, careless of his Charge,
His Post neglects, or leaves the Fair at large,
Shall feel sharp Vengeance soon o'ertake his Sins,
Be stopt in *Vials*, or transfixt with Pins;
Or plung'd in Lakes of bitter *Washes* lie,
Or wedg'd whole Ages in a Bodkin's Eye:
Gums and *Pomatums* shall his Flight restrain,
While clog'd he beats his silken Wings in vain;
Or Alom-Stypticks with contracting Power
Shrink his thin Essence like a rivell'd Flower:
Or as *Ixion* fix'd, the Wretch shall feel
The giddy Motion of the whirling Mill,
In Fumes of burning Chocolate shall glow,
And tremble at the Sea that froaths below!,

He spoke; the Sprits from the Sails descend;
Some, Orb in Orb, around the Nymph, extend;
Some third the mazy Ringlets of her Hair;
Some hang upon the Pendants of her Ear;
With beating Hearts the dire Event they wait,
Anxious and trembling for the Birth of Fate.

2.5.4 Glossary

Canto I

dire offence	:	serious mischief
amorous causes	:	love affairs
Belle	:	beautiful lady, Belinda
to assault	:	to attack violently
yet unexplored	:	still unknown
Sol	:	Latin word meaning 'Sun'
timorous	:	timid
oped	:	opened
eclipse	:	darken
lap dogs	:	small pet dogs
birth-night beau	:	young lords in best attire on Royal birth days
vision	:	something seen in one's imagination
touched	:	impressed

infant thought	:	the mind of a child
airy elves	:	fairies living in the air
the silver token, the circled green	:	gifts and games of fairies
the box	:	the box at the theatre
equipage	:	escort
soft transition	:	gentle, smooth and painless change
we	:	the sylphs
repair	:	go
earthly vehicles	:	earthly living places
transient breath	:	brief existence
vanities	:	follies
succeeding vanities	:	follies of the next generation of women
gilded	:	golden, splendid
chariots	:	carriages
Ombre	:	a card game
first elements	:	Earth, Air, Fire and Water
termagants	:	angry and arguing women
Salamander	:	Lizard like animal supposed to live in fire
melting maids	:	maidens who are likely to yield to the advances of men
courtly balls	:	dance parties arranged at royal courts
masquerades	:	masked dances
treacherous friend	:	a man who appears to be friendly but who has an evil design on a lady
daring spark	:	a bold, gallant young man
a glance by day	:	love glances during day time
the whisper in the dark:	:	words of love whispered into a lady's ears in the dark hours
kind occasion	:	favourable opportunity
some nymphs there are	:	there are some maidens too conscious of their
face	:	too keenly aware of their beauty
peers	:	noblemen
Dukes	:	aristocrats possessing the highest titles in the kingdom
garters	:	the highest decoration in England
stars	:	medals
coronets	:	small crowns worn by noblemen
coquette	:	a woman who practises various arts to conquer the hearts of men
bidden blush	:	a blush not natural and spontaneous
stray	:	follow a wrong path
sylphs	:	spirits of the air
mystic mazes	:	mysterious and confusing paths
giddy circles	:	pleasures and entertainments which turn their heads
impertinence	:	spending over luxuries
one man's treat	:	entertainment arranged by one admirer
but for	:	except for
another's ball	:	a dance party arranged by another admirer
Florio, Damon	:	names of two imaginary lovers
wig	:	a mass of false hair worn on the head

sword-knot	:	silk thread tied to the sword-hilt
erring mortals	:	mistaken human beings
levity	:	fickleness
contrive	:	manage
a watchful sprit	:	a vigilant spirit
late	:	recently
ranged	:	roamed about
impend	:	about to happen
thy guardian	:	Ariel, Belinda's guardian sylph.
Shock	:	the name of Belinda's pet-dog
Billet-doux	:	love letter
wounds	:	the wounds made by the arrows of Cupid in the heart of a lover
charms	:	the magic spell exercised on a lover by a beautiful woman
ardours	:	burning passions of love
nymph	:	Belinda
nicely culls	:	selects carefully
the fair	:	the fair lady Belinda
Betty	:	maid servant

Canto II

ethereal plain	:	the sky
purpled main	:	the ocean which looks red
issuing forth	:	emerging
the rival	:	the beautiful Belinda
launched	:	set afloat in a boat
fair nymphs	:	beautiful young ladies
lively looks	:	animated glances
sprightly	:	cheerful
disclose	:	reveal
void of	:	free from
belles	:	beautiful and fashionable young ladies
this nymph	:	Belinda
nourish two locks	:	maintained two locks
labyrinths	:	bewildering paths and passages
slender chains	:	delicate chains
hairy springs	:	snares made of horse-hair
the finny prey	:	fish
Phoebus	:	sun
implored	:	pleaded with

Propitious heaven	:	the gods who were entreated by the Baron to show favour to him
twelve romances	:	a reference to contemporary French writers of romances
trophies	:	a trophy is a symbol of victory
pyre	:	funeral pyre
prostrate falls	:	falls flat on his face
the prize	:	a lock of Belinda's hair
secure	:	free from care
the painted vessel	:	the brightly-painted boat in which Belinda was sailing on the river Thames.
glides	:	sails with a smooth movement
floating tides	:	gently moving waves
melting music	:	soft melodies
steals upon the sky	:	rises gently upwards
softened sounds	:	the gentle sounds of music
Zephyrs	:	breezes
the impending woe	:	the misfortune that was about to occur
denizens	:	inhabitants
lucid squadrons	:	groups of bright spirits of the air
repair	:	go
shrouds	:	sails of the boat
train	:	attendants and companions of Belinda
insect wings	:	thin and light wings
unfold	:	spread
waft on the breeze	:	float gently on the breeze
fluid bodies	:	airy shapes
filmy dew	:	thin like the web of spiders
tincture	:	colour
disports	:	moves about playfully
pinions	:	wings
sylphids	:	sylphs of the female sex Fays, fairies, genii,
Elves and demons	:	supernatural beings of different kinds.
painted bow	:	the rainbow
brew	:	prepare

wintry main	:	the ocean in winter
over the glebe	:	over the land which has been ploughed
humbler province	:	less important sphere of duty
too rude a gale	:	too harsh a gust of wind
imprisoned essences	:	perfumes kept in bottles
exhale	:	evaporate
vernal flowers	:	flowers of the spring
founce, furbelow	:	an ornamental border for a woman's petticoat
Diana's law	:	the law of chastity
masquerade	:	masked dance
at a ball	:	at a dance
Zephyrette	:	gentle wind
Momentilla	:	a particle
crispissa	:	curled
drops	:	ear-rings
seven-fold fence	:	petticoat
the silver bound	:	the silver border of the petticoat
at large	:	defenceless
bodkin	:	a blunt-edged needle
pomatums	:	a sweet-smelling ointment for hair
styptics	:	medicines that stops bleeding
rivell'd	:	shrunken
whirling wheel	:	the chocolate mill
extend	:	fan out
third	:	pass through

2.5.5 Analysis of the text :

Alexander Pope wrote "The Rape of the Lock" on the request of his friend, John Caryl, to bring about a reconciliation between two families quarrelling over a trivial incident. One Lord Peter had cut off a lock of hair of Miss Arabella Fermor, which resulted in a bitter feeling between the two families. Hence Pope attempted this mock-heroic poem in which he described how the peer cut off the lock of hair of Miss Fermor while drinking coffee at Hampton.

In the opening lines Pope states the theme that love affairs may lead to serious offences and unimportant and ordinary things may cause great conflicts. Pope informs the Muse of Poetry that Caryl suggested this poem and that Belinda (Miss Arabella Fermor) inspired it.

Pope asks the Muse to tell him what strange motive could compel a well-bred lord to attack a gentle lady. He also asks the muse what stranger cause could make a gentle lady to reject the offer of a lord. Why should such little men engage in so bold tasks and why should soft-hearted ladies fly into such a mighty rage.

It was already mid-day. Belinda opened her eyes. It was the time the lap-dogs get up from their sleep. And it was also the time when lovers, who were not able to get sound sleep throughout the night, get up from bed. Belinda again fell asleep. Belinda's guardian sylph, Ariel, told her in a dream that numerous bright spirits were flying around her all the time and wherever she went.

Ariel explains the nature of different categories of spirits to her. He tells her that the vanities of a woman would not die with her death. Her pleasures and interests would remain with her even after her death. When the beautiful women died their spirits returned to the elements like earth, air, fire and water. The spirits of violent women became fire-spirits. The spirits of gentle women became nymphs of the water. The spirits of solemn prudes became gnomes or earth-spirits. The spirits of light-hearted coquettes became sylphs or spirits of the air. The purity of the maidens was protected by their guardian-sylphs. These maidens had to be saved from the amorous advances of their wicked lovers. Some maidens developed excessive ambition and even refused suitable offers of marriage.

The sylphs were the protectors of maidens and virgins. When a maiden was about to fall a victim to a man who gave an entertainment in her honor, her guardian sylph would make her be attracted to another suiter.

When different young men tried to appeal to the vanities of a young girl, she would shift her heart from one gallant to another like a moving toy shop. The sylphs caused the fickleness of girls in order to protect their maidenly virtue. Ariel warned Belinda that a terrible misfortune was likely to befall upon her and she must remain careful throughout the day.

At that point, Belinda's pet dog, Shock, woke her up. When she opened her eyes, Belinda saw a love-letter waiting for her. As the letter mentioned 'wounds of love', 'charms of love' and 'the ardour of love', Belinda got ready for her toilet.

While wearing a white dress, Belinda first addressed a prayer to the 'cosmetic power'. Betty, her maid-servant stood by her side to assist her. Large number of caskets on the dressing table revealed their precious contents brought from different countries of the world. Betty skilfully selected different articles to decorate her goddess, Belinda. There were brilliant pearls and diamonds of India, perfumes of Arabia, combs made of tortoise shells and milk white combs of ivory, pins, puffs, powders, pitches, Bibles and love-letters, these cosmetic and ornaments enhanced Belinda's beauty.

Canto II

The beautiful Belinda came out of her house and her arrival was compared to the rising of the sun. She took a journey over the river Thames along with beautiful ladies and well-dressed young lords. Everyone's eyes were fixed on her. She smiled at everybody but did not show special favors to anyone. Pope then makes a reference to two beautiful locks of hair hanging behind the ivory neck of Belinda. Lord Peter had great admiration for those locks and wanted to possess this treasure.

In order to fulfil his desire he prayed to the god of love to help him. For this he raised an altar consisting of twelve huge French Romance books. He placed before the altar many of his trophies he had won in previous love-affairs. He lit a fire with the love letters he had received in the past.

Belinda and all her friends were in a merry mood. Ariel, who was accompanying Belinda invisibly, was worried about the approaching misfortune. Ariel called for all his fellow-spirits to take all the necessary precautions. He told them that it was their duty to look after the welfare of beautiful ladies. They had to save the powder on the cheeks of the beautiful ladies from being blown away by wind, to save the perfumes from evaporating, to curl the wavy hair of the ladies, to help the ladies to blush more effectively and so on. He also informed them that they should protect Belinda on that day from a serious misfortune. The misfortune was not known but it might be anything. She might allow her chastity to be violated, or some delicate China jar in her home would crack, or she would lose some gallant, or she would lose a necklace at a ball, or her pet dog would meet a tragic end.

To fifty selected sylphs he assigned the duty of protecting Belinda's petticoat. He warned them that any negligence would be severely punished. To follow Ariel's instructions all the sylphs surrounded the beautiful Belinda to form an effective body-guard for her.

2.5.6.Critical evaluation:

Pope has called the poem "heroic-comical". It is a brilliant mock-heroic poem. An epic or a heroic poem is one which tells the story of a hero whose achievements have national significance. It is generally a long, narrative poem written in a grand style. Homer's "Iliad" and "Odyssey" are the best known models of epic poem. The epic hero is often a great national figure. "Paradise Lost" is Milton's great epic poem, which is the one and only in English literature. In it Adam is the hero and the father of the entire human race. The epic hero is not an ordinary human being for gods and goddesses are concerned with his fate and the fate of his nation. Heaven interferes in his affairs by means of minor gods or angels, who are called the epic machinery. The style of the epic is elevated to suit its high theme.

At the outset the epic poet states the theme of the poem, invokes the heavenly muse to assist him in his task and then plunges into the middle of his narrative. The beginning of the action is told in retrospect and its conclusion is foretold at the end of the poem.

In a 'mock-epic' the poet uses the epic structure but on a miniature scale and with a subject that is mean or trivial. Its purpose is satirical. 'The Rape of the Lock' is a brilliant example of the 'mock epic' form. The theme of the poem is the theft of a lock of hair of a beautiful lady and the quarrel that arose between two families. All the main features of epic surround this incident. The style is elevated, there is the supernatural machinery like sylphs, a visit to the underworld and battles, though only at cards. Pope handles the trivial happenings with all dignity and seriousness which properly belongs to the epic. J.J. Cunningham points out that, Pope in this mock epic "yokes together the ancient and the contemporary" and gives "a modern, comparatively trivial, subject elevated treatment, simply by forcing ancient and modern into uncomfortable proximity".

'The Rape of the Lock' starts with the invocation to the Muse. There are the supernatural creatures, the ensuing calamities though trivial – all in the imitation of an epic poem. The epic poem is generally a long poem covering years. but 'The Rape of the Lock' is a short poem

covering only hours. The gods of the epic are heroic beings where as Pope's sylphs are tiny. As Pope himself puts it "the use of the grand style on little subjects is not only ludicrous, but a sort of transgression against the rules of proportion and mechanics. 'It is using a vast force to lift a feather". An outstanding mock-heroic element in the poem is the comparison between the arming of an epic hero and Belinda's dressing and using cosmetics in order to kill.

"The Rape of the Lock" is also a social satire. In a satire the poet uses such weapons as humour, wit, irony, mockery and ridicule. A satiric poem exposes human weaknesses, shortcomings, follies and absurdities. In 'The Rape of Lock' Pope satirises not only the follies of the fair sex, but also the artificial social life of 18th century London as a whole. In the opening lines of the poem Pope mocks at the later rising of the aristocratic ladies and gentlemen of the time. Belinda opens her eyes at twelve but again falls asleep.

The high ambition of the ladies of the time to marry peers and dukes is also mocked at. The women's excessive devotion to self-decoration is mocked at while describing Belinda's toilet. She regards her toilet as a religious ceremony. She is also described as a warrior getting ready for a battle – a battle to kill young gallants with her charms and attraction.

2.5.7. Summary

'The Rape of the Lock' may be called Pope's masterpiece. This was founded upon an incident which occurred in the Roman Catholic society in which he had many friends. A certain Lord Peter cut a lock of hair from the head of a young beauty named Arabella Fermor (the Belinda of the poem). This practical joke led to a quarrel between the two families, and Pope was appealed to by a common friend, John Carryl, to throw oil on troubled waters by turning the whole thing into jest. 'The Rape of the Lock' was the result. In this poem the trivial occurrences are handled with all the dignity and seriousness which properly belong to the epic. Hence it is called a mock-heroic poem.

2.5.8. Sample questions:

- a) Write an essay on 'The Rape of the Lock' as a mock epic poem.
- b) What is a mock-heroic poem? Illustrate fully the mock-heroic quality of 'The Rape of the Lock'
- c) Consider 'The Rape of the Lock' as a social satire.

2.5.9. Suggested Reading:

1. Jeffrey Tillotson, The Rape of the Lock.
2. Roger P. McCutcheon, 18th Century English Literature.

P.J. Vardhana Rao

LESSON – 6

PRINCIPLES OF GOOD WRITING

- L.A. HILL

STRUCTURE

- 6.0 Introduction
- 6.1 Objectives
- 6.2 Summary
- 6.3 Glossary
- 6.4 Lines for Explanation
- 6.5 Comprehension Passages
- 6.6 Unworked Comprehension Passages
- 6.7 Short answer questions
- 6.8 Multiple choice questions
- 6.9 Possible questions

6.0 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, Orford, England, on the teaching of English as a Second (Foreign) language.

L.A. Hill read and wrote extensively. His works include *Comprehension and Precise Pieces for Overseas Students* (1950), *Recent Trends in Educational Practice* (1961), *Literary Comprehension and Appreciation Pieces* (1963), *A Guide to Correct English* (1965) and *Teaching English as a Second Language* (1965). Hill's interest in linguistics extends to human behaviour and similarities/variations among different cultures.

6.1 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.

6.2 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. A writer should train himself to see and hear things clearly and responsively as an artist or musician does. Then he will be able to describe them clearly without any artificiality.

It is best to write in simple and conversational 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.

6.3 Glossary

avoid	:	prevent, stop something from happening
Mars	:	the planet, fourth in order from the sun. It is red in colour
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, makebelieve
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

6.4. Lines for Explanation

- 6.4.1 *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.

- 6.4.2 *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 relevanc 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.

- 6.4.3. *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.

- 6.4.4. *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 expressions. So Hill suggests to a writer that it is always best for him to write in a conversational tone.

- 6.4.5 *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.

6.5. Comprehension Passages

6.5.1 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

6.5.2 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.

6.5.3. 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

6.5.4 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.

6.6. Unworked Comprehension Passages

6.6.1 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 the 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?

6.6.2 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: 6.6.1.

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: 6.6.2.

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.

6.7. 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?

Ans: 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 notebook 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.
6. How are newspapers useful to writers?
 Ans: Newspapers are records of human joy and human tragedy. They give writers ideas for articles, essays or short stories.
7. Why does Hill suggest that writers should keep a note book?
 Ans: Writers get ideas at different times and in different places. Unless they write these ideas down at once, they often forget them. So Hill suggests that 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 that "uniformity in style" is important for successful writing?
 Ans: A writer should use the same style, whether formal or informal, throughout. A mixture of styles is absurd.
14. Why does Hill advise writers to read their work "carefully" after they have finished it?
 Ans: A writer knows what is to be conveyed in the work. If he reads it carefully after he has finished it, he can know his weaknesses and defects and he can rectify them.

6.8. Multiple choice Questions

- 6.8.1 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 [c]
 - a) journal
 - b) dairy
 - c) notebook
 - d) pamphlet

2. Some people may get ideas [c]
 - 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]
 - 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 [c]
 - a) students
 - b) teachers
 - c) budding writers
 - d) actors

6.8.2 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 [b]
 - 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 [c]
 - a) in the problems of the author
 - b) in the problem of the
 - c) in their own problems
 - d) in the problems of their

[a]

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]

6.8.3 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

[b]

2. The antonym of the word 'formally' is
 a) informally
 b) differently
 c) classically
 d) variedly

[a]

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

[c]

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

[b]

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

[a]

6.9 Possible Questions

- Summarise L.A. Hill's advice to a person who wants to be a "successful" writer.
- Analyse Hill's observation regarding a "simple and clear style" of writing.
- Write an essay on the importance of a writer being a good reader and a keen observer on the basis of Hill's guidelines.

Dr. Y.S.R. Anjaneyulu

LESSON - 7

MAN'S PERIL

-Bertrand Russell

STRUCTURE

- 7.0 Introduction
- 7.1 Objectives
- 7.2 Summary
- 7.3 Glossary
- 7.4 Lines for Explanation
- 7.5 Comprehension Passages
- 7.6 Unworked Comprehension Passages
- 7.7 Short answer questions
- 7.8 Multiple choice questions
- 7.9 Possible questions

7.0 Introduction :

Bertrand Russell (1872-1970) was an English philosopher, mathematician and sociologist. He was born at Trellock, Wales (UK). Russell was a prolific writer on a variety of subjects like philosophy, logic, education, economics, politics and morals. In 1950 he received the Nobel Prize for literature. In 1961 he was imprisoned for Civil disobedience during the Campaign for Nuclear Disarmament. He claimed that, "Longing for love, the search for knowledge and unbearable pity for mankind" were the governing passions of his life. His essays are marked by a witty, lucid and urbane style.

7.1 Objectives:

1. to teach the art of speech-making
2. to make the students aware of the threat of nuclear weapons.
3. to motivate the students to work for a peaceful world
4. to inspire the students to take up the cause of disarmament
5. to make the students understand that noble courses will always have support of the masses and hard tasks can be achieved collectively.

7.2 Summary

Bertrand Russell in his speech/essay "Man's Peril" is intensely concerned with the preservation of world peace and continuation of human race on the earth. The very opening sentence of Russell's speech draws our attention to the dangerous situation prevailing in the world.

The world is full of conflicts. There are ideological differences among the nations in the world. These conflicts and differences may lead to a war. Wars in modern times are highly catastrophic. Modern

Weapons have such devastating power. The whole earth may be burnt a number of times to ashes with the available weapons. Still the arms race is going on unabated. But we are not prepared for the obliteration of mankind from the earth.

Russell says that the general public and nations should set aside their ideological differences and think about how to prevent war. It may be argued that war, altogether, may be renounced. But, it is difficult to abolish war. The abolition of war demands distasteful limitations of national sovereignty. Some people think that war may be allowed to continue provided modern weapons are prohibited. But agreements reached in time of peace will no longer be respected in time of war. The side which uses a more powerful weapon is always victorious.

All the belligerents are equally powerful. Nobody comes forward to have a compromise with the other for fear of being called a coward. The only hope in such cases is the intervention of friends of both parties suggesting a formula to which both should agree at the same moment. The neutrals have every right, even from the consideration of self-interest, to do whatever lies in their power to prevent the outbreak of a world war.

Russell would like to see one or more neutral powers appoint a commission of experts to draw up a report on the destructive effects to be expected in a war with hydrogen bombs. If the warring nations see this report, they will realize that such a war will exterminate all alike. Russell says that we should be inspired by our great literature and culture and give up the very idea of war.

7.3 Glossary

Species	:	group of animals or plants within a genus differing only in minor details from others
existence	:	state or fact of existing or living
conflict	:	struggle, fight
conscious	:	knowing what is going on around one
aside	:	on or to one side of the main position or direction
avert	:	turning something away, prevent, avoid
prevent	:	stop or hinder
contest	:	fight, war
disastrous	:	causing great damage or loss of life
realize	:	fully aware of a fact, understand
involve	:	make necessary as a condition, include
obliterate	:	destroy completely
exterminate	:	obliterate, destroy completely
infect	:	cause disease
lethal	:	able to cause death
radio-active	:	having atoms that breakup and send out radiation which can penetrate opaque bodies and sometimes produce harmful electrical effects
physiology	:	scientific study of the normal functions of living things
advent	:	arrival
abandon	:	leave forever
gloomy	:	sad and depressed

prejudice	:	a judgement or opinion formed beforehand without due examination
renounce	:	give up voluntarily, abandon
impede	:	obstruct the movement or progress
vague	:	unclear
illusory	:	false idea, delusion
Iron curtain	:	the frontier separating the USSR and other communist countries of Eastern Europe from the West, seen by the West as a barrier to information and trade
provocation	:	making somebody angry by deliberately doing something offensive
endure	:	suffer or undergo
analogues	:	partially similar
duelists	:	persons fighting duels
protagonists	:	chief persons, leaders
accuse	:	say that somebody has done wrong
outbreak	:	sudden appearance or start
paramount	:	greatest importance, supreme
abject	:	lacking pride, contemptible
emphatically	:	definitely, clearly
dilemma	:	situation in which one has to choose between two undesirable things
belligerents	:	countries at war
reckon	:	be of the opinion or consider
cosmos	:	the universe
wax and wane	:	increase and then decrease in strength or importance
unveil	:	show or announce something publicly for the first time
sublimity	:	great
trivial	:	that has little importance
destitute	:	lacking something
reflect	:	think over
triumph	:	victory
cold war	:	a conflict over ideological differences; the ideological conflict between the US and the USSR

7.4. Lines for Explanation

7.4.1. *All, equally, are in peril and, if the peril is understood, there is hope that they may collectively avert it.*

This sentence is taken from Bertrand Russell's speech, "Man's Peril".

Russell is intensely concerned with the preservation of world peace. The world is in great peril because of ideological differences between countries. There are most powerful weapons which may destroy the world. But people do not have a proper knowledge of all these things. If people know the danger, then they would not want to die. They will definitely want to live and try all their best to avert the danger.

Russell is hopeful that great things can be done successfully with collective effort.

7.4.2. *I have found that the men who know most are most gloomy.*

This sentence is taken from the lesson "Man's Peril" written by Bertrand Russell.

The world is full of conflicts. There are ideological and political differences among the nations. There are most powerful weapons ready to be used. Many experts in science and war have warned of the dangerous consequences about the use of nuclear weapons.

People who have known about the devastating powers of the modern weapons are very much worried about their lives. They are under constant stress and worry. Russell has studied people. He sympathises with them for their lot.

- 7.4.3. *On both sides of the Iron Curtain there are political obstacles to emphasize on the destructive character of the future war.*

This sentence finds its place in Bertrand Russell's speech "Man's Peril".

Bertrand Russell is referring to the Cold War between America and Russia. They have piled up nuclear weapons. They know about their devastating power. They equally know that they will not survive yet another war with nuclear weapons. But they do not publicly acknowledge their fears to each other because of political obstacles between them. Each side tries to be superior to the other side. So competition in arms race seems to continue.

- 7.4.4. *In the great world of astronomy and in the little world of the atom, man has unveiled secrets which might have been thought undiscoverable.*

This sentence is taken from Bertrand Russell's speech "Man's Peril".

Russell has appreciation for the constructive nature of man. With his instinctive nature man has discovered several secrets of nature. For some time astronomy was a part of religion. It was not considered science. Several enthusiasts and astronomers with their inquisitive nature unveiled several secrets of nature. The discovery and study of atom has opened new vistas in science.

Russell is confident that human beings will continue to think positively and behave in a responsible way.

7.5. Comprehension Passages

- 7.5.1. The general public and even many men in positions of authority, have not realized what would be involved in a war with hydrogen bombs. The general public still thinks in terms of the obliteration of cities. It is understood that the new bombs are more powerful than the old and that, while one atomic bomb could obliterate Hiroshima, one hydrogen bomb could obliterate the largest cities such as London, New York, and Moscow.

1. Who have not realized the problem?

Ans: The general public, and even many men in positions of authority.

2. What have not they realized?

Ans: They have not realized what would be involved in a war with hydrogen bomb.

3. What does the general public understand about the new bombs?

Ans: It knows that the new bombs are more powerful than the old bombs.

4. How many bombs did obliterate Hiroshima?

Ans: One atomic bomb.

5. What can a hydrogen bomb do?

Ans: It can obliterate a large city such as London, New York and Moscow.

7.5.2. It is stated on very good authority that a bomb can now be manufactured which will be 25,000 times as powerful as that which destroyed Hiroshima. Such a bomb, if exploded near the ground or under water, sends radio-active particles into the upper air. They sink gradually and reach the surface of the earth in the form of a deadly dust or rain. It was this dust which infected the Japanese fishermen and their catch of fish although they were outside what American experts believed to be the danger zone.

1. What will be the capacity of the new bomb that can be manufactured now?

Ans: 25,000 times more powerful than the bomb that destroyed Hiroshima.

2. What will happen if such a powerful bomb is exploded near the ground or under water?

Ans: It will send radioactive particles into the upper air.

3. How do the radioactive particles reach the surface of the earth?

Ans: The radioactive particles sink gradually and reach the surface of the earth in the form of a deadly dust or rain.

4. What was the effect of the 'deadly dust' on the Japanese fishermen and their catch of fish?

Ans: It infected them

5. Did the expectations of experts come true?

Ans: No

7.5.3. Here, then, is the problem, which I present to you, stark and dreadful and inescapable: shall we put an end to the human race; or shall mankind renounce war? People will not face this alternative because it is so difficult to abolish war. The abolition of war will demand distasteful limitations of national sovereignty.

1. How is the problem that the writer presents?

Ans: It is stark, dreadful and inescapable

2. Shall we put an end to the human race?

Ans: No

3. What is difficult?

Ans: To abolish war

4. What does the abolition of war demand?

Ans: It demands distasteful limitations of national sovereignty.

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

Ans: Easy

7.6 Unworked Comprehension passages

- 7.6.1 I, personally, am of course not neutral in my feeling, and I should not wish to see the danger of war averted by an abject submission of the west. But, as a human being, I have to remember that if the issues between East and West are to be decided in any manner that can give any possible satisfaction to anybody, whether Communist or Anti-Communist, whether Asian, European or American, whether white or black, then these issues must not be decided by war. I should wish this to be understood on both sides of the Iron Curtain. It is emphatically not enough to have it understood on one side only. I think the neutrals, since they are not caught in a tragic dilemma, can, if they will, bring about this realization on both sides.

Questions

1. How is the writer in his feelings?
 2. Does the writer wish an abject surrender of the West?
 3. How must not the issues be decided between the countries?
 4. Who should understand that issues between the countries must not be decided by war?
 5. What is the tragic dilemma?
- 7.6.2 On both sides of the Iron Curtain there are political obstacles to emphasize on the destructive character of the future war. If either side were to announce that it would on no account resort to war, it would be diplomatically at the mercy of the other side. Each side, for the sake of self-preservation, must continue to say that there are provocations that it will not endure.

1. What is the Iron Curtain?
2. Why do not both sides of the Iron Curtain emphasize the destructive character of the future war?
3. What will happen if one side of the Iron Curtain announces that it will on no account resort to war?
4. What should each side say for the sake of self-preservation?
5. How would it be if both sides announce that they would not resort to war?

Answers

Passage: 7.6.1.

1. He is not neutral in his feelings
2. No
3. Not by war
4. Both sides of the Iron Curtain
5. It is the threat of war with powerful weapons

Passage: 7.6.2.

1. An imaginary barrier between America and Russia on economic, political, military and ideological issues.
2. Because there are political obstacles
3. It will be diplomatically at the mercy of the other side.
4. Each side should say that there are provocations that it will not endure.

It would be very nice. There would be no war and the world would have peace.

7.7. Short Answer Questions

1. Justify Russell's statement that the world is "full of conflicts."
 Ans: There are conflicts between Jews and Arabs; Indians and Pakistanis; white men and Negroes in Africa. There is the titanic struggle between Communism and Anti-Communism.
2. How is it possible, according to Russell, to avert the "peril" that is threatening the world?
 Ans: If the "Peril" is understood, there is hope that all people may collectively avert it.
3. What is the question that Russell wants people to ask themselves?
 Ans: What steps can be taken to prevent a military contest the result of which must be disastrous to all sides?
4. What is Russell's view about public opinion regarding the use of hydrogen bombs?
 Ans: The general public has not realized what would be involved in a war with hydrogen bombs.
5. What is likely to happen if several hydrogen bombs are used?
 Ans: There will be universal death – sudden only for a fortunate minority, but for the majority a slow torture of disease and disintegration.
6. Quote Sir John Slessor's statement about the effects of future wars?
 Ans: "World war in this day and age would be general suicide . . . what we have got to abolish is war".
7. Why are the scientific experts not definite about the "results" of atomic warfare?
 Ans: Because no such powerful atomic and hydrogen bombs have been used so far for the scientists and experts to study the definite results of atomic warfare.
8. What is the "stark, inescapable problem" that Russell poses to the public?
 Ans: Shall we put an end to the human race; or shall mankind renounce war?
9. What would be Russell's most important duty if he were "in control of a neutral government"?
 Ans: He would certainly consider it his paramount duty to see that his country would continue to have inhabitants.
10. What is the truth that Russell wants people on both sides of the "Iron Curtain" to realize once for all?
 Ans: They should realize that issues must not be decided by war.
11. How long has man existed on earth according to geological time?
 Ans: 1,000,000 years at the most.
12. Mention the achievements of man in the field of astronomy?

Ans: Man has unveiled secrets which might have been thought undiscoverable.

13. What is likely to happen to the earth if man does not use his wisdom?
 Ans: Not only human beings but also animals which do not have any isms will perish.

14. If humanity chooses the path of peace, what kind of "triumphs" are likely to occur?
 Ans: There will be continual progress in happiness, knowledge and wisdom.

7.8. Multiple Choice Questions

7.8.1. All, equally, are in peril and, if the peril is understood, there is hope that they may collectively avert it. We have to learn to think in a new way.

1. Who are in peril? [c]
 a. all Communists
 b. all animals
 c. all human beings
 d. all workers

2. Peril means [b]
 a. comfort
 b. danger
 c. safety
 d. popularity

3. What is the peril? [a]
 a. the threat of Communism
 b. the threat of Naxalism
 c. the threat of Capitalism
 d. the threat of new weapons

4. We can avert the peril, [a]
 a. when we collectively work for it
 b. when Scientists stop their research
 c. when Russia and America become friends
 d. when America leaves Iraq

5. We will have to think in [d]
 a. old ways
 b. modern way
 c. ancient way
 d. new way

7.8.2. I will give a few instances out of many. Sir John Slessor, who can speak with unrivalled authority from his experiences of air warfare, has said. 'A world war in this day and age would be general suicide', and has gone on to state. 'It never has and never will make any sense trying to abolish any particular weapon of war'.

1. Who is 'I' in this passage? [c]
 a. Sir John Slessor
 b. Sir Francis Bacon
 c. Sir Edmund Hillary
 d. Sir Arthur Cotton

2. Sir John Slessor was an expert in [b]
a. psychology
b. air warfare
c. chemical weapons
d. biological weapons
3. What would be general suicide? [a]
a. a world war
b. a war between India and Pakistan
c. a war between America and Russia
d. a war between North Korea and South Korea
4. Can we abolish a particular weapon of war [b]
a. yes
b. No
c. cannot say
d. all these include
5. The speaker says that [d]
a. a war can be fought with limited weapons
b. a war must be limited to two countries only
c. another world war should not be allowed to arise
d. a world war with modern weapons will be a general suicide.
- 7 8.3. Many warnings have been uttered by eminent men of science and by authorities in military strategy. None of them will say that the worst results are certain. What they do say is that these results are possible and no one can be sure that they will not be realized.
1. Who gave warnings? [c]
a. men of science
b. men of science and authorities in naval warfare
c. men of science and authorities in military strategy
d. atomic scientists
2. How many warnings are there? [b]
a. a few
b. many
c. one hundred
d. countless
3. What is the word in the passage which means 'Famous' [a]
a. eminent
b. resultant
c. strategy
d. prominent
4. What do these warnings mean? [d]
a. there may be some danger
b. there will be great progress
c. we need not care for these warnings
d. worst results are certain
5. Why do not the experts have unanimity about the worst results? [c]
a. because they do not know

- b. because they just want to frighten us
- c. because modern weapons have never been used so far
- d. because they want to keep everything a secret

7.9 Possible Questions

1. What is the message in Bertrand Russell's speech "Man's Peril"?
2. Bertrand Russell says, "we have to learn to think in a new way." Explain in your own words, what you understand from this statements?
3. Explain why the opinions of scientific experts are varied regarding the 'actual' impact of the weapons of mass destruction?
4. Describe in your own words the reasons for Russell's statement that "it is difficult to abolish war".

Dr. Y.S.R. Anjaneyulu

LESSON – 8

SHOOTING AN ELEPHANT

George Orwell

STRUCTURE

- 8.0 Introduction
- 8.1 Objectives
- 8.2 Summary
- 8.3 Glossary
- 8.4 Lines for Memorisation
- 8.5 Comprehension Passages
- 8.6 Unworked Comprehension Passages
- 8.7 Short answer questions
- 8.8 Multiple choice questions
- 8.9 Possible questions

8.0 Introduction :

Eric Arthur Blair (1903-1950), who is popularly known as George Orwell was a great English essayist and novelist. He was born in Bengal and educated in England. From 1920-27 he served in Burma as a Police Officer. He resigned his job on account of his anticolonial views and returned to England. Later he volunteered to serve in the Spanish Civil War, where he was severely wounded. He came back to England and pursued his literary vocation. His great novel is *Animal Farm* (1945), a masterly political satire on the Russian Revolution. Another well-known work of his *Nineteen Eighty-Four* is a gruesome forecast of totalitarianism written in the form of a novel. He is also the author of a large number of essays.

8.1 Objectives :

1. to make the readers understand how a narrative is to be written interestingly and to inculcate in them the habit of writing their adventures and experiences interestingly.
2. to drive home the fact that one cannot always do what one wants to do and to highlight the fact that circumstances force an individual to do certain things much against his will.
3. to show how relations were between the subjects and the rulers in a colonial state and how the white man was shrewd and a puppet before a huge crowd of natives.

8.2 Summary

In the 1920s George Orwell was a young police officer in Burma. One morning a sub-inspector phoned him that an elephant was creating havoc in the bazaar. Orwell rushed to the place where a man had been killed by the 'must' elephant. Orwell started on his pony. On the way many Burmans reported against

the elephant. He sent an orderly to a friend and borrowed a rifle. The Burmans found the elephant in the paddy fields. As Orwell was proceeding towards the elephant, hundreds of Burmans followed him. They were sure that Orwell would shoot the elephant. It was a bit of fun for them. Moreover, they wanted the meat.

Orwell found the elephant in the paddy fields near the road. It was busily eating grass. It was not mindful of the crowd. Orwell did not find much difference between a cow and the elephant as it did not appear dangerous. He did not want to shoot it. But all the Burmans expected him to shoot it. It was as if he was on one side and all the Burmans on the other side. Circumstances forced him to respond to the will of the crowd, in spite of his wish. No doubt, there was risk involved in shooting the elephant. He was too close to the elephant. If he missed his aim, the elephant might attack him. He knew it was wrong to shoot a working elephant. He looked behind and found hundreds of Burmans expecting him to shoot the elephant. His respect and honour depended on his shooting the elephant. He had to honour the will of the people. So, he decided much against his will to shoot the elephant.

Orwell loaded his German rifle with five bullets. He lay down on the road and aimed at the elephant. The crowd held its breath. They were going to have their bit of fun. He did not know that he had to shoot at the elephant's ear hole. He aimed at a few inches in front of this. He pulled the trigger. He did not feel the kick. But the crowd was in a roar of glee. In about five seconds the elephant looked stricken and shrunken. He sagged flabbily to his knees. It grew very weak. Orwell fired again into the same spot. The elephant did not collapse and die at once. It tried to stand up but its legs were sagging and head dropping. Orwell fired a third time and that finished it. Its hind legs collapsed beneath him. He seemed to tower upwards like a huge rock toppling. His trunk rose upwards. It trumpeted, for the first and only time. It crashed to the ground and the ground shook.

8.3. Glossary:

Round-about way	:	not in a simple, direct or quick way
Tiny	:	small
Glimpse	:	get a quick look at
Imperialism	:	a system in which a country rules other countries, sometimes using force to obtain power over them
Despotic	:	dictatorial; oppressive
Ravaging	:	damaging; destroying
Pony	:	Small horse
Mahout	:	elephant driver
Pursuit	:	Chase
Devoured	:	ate hungrily in a greedy way
Inflicted	:	impose suffering
Squalid	:	mean or poor, extremely dirty and unpleasant, often because of lack of money
Thatched	:	a roof covering of straw
Invariably	:	not prone to change or alteration
Professed	:	declared, asserted
Yells	:	a loud shout or cry
Scandalized	:	offence
Switch	:	thin twig or easily bent shoot cut from a tree

Shoo	:	exclamation used to frighten away birds, children
Clicking	:	sound produced by a sucking action with the tongue which is characteristic of some African languages
Sprawling	:	to spread or extend in an irregular, straggling or untidy way
Trench	:	a long narrow ditch in the ground
Crucify	:	to torment, torture or persecute someone
Grin	:	to smile broadly, showing the teeth
Agony	:	Unbearable pain
Corpse	:	dead body
Orderly	:	a soldier who acts as an officer's servant
Fright	:	fear
Cartridge	:	a metal case containing the propellant charge for a gun
Quarter	:	one of four equal parts that an object or quantity is or can be divided into
Flocked	:	gathered in large numbers
Unnerve	:	to weaken
Miry	:	muddy; dirty
Soggy	:	extremely wet and soft
Wander	:	to walk, move
Glanced	:	to look quickly
Immense	:	very or unusually large or great
Garish	:	showy; gaudy
Conjurer	:	magician
Grasped	:	understand
Hollowness	:	empty
Futility	:	uselessness
Perceived	:	understood
Tyrant	:	dictator; cruel ruler
Dummy	:	model; copy
Crisis	:	decisive moment
Trail	:	walk wearily behind
Feebly	:	weakly
Preoccupied	:	thoughtful obsessed
Squeamish	:	fastidious; sensitive
Tusk	:	one of the pair of long, curved, pointed teeth which project from the mouth area of an elephant
Charge	:	to rush at someone or something
Toad	:	Frog like animal that lives on land except when breeding
Pursue	:	to follow someone or something to overtake; capture
Trampled	:	trod heavily on
Shove	:	to push or thrust with force
Bang	:	sudden loud explosive noise
Glee	:	happiness; delight
Stirred	:	moved
Stricken	:	crushed
Shrunken	:	to become smaller because of age, illness
paralyse	:	stop movement

sagged	:	dropped
Flabbily	:	Feebly weakly
Enormous	:	Great; huge
Senility	:	lack of mental ability because of old age
Desperate	:	helpless
Remnant	:	small remaining quantity
Jolt	:	shock
Hind	:	at the back
Trumpeted	:	made a trumpet like a cry

8.4 Lines for explanation

1. *The Burmese population had no weapons and were quite helpless against it.*

This sentence is taken from the lesson "Shooting an Elephant" written by George Orwell.

Burma was in the colonial rule of the British. As slaves the Burmese population did not have the right to carry arms. Naturally it was not possible for them to defend themselves against the attacks of wild animals. Even though they made representations to the governments, there was no use. They were in a helpless situation.

Orwell sympathises with the lot of the Burmese population. He does not defend the British colonial rule in Burma.

2. *As soon as I saw the dead man I sent an orderly to a friend's house nearby to borrow an elephant rifle.*

This sentence is taken from "Shooting an Elephant" written by George Orwell.

The police officer George Orwell received a message that an elephant was ravaging the bazaar. He came into the street. He met the other police personnel waiting for him. They asked the people where the elephant had gone. The locals had varied versions about the elephant. Orwell saw an old woman shooing away a crowd of children. He went there and found an Indian coolie lying dead and being trampled by the elephant. He was filled with pity for the dead man. He understood that the elephant was dangerous. He did not have an elephant rifle to shoot it. So he sent his orderly to a friend to borrow an elephant rifle from him.

3. *They were watching me as they would watch a conjurer about to perform a trick. They did not like me, but with the magical rifle in my hands I was momentarily worth watching.*

These lines are taken from the narrative "Shooting an Elephant" written by George Orwell.

George Orwell knew about the ravaging and killer elephant. He got a rifle from a friend. As he was going towards the elephant which was in a paddy field, a big crowd followed him. The Burmese crowd was expecting Orwell to kill the elephant. They were excitedly waiting for the moment. Orwell knew pretty well that the crowd did not like him but that they were watching him because he was carrying a rifle.

Orwell has realistically stated the cold relations between the colonial British rulers and the innocent slave Burmans in this passage.

4. *His mouth slobbered. An enormous senility seemed to have settled upon him. One could have imagined him thousands of years old.*

These lines are taken from the lesson "Shooting an Elephant" Written by George Orwell.

In order not to be laughed at and in order to satisfy the Burmese crowd, George Orwell had to shoot the elephant. The bullet pierced the elephant's head. It brought a tremendous change in the wild animal. The elephant opened its mouth wide out of pain. It looked very weak, old and thoughtless. In its condition the elephant looked as if it was thousands of years old.

Orwell has given a graphic description of the elephant in these lines after he fired his first shot at the elephant.

8.5. Comprehension Passages

8.5.1 Early one morning the sub-inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out.

1. Who gave a ring to the author?

Ans: The sub-inspector at a police station.

2. What was the message of the police officer?

Ans: That an elephant was ravaging the bazaar.

3. What did the sub-inspector request the writer?

Ans: Whether the writer would go there and do something.

4. Did the writer have any idea what to do?

Ans: No.

5. How did the author go there?

Ans: On his pony.

8.5.2 As soon as I saw the dead man I sent an orderly to a friend's house nearby to borrow an elephant rifle. I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelt the elephant.

1. How did the man die?

Ans: An elephant caught him with its trunk, put its foot on his back and ground him into the earth.

2. Who is an 'orderly'?

Ans: An officer's servant

3. Why did the author want to have an elephant rifle?

Ans: To shoot the elephant

4. Why did the author send back his pony?

Ans: Because it might go mad with fright and throw him down if it smelt the elephant.

5. Why did the author suddenly think of killing the elephant?

Ans: Because it had already killed a man and created havoc.

8.5.3 The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them against his knees to clean them and stuffing them into his mouth.

1. Where was the elephant?

Ans: It was standing in a paddy field, eight yards from the road.

2. What was the elephant doing without noticing anybody?

Ans: It was simply eating the grass.

3. Why did the crowd approach the elephant?

Ans: To watch the elephant being shot at.

4. What impression do you get about the elephant?

Ans: It is like any other ordinary elephant.

5. Who are 'us' in the passage?

Ans: The narrator and the two thousand odd Burmans.

8.5.4 Here was I, the white man with his gun, standing in front of the unarmed native crowd—seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind.

1. Who is 'I' in this passage?

Ans: George Orwell, a police officer in Burma.

2. Why was he 'here'?

Ans: He was there to shoot the elephant.

3. Why were the natives unarmed?

Ans: The native Burmans were in slavery and they did not have a right to carry arms.

4. What does the narrator feel about himself?

Ans: He felt himself an actor and a puppet.

5. Who are the "Yellow Faces"?

Ans: The native Burmans.

8.6 Unworked Comprehension passages

8.6.1 But I did not want to shoot an elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to.

Questions:

1. What did the narrator do after locating the elephant?
2. What was the elephant doing?
3. What is the nature of elephants?
4. How would it seem if he shoots the elephant?
5. Did the writer have experience in shooting elephants?

8.6.2 The sole thought in my mind was that if anything went wrong those two thousand Burmans would see me pursued, caught, trampled on and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do. There was only one alternative. I shoved the cartridges into the magazine and lay down on the road to get a better aim.

Questions:

1. What was the narrator's worry?
2. What might happen if the narrator misses aim?
3. Who might laugh at him?
4. Was the narrator prepared to be laughed at?
5. What did the narrator ultimately decide?

Answers:

8.6.1.

1. He watched the elephant.
2. It was tearing bunches of grass, beating them against his knees and eating it.
3. They are leisurely and have a preoccupied grandmotherly attitude.
4. It would be murder to shoot the elephant.
5. No

8.6.2.

1. He got worried about his shot missing the elephant.
2. The elephant might pursue, trample and kill him.
3. Some of the Burmans in the large crowd.
4. No.
5. He decided to shoot the elephant and preserve his self-respect and the respect of his race.

8.7. Short answer Questions

1. What was the news conveyed to Orwell early one morning by a police sub-inspector?
Ans: That an elephant was ravaging the bazaar.
2. Why did Orwell go to the spot immediately?
Ans: Because he wanted to see what was happening.
3. Why did he carry a rifle with him?
Ans: Because he thought the noise might be useful in terrifying the elephant.
4. Who were the persons waiting for Orwell in the area where the elephant was last seen?
Ans: The Burmese sub-inspector and some Indian constables.
5. Why were the children 'shooed away' by the old woman?
Ans: Because there was something that the children ought not to be seeing.
6. Why did Orwell send back his pony?
Ans: Because he did not want the pony to go mad with fright and throw him if it smelt the elephant.
7. Why was the local population excited about the prospect of Orwell shooting the elephant?
Ans: It was a bit of fun to them. Besides, they wanted the meat.
8. Where was the elephant and what was it doing?
Ans: The elephant was standing eight yards from the road. He was tearing up bunches of grass and stuffing them into his mouth.
9. How did the crowd react when Orwell got ready to shoot the elephant?
Ans: The crowd grew very still. They were excited over the prospect of Orwell killing the elephant. They were going to have their bit of fun.
10. When Orwell finally pulled the trigger of the rifle, what did he hear?
Ans: He did not hear the bang or feel the kick of the rifle. But he heard the devilish roar of glee that went up from the crowd.
11. How many shots did he fire to kill the elephant?
Ans: Three shots
12. What did the elephant do before it collapsed?
Ans: He trumpeted just once.
13. What happened when the elephant fell on the ground?
Ans: The elephant fell on the ground with a crash that seemed to shake the ground.

8.8. Multiple Choice Questions

8.8.1 It had been chained up, as tame elephants always are when their attack of 'must' is due, but on the previous night it had broken its chain and escaped. Its mahout, the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve hours' journey away, and in the morning the elephant had suddenly reappeared in the town.

1. What is common with tame elephants when their attack of 'must' is due? [c]
 - a. They are set free
 - b. They are given good feed
 - c. They are chained
 - d. They are sent into forests
2. A Mahout is [d]
 - a. a mosquito
 - b. a big forest
 - c. a car driver
 - d. an elephant driver
3. Who can manage a 'must' elephant? [b]
 - a. a wizard
 - b. a mahout
 - c. a magician
 - d. a hypnotist
4. What did the 'must' elephant do? [a]
 - a. it broke its chain and escaped
 - b. it slept the whole night
 - c. it ate many fruits
 - d. it did not drink any water
5. What direction did the mahout take to search for his elephant? [c]
 - a. correct direction
 - b. same direction
 - c. wrong direction
 - d. many directions

8.8.2. The people said that the elephant had come suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back and ground him into the earth. This was the rainy season and the ground was soft, and his face has scored a trench a foot deep and a couple of yards long.

1. Who are 'the people'? [c]
 - a. the Indians
 - b. the Americans
 - c. the native Burmans
 - d. the Andhras
2. How did the elephant catch the Indian coolie? [b]
 - a. with its leg
 - b. with its trunk
 - c. with its tail
 - d. with its mouth
3. What is the season mentioned in the passage? [a]
 - a. rainy season
 - b. winter season
 - c. autumn season
 - d. summer season
4. What did the elephant do to the man? [c]
 - a. it saved him from death
 - b. it gave him what he wanted
 - c. it killed him
 - d. it lifted him with its trunk

5. The ground at that time was
 a. muddy
 b. hard

- c. dusty
 d. soft

[d]

8.8.3. To come all that way rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing—no, that was impossible. The crowd would laugh at me. And my whole life, every white man's lie in the East, was one long struggle not to be laughed at.

1. What weapon did the narrator carry with him?

- a. a pistol
 b. a rifle

- c. a knife
 d. an axe

[b]

2. How many people were following the narrator?

- a. two thousand
 b. a very large number

- c. two hundred
 d. two thousand two hundred and twenty

[a]

3. What would be impossible?

- a. to tame the elephant
 b. to shoot the elephant
 c. to go back without shooting the elephant
 d. to feed the elephant

[c]

4. What might the crowd do if he did not shoot the elephant?

- a. they would garland him
 b. they would appreciate him
 c. they would punish him
 d. they would laugh at him

[d]

5. What is the word in the passage which means 'fight'?

- a. war
 b. battle

- c. struggle
 d. marching

[c]

8.8.4. It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behaviour. If he changed I could shoot, if he took no notice of me it would be safe to leave him until the mahout came back.

1. What was clear to the narrator?

- a. What the Burmans told him
 b. What he ought to do
 c. What the elephant was doing
 d. What his higher-ups would say

[b]

2. How much distance had he to walk to be within the reach of the elephant. [b]

- a. twenty yards
 b. thirty-five yards

- c. twenty-five yards
 d. forty-five yards

3. What did the narrator want to do after going near to the elephant? [c]
 - a. he wanted to touch it
 - b. he wanted to shoot it
 - c. he wanted to test his behaviour
 - d. he wanted to frighten it

4. When would the narrator shoot the elephant? [a]
 - a. if it charged him
 - b. if it ran into the fields
 - c. if it did not respect him
 - d. if it continued to eat the grass

5. If the elephant took no notice of him, what would the narrator do? [b]
 - a. he would shoot it
 - b. he would leave the elephant until the mahout is back
 - c. he would take a stick and beat it
 - d. he would not leave the place

8.9. Possible Questions

1. Comment on Orwell's decision to shoot the elephant?
2. Describe the behaviour of the local population as narrated by the writer?
3. Describe in your own words the actual shooting of the elephant.

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LESSON – 9

THE DAY DAG HAMMARSKJOLD RODE IN MY JEEP

Jhan Robbins

STRUCTURE

- 9.0 Introduction
- 9.1 Objectives
- 9.2 Summary
- 9.3 Glossary
- 9.4 Lines for Explanation
- 9.5 Comprehension Passages
- 9.6 Unworked Comprehension Passages
- 9.7 Short answer questions
- 9.8 Multiple choice questions
- 9.9 Possible questions

9.0. Introduction:

Jhan Robbins was a former President of the American Society of Journalists and Authors. He covered the American National scene for many years and wrote several articles on topics of international interest. He was the author of a dozen books, including biographies. One of his books about Senator Robert Taft was nominated for a Pulitzer Prize. He wrote on topics ranging from civil rights to language sounds.

9.1 Objectives:

1. to make the students realize the art of arbitration
2. to make the students understand how concern for others, cool temperament, gentleness in behaviour, good and kind words help them in a long way
3. to introduce the concept of III Act modern drama.

9.2 Summary

Jhan Robbins, a famous journalist and writer was preparing an article about international negotiations. He had an appointment with Dag Hammarskjold, the U.N. Secretary General in his New York Office. Robbins' colleagues told him that the U.N. Chief was shy, reticent and formal. He might not extract good information from Dag Hammarskjold.

Jhan Robbins was surprised to find Dag Hammarskjold in a friendly mood. He was taller, thinner and blonder than he appeared on television. He was in his shirt sleeves and was smoking a pipe instead of his usual small cigar. He rose and shook hands with Robbins. He spoke with force and conviction about the importance

of the United Nations. He emphasized the important role of the U.N. in bringing the nations together through mediation and conciliation.

As the discussion was drawing to a close, the U.N. Chief received a phone call. He looked disappointed because the man with whom he had planned to take a dinner had been taken ill. Robbins grabbed the opportunity and wondering at his own temerity invited Dag Hammarskjold to dinner. Surprisingly the U.N. Chief obliged Robbins' request. The two were going to a restaurant in a red jeep amid heavy traffic. A taxi shot past him, blew its horn loudly and overtook the jeep. Jhan Robbins turned his jeep to the pavement where it hit a metal waste container and stopped.

The two drivers got off their vehicles. They lost their tempers, found fault with each other and were looking at each other menacingly. Jhan Robbins angrily asked the taxi driver why he did not give a signal and called him a fool driver. The taxi driver also did not lag behind. He asked if Robbins was blind and where his brain was. Both of them came to extreme positions. This verbal duel would have ended in physical duel but for the benign intervention of Dag Hammarskjold.

Dag Hammarskjold was an expert arbitrator. He believed in friendship between human beings and could cool tempers with his affectionate and calm temperament. He pacified the irate taxi driver by sympathizing with him. He said that it was tough driving a taxi everyday in New York. He also sympathized with the journalist for his job also had its own hazards.

Very soon the taxi driver and the journalist realized their own mistakes and tried to understand and accommodate each other. The two who came towards each other threateningly, withdrew themselves without any ugly scene. The taxi driver even helped Jhan Robbins by taking him to a nearby petrol station and back to the jeep when he ran out of petrol without taking fare.

Dag Hammarskjold applied his principles of arbitration to the angry drivers. He sympathized with both of them and said that driving a vehicle in New York was tough. The pacification brought an electric change in the taxi driver. The two who were on the verge of a fighting grew sane, became almost friends and the taxi driver even gave a free lift to Jhan Robbins. While bidding goodbye to the journalist, the taxi driver was all praise for Dag Hammarskjold for his quiet and nice manners.

9.3 Glossary:

ancient	:	very old
article	:	a short written composition in a newspaper, magazine
quarry	:	someone or something that is the object of pursuit
reticent	:	not willing to communicate, reserved
blonde	:	having golden or pale coloured hair
conviction	:	complete certainty; deep-rooted opinion
seasoned	:	experienced
mediation	:	intervention between conflicting parties to promote reconciliation, settlement or compromise
accomplish	:	complete successfully, achieve
vented	:	to give often vigorous or emotional expression to, discharge or expel
amaze	:	great surprise or wonder

temerity	:	rashness; audacity
blurted	:	said something suddenly and tactlessly
compromise	:	mutual promise to agree by an arbiter's decision
rack one's brain:		(idiom) make a painful effort to think
creole food	:	relating to West Indies food, being highly seasoned, typically prepared with rice, Okra, tomatoes and peppers
chauffeur	:	person employed to drive a car
spluttered	:	spoke quickly and confusedly
buck	:	jump
chug	:	make the short dull repeated sound of an engine running slowly
swipe	:	to strike or wipe with a weeping motion
clang	:	make loud ringing sound of metal being struck
stride	:	walk with long steps
snapped	:	said something in a sharp angry voice
bellowed	:	shouted in a deep voice
honking	:	crying
snorted	:	expressed contempt or anger violently
guys	:	a group of people
embarrassment	:	self conscious awkwardness
rage	:	wild anger
maniac	:	a person who behaves wildly
indignant	:	feeling or showing anger
hazard	:	risk
rattle	:	to make someone anxious or nervous; to upset
precise	:	exact
dismay	:	feeling of sadness; alarm
threat	:	a warning that one is going to punish someone
persuade	:	to urge successfully; to prevail on someone
retreat	:	withdraw; go back
verge	:	boundary or border
belligerents	:	aggressors
irreconcilable	:	incapable of being brought to a state of friendship or agreement
scowl	:	to look angrily
bluster	:	to talk loudly and angrily often to hide fear
ebb	:	recede, flow back
profusely	:	excessively; greatly
sputter	:	disjointed, incomprehensible sound
messed	:	confused or damaged
yell	:	a loud shout or cry
glum	:	in low spirits; sullen
kerb	:	hard stone edging of pavement
guage	:	an instrument with a graduated scale or dial for measuring or indicating quantity
coasted	:	to move without acceleration

yanked	:	jerked; a sudden vigorous pull
stalled	:	to come to a standstill suddenly; engine failure
wallet	:	a flat folding case, often made of leather, for holding banknotes and carried in the pocket or handbag; money purse
cheerful	:	happy

9.4 Lines for Explanation

9.4.1 *Seasoned diplomatic reporters warned me that my quarry was shy, reticent and rather formal – a difficult subject.*

This sentence is taken from the essay “The Day Dag Hammarskjold Rode in My Jeep” written by Jhan Robbins.

Jhan Robbins was a well known journalist. He was preparing an article about international negotiations. He sought an interview with Dag Hammarskjold, the UN Chief. Robbins had not met the UN Chief earlier. It was to be his first meeting with him. Robbins’ diplomatic colleagues told him that Dag Hammarskjold was shy, reticent and rather formal and he might not be able to get much information from the UN Chief.

This sentence throws light on the nature and personality of Dag Hammarskjold.

9.4.2 *Ah, Creole!” he exclaimed. “Shrimp and rice. Let’s go there. I have dismissed my chauffeur, but we can ride in your red jeep.”*

This passage is taken from the essay “The Day Dag Hammarskjold Rode in My Jeep” written by Jhan Robbins.

Jhan Robbins was having an interview with the UN Chief. Dag Hammarskjold had been invited to dinner. But that host rang up the UN Chief to tell him that he had been taken suddenly ill. Jhan Robbins took the initiative and invited the UN Chief to dinner. When he accepted the invitation a hotel came to Jhan Robbins’ mind where excellent Creole food was served and suggested it to the UN Chief. Then Dag Hammarskjold says these words.

Dag Hammarskjold was thrilled over Creole food. His driver was not readily available. He liked to go to the hotel in Jhan Robbins’ red jeep.

Creole food = relating to West Indies food, being highly seasoned, typically prepared with rice, Okra, Tomatoes and peppers.

9.4.3 *I could see that the cab driver was taken aback. Here was someone talking to him sympathetically.*

These two sentences are taken from the lesson “The Day Dag Hammarskjold Rode in My Jeep” written by Jhan Robbins.

Jhan Robbins and Dag Hammarskjold were going to a hotel for dinner in Robbins’ red jeep. A taxi overtook the jeep and suddenly stopped. Somehow a tragic accident was averted. Jhan Robbins and

the taxi driver accused each other. A crowd was gathering. The crowd also found fault with the taxi driver. Dag Hammarskjold was calm and cool and sympathetically spoke to the taxi driver. The driver was quite moved by the friendly approach of Dag Hammarskjold. He did not expect kind and sympathetic understanding for the lot of a taxi driver. Robbins comments on how a visible change had come in the driver.

This passage throws light on how hot tempers can be cooled down with kind and sympathetic words. If Dag Hammarskjold had not intervened, an ugly scene could have taken place between Jhan Robbins and the taxi driver.

- 9.4.4. *Hammarskjold elected to stay with the jeep. As we drove along, the driver said, "That's a nice guy you got riding with you. A quiet fellow, but real nice."*

This passage is taken from the lesson "The Day Dag Hammarskjold Rode in My Jeep" written by Jhan Robbins.

Jhan Robbins was taking Dag Hammarskjold in his red jeep to a hotel for dinner. His jeep suddenly stopped on the road as it ran out of petrol. Dag Hammarskjold preferred to stay with the jeep. Robbins was waiting for a taxi to fetch petrol. Then there came a taxi. The driver was no other than the driver with whom Robbins had a quarrel over his rash driving. The taxi driver offered his service to Robbins.

The taxi driver was quite pleased with the temperament and trouble-shooting tactics of Robbins' companion in the jeep. He did not know who actually Dag Hammarskjold was. But the driver was impressed with the UN Chief and appreciated him for his quiet and nice nature. This passage throws light on the personality of Dag Hammarskjold, the UN Chief.

9.5 Comprehension Passages

- 9.5.1 As our discussion drew to a close, the telephone rang. From the conversation I gathered that a man with whom Hammarskjold had planned to have dinner had been taken ill. He looked disappointed. Amazed at my temerity, I blurted, "I'd be honoured if you'd have dinner with me".

1. What was the discussion about?

Ans: It was about international negotiations.

2. Where did the telephone ring?

Ans: In the office of the U.N. Chief

3. What did the narrator overhear?

Ans: That Dag Hammarskjold had planned to dine with somebody but that gentleman had been taken ill.

4. How did Dag Hammarskjold look?

Ans: He looked disappointed.

5. What did the narrator amazingly do?

Ans: The narrator invited Dag Hammarskjold to dinner.

- 9.5.2 As we chugged along in rush-hour traffic, a horn blasted sharply at me from behind. Then a taxi shot past me on the left and, suddenly, cut to the right across my bow. I leaned on my horn, jammed on the

brakes, twisted my wheel to the right and ran up on the pavement. Side-swiping a metal waste container, which clanged like Big Ben, the jeep carrying the Secretary General of the United Nations – and me – came to rest against a lamp-post.

1. Who are 'we' in this passage?

Ans: The narrator Jhan Robbins and the U.N. Chief Dag Hammarskjold.

2. How was the traffic then?

Ans: It was rush hour traffic.

3. What did a taxi do?

Ans: A taxi shot past the narrator's jeep on the left and, suddenly, cut to the right across his jeep.

4. What did the narrator do then?

Ans: He jammed on the brakes, twisted his steering to the right and ran up on the pavement.

5. Where did the jeep stop?

Ans: It stopped against a lamp-post.

9.5.3 Now both of us had retreated to extreme positions. I could see his muscles tensing. I planted my feet firmly on the pavement. A crowd had begun to gather. The taxi driver turned his back on me and began to talk to Hammarskjold. "If I was you, I wouldn't ride with this guy," he said contemptuously. "He's just a country driver – him and that jeep should have stayed in the sticks where they belong."

1. What were the extreme positions?

Ans: The taxi driver and Jhan Robbins were very angry with each other. They might even attack each other.

2. What development did the narrator notice in the taxi driver?

Ans: The taxi driver's muscles were tensing. He was very angry.

3. What did the taxi driver tell Hammarskjold?

Ans: That he would not ride with a person like the narrator, Jhan Robbins.

4. What did the taxi driver say about the narrator?

Ans: That the narrator was just a country driver and he and his jeep should have stayed in the countryside, not in New York.

5. Why was a crowd gathering there?

Ans: To watch the fun between the taxi driver and the narrator Jhan Robbins.

9.6. Unworked Comprehension passages

9.6.1 I was about to tell him I had been born and brought up in New York and had held a driver's licence there for 15 years. But it suddenly dawned on me that Dag Hammarskjold, in order to calm down two near-belligerents in a minor traffic incident, was using the arbitration formula for international negotiations he had described to me earlier!

Questions:

1. What did the narrator want to tell the taxi driver?
2. What dawned on the narrator?
3. When did Dag Hammarskjold describe the arbitration formula to the narrator?
4. What is the minor traffic incident?
5. What is the opinion of the narrator on Dag Hammarskjold?

9.6.2 At the petrol station, he waited while I bought a canful of fuel, then drove me back to my stalled car. I reached for my wallet, but I saw that the metal lever on his meter was still up and the fare had not been registered.

Questions:

1. Why did the narrator go to the petrol station?
2. Who waited for the narrator?
3. Why did the narrator's car stop?
4. What did the narrator do after reaching his stalled car?
5. Why did not the taxi driver register the fare?

Answers:

9.6.1.

1. That he was born in New York and that he had a driver's licence there for 15 years.
2. That Dag Hammarskjold was applying the arbitration formula on them.
3. In an earlier meeting in the U.N. Office.
4. An incident in which a taxi driver drove his taxi rashly and caused a minor accident to Jhan Robbin's car.
5. He has a great appreciation for Dag Hammarskjold for his capabilities as an international arbitrator.

9.6.3

1. To fetch petrol because the fuel in his jeep had run out.
2. The taxi driver with whom he had a quarrel earlier.
3. Somewhere on the road on the way to a restaurant.
4. He took out his money purse to pay the fare to the taxi driver.
5. Because he considered Jhan Robbins a friend.

9.7. Short Answer Questions

1. What is the writer's profession? What was he working on?
 Ans: He is a journalist. He was preparing an article about international negotiations.
2. What was the "warning" given by fellow journalists to the writer?
 Ans: They warned him that his quarry (Dag Hammarskjold) was shy, reticent and rather formal.
3. Describe the vehicle in which Jhan Robbins offered a ride to Dag Hammarskjold.
 Ans: It is a red jeep. The side curtains are off. It bucks in low gear.

4. What kind of food is served in the restaurant suggested by Jhan Robbins?
Ans: Excellent Creole food is served. It consists of shrimp and rice.
5. How did Dag Hammarskjold pacify the taxi driver? Quote his statement.
Ans: In a quiet way he pacified the taxi driver. He said, "It must be tough driving a taxi all day every day in this town. I'm glad I don't have to do it."
6. Why was the taxi driver "taken aback" by Hammarskjold's approach to the problem?
Ans: Because he found in Dag Hammarskjold someone talking to him sympathetically.
7. What "method of reconciliation" did Dag Hammarskjold use in this minor traffic accident?
Ans: He used the arbitration formula for international negotiations.
8. How did the writer cool down?
Ans: The writer stopped scowling. He apologized profusely to Hammarskjold.
9. How many points should an arbitrator keep in mind while settling issues?
Ans: Three
10. According to Dag Hammarskjold, how can two nations on the verge of war be friends, even help one another?
Ans: Two countries which have been persuaded to retreat from the verge of war can be friends, even help one another.
11. "I guess we both got to watch a little sharper." Who said this to whom?
Ans: The taxi driver said this to Jhan Robbins.
12. Why did the jeep stop for the second time?
Ans: Because it ran out of petrol.
13. Who helped Jhan Robbins to get petrol for the jeep?
Ans: The taxi driver.

9.8. Multiple Choice Questions

9.8.1 I was preparing an article about international negotiations, and I had an appointment with Dag Hammarskjold late one afternoon in his office on the 38th floor of the UN Secretariat building. Seasoned diplomatic reporters warned me that my quarry was shy, reticent and rather formal, a difficult subject.

1. What article was the narrator preparing? [b]
- about international relations
 - about international negotiations
 - about international calamities
 - about industrial relations
2. With whom did the narrator have an appointment? [c]
- with President Bush
 - with Prime Minister Vajpayee

- c. with Dag Hammarskjold
d. with President Putin
3. On which floor was Dag Hummarskjold's office? [a]
a. 38th floor c. 8th floor
b. 83rd floor d. ground floor
4. When did the narrator seek appointment? [d]
a. on an early morning c. on an afternoon
b. on an evening d. late one afternoon
5. What was the difficult subject? [b]
a. International relations c. The UN Charter
b. Dag Hammarskjold d. English

9.8.2. Racking my brain for a restaurant to suggest for a dinner, I started to describe a small place I had recently discovered where excellent Creole food was served.

"Ah, Creole!" he exclaimed. "Shrimp and rice. Let's go there. I have dismissed my chauffeur, but we can ride in your red jeep."

1. Why did the narrator rack his brain for a restaurant? [d]
a. to eat something there.
b. to meet his old friend there.
c. to stay there for sometime
d. to host a good dinner to his guest Dag Hammaraskjold
2. What did the narrator discover? [b]
a. A new island c. A new plant
b. A good restaurant d. A new dish
3. What is the specialty of his new discovery? [c]
a. It is a very pleasant place
b. People are nice there.
c. Excellent Creole food is served there.
d. One may eat as much ice-cream as one liked.
4. What is Creole food? [a]
a. It is West Indies food. c. It is African food.
b. It is Chinese food. d. It is Continental food.
5. How did they want to go to the restaurant? [c]
a. By train c. By the narrator's red jeep.
b. By bus. d. By a taxi.

9.8.3. "You guys in trouble again?" he asked. "Out of petrol," I said glumly. "Hop in," he said. "There's a petrol station up ahead."

Hammarshkjold elected to stay with the jeep. As we drove along, the driver said, "That's a nice guy you got riding with you. A quiet fellow, but real nice."

1. Who are the 'guys' referred to in this passage? [a]
 - a. The narrator Jhan Robbins and Dag Hammarshkjold
 - b. Two popular writers
 - c. Wordsworth and Robert Frost
 - d. Jhan Robbins and George Bush

2. What is the trouble? [c]

a. Stomach ache	c. The car has run out of petrol
b. Body pains	d. The road was not good

3. Where is the petrol station? [d]

a. 10 kms away	c. very near
b. Far away	d. up ahead

4. When did Dag Hammarshkjold want to stay? [b]

a. in his office	c. at the restaurant
b. with the jeep on the road	d. in his house

5. What did the taxi driver say about Dag Hammarshkjold? [c]

a. he was kind and helpful	c. he was nice and quiet.
b. he was sympathetic	d. he was highly reserved

9.9. Possible Questions

1. Sum up the experiences of Jhan Robbins on the day he went to interview the UN Secretary General.
2. Describe in your own words how Dag Hammarshkjold managed to avert an unpleasant encounter between the journalist and the taxi driver.

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Non-Detailed Texts

LESSON - 19

THE LOTTERY TICKET

- Anton Chekhov

STRUCTURE

- 19.0. Introduction
- 19.1 Objectives
- 19.2 Summary
- 19.3 Glossary
- 19.4 Comprehension Passages
- 19.5 Objective type questions
- 19.6 Possible questions

19.0 Introduction

Anton Pavlovich Chekhov, the famous Russian dramatist and short-story writer, won world recognition by bringing into vogue, literature free from "The big scene and the heroic hero". According to G. Toustonogov, the stage director of the Art Theatre, Chekhov "is a great explorer, the prophet and Columbus of the twentieth-century theatre". His best known plays like *The Sea Gull*, *Three Sisters* and *Uncle Vanya* as well as some of his short-stories reveal a strain of cynicism.

In "The Lottery Ticket", Chekhov dramatizes the unleashing of selfish and cruel impulses in the human mind when it is lured by the prospects of sudden riches. This story is an excellent study of human psychology. It reveals how the lure of easy money breeds selfish thoughts in human beings, even between husband and wife. The writer gives us an insight into the innermost thoughts and feelings of the two characters in the story.

19.1 Objectives:

After studying the unit you will be able to:

1. Know that some people who belong to the middle class families, though they seem to be leading a contented life, long to have prosperity by lotteries.
 2. Know that the probability of winning the lottery takes people into an imaginary world of luxuries.
 3. Understand the uncharitable thoughts that the rich people have about relatives and friends.
 4. Understand how man's greed can sour relationships even between husband and wife.
-

19.2 Summary:

Ivan Dmitritch belonged to a middle class family. He was contented with the life he was leading. One day, after finishing his supper, he began to read the newspaper. His wife, Masha, asked him to look for the lottery result of the number 26 of the 9,499 series. When he saw 9,499 he could not believe his eyes. He did not try to find out the number of the winning ticket. He told her that there was probability of winning the prize. It made the wife and the husband imagine a great many things.

The prize money was seventy-five thousand roubles. If the ticket was his own he would spend twenty-five thousand on real property, ten thousand on immediate expenses and the remaining forty thousand he would put in the bank and get interest.

He began thinking how nice it would be to go abroad in late autumn to southern France, Italy and India. His wife also told him that she would go abroad but he did not like his wife's going abroad because it would be useless for she would shut herself in the hotel room. Moreover, she would not allow him to go out from her sight. He again thought of his wife as having grown old, whereas he was still young and healthy.

Ivan thought about the relatives of his wife. They would come to his house as soon as they came to know of his wife's winning of the lottery. If they were given some money they would ask for more. He also thought about his own relatives. They were reptiles.

Ivan again thought about his wife. She knew nothing about money and she was stingy. If she won the lottery she would give him only a hundred roubles and put the remaining under lock up. He looked at her, not with a smile, but with hatred. She understood her husband perfectly well and his dreams. She hated him. Ivan, in order to annoy his wife looked into the newspaper and read out: "Series 9,499, number 46! Not 26!"

Hatred and hope disappeared at once. The rooms seemed to be dark and small. The evenings were long and wearisome. This middle class couple who were otherwise satisfied with their lot indulge in daydreaming at the of sudden riches and end up discontented with their life.

19.3 Glossary:

drawings	=	result of a draw
lapsed	=	come to an end
consented	=	agree to do
mockery	=	make fun of
skepticism	=	disbelief, doubting attitude
douche	=	stream of water
panic-stricken	=	overcome by fear
torment	=	to upset greatly
tantalize	=	to tease with the prospect of desire that cannot be attained.
bewildered	=	become confused
villa	=	a luxurious country house
ladybirds	=	a variety of bugs
dozes	=	sleep lightly

saunters	—	walks slowly
opaque	=	not allowing light to pass through
flit	=	to move
vodka	=	alcoholic spirit made in Russia by distillation of rye etc.
soused	=	putting pickle
vint	=	immersed in a liquid or mixture
slumber	=	deep sleep
dreary	=	dull
despondently	=	in a mood of depression
dismay	=	worry, upset
farthing	=	former British bronze coin
begrudge	=	resent or envy
saturated	=	soaked
wretched	=	miserable
whining	=	complaining
fawning	=	attempting to please by flattery
hypocritical	=	insincere
detestable	=	loathsome
slander	=	to utter statements that are injurious to one's reputation
reptiles	=	creatures of the class of snakes
malignantly	=	in an evil mood, wickedly
stingy	=	miserly
grab	=	to take hold
annoy	=	to make angry

19.4 Comprehension passages:

I Looking at his wife, Ivan Dmitrich gave a broad, senseless smile, like a baby when a bright object is shown it. His wife smiled too; it was as pleasant to her as to him that he only mentioned the series, and did not try to find out the number of the winning ticket. To torment and tantalize oneself with hopes of possible fortune is so sweet, so thrilling!

1. How did Ivan Dmitritch look at his wife?
2. What is Ivan's smile compared to?
3. What is pleasant to the wife and the husband?
4. How is the hope of possible fortune?
5. What is the antonym of 'thrilling'?

Answers:

1. He looked at his wife with a broad and senseless smile.
2. His smile is compared to the smile of a baby.
3. Mentioning the number of the series but not the number.
4. It is sweet and thrilling.
5. Unhappy.

II Ivan Dmitritch thought of her relations. All those wretched brothers and sisters and aunts and uncles would come crawling about as soon as they heard of the winning ticket, would begin whining like beggars, and fawning upon them with oily, hypocritical smiles. Wretched, detestable people.

1. What relatives did Ivan mention?
2. What did Ivan think about them?
3. Why do his relatives come to his house?
4. What is his description of his wife's relatives?
5. What is his opinion of them?

Answers:

1. The brothers, sisters, aunts and uncles of his wife.
2. They were beggars and fawning upon them with oily and hypocritical smiles.
3. To ask money on knowing his wife's winning of the lottery ticket.
4. Beggars and hypocrites
5. They are detestable people.

III. And he looked at his wife, not with a smile now, but with hatred. She glanced at him too, and also with hatred and anger. She had her own daydreams, her own plans, her own reflections; she understood perfectly well what her husband's dreams were. She knew who would be the first to try to grab her winnings.

1. How did Ivan look at his wife?
2. How did his wife look at him?
3. What did she have?
4. What did she understand about her husband?
5. What did she know?

Answers:

1. Ivan looked at his wife with hatred.
2. She looked at him with hatred and anger.
3. Her own daydreams, plans and reflections.
4. Her husband's dreams.
5. She knew who would be the first to try to grab her winnings

IV Hatred and hope both disappeared at once, and it began immediately to seem to Ivan Dmitritch and his wife that their rooms were dark and small and low-pitched, that the supper that they had been eating was not doing them good, but lying heavy on their stomachs, that the evenings were long and wearisome.

1. What did disappear at once?
2. How did the rooms appear?
3. What is said about supper?
4. How did the evenings seem to be?
5. Why did such a change take place suddenly?

3. What made Ivan and Masha bewildered?

- (a) for collecting money
- (b) the possibility of winning
- (c) for winning the lottery
- (d) the possibility of receiving money

[b]

4. What did they picture in their imagination?

- (a) the figures 9,499 and 75,000
- (b) their future
- (c) their imaginary children
- (d) their plan to build a house.

[a]

5. What do the figures 9,499 and 75,000 indicate?

- (a) the lucky number
- (b) the prize money
- (c) the series number and the prize money
- (d) the series number and the ticket number

[c]

IV The children would come running from the kitchen garden, bringing a carrot and a radish smelling of fresh earth ... And then, he would lie stretched full length on the sofa, and in leisurely fashion turn over the pages of some illustrated magazine, or, covering his face with it and unbuttoning his waistcoat, give himself up to slumber.

1. Where would the children run from?

- (a) from the play ground
- (b) from school
- (c) from the kitchen garden
- (d) from the river

[c]

2. What would the children bring?

- (a) carrot and radish
- (b) vegetables
- (c) mushrooms
- (d) Soused cucumber

[a]

3. Where would he lie stretched?

- (a) in the bed room
- (b) on the bed
- (c) on the floor
- (d) on the sofa

[d]

4. What would he turn over?

- (a) the pages of some illustrated magazine
- (b) the pages of the newspaper
- (c) the pages of a novel
- (d) the pages of his diary

[a]

5. What do you mean by slumber?

- (a) heavy
- (b) shine
- (c) dull
- (d) deep sleep

[d]

V He walked about the room and went on thinking. It occurred to him: What if his wife really did go abroad? It is pleasant to travel alone, or in the society of light, careless women who live in the present, and not such as think and talk all the journey about nothing but their children, sigh, and tremble with dismay over every farthing.

1. When did he go on thinking?

- (a) when he looked at his wife
- (b) when he walked about the room
- (c) when he dreamt of his future
- (d) when he got the lottery prize

[b]

2. Where did his wife like to go?

- (a) Abroad
- (b) Italy
- (c) India
- (d) Europe

[a]

3. What is pleasant for him?

- (a) to travel with his wife
- (b) to travel with his children
- (c) to travel alone
- (d) to travel with his friends

[c]

4. Where do careless women live?

- (a) in the past
- (b) in the future
- (c) in the dreams
- (d) in the present

[d]

5. What do women talk about?

- (a) their children
- (b) their husbands
- (c) their parents
- (d) their journey

[a]

19.6. Possible questions

1. Attempt a critical appreciation of "The Lottery Ticket" as a study of human psychology.
2. Show how the prospect of sudden riches brings out the baser side in the characters of Dmitritch and his wife.

D. Soma Sundara Rao

LESSON – 20

HA' PENNY

- Alan Paton

STRUCTURE

- 20.0 Introduction
- 20.1 Objectives
- 20.2 Summary
- 20.3 Glossary
- 20.4 Comprehension Passages
- 20.5 Objective type questions
- 20.6 Possible questions

20.0 Introduction

Alan Paton is a popular South African short-story writer and playwright. He worked as teacher for ten years in a native Zulu school. He was greatly interested in Penal Reforms and was appointed as Principal of Die Pkloof Reformatory. His best known novel *Cry, the Beloved Country* (1948) has been translated into many languages. Later it has been made into a successful stage play and motion picture. His other books *Debbie Go Home* (1961) and *The Long View* (1968) won him good name as writer. He was the national president of the Liberal Party until 1968. The short-story "Ha' Penny" is taken from the collection of his short-stories, *Tales from the Troubled Land*. It reflects Paton's deep humanism and commitment to sociological idealism.

This story narrates the tragic circumstances leading to the death of an orphan boy. It illustrates the unhappy life of boys staying in a reformatory. It shows how a destitute boy weaves around himself a fictitious family in order to overcome the status of being an orphan. The story underlines the writer's awareness that the reformatory is not the place to send boys whose offences are trivial and putting them in an industrial school would make them better.

20.1 Objectives:

After studying the unit you will be able to:

1. to understand the pathos of a lonely boy's life.
2. understand how a delinquent boy's life could be corrected by showing kindness.
3. have an insight into child psychology.
4. to understand the longing for love and affection in a child.

20.2 Summary:

There were about six hundred boys at the reformatory. One of the small boys was Ha' Penny. He was twelve years old. He was a waif, with no relatives at all. He has been taken from one home to another for he was naughty and uncontrollable.

Ha' Penny used to say that his mother worked in a white man's house. He had two brothers, Richard and Dicki and two sisters, Anna and Mina. The narrator found that Ha' Penny was writing letters to Mrs. Betty Maarman but she never replied to him. Ha' Penny came close to the narrator. He used to take him out in his car with other boys on Sundays. He understood that Ha' Penny was ashamed of being without a family.

The narrator requested the social welfare officer to make some enquiry about Ha' Penny's family. He reported that Mrs. Betty Maarman was a real person. She had four children, Richard, Dickie, Anna and Mina. Ha' Penny was not her son and she never accepted him as her son.

The narrator understood that this homeless and lonely boy longed for mother's love. When the narrator asked Ha' Penny about his mother he said that she was sick. When he asked Ha' Penny about Mrs. Betty Maarman, he became silent. He felt that his deception was revealed. It shattered the very foundation of his pride and his sense of human significance. He suddenly took ill. The doctor said that he had tuberculosis and there was little hope for his survival.

The narrator wrote a letter to Mrs. Betty Maarman informing her all about Ha' Penny – how this little boy had observed her, and had decided that she was the person he desired for his mother. She replied him that she could not take any responsibility for the boy.

Ha' Penny's condition became serious. The doctor said that there was little hope. The narrator sent Mrs. Maarman some money in great desperation. She was a decent homely woman. She came and understood the seriousness of the situation. She adopted Ha' Penny as her son. The whole reformatory accepted her as Ha' Penny's mother. She sat the whole day with him telling him all about Richard, Dickie, Anna and Mina. Ha' Penny listened to her silently and died in peace for he had a mother, brothers and sisters. He was buried on the farm of the reformatory. Mrs. Betty Maarman asked the narrator to put Ha' Penny as her son when he put up the cross on his grave.

Thus the story reveals the narrator's awareness that small boys can be easily controlled because they instinctively respond to affection. It emphasizes the role of love in checking delinquency.

20.3. Glossary:

reformatory	=	an institution for correcting young offenders
offences	=	crimes
trivial	=	of very little importance
instinctively	=	by natural tendency
obliquely	=	indirectly, at an angle
cease	=	stop
frown	=	wrinkle the forehead
awareness	=	of knowing
tweak	=	pull with a jerk
acknowledgement	=	to admit
confine	=	to make valid, establish with certainty
symbolic	=	of using as a symbol
turbulence	=	violent disorder
estrangement	=	separations

signed out	=	to record departure by signing
gestures	=	to make movements with one's hands
apprehension	=	fear or suspicion of future evil
waif	=	a child with no home or friends
naughty	=	mischievous
pilfering	=	stealing small amounts
manifest	=	to show
corruption	=	dishonest behaviour, the act of corrupting
derelict	=	abandoned by guardians
delinquent	=	a person guilty of a misdeed
anxiety	=	fear about something
deception	=	trick
significance	=	importance
shattered	=	to destroy something completely
tuberculosis	=	a serious infectious disease of the lungs
desperation	=	to lose hope
fuss	=	commotion
embarrassment	=	to be ill at ease
grateful	=	thankful
prodigal	=	lavish
resolve	=	to decide firmly
enjoined	=	directed or ordered
Guy Fawkes	=	Celebration in Britain, on the night of November, 5, to commemorate the discovery of the Gun Powder Plot in 1605. It is celebrated with fireworks on which an image of a man, supposed to be Guy Fawkes, is burnt.

20.4 Comprehension passages:

I When we returned to the reformatory, I sent for Ha' Penny's papers; there it was plainly set down Ha Penny was a waif, with no relatives at all. He had been taken in from one home to another, but he was naughty and uncontrollable, and eventually had taken to pilfering at the market.

1. What did the narrator do after returning to the reformatory?
2. Who is Ha' Penny?
3. What do you mean by 'waif'?
4. What did the authorities do with Ha' Penny?
5. What type of boy was Ha' Penny?

Answers:

1. He sent for Ha' Penny's papers
2. He is a waif.
3. A person without relatives
4. He had been taken from one home to another
5. He was naughty and uncontrollable

II He watched me with concealed apprehension, and I came to the conclusion that this waif of Bloemfontein was a clever boy, who had told me a story that was all imagination, and had changed one single letter of it to make it safe from any question. And I thought I understood it all too, that he was ashamed of being without a family, and that no one in the world cared whether he was alive or dead.

1. How did Ha' Penny watch the narrator?
2. What conclusion did the narrator come to?
3. What was 'all imagination'?
4. How did the boy make himself safe?
5. What did the narrator understand?

Answers:

1. Ha' Penny watched the narrator with concealed apprehension
2. Ha' Penny was clever boy
3. The story he told was all imagination
4. By changing the letter in Dickie to Tickie
5. Ha' Penny was ashamed of being without a family

III He fell sick at once, and the doctor said it was tuberculosis. I wrote at once to Mrs. Maarman, telling her the whole story, of how this small boy had observed her, and had decided that she was the person he desired for his mother, but she wrote back saying that she could take no responsibility for him.

1. What did the doctor say?
2. Whom did he write to?
3. What did he write in the letter?
4. What did the boy desire?
5. What reply did Mrs. Maarman give?

Answers:

1. Ha' Penny had tuberculosis
2. To Mrs. Maarman
3. The whole story of the boy, how and why he treated Mrs. Maarman as his mother.
4. Ha' penny desired Mrs. Maarman as his mother.
5. She could take no responsibility.

IV She was a decent homely woman, and seeing that the situation was serious, she, without fuss or embarrassment, adopted Ha' Penny for her own. The whole reformatory accepted her as his mother.

1. What is said about the woman?
2. Who is the woman?
3. What is the 'serious situation'?
4. How did Mrs. Maarman adopt Ha' Penny?
5. What did the reformatory accept?

Answers:

1. Mrs. Maarman is a decent homely woman
2. She is Mrs. Maarman
3. Ha' Penny's health condition is serious
4. She adopted him without fuss or embarrassment
5. The whole reformatory accepted Mrs. Maarman as Ha' Penny's mother.

20.5 Objective type questions:

I. Of the six hundred boys at the reformatory, about one hundred are from ten to fourteen years of age. My department had from time to time expressed the intention of taking them away and of establishing a special institution for them, more like an industrial school than a reformatory. This would have been a good thing for their offences were very trivial, and they would have been better by themselves.

1. How many boys are there at the reformatory? [c]
 - (a) five hundred boys
 - (b) seven hundred
 - (c) six hundred
 - (d) two hundred
2. What intention did the narrator's department express? [a]
 - (a) the need for a special institution
 - (b) The need for a separate prison
 - (c) the need for outing
 - (d) the need for punishment
3. How would the institution be? [d]
 - (a) like a model school
 - (b) like an ideal home
 - (c) like a college
 - (d) like an industrial school than a reformatory
4. What do you mean by a 'reformatory'? [d]
 - (a) a prison
 - (b) a home
 - (c) an industry
 - (d) an institution for correcting young offenders
5. What is the idea of establishing an industrial school? [b]
 - (a) to provide food
 - (b) to make them better by themselves
 - (c) to make them morally good
 - (d) to correct the criminal attitude

II On Sunday afternoons when I was on duty, I would take my car to the reformatory and watch the free boys being signed out at the gate. This simple operation was also watched by many boys not free, who would tell each other "In so many weeks I'll be signed out myself." Amongst the watchers were always some of the small boys and these I would take by turns in the car.

1. What would be taken to the reformatory? [b]
 - (a) fruits
 - (b) car
 - (c) sweets
 - (d) prisoners

2. When would he take 'it' to the reformatory? [c]
 - (a) in the evening
 - (b) in the morning
 - (c) on Sunday afternoons
 - (d) on Saturdays

3. What did he watch? [a]
 - (a) the free boys being signed out at the gate
 - (b) the prisoners
 - (c) the games of boys
 - (d) the boys going in

4. Which simple operation did he mean? [d]
 - (a) putting signature
 - (b) opening the gate
 - (c) calling in the boys
 - (d) taking the car to the reformatory

5. Who would be taken out in his car? [a]
 - (a) Some of the small boys
 - (b) all the six hundred boys
 - (c) boys who were loyal
 - (d) boys who had good conduct

III I then sent for the Letter Book, and found that Ha' Penny wrote regularly, or rather that others wrote for him till he could write himself, to Mrs. Betty Maarman, of 48 Vlak Street, Bloemfontein. But Mrs. Maarman had never once replied to him. When questioned, he had said perhaps she is sick. I sat down and wrote at once to the Social Welfare Officer at Bloemfontein, asking him to investigate.

1. What did he send for? [d]
 - (a) for Ha' Penny
 - (b) for the prisoners
 - (c) for fruits
 - (d) for the Letter Book

What did he find?

- (a) the letters [d]
- (b) his parents
- (c) his brothers and sisters
- (d) Ha' Penny wrote letters regularly to Mrs. Bettly Maarman.

3. What was Mrs. Maarman's reaction to Ha' Penny's letters? [b]
- (a) She was angry
 - (b) she never replied to him
 - (c) she was full of compassion
 - (d) she replied him promptly

4. What did Ha' Penny say about Mrs. Maarman? [a]
- (a) She was sick
 - (b) she was out of station
 - (c) she was busy
 - (d) she went abroad

5. What did he write to the Social Welfare Officer? [c]
- (a) to bring Mrs. Maarman to the reformatory
 - (b) to send her some money
 - (c) to investigate
 - (d) to write her a letter

IV But Ha' Penny seemed to me anything but the usual delinquent, his desire to have a family was so strong, and his reformatory record was so blameless, and his anxiety to please and obey so great, that I began to feel a great duty towards him.

1. What did Ha' Penny not seem to him? [b]
- (a) a fraud
 - (b) a delinquent
 - (c) a criminal
 - (d) a fool

2. What do you mean by 'delinquent'? [b]
- (a) a crank
 - (b) an offender
 - (c) a warder
 - (d) a path maker

3. What was so strong in Ha' Penny? [c]
- (a) desire to escape
 - (b) desire to live a changed life
 - (c) desire to have a family
 - (d) desire to earn money

4. What did Ha' Penny's reformatory record reveal? [a]
- (a) he was blameless
 - (b) he was blameworthy
 - (c) he was working for the good of others
 - (d) he was causing offence to other prisoners

5. What did the narrator feel for him? [d]
- (a) he wanted to save him

- (b) he felt that he had to bring him out
- (c) he felt that he had to keep him there for a long time
- (d) he felt a great duty towards him

We buried him on the reformatory farm, and Mrs. Maarman said to me, "When you put up the cross, put he was my son."

"I'm ashamed," she said, "that I wouldn't take him."

"The sickness," I said, "the sickness would have come."

"No," she said, shaking her head with certainty. "It wouldn't have come. And if it had come at home, it would have been different."

1. Who was buried? [c]
 - (a) one of the prisoners
 - (b) one of the small boys
 - (c) Ha' Penny
 - (d) one of Ha' Penny's relatives

2. Where was he buried? [d]
 - (a) in the burial ground
 - (b) in a cave
 - (c) outside the prison
 - (d) on the reformatory farm

3. What did Mrs. Maarman tell the narrator? [b]
 - (a) to send the body home
 - (b) to put that Ha' Penny was her son
 - (c) to put that he was her adopted son
 - (d) to put that Ha' Penny was her neighbour

4. What was she ashamed of? [a]
 - (a) for not taking Ha' Penny home
 - (b) for not coming to see him
 - (c) for not adopting him
 - (d) for not caring for Ha' Penny's letters

5. What sickness did Ha' Penny get? [a]
 - (a) tuberculosis
 - (b) Malaria
 - (c) typhoid
 - (d) a tropical disease.

20.6. Possible questions

1. Summarise in your own words the tragic circumstances that led to the death of Ha' Penny.
2. Bring out the pathos in the life of the lonely young boy Ha' Penny.

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LESSON – 21

SUBHA

- Rabindranath Tagore

STRUCTURE

- 21.0 Introduction
- 21.1 Objectives
- 21.2 Summary
- 21.3 Glossary
- 21.4 Comprehension Passages
- 21.5 Objective type questions
- 21.6 Possible questions

21.0 Introduction

Rabindranath Tagore (1861-1941) was born in Calcutta and went to England for higher education. He devoted his life to the cause of education and peace. He developed the famous retreat Santhinikethan, the abode of peace, founded by his father into an international University, Viswa Bharathi. He achieved world renown when he was awarded the Nobel Prize for literature in 1913 for his English rendering of Gitanjali. His achievements as a poet, novelist, short-story writer and playwright; thinker reformer, philosopher and educationist; actor, producer, musician and painter, have earned for him the title of 'Gurudev.' In short he is a versatile genius. Tagore had an active literary career of 65 years and wrote the largest number of lyrics ever. Some of his plays are Chitra, The King of the Dark Chamber, Red Oleanders, The Post Office and Chandalika, while his important fiction includes Gora, Binodini, Two Sisters and The Wreck. There were several anthologies of poetry and numerous short stories.

Tagore's stories have for their background rural Bengal. His characters are mostly drawn from the middle class and the dreams, desires, concerns and tensions of ordinary people are portrayed with touching simplicity. In this short story "Subha", Tagore delineates one such ordinary family, and gives expression to the feelings, and emotions of a dumb girl. He describes her plight in an uncomprehending society, for which a dumb girl does not seem to have feelings and sensitivity. In a realistic manner, Tagore portrays the social scene of his times.

21.1 Objectives:

- After studying the lesson you will be able to:
1. realize the social scene of an earlier period and the position of young girls and women in such a society.
 2. show how insensitive people can be towards fellow human beings with some physical handicap.
 3. understand that lack of speech need not mean lack of the natural human need for love and friendship.

21.2 Summary:

Banikantha of Chandipur was well off. He had three daughters, Sukheshini, Suhasini and Subhashini. Subhashini, the youngest was shortly called Subha. Subha's elder sisters were married. She lay a silent weight upon the heart of the parents for she was dumb. People used to think that Subha did not feel as she could not speak. Therefore, they used to talk about her future in her presence. Subha could understand everything and would suffer silently. Her mother looked upon her as a deformity and almost hated her. But her father, Banikantha loved her more than her two sisters.

Subha was not altogether without friends. Sarbbashi and Panguli, the two cows in the stall were her dear friends. Though Subha gave them these names they could never hear the names from her lips. Subha used to murmur her feelings to the two cows and they understood her. They would respond to her in their mute language. Subha used to visit them regularly three times a day. Whenever she was hurt she would come to them and disclose her heart to the two childhood companions. They would console her by rubbing their horns gently against her arms. It would give her great comfort. Subha had goats and a kitten also for friends. She had more attachment with the kitten than the goats. The kitten used to sleep in her lap whenever she found an opportunity.

Pratap was another friend of Subha. He was an idle fellow. He took interest in fishing than earning. He could be found almost every afternoon on the bank of the river with his fishing rod. As Subha was dumb she could not disturb him. So he found her an ideal his companion. He affectionately called her 'Su'. Subha grew up. People blamed Subha's parents for not finding a husband for her. One day Banikantha went to Calcutta and found a bridegroom. As the family had to leave for Calcutta, Subha's heart was heavy with tears.

One day when Subha and her parents lived in a house in Calcutta, the bridegroom came to see Subha with his friend. He saw tears in Subha's eyes and thought that she had a tender heart. They got married on an auspicious day. Subha's parents left her with her husband and returned to Chandipur. A few days later everyone knew that Subha was dumb. Though she deceived none, nobody understood her feelings. She suffered silently in her new surroundings amid strangers. In her silent heart there sounded an endless, voiceless, weeping which only the Searcher of Hearts could hear.

21.3 Glossary:

uniformity	=	being the same as another
anxiety	=	fear, worry
curse	=	scold
deformity	=	imperfection
strain	=	blot
trembled	=	shivered
swift	=	moving with great speed
illumine	=	light up
steadfast	=	fixed in direction
grandeur	=	dignity of living
dreaded	=	feared
noontide	=	noon, 12'o clock in the day time
overflowed	=	flow over, brim, flood
deity	=	god, divine quality
inexact	=	not accurate

benediction	=	blessing
cheerful	=	pleasant
murmur	=	subdued continuous sound as of waves, brooks etc.
rustle	=	movement with fluttering sound
mingled	=	mixed
Cicada	=	transparent winged shrill sounding insect
gestures	=	significant movement of limb or body
sighing	=	draw long deep audible breath expressive of sadness, weariness
toil	=	suffer
awful	=	terrible
fondled	=	stroked lightly
coaxed	=	cajoled
dumb	=	unable to speak
anguish	=	intense pain
puzzled	=	confused
kitten	=	the young of cat
comrade	=	companion, friend
abandoned	=	give up to another's control
advantage	=	better position
gazing	=	look fixedly
ardently	=	intensely with strong feeling
astonishing	=	surprising
miracle	=	magic
water nymph	=	female spirit living in water
Patalpur	=	the city of Patala, the lower world
paltry	=	of little value, worthless
outcaste	=	people who are thrown out of their caste
dawn	=	the daybreak
vague	=	unclear
dogged	=	followed
vouchsafe	=	to offer
stricken	=	smitten, seriously affected by an unpleasant feeling or illness
agony	=	severe pain
clasped	=	held tightly
dizzy	=	giddy, unsteady
doe	=	a female deer
scanned	=	to look through carefully

21.4 Comprehension passages:

Her two elder sisters had been married with the usual difficulties in finding husbands and providing dowries, and now the youngest daughter lay like a silent weight upon the heart of the parents. People seemed to think that, because she did not speak, she did not feel: they discussed her future and their anxiety concerning it even in her presence.

1. How did her two elder sisters marry?
2. What is the name of the youngest daughter?
3. How was 'She' for her parents?
4. What did people speak about her?
5. What did people discuss?

Answers:

1. With the usual difficulties in finding husbands and providing dowries.
2. Subhashini, shortly called Subha.
3. She was like a silent weight upon the hearts of the parents.
4. People spoke that she would not feel for she could not speak.
5. Subha's future.

II But Subha was not altogether without friends. In the stall were two cows, Sarbbashi and Panguli. They had never heard their names from her lips, but they knew her footfall. Though she could form no words, she murmured lovingly and they understood her gentle murmuring better than all speech. When she fondled them or scolded or coaxed them, they understood her better than men could do. Subha would come to the shed and throw her arms round Sarbbashi's neck; she would rub her cheek against her friend's and Panguli would turn her great kind eyes and lick her face.

1. Who were Subha's friends?
2. Who were Sarbbashi and Panguli?
3. What do the two cows understand?
4. What would Subha do after coming to the shed?
5. What would Panguli do with Subha?

Answers:

1. The two cows
2. The names of the two cows.
3. Subha's gentle murmuring.
4. She would throw her arms round Sarbbashi's neck.
5. She would turn her great kind eyes and lick her face.

III Pratap's chief ambition was to catch fish. He managed to waste a lot of time this way, and might be seen almost any afternoon so employed. It was thus most often that he met Subha. Whatever he was about, he liked a companion and, when one is trying to catch fish, a silent companion is best of all. Pratap respected Subha for her silence, and as everyone called her Subha, he showed his affection by calling her Su.

1. What was Pratap's chief ambition?
2. How did he waste a lot of time?
3. Where would he meet Subha?
4. What type of companion did a person like to have when one was trying to catch fish?
5. How did Pratap show his affection for Subha?

Answer:

1. Pratap's chief ambition was to catch fish.
2. By catching fish.
3. On the bank of the river when he employed himself in fishing
4. A silent companion.
5. By calling her Su.

IV It was settled that on the morrow they should go to Calcutta. Subha went to the cow-shed to bid farewell to the comrades of her childhood. She fed them from her hand, she clasped their necks: she looked into their faces, and tears fell fast from the eyes which spoke for her. That night was the tenth of the new moon. Subha left her room, and flung herself down on her grassy mound beside the river she loved so much.

1. What was settled?
2. Why did Subha go to the cow-shed?
3. Who were the comrades of her childhood?
4. What happened when Subha looked into the faces of the two cows?
5. What did Subha love so much?

Answer:

1. On the next morning they had to leave for Calcutta.
2. To bid farewell to the comrades of her childhood.
3. The two cows.
4. Tears fell fast from the eyes.
5. To sit on the grassy mound beside the river.

21.5 Objective type questions:

I She lived in a small village called Chandipur. The river on whose bank it stood was small for a river of Bengal, and kept to its narrow bounds like a daughter of the middle class. This busy streak of water never overflowed its banks, but went about its duties as though it were a member of every family in the villages beside it. On either side were houses and banks shaded with trees.

1. What is Chandipur? [b]
 (a) a town (b) a small village (c) a city (d) part of the city
2. What is compared to a daughter of the middle class? [a]
 (a) the narrow bounds of the river (b) the small village
 (c) the lake (d) the canal
3. What is said about water? [c]
 (a) it overflows its bank (b) it dries often
 (c) it never overflowed its banks (d) it was flooded every year
4. Who looked to be the member of every family? [c]
 (a) the dumb girl (b) the lake
 (c) the busy streak of water (d) the stream

5. What is said about the banks of the river? [d]
 (a) used for agriculture (b) used for roads
 (c) used for constructing the bridge (d) shaded with trees

II Banikantha's house looked out upon the stream. Every hut and stack in the place could be seen by the passing boatmen. I know not if amid these signs of worldly wealth anyone noticed the little girl who, when her work was done, stole away to the waterside and sat there.

1. What did Banikantha's house look out upon? [a]
 [a] the stream (b) the grass
 [c] the banks of the river [d] the plain lands
2. Who is Banikantha? [d]
 [a] a poet (b) The narrator of the story
 [c] Subha's uncle [d] Subha's father
3. What did the passing boatmen see? [b]
 [a] the village (b) every hut and stack in the place
 [c] every hamlet [d] every one in the village
4. Who is the little girl? [d]
 [a] one of the village girls (b) Subha's sister
 [c] Subha's cousin [d] Subha
5. When did the little girl steal away to the waterside? [c]
 [a] at night (b) in the morning
 [c] after completion of her work [d] during her work

III Subha had a comrade also among the higher animals, and it is hard to say what the girl's relations were with him; for he could speak, and his gift of speech left them without any common language. He was the youngest boy of the Gosains, Pratap by name, an idle fellow. After repeated efforts, his parents had abandoned the hope of his ever making a living.

1. The higher animals here are [b]
 [a] Cattle (b) Human beings
 [c] wolves [d] goats
2. What do you mean by comrade? [a]
 [a] Companion (b) enemy
 [c] friend [d] relative
3. What is hard to say? [d]
 [a] her mind (b) Her attitude to life
 [c] her interest [d] her relation with him
4. Who is the youngest boy of Gosains? [a]
 [a] Pratap (b) one of Subha's relatives
 [c] one of Subha's cousins [d] the narrator

5. What did his parents leave out [c]

[a] his existence

(b) his schooling

[c] the hope of his ever making a living

[d] his future settlement

IV The thought of her marriage filled her parents with anxious care. People blamed them, and even talked of making them outcastes. Banikanta was well off : his family even had fish curry twice daily, and consequently he did not lack enemies. Then the women interfered, and Bani went away for a few days. Presently he returned and said; "We must go to Calcutta."

1. Why were Subha's parents filled with anxiety? [c]

[a] about her career

(b) about her future

[c] the thought of her marriage

[d] the family life of Subha's sisters

2. What was the threat of the people to Subha's parents? [a]

[a] talk of making them outcastes

(b) talk of killing them

[c] talk of driving away from village

[d] talk of destroying their house

3. What was the financial status of Banikantha? [c]

[a] a middle class man

(b) a poor man

[c] well-off

[d] a man of higher middle class

4. What does 'had fish-curry twice daily' indicate? [a]

[a] being well-off

(b) suffering from poverty

[c] miserliness

[d] leading a miserable life

5. What did Banikatha say to the members of his family after his return? [d]

[a] they should stay in the village

(b) he found a bridegroom

[c] they should not seek a husband for Subha

[d] they must go to Calcutta

V. The almanac was consulted, and the marriage took place on an auspicious day. Having delivered their dumb girl into another's hands, Subha's parents returned home. Thank God! Their caste in this world and their safety in the next were assured! The bridegroom's work lay in the west, and shortly after their marriage, he took his wife thither.

1. What do you mean by almanac? [a]

[a] a calendar of astronomical data

(b) an event in the solar system

[c] a science of astronomy

[d] the sun god

2. When did the marriage take place? [c]

[a] on a Sunday

(b) on a festival day

[c] on an auspicious day

[d] on an appointed day

3. Who is 'delivered into another's hands'? [a]

[a] the dumb girl

(b) a friend of Subha

[c] one of the daughters of Banikantha

[d] one of the village girls

4. What was assured to Subha's parents?
[a] property (b) security
[c] happy life [d] their caste in this world and safety in the other world
5. When did the bridegroom take his wife to the place where he was working? [b]
[a] on an auspicious day (b) shortly after the marriage
[c] immediately after the marriage [d] the next day after the marriage

21.6 Possible questions

1. Consider 'Subha' as the dramatization of the basic human need for love and friendship.
2. "In her silent heart there sounded an endless, voiceless weeping which only the Searcher of Hearts could hear". Trace the sequence of events that led to this comment.

Mr. D. Somasundara Rao

LESSON - 22

DIAMOND RICE

- Ranga Rao

STRUCTURE

- 22.0 Introduction
- 22.1 Objectives
- 22.2 Summary
- 22.3 Glossary
- 22.4 Comprehension Passages
- 22.5 Objective type questions
- 22.6 Possible questions

22.0 Introduction

Ranga Rao, a popular story-writer, scholar and critic, is currently teaching at Venkateswara College, New Delhi. He is proficient in Telugu and has a good reputation as a translator. His fiction is permeated by middle-class ethos, sympathetic grasp of the element of incongruity in the human character. As a writer, his chief appeal to his readers seems to lie in his delicate handling of the most intense of all human needs – the need for abiding emotional bonds.

The story “Diamond Rice” describes the downfall (nemesis) of a rich over confident and worldly-wise grain merchant who is notorious for the deliberate adulteration he practices of the rice sold in his shop. This story, besides revealing the redemptive side in the merchant's nature, like his generous donation to the temple and genuine love for little children, is a comment on the general corruption that seems to have taken hold of all traders. The readers are left to ponder on the injustice of a system that punishes one firmly for corruption while allowing others to go unpunished for the same crime.

22.1 Objectives:

After studying the unit you will be able to:

1. realize how third person point of view is used in a short story.
2. understand the story as a mild satire on society and human foibles.
3. have a glimpse into the two sides of the merchant's personality – generosity and dishonesty.
4. Know that some people rarely give donations, without laying down conditions.

22.2 Summary:

The New Temple Construction Committee of six men was formed to raise funds for the construction of the temple. The committee contained a lawyer, a doctor, three petty businessmen and a Sanskrit pandit. The committee was about to meet the big merchant for a donation. Sumitra, the six year old granddaughter of

the pandit, appealed to him to take her with them. The pandit could not deny her request. The lawyer, who had no children, felt that it was like going to attend a sacred ceremony with a cat in your arms.

Merchant Kondaiah was the most prosperous man of the town. He was the owner of Lakshmi Rice supplies. He was a pious man too. When the committee entered his office, his eyes fell on the two pig-tails of Sumitra. Sumitra reminded him of his own grandchildren who had gone on a brief visit to their mother's people. He greeted Sumitra with a warm and cheerful smile. He joked about her missing teeth. He asked his servant to fetch her some sweets and buttermilk.

The members of the committee, after finishing their eating and drinking coffee, explained the matter to Kondaiah. On his enquiry of the collected money, the pandit told him that it was thirty thousand, twenty thousand in cash and the remaining on paper. Kondaiah felt happy when he heard that the collected money was deposited in the Mercantile Bank in which the merchant was a partner.

Kondaiah asked them how much amount they needed. The lawyer said that the present estimation was one lakh. Kondaiah promised that he would contribute the rest of the amount. While they were talking, Kondaiah received a phone call. He said that he had all varieties of rice and he would send the samples through his clerk. After the phone call he collected rice in small packets and mixed the rice with little transparent stones. Sumitra was surprised for the rice no longer looked pretty. He gave instructions to the clerk and sent him to his brother-in-law with the samples.

After finishing this business he said that he would contribute the rest of the amount with a condition. The wedding hall in the temple should be named after his mother. The committee accepted it. He patted Sumitra. He told them that his clerk would prepare the cheque and asked them to come on the following Sunday for further discussion.

Sumitra was taking her evening meal. Her grandfather joined her later. He found small and transparent stones in his food. He asked his daughter-in-law whether she had bought rice from Kondaiah's shop. She misunderstood him and thought that the rice was still bad. The Pandit told her that Kondaiah was trapped and arrested for adulterating rice with fine semi-transparent stones. She pitied Kondaiah. She said that she had bought the rice from his rival, the Diamond Mills. Thus, corruption is common to all the traders.

22.3 Glossary:

denied	=	refused
prosperous	=	successful and well-to-do
irresistible	=	impossible to resist
camaraderie	=	light-hearted rapport among friends.
acute	=	severe, serious enough to cause concern
predict	=	foretell
piously	=	god-fearing
inclined	=	wanting to behave in a particular way
caustically	=	bitingly
ushered	=	led into the room and introduced
decisively	=	showing the ability to decide quickly
swarming	=	crowding around
solemn	=	serious and grave

din	=	a continuous loud unpleasant noise
conceded	=	to admit that something is true
giggled	=	to laugh lightly in a nervous or silly way
torrid	=	very hot and dry
consistency	=	the quality of always being the same
patronized	=	encouraged or supported
vermilion	=	bright red powder.
sneaky	=	mean-spirited person
exuberance	=	overflowing with joy
toppling	=	to become unsteady and then fall over, overthrow
scowled	=	to look at someone in an angry way
effusive	=	unrestrained
delegates	=	person(s) authorized to act as representatives for others
significantly	=	meaningful and important
novice	=	a person new at the job and untrained
deluded	=	led to hold a false belief
tacit	=	not spoken; implied
tuft	=	cluster of strands of hair
meditated	=	to empty your mind of thoughts and feelings in order to relax completely
morsel	=	a small piece of food
perspiration	=	liquid that appears on your skin when you are hot
reined	=	put a hold on
vindication	=	reestablishing the true worth of a thing after clearing suspicions and doubts
flints	=	a type of smooth hard stones
adulterating	=	to make impure or lower the quality by adding improper ingredients
rivals	=	person that competes with another

22.4 Comprehension passages:

I She wouldn't be denied the excitement of joining the town's elders about to call on the most prosperous elder of them all. Sumitra, looked up at her grandfather and gave him an irresistible smile. The little girl was gap-toothed, and that made it all the more difficult for the old man to resist her appeal: And there was the camaraderie, besides; though one was six and the other nearly fifty-six, they both belonged to the same age group.

1. What was Sumitra's excitement?
2. What did Sumitra do, looking up at her grandfather?
3. What was the difficult task for the old man?
4. Who were 'six and nearly fifty six'?
5. Where were the town's elders going?

Answers:

1. Joining the town's elders
2. An irresistible smile

3. To resist her appeal to join the town's elders.
4. Sumitra was six years old and her grandfather was fifty-six.
5. They were going to meet the most prosperous elder man of the town.

II The merchant Kondaiah was a pious man; the mark of Vishnu was freshly and neatly painted on his forehead; and he had a heavy gold ring on with some God's image on it; the heavy gold bracelet on his right wrist recalled to Sumitra the dreadful story of the Brahmin and the Trapping Tiger (the terrible tiger had swallowed up the greedy Brahmin, mud and all).

1. What type of man was Kondaiah?
2. What could be seen on Kondaiah's forehead?
3. What did his gold ring bear?
4. What did Sumitra recall when she saw Kondaiah's bracelet?
5. What is the synonym of dreadful?

Answers:

1. Kondaiah was a pious man
2. The mark of Vishnu was freshly and neatly painted on the forehead.
3. Some god's image.
4. The dreadful story of the Brahmin and the trapping tiger.
5. fearful.

III "How much have you collected?" the merchant asked. The committee members turned to the teacher the pandit accountant knew his figures by now; but when you deal with a big man, it would not do to appear off-hand. He opened the notebook (which Sumitra recognized as the unclaimed half-used exercise book of a former pupil of her grandfather's) and thumbed briskly through the pages.

1. What did the merchant ask?
2. What did the committee members do?
3. Why did they turn to the teacher?
4. Who was the big man?
5. What did Sumitra recognize?

Answers:

1. Kondaiah asked the elders how much they had collected so far.
2. The members turned towards the teacher.
3. To answer the question of the merchant.
4. The big man was Kondaiah, the merchant.
5. Sumitra recognized that the unclaimed half-used exercise book belonged to her grandfather's former student.

IV An assistant had come from the interior of the house, at the first ring of the phone, he carried a tray spread with small squares of plain paper to receive rice samples. The merchant picked up a little rice from each of several open tin drums, each a foot high and within easy reach of his chair; the girl could see they were all filled to the brim with nice-looking rice, each with rice of a different variety, short and white, long and white grains and so on.

1. When did the assistant come from the interior house?
2. Why did he bring small squares of plain paper?
3. What did the open tin drums contain?
4. Where were the tin drums?
5. What did the girl see?

Answers:

1. At the first ring of the phone.
2. To receive rice samples
3. The drums contained rice.
4. The tin drums were within the reach of Kondaiah's chair.
5. Sumitra saw the tin drums, which were filled with nice-looking rice to the brim.

V "You see, merchant Kondaiah was arrested in the afternoon for adulterating rice with fine semi-transparent stones. They say it was a trap."
 "Oh, poor Kondaiah!" said the young woman.
 "Of course, he said his promise to the temple stands. And then commonsense is connections."
 "Oh, poor Kondaiah!" repeated Sumitra's mother. "But I didn't get this rice from their place. I got this stuff from their rivals, the Diamond Mills."

1. Who was arrested in the afternoon?
2. Why was he arrested?
3. What was the trap?
4. Who was the young woman?
5. What promise did Kondaiah make?

Answers:

1. The merchant Kondaiah
2. He was arrested for adulterating rice.
3. Getting samples of adulterated rice with semi-transparent stones.
4. The pandit's daughter-in-law.
5. He promised to give donation for the new temple construction.

22.5 Objective type questions:

I But the moment the visitors entered, the merchant noticed Sumitra's two pig-tails done neatly in cotton rag ribbons and he remembered his own grand-children; they had gone on a brief visit to their mother's people, they had been gone two whole days and he now felt so lonely without them swarming about the house and raising a din that he had sent a man that morning expressly to fetch them back.

1. Who were the visitors?

(a) the elders of town
 (c) some customers

(b) the pandit and his grand daughter
 (d) the merchant's relatives

[a]

2. What did the merchant notice?

[c]

- (a) the rice
(c) Sumitra's pig tails
- (b) the members of the committee
(d) Sumitra's dress

3. What did the merchant remember? [d]
 (a) his promise
 (b) the temple construction
 (c) Sumitra's words
 (d) his own grandchildren
4. Where did the merchant's grandchildren go? [b]
 (a) to the temple
 (b) to their mother's people
 (c) to the school
 (d) to the market
5. What did the merchant feel? [a]
 (a) loneliness
 (b) comforted
 (c) irritated
 (d) angered

II "Don't press anybody for cash contributions now. You have twenty thousand; you need thirty thousand more. Or more, it could be more. I shall give all the money you need for the construction of the temple, a permanent hall for temple weddings, but..."

1. What was the advice of the speaker? [d]
 (a) to get contributions from others
 (b) to contribute themselves
 (c) to collect donations from all people
 (d) not to press anybody for cash contributions
2. How much did they have at hand? [c]
 (a) one lakh rupees
 (b) five lakhs
 (c) twenty thousand
 (d) not even a single rupee
3. How much more did they need? [a]
 (a) thirty thousand
 (b) five thousand
 (c) fifty thousand
 (d) twenty thousand
4. What promise did the speaker give? [d]
 (a) He would supply cement
 (b) He would give partial amount
 (c) He would give iron and cement
 (d) He would give all the money necessary
5. Who is the speaker of this passage? [a]
 (a) the merchant
 (b) the pandit
 (c) the lawyer
 (d) the doctor

III Sumitra knew what the assistant would do now; he would fold the paper bits into little packets of rice, like the little packets of vermilion all women, excepting widows, received on auspicious functions. But to her surprise, the merchant bent a little backwards and stopped and picked up a fistful of something from another drum behind his chair and showered whatever it was on each little mound of rice and the clerk ran his fingers through the rice, toppling the tiny mounds and ploughing them with his finger tips.

1. What did Sumitra know? [b]
 (a) What the merchant would do (b) What the assistant would do
 (c) What her grandfather would do (d) What the committee would do
2. What would the packets contain? [c]
 (a) Vermilion (b) turmeric
 (c) rice (d) money
3. What would all women receive on auspicious functions? [d]
 (a) Money (b) blessings of the goddesses
 (c) scolding of husbands (d) packets of vermilion
4. What did the merchant pick up? [a]
 (a) tiny-transparent stones (b) ash
 (c) gems (d) gold
5. Where did he shower them? [b]
 (a) on food (b) on the little mounds of rice
 (c) on Sumitra (d) on Sumitra's head
- IV Sumitra had been picking at her evening meal for sometime before her grandfather returned home. He washed and meditated and meditated, for too long today, and then joined Sumitra sitting cross-legged on the mud floor for the meal.
1. What had Sumitra been doing for sometime? [d]
 (a) spent time with her mother
 (b) played games
 (c) picked up quarrel with her friend
 (d) picking at her evening meal
2. When did she do it? [a]
 (a) before her grandfather returned home
 (b) before going to bed
 (c) before doing her homework
 (d) before playing games
3. Who was her grandfather? [c]
 (a) the merchant (b) the oil dealer
 (c) the pandit (d) the doctor
4. What did her grandfather do 'for too long today'? [b]
 (a) spent in washing (b) meditated
 (c) talked to Sumitra (d) talked to his daughter-in-law
5. Why did Sumitra's grandfather sit on the mud floor? [a]
 (a) for the meal (b) for writing accounts
 © for preparing notes for the class (d) for meditation

V "Poor grandfather," said Sumitra, her mirth fading, as the old man gestured her to be quiet and rose and left stealthily to rinse his mouth before making another attempt at the meal "plant them in the backyard soil," she whispered helpfully."

1. What is Sumitra's comment on her grandfather? [b]
 (a) poor fellow (b) poor grandfather
 (c) philosopher (d) pious grandfather
2. What did the old man gesture? [c]
 (a) not to be naughty (b) not to be idiotic
 (c) to be quiet (d) to be inactive
3. Why did Sumitra's grandfather rise and leave the room? [d]
 (a) to wash his hands (b) to spit out
 (c) to bring something for her (d) to rinse his mouth
4. What did she whisper helpfully? [a]
 (a) "plant them in the back-yard soil"
 (b) "plant them in the back-yard"
 (c) "plant them in the shade of the tree"
 (d) "plant them in the field"
5. What do you mean by 'them' in the phrase "plant them"? [d]
 (a) stones (b) seeds
 (c) plants (d) teeth

22.6 Possible questions

1. Attempt an evaluation of the grain merchant's character.
2. Consider "Diamond Rice" as a mild satire on society and on human foibles.

Mr. D. Somasundara Rao

LESSON – 23

THE ONLY AMERICAN FROM OUR VILLAGE

- Arun Joshi

STRUCTURE

- 23.0 Introduction
- 23.1 Objectives
- 23.2 Summary
- 23.3 Glossary
- 23.4 Comprehension Passages
- 23.5 Objective type questions
- 23.6 Possible questions

23.0 Introduction:

Arun Joshi is a popular Indo-Anglian novelist and short-story writer. He is rightly considered a pioneer in psychological realism. But he never gave predominant importance to the mapping of the inscape of the mind. His primary interest was a study of existential problems. Winner of the Sahitya Akademi Award, Arun Joshi had published five novels and a collection of short stories (*The Survivor*) before his literary career came to an abrupt end by his untimely death. His remarkable experiments in narrative technique reveal the impact of the writers like Camus, the French writer. His novels are *The Foreigner*, *The Strange Case of Billy Biswas*, *The Apprentices*, *The Last Labyrinth* and *The City and the River*. A certain awareness of man's rootlessness and the consequential loneliness and anxiety is the keynote of Arun Joshi's unique vision of the predicament of the modern man. He is hailed for holding a mirror to the subtleties and complexities of contemporary Indian life.

In this story "The Only American From Our Village", Arun Joshi offers us a glimpse of the obverse side of the American Dream. He narrates the typical success story of Indian intellectuals earning name and fame in the United States of America. However, the grim reality is that many such Indians, busy in making a name for themselves, often have no time for their poor parents back home. Even a father's death is not significant enough to bring them to India.

23.1 Objectives :

After studying the lesson you will be able to:

1. understand the negative influence of America, the fabled land of success, on immigrants.
 2. see that parents feel proud of their children's achievement but are forced to justify to themselves their neglect of the parents.
 3. Know that self - judgment makes people realize their mistakes; if the feelings are suppressed they become psychic.
-

4. realize the callous disregard shown by children doing well abroad towards their parents in their old age and infirmity.

23.2 Summary:

Dr. Khanna was the most outstanding immigrant physicist at the University of Wisconsin, America. Once he made a four-week visit to India with his wife, Joanne and their two sons. They were well received in India. Dr. Khanna addressed a conference and inaugurated three well-attended seminars. He even met the President and the Prime Minister of India.

Dr. Khanna went to his native town. His wife and sons were worshipped by the relatives. On the last week Mrs. Khanna and the children went off on a sight-seeing tour. Dr. Khanna delivered his final talk at a college in his former home town. The talk went well. He was introduced to the audience in glorious terms. The audience bid him a humble farewell. When all the people went away, an old man came and insisted on shaking Dr. Khanna's hands. He introduced himself as 'ashtamp farosh', the stamp vendor. The Principal told Dr. Khanna that he was Radhey Mohan, who sold court papers in front of the District Court.

Radhey Mohan told Dr. Khanna that he came to see him from the village and that he was his father's close friend. He also said that Kundan Lal, Dr. Khanna's father and Radhey Mohan used to sit on the same bench. He carved their names on the desk and they could be found even that day. He said that Kundan Lal was the best student and therefore his name was on the Honours Board. But Radhey Mohan failed matriculation. Kundan Lal stood third among forty thousand students. Though Dr. Khanna's father wanted to do some job due to poverty, his mother forced him to go to college. He went to Lahore and studied on scholarship. Kundan Lal joined in some job after his studies and Radhey Mohan did not see him for twenty years.

Radhey Mohan told Dr. Khanna that his father came to live in the village after retirement. He said that he was happy and proud of his son's achievement. He used to say that his son would be a big government man. He also told Radhey Mohan that his son would come soon. But he did not. When he came to know that his son got married he was quiet for many months. Later he told Radhey Mohan that his son was the only American from their village and it was an honour for it.

Kundan Lal and Radhey Mohan used to go for walks. During their walking he talked only of his son. On one of their walks Radhey Mohan told Kundan Lal that his son's achievements had nothing to do with others. He was very angry and avoided the company of walkers. One day Kundan Lal told Radhey Mohan that he was expecting a ticket from his son to visit America. Very soon the whole village came to know about it. Radhey Mohan suddenly asked Dr. Khanna whether he had sent a ticket to his father. Dr. Khanna said that he had no money.

On hearing it, Radhey Mohan told Dr. Khanna how his father studied with limited clothes and on scholarships. He went to school without shoes, particularly in the month of May, he suffered a lot from walking on the boiling sand of the 'Cho'. He did it for ten years. Radhey Mohan took a short break and continued the story.

Radhey Mohan further said that Kundan Lal became ill. His daughter came to see him. He requested Radhey Mohan to write to his son. Radhey Mohan sent a telegram by spending a hundred rupees. But Dr. Khanna wrote only a letter stating that he had to attend a conference. Kundan Lal told Radhey Mohan that his son might have been busy. He asked Radhey Mohan to take him to the school. They went to school in a

rickshaw. He went to the desk where their names were carved. He also went to the Honours Board and had a look at his name. On their return journey when they came to the 'Cho,' there was sudden change in Kundan Lal. He looked mad. He walked on the boiling sand for half a mile in spite of Radhey Mohan's warning. He got fever by the evening and died the next morning. Dr. Khanna heard the tragic death of his father and shrank in pain. He apologized to Radhey Mohan for what had happened.

Dr. Khanna's family boarded the plane to Chicago at the weekend. His wife noticed that Dr. Khanna was staring at his feet all the time. When they met the psychiatrist, Dr. Khanna confided that he had spells of great burning in his feet. There was no output of research work from Dr. Khanna since he returned to America. He used to say that he was cursed. Thus, Dr. Khanna would be known as the man who did nothing but staring at his feet.

23.3. Glossary:

immigrant	=	one leaving the native land to settle down elsewhere
physicist	=	a specialist in physics
ashtamp farosh	=	a stamp vendor
cataract	=	disease of the eyes causing partial or total blindness
encounter	=	meeting, clash
profusely	=	lavish, extravagant
shuffling	=	move with scraping
embarrassed	=	make or feel awkward or shamed
glint	=	flash
smouldering	=	burning slowly emitting smoke
arthritis	=	inflammation of joints
fidgedet	=	moved about in a nervous manner
wincd	=	shrank in pain
confided	=	tell same secret or private problem to someone

23.4 Comprehension passages:

I The four week trip was a success by all accounts. He was received by an official of the Council of Scientific Research. He addressed a conference on Inter-Planetary radiation and inaugurated three well-attended seminars. He met the President and the Prime Minister. He was offered many jobs, each of which he politely declined.

1. What is said about Dr. Khanna's four-week trip?
2. Who received Dr. Khanna?
3. What did Dr. Khanna do after coming to India?
4. Whom did Dr. Khanna meet?
5. What did Dr. Khanna politely decline?

Answers:

1. It has become a success.
2. An officer of the Council of Scientific Research
3. He addressed a conference and inaugurated three seminars.
4. The President and the Prime Minister of India.

5. Jobs in India

II. "He was a good student, the best. I sat at the same desk, so I knew. I carved my name on my side of the desk. Your father did not want to spoil the wood so I carved his name on his side. Before he died we went and looked for the desk and, believe me, it was still there. So were the names. It was very strange. I had not expected the names to be there. Your father's name is on the Honours Board, too. Mine is not there, because I failed in matriculation.

1. Who was a good student
2. What did Radhey Mohan carve on the desk?
3. When did the two friends go to see their names?
4. What was strange?
5. Whose name could be found on the Honours Board?

Answers:

1. Dr. Khanna's father, Kundan Lal.
2. Radhey Mohan carved his name and Kundan Lal's name.
3. Before Kundan Lal's death.
4. To find the two carved names after many years.
5. The name of Kundan Lal.

III. The ashtamp farosh paused. He seemed to have lost the thread of his thoughts. Then he started again. "After his retirement he had a shave every other day. We used to go together, to the same barber. He would have his shave first because he did not like to wait. But he had to wait anyway while I had my shave.

1. Who was the 'ashtamp farosh'?
2. What did he seem to have lost?
3. Whose retirement was referred to in this passage?
4. Where did they used to go together?
5. Why did Kundan Lal insist his shave to be taken first.

Answers:

1. Radhey Mohan
2. The thread of his thoughts
3. The retirement of Kundan Lal
4. They used to go together to the same barber.
5. Because Kundan Lal did not like to wait.

IV. We went to school together and came back together. Between the school and our village is the 'Cho'. Do you remember the 'Cho'? It runs in the rains. Nine months it is dry. In summer the sand gets very hot. Have you seen how they roast corn in hot sand. You could roast corn in the 'Cho'.

1. Who went to school together?
2. Where is 'Cho' located?

3. What do you mean by 'Cho'?
4. What is said about 'Cho' in summer?
5. What can be roasted in 'Cho' in summer?

Answers:

1. Kundan Lal and Radhey Mohan.
2. Between school and the village.
3. A stretch of hot fiery sand or a dried river bed.
4. It gets very hot
5. Corn can be roasted in the 'Cho' in summer.

V. The week-end Dr. Khanna and family boarded a plane for Chicago. At Chicago they changed planes. As the plane for Madison got aloft Mrs. Joanne Khanna was heard to say to her husband, "What's the matter, darling you keep staring at your feet. I have been watching you for the last two days and you've done nothing but stare at your feet".

1. Who boarded the plane to Chicago?
2. Who are the members of Dr. Khanna's family?
3. Where did they change planes?
4. What did Mrs. Joanne Khanna notice in her husband?
5. For how many days did she notice the change in Dr. Khanna?

Answers:

1. Dr. Khanna and his family
2. Dr. Khanna, his wife and their two sons
3. At Chicago
4. He was staring at his feet.
5. For two days.

23.5 Objective type questions:

I His wife and children were worshipped by his relatives whom they had never met before and for whom they had brought Gillette razors, pop records and a mass of one-dollar neck-ties. The records and the neck-ties were unusable because the relatives had neither record players nor suits, but the razors were greatly prized, especially by the women who saved them for their teenaged sons.

1. Who were worshipped? [b]

a) Dr. Khanna's wife and children	b) Dr. Khanna's family
c) Mrs. Joanne	d) Khanna's sons.
2. Who worshipped them? [c]

a) Indians	b) Americans
b) Mr. Khanna's relatives	d) Radhey Mohan's Family
3. Why were the members of Dr. Khanna's family worshipped? [b]

a) Because they were foreigners.	
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- b) Because they came from America.
 c) Because they brought gifts.
 d) Because they were strangers.

4. What were unusable? [c]
 a) Gillette Razors
 b) American blades
 c) records and the neck-ties
 d) all the gifts

5. What were saved for the teenaged sons? [a]
 a) razors
 b) neck-ties
 c) blades
 d) perfumes

II "Yes", the old man replied, "I am the ashtamp farosh of the town. I knew your father. I am very happy to see you. I came here only to see you because I am only an ashtamp farosh and do not understand such matters. Nor do my sons because they are not even matriculates.

1. Who was the old man? [a]
 a) Radhey Mohan
 b) the Principal
 c) Dr. Khanna
 d) Kundan Lal

2. What do you mean by 'ashtamp farosh'? [d]
 a) stamp maker
 b) stamp printer
 c) stamp collector
 d) stamp vendor

3. "I knew your father" – Whose father was he? [b]
 a) Radhey Mohan's father
 b) Dr. Khanna's father
 c) the Principal's father
 d) Mrs. Jonne's father

4. What do you mean by 'such matters'? [a]
 a) Dr. Khanna's lectures on Physics
 b) His talk with the principal
 c) His talk with students
 d) His talk with Indian scientists

5. What are the qualifications of Radhey Mohan's sons? [b]
 a) no qualifications
 b) not even matriculate
 c) degree holders
 d) postgraduates

III I saw him when his mother died. He cried a lot. Then he locked up the old house and went away. I did not see much of him for twenty years. Only once or twice when he brought you and your sisters to see the village.

1. When did Radhey Mohan see Kundan Lal? [d]
 a) When Kundan Lal in college
 b) When Kundan Lal at school
 c) When Kundan Lal's father died
 d) When Kundan Lal's mother died

2. What did Kundan Lal do at his mother's death? [a]
 a) he cried a lot
 b) he attended a seminar
 c) he went on a tour
 d) he sent a telegram to his father

2. What was sent to Dr. Khanna? [c]
a) a letter
b) a message
c) a telegram
d) a ticket
3. How did Dr. Khanna reply? [d]
a) by phone
b) by telegram
c) through a messenger
d) by a letter
4. What is the message of Dr. Khanna's reply? [a]
a) he had a conference
b) he was busy with his research
c) his wife was ill
d) he had to meet the President of America
5. What answer did Kundan Lal give to Radhey Mohan? [b]
a) He must be away from the city
b) he must be busy
c) he must be doing research
d) he might have boarded the plane to visit his father

23.6. Possible questions

1. Describe the events that led to Khanna's becoming known as "the man who does nothing but stare at his feet".
2. Comment on Arun Joshi's handling of the American Dream of success.

Mr. D. Somasundara Rao

LESSON - 24

LUCK

- Mark Twain

STRUCTURE

- 24.0 Introduction
- 24.1 Objectives
- 24.2 Summary
- 24.3 Glossary
- 24.4 Comprehension Passages
- 24.5 Objective type questions
- 24.6 Possible questions

24.0 Introduction

Mark Twain was the pen name of Samuel Langhorne Clemens. He was born in Florida. He worked as an apprentice to a printer and a pilot of the river boats. Later he also worked as newspaper reporter for some time. He won literary fame with the publication of *The Adventures of Tom Sawyer*, *The Prince and the Pauper*, *Huckleberry Finn* and a number of humorous short-stories and feature articles. Mark Twain is chiefly remembered for his comic and sympathetic portrayal of the little imperfections in human nature and his espousal of social justice.

"Luck" is a mildly satirical story of the undeserved promotion of somebody who is actually a stupid person. Sheer luck and coincidence turned the idiotic blunders in his military career into victories so that very soon this young man became a great General.

24.1 Objectives

After studying the unit you will be able to:

1. understand how sheer luck made an absolute fool assume the role of a genius.
2. know how luck can make a series of blunders appear to be brilliant strategies.
3. understand the significance of the satirical element in the story.

24.2 Summary:

A banquet took place in London in honour of Lieu tenant General Lord Arthur Scoresby. The Crimean war made him very popular and people looked at him as a demi-god. Mark Twain, the narrator, sat beside a clergyman, who was his old friend. The clergyman spent half of his life in the camp and field as instructor in the military school at Woolwich. Mark Twain was praising the achievements of Scoresby. The clergyman, confidentially, indicating the hero of the banquet said: "Privately, he's an absolute fool".

This judgement was a great surprise to the narrator. He would have not believed such words if they were from the mouth of any one of his friends. But the clergyman was a man of respect and his judgement of men was good. Therefore, the narrator wanted to find out how he had discovered the secret.

One day he had the opportunity of meeting the Reverend. He told the narrator all about Scoresby. Some fifty years ago the Clergyman was an instructor in the military academy at Woolwich. Scoresby was one of the students undergoing his preliminary examination. His questions were well answered by all the students except Scoresby. He was good and lovable. But his answers were stupid. The clergyman pitied him. He drilled into him a certain line of stock questions. Scoresby went through with flying colours and got compliments. Luck favoured him. The clergyman stood by him like a mother who felt for a crippled child throughout the course.

The last examination was mathematics. The clergyman thought that Scoresby would be doomed in mathematics. Again he drilled him the line of questions which the examiners would be mostly likely to use. Scoresby did well even in mathematics and he got the first prize. Though the clergyman did everything purely through charity only to ease the poor youth's fall, his conscience tortured him day and night. He was guilty on hearing about the glittering promotions and responsibilities for a wooden-headed fellow when there were worthy men.

The Crimean War broke out. Scoresby became the captain in a marching regiment. Better men grew old and gray in the service before getting such a great rank. But it was given to an ass due to sheer luck. As Scoresby was stupid, the country would be at loss in the war. Therefore, the clergyman decided to protect the country against him. It was unfortunate to see the youth mistaking his idiotic blunders for genius. Every fresh blunder of Scoresby brought him reputation. Therefore, the clergyman thought that Scoresby would definitely fall like the sun from the sky.

Scoresby went up from grade to grade in the passage of time over the dead bodies of his superiors. He became a colonel. The battle was awfully hot. Their regiment occupied the vital position. A blunder would lead to total destruction. At this crucial moment the immortal fool, Scoresby, detached the regiment and ordered his men to go to the neighbouring hill. The clergyman thought that it was an end for Scoresby.

When the regiment climbed the hill they found an entire and unsuspecting Russian Army in reserve. In general, in a majority of the cases, the British army would have been defeated by the enemy. But it did not take place. The Russians thought that no single regiment would come there at such a time. They also thought that their game was detected and blocked. So they turned tail. The English army chased them. Within no time the entire Russian army was swept off and the English got a splendid Victory. Marshal Canrobert, after hearing the victory of Scoresby, in great admiration, sent for him. He hugged him and decorated him in the presence of all the armies.

In fact, Scoresby made a blunder, he was asked to support the right wing. He mistook the orders and went over the hill to the left. The result, victory fell on him. This glory would never fade while history books last. Though the whole of Scoresby's military life was full of blunders, luck favoured him and clothed him in domestic and foreign decorations. Thus, Scoresby, though an absolute fool, with all his blunders, became a shining soldier in all the English wars for a generation due to sheer luck.

24.3 Glossary:

banquet	:	a ceremonial dinner
conspicuously	:	prominently
generation	:	group of individuals holding the same attitudes towards men and matters
withhold	:	hold back
K.C.B.	:	title conferred by the Knight Commander of the Order of the Bath
renowned	:	reputed, well-known
zenith	:	peak
Crimean battlefield	:	war with Russia launched by England, France and Turkey during 1854-56
demi-god	:	minor deity
gravity	:	seriousness
glimmered	:	a light that is not very bright
astonishment	:	surprise
welling	:	springing
countenance	:	face
Woolwich	:	East London
verdict	:	judgement
Napoleon	:	a French conqueror
Socrates	:	a Greek philosopher
Solomon	:	a wise king of Jews, son of King David
veracity	:	truthfulness
touched to the quick	:	wounded deeply
solitary	:	spending a lot of time alone
Reverend	:	a title of respect used before the name of a minister of the Christian Church
veritably	:	truly
galley-slave	:	slave working in a ship that moves with oars; a person forced to do tedious jobs
flying-colours	:	emerging successfully
cram	:	stuff; prepare hastily for examination
stupefying	:	dulling the senses
sentiment	:	deep feeling
consternation	:	shock
ovation	:	applause
charity	:	a kind of sympathetic attitude you have when judging
preposterous	:	absurd
Frankenstein	:	the scientist who designed and gave life to a monster that destroys him
prodigious	:	great
inadequate	:	insufficient; not good enough
cornet	:	formerly a British cavalry officer of the lowest rank, who carried his troops flag
repose	:	rest

apprehension	:	fear
consequently	:	happening as a result of a peculiar event
rave	:	to take in an uncontrolled way
vital	:	extremely important
lustre	:	brilliance
Sheol	:	place of the dead
browsing around	:	inspecting at leisure
sly	:	cunning
turned tail	:	ran away from a threat
regiment	:	a large military group consisting of several battalions
peil-mell	:	in pamic; disorderly
rout	:	total defeat
phenomenal	:	extraordinary
littered	:	scattered about
baronet	:	a little below the rank of a baron

24.4 Comprehension Passages:

I The clergyman at my left was an old acquaintance of mine – clergyman now, but had spent the first half of his life in the camp and field and as an instructor in the military school at Woolwich. Just at the moment I have been talking about, a veiled and singular light glimmered in his eyes and he leaned down and muttered confidentially to me — indicating the hero of the banquet with the gesture. ‘Privately — he’s an absolute fool’.

1. Who sat at the left of the narrator?
2. Where did the clergyman spend the first half of his life?
3. What job did he take up?
4. What did the narrator see in the eyes of the clergyman?
5. What did the clergyman say about the hero of the banquet?

Answers:

1. The clergyman sat at his left.
2. The clergyman spent half of his life in the camp and field
3. An instructor in the military school at Woolwich.
4. He saw a veiled and singular light glimmering.
5. He is an absolute fool.

II I said to myself, when he comes to be examined again he will be flung over, of course, so it will be simply a harmless act of charity to ease his fall as much as I can. I took him aside and found that he knew a little of Caesar’s history, and as he didn’t know anything else, I went to work and drilled him like a galley-slave on a certain line of stock questions concerning Caesar which I knew would be used.

1. What did the clergyman say of Scoresby?
2. What is a ‘harmless act of charity’?
3. What did the clergyman find from Scoresby?
4. How did he drill Scoresby?

5. What did the clergyman drill him about?

Answers:

1. When Scoresby comes to be examined again he will be flung over.
2. To ease the fall of Scoresby as much as he can.
3. Scoresby knew a little of Caesar
4. He drilled him like a galley-slave.
5. A line of stock questions concerning Caesar.

III. Sleep? There was no more sleep for me for a week. My conscience tortured me day and night. What I had done purely through Charity, and only to ease the poor youth's fall. I never had dreamed of any such preposterous results as the thing that had happened. I felt as guilty and miserable as Frankenstein.

1. How many days did he not sleep?
2. What tortured the clergyman day and night?
3. Why did the clergyman help Scoresby in his studies?
4. Who is the 'Poor Youth'?
5. How did the clergyman feel?

Answers:

1. He did not sleep for about a week.
2. His conscience
3. Because of Charity and only to ease the poor youth's fall.
4. The poor youth is Scoresby.
5. The clergyman felt as guilty and miserable as Frankenstein.

IV. The battle was awfully hot; the allies were steadily giving way all over the field. Our regiment occupied a position that was vital; a blunder now must be destruction. At this crucial moment, what does this immortal fool do but detach the regiment from its place and order a charge over a neighbouring hill where there wasn't a suggestion of an enemy.

1. How was the battle?
2. What position did their regiment occupy?
3. What would lead to a destruction?
4. What does the immortal fool do?
5. Who is the 'immortal fool'?

Answers:

1. It was awfully hot.
2. It occupied a vital position.
3. A blunder.
4. He detached the regiment from its place and ordered a charge over a neighbouring hill.
5. Scoresby, the in-charge of the regiment.

V. He is the supermost ass in the universe; and until half an hour ago nobody knew it but himself and me. He had been pursued, day-by-day, and year-by-year, by a most phenomenal and astonishing luckiness. He has been a shining soldier in all our wars for a generation; he has littered his whole military life with blunders.

and yet had never committed one that didn't make him knight or a baronet or a lord or something. Look at his breast; why he is just clothed in domestic and foreign decorations.

1. What is 'he' in the universe?
2. What has been pursuing Scoresby?
3. What has he been for a generation?
4. What did he do during his military life?
5. How was he clothed?

Answers:

1. He is the supermost ass.
2. A most phenomenal and astonishing luckiness.
3. He has been a shining soldier in all the English wars.
4. He committed many blunders.
5. He was clothed in domestic and foreign decorations.

24.5 Objective type questions:

- I. It was at a banquet in London in honour of one of the two or three conspicuously illustrious English military names of this generation. For reasons which will presently appear, I will withhold his real name and titles and call him Lieutenant General Lord Arthur Scoresby Y.C., K.C.B., etc., etc., etc., What fascination there is in a renowned name. There sat the man, in actual flesh, whom I had heard of so many thousands of times since the day, thirty years before, when his name shot suddenly to the zenith from a Crimean battlefield.
- 1) Where did the banquet take place? [b]
 - a) in the military camp
 - b) in London
 - c) in the war field
 - d) in Russia
 2. What do you mean by 'banquet'? [a]
 - a) a ceremonial dinner
 - b) diner at night
 - c) dinner at military camp
 - d) lunch
 - 3 What does the narrator like to withhold? [a]
 - a) his real name and titles
 - b) his real name
 - c) his titles
 - d) his honour
 4. Which is the renowned name? [d]
 - a) his pet name
 - b) the name of the clergyman
 - c) the Reverend
 - d) Lieutenant General Lord Arthur Scoresby
 5. How many times did he hear the name? [c]
 - a) several times
 - b) often
 - c) thousands of times
 - d) a few times
- II. This verdict was a great surprise to me. If its subject had been Napoleon or Socrates, or Solomon, my astonishment could not have been greater. Two things I was well aware of; that the Reverend was a man of strict veracity, and that his judgment of men was good. Therefore, I knew, beyond doubt or question, that the world was mistaken about this hero: he was a fool.

- 1) What was a great surprise to him? [a]
 a) the verdict of the clergyman
 b) the verdict of a judge
 c) the verdict of the General
 d) the verdict of Lord Arthur Scoresby
2. What is the synonym of 'verdict'? [d]
 a) protect
 b) appearance
 c) feeling
 d) judgement
- 3 What type of man was the Reverend? [b]
 a) a man of open-mindedness
 b) a man of strict veracity
 c) a man of truthfulness
 d) a man of arrogance
4. What does the narrator say about the judgement of the Reverend? [a]
 a) it is good
 b) it is bad
 c) it is surprising
 d) it is thought-provoking
5. What does the narrator say about the hero? [a]
 a) he is a fool
 b) he is a man of deception
 c) he is a man of crooked nature
 d) a wise man

III. Now, of course, the thing that would expose him and kill him at last was mathematics. I resolved to make his death as easy as I could; so I drilled him and crammed him, and crammed him and drilled him just on the line of questions which the examiners would be most likely to use, and then launched him on his fate. Well, sir, try to conceive of the result; to my consternation, he took the first prize.

1. What would kill Scoresby? [d]
 a) poison
 b) war
 c) bomb
 d) mathematics
2. What did the speaker resolve to do? [a]
 a) to make his death easy
 b) to make him commit suicide
 c) to treat him cruelly
 d) to sympathise death
3. What did the narrator drill him on? [b]
 a) all chapters
 b) on the lines of questions the examiners likely to use
 c) most important chapters
 d) few problems in each chapter.
4. Where did the narrator launch Scoresby? [c]
 a) into the space
 b) on the fall
 c) on his fate
 d) on his doom
5. What is the result of the drilling? [d]
 a) failure
 b) just pass
 c) first class
 d) first prize

IV. The Crimean war had just broken out. Of course there had to be a war, I said to myself. We couldn't have peace and give this donkey a chance to die before he is found out. I waited for the earthquake. It came.

1. What had broken out? [d]
 a) world war
 b) a war between Russia and England
 c) war with Arab countries
 d) the Crimean War

2. What could they not have? [b]
 a) sharpness
 b) peace
 c) Co-ordination
 d) communication
3. What does the narrator mean by 'donkey'? [d]
 a) an intelligent man
 b) a man of good understanding
 c) a man of skill
 d) a stupid fellow
4. Who is the 'donkey' referred to? [b]
 a) an instructor
 b) Scoresby
 c) the General
 d) the captain
5. What did the narrator wait for? [c]
 a) his doom
 b) his failure
 c) an earthquake
 d) his victory

V. But no, those Russians argued that no single regiment would come browsing around there at such a time. It must be the entire English army, and that the sly Russian game was detected and blocked; so they turned tail, and away they went, pell-mell, over the hill and down into the field, in wild confusion, and we after them; they themselves broke the solid Russian centre in the field.

1. What did the Russians argue about? [b]
 a) They expected the arrival of the English army.
 b) No single regiment would come there at that time.
 c) They should be ready to attack the enemy
 d) They should prepare even for the worst situation.
2. What was detected and blocked? [a]
 a) the Russian game
 b) the British plot
 c) the French regiment
 d) the secrecy
3. What was the result of the detection? [c]
 a) a war
 b) an attack
 c) they turned tail
 d) then turned violent
4. What do you mean by 'pell-mell'? [d]
 a) fall down
 b) turn round
 c) defeat
 d) in panic
5. What was the state of the mind of the Russians? [a]
 a) in wild confusion
 b) ready to face any situation
 c) to attack
 d) to run for life

24.6 Possible questions

1. Comment on the part played by Dame Luck in the career of Scoresby.
2. Attempt an evaluation of Scoresby's character.

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