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BENGALURU  
CITY UNIVERSITY

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BE BOUNDLESS

# Literary Musings

VOLUME II - SECOND SEMESTER



DISCIPLINE SPECIFIC  
CORE COURSE-**ENGLISH**

**PAPER III - INTRODUCTION TO PHONETICS AND LINGUISTICS**

**PAPER IV - INDIAN WRITING IN ENGLISH PART-II**

(AS PER NATIONAL EDUCATION POLICY 2020)

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PRASARANGA:  
BENGALURU CITY UNIVERSITY

## FOREWORD

**Discipline Specific Core Course-English- Text book** Literary Musings for II Semester B.A under Bengaluru City University (BCU), has been designed with the objectives of improving pronunciation, understanding sounds of various alphabets which eventually would refine the communication skills among the students. Indian Writing in English-II brings home the profound contributions made by the eminent writers of Post Independent Period. The two papers dealing with Introduction to Phonetics and Linguistics and Indian Writing in English part-II are aimed at enhancing the knowledge gained in Semester-I. This is the Text Book for Undergraduate students of BA, BCU, Bengaluru, prepared by the members of the Text Book Committee in accordance with NEP 2020. I congratulate the Text Book Committee's tireless task of framing and collating the materials and I am confident that this text book would further augment the flair for literature and language in students. The two text books indeed would facilitate teachers to interpret and improve the methods teaching in the class room. I thank the Director of Bengaluru City University Press and their personnel for bringing out the second semester textbooks deftly and on time. I hope that both the books would pave the way to enthusiastic learning experience.

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## PREFACE

The Discipline Specific Core Course English Text book for II Semester B.A , **Literary Musings**- comprising of Phonetics and linguistics in paper III and poetry, short story, Drama, Essay, An autobiography and film review in Paper IV reinforces a wide range of genres and learning of sounds and language in an organised manner.

Second semester students are by now familiar with various genres and literary terms. They would find it further interesting to learn about the science of pronunciation and the use of language.

**Paper-III** of the syllabus introduces students to Phonetics and Linguistics which are practice oriented.

**Paper-IV** provides an enhanced understanding of Indian Writing in English –Part II with an inspirational autobiography of Milkha Singh and it further introduces students to various genres concerning Post- Independent era.

This syllabus is designed and organised to abide to a greater extent to the frame work expected to achieve the desired goals of NEP 2020. I would like to thank the concerned Chairperson and her team of teachers who have worked methodically to accomplish the vested task. I thank the Vice Chancellor and Registrar of Bengaluru City University for their consistent support. I also thank the publisher, who helped us to bring out the book on time.

**Dr. Thandava Gowda**  
**Chairman, Board of Studies, UG**

## A Note to the Teacher

Literary Musings, the Discipline Specific Core Course- English BA Text Book for the Second semester undergraduate Arts under Bengaluru City University is intended to introduce Phonetics and Linguistics and writers of Post Independent India. The selected areas of study in Phonetics and Linguistics in Paper –III is concise and engaging. Indian Writing in English-II deals extensively with the prominent writers of Post- Independent India and their popular literary pieces. Thereby students would gain a comprehensive knowledge on writers from Pre- Independent India studied during the first semester and Post Independent writers introduced in the Second semester. Film Review is again a part of paper IV consisting of controversial movies like Rang De Basanthi and Gulabi Talkies. The students after watching the movies are expected to generate ideas and critically analyse the theme and characterization. This unit is also tested in the university examination and can also be considered for the award of internal marks as a performance based activity.

Teachers have the choice of designing the activity for awarding internal marks.

Summative Assessment	60 marks
Formative Assessment (IA)	40 marks
Total	100 marks

Each paper carries 3 credits, therefore for Paper III and Paper IV it would be 3+3=6 credits.

For the award for internal marks for paper III following activities can be considered

- ❖ Role play
- ❖ Power point presentation
- ❖ Debate
- ❖ Group discussion
- ❖ Student seminar, etc.

Paper 4- Movie interpretation – discussion on theme, characterization etc. can be considered

Internal marks division can be as follows

- ❖ 10 marks - internal assessment first test
- ❖ 10marks- internal assessment second test
- ❖ 10 marks –Seminar/ Presentation/Group discussion
- ❖ 10 marks – Debates/ Role Play/ Movie interpretation

The Committee expresses its sincere thanks to Dr. Thandava Gowda, Chairman, Board of Studies, Bengaluru City University for his consistent support and direction. The Committee also thanks Prof. Lingaraj Gandhi, the Honourable Vice Chancellor of Bengaluru City University for his support in bringing out the new text book.

**Dr. PADMAVATHY.K**  
**CHAIRPERSON, TEXT BOOK COMMITTEE**

## **Discipline Specific Core Course- BA English (Hons.)**

### **SEMESTER- II**

**Paper-III Introduction to Phonetic and Linguistics**

**Paper-IV Indian Writing in English Part-II**

**At the end of the semester students would hone the following skills:  
(EXPECTED LEARNING OUTCOME)**

- **Be enriched with the knowledge of other literatures and more importantly of Indian writers, their ethos and tradition of writing**
- **Be equipped with the basic linguistic competencies and phonetic sounds**
- **Be familiarized with eminent Indian writers**
- **Sensitization of issues prevalent in the given texts**
- **Develop analytical and interpretative skills**
- **Locate and contextualize texts across theoretical orientations**
- **Cultivate the habit of close reading and Analysis of texts**



**SEMESTER-II****COURSE –III****DSC PAPER 3****Title of the Course: Introduction to Phonetics and Linguistics**

<b>Course Title-- Introduction to Phonetics and Linguistics</b>	
<b>Total Contact Hours:39/42</b>	<b>Course Credits: 3</b>
<b>Formative Assessment Marks: 40</b>	<b>Internal Assessment</b>
<b>Summative Assessment Marks: 60</b>	<b>Duration of ESA/Exam: 3 hours</b>

<b>CONTENT OF THE COURSE</b>		
<b>Unit –1</b>	<b>Introduction to Phonetics and Linguistics</b>	<b>Hours- 13/14</b>
Chapter No. 1	Language- its nature, definitions, characteristic features	11
Chapter No. 2	Linguistics – Definitions, Scope	20
Chapter No. 3	Branches of Linguistics	26
<b>Unit - 2 Phonetics and Phonology:</b>		<b>Hours- 15/16</b>
Chapter No. 4	Introduction, Air-Stream Mechanism, Production of Speech Sounds, Organs of Speech	33
Chapter No.5	Classification of Speech Sound-Consonants and Vowels	43
Chapter No. 6.	Syllable, Word stress, Transcription of words	66
<b>Unit – 3 Morphology, Syntax, Semantics and Lexicon</b>		<b>Hours- 10/12</b>
Chapter No. 7	Morphology- Morph, Morpheme, Bound, Free, Affix, Prefix, Suffix, Inflectional, Derivational	81
Chapter No. 8.	Syntax- Phrases, Clauses, Types of sentences	91
Chapter No. 9.	Semantics and Lexicon- Definitions, Denotative meaning, Connotative meaning, Social meaning, Thematic meaning Synonyms –Antonyms- Hyponym	98

**Textbooks**

1. Sethi, J. Dhamija, P.V. *A Course in Phonetics and Spoken English*, Prentice-Hall of India Pvt Ltd, New Delhi, 2005.
2. Balasubramanian, T. *A Textbook of English Phonetics for Indian Students*, Macmillan Publishers India LT. 2010.
3. Yule, George. *The Study of Language*, Cambridge, Cambridge University Press, 2010.
4. Aitchison, Jean. *Linguistics*, Hodder & Stoughton Ltd, London, 2003.
5. Cruse, Alan. *Meaning in Language*. Oxford: Oxford University Press, 2000.
6. Fromkin, V. Rodman, R, Nina Hyams. *An Introduction to Language*, Wadsworth, Cengage Learning, 2007.
7. Rocca, I., and W. Johnson. *A Course in Phonology*. Oxford: Blackwell, 1999.

# UNIT-1

## INTRODUCTION TO PHONETICS AND LINGUISTICS

## Chapter 1

### Language- its nature, definitions, characteristic features

Language is the composition of the words, their pronunciation and the methods of combining them that are used and understood by a community. It is audible and articulates meaningful sounds produced by the action of vocal organs. Language makes use of symbols, words and gestures through which meaning is communicated. It is what makes us human. By acquiring the skills of a language, we come up with a system of words, structure and grammar. Therefore, language is not a mere collection of many words. Rather, it is the understanding of how words are related to each other and how they can be used for communication. The fundamental aim of language is communication. Further, ways are learnt to expand different language skills with complex phrases and sentences. This process speeds up from individual level to larger structures like culture and society.

#### Meaning of the Term

Derived from Latin *Lingua* which means 'tongue' and the French term *langue*, language is the "entire complex of phenomena associated with human vocal and auditory communication of emotions and ideas." Language is called a social phenomenon, because it has relevance only in a social setting. Language undergoes a continuous, though unnoticed, process of growth and change. It becomes sharp, crisp, refined and versatile with the passage of time. Pick up the historical background of any language; one will be astonished to notice the major changes in spellings, meaning, pronunciation and its connotation and denotation. Hence, language is a living phenomenon.

In its broadest and most general sense, "language may be said to be any means of expression or mental concepts by any living beings whatsoever and of communicating them to, or receiving them from, other living beings."

Since language is a very complex human phenomenon, all attempts to define it have been proved inadequate. In common parlance, it may be said that language is an *organized noise* used in actual social situations and thus defined as *contextualized systematic sounds*.

**Encyclopaedia Britannica** defines language as "a system of conventional, spoken or written symbols by means of which human beings, as members of a social group and participants in its culture, communicate".

### **Definition:**

The fundamental aim of language is communication by making use of spoken or written symbols. This very nature of language makes it, at the same time, a complex human phenomenon. This complexity makes a proper definition impossible. Different thinkers and linguists are attempting to define it and answering it in one way or another. The following are some of the important definitions of language given by different thinkers, linguists:

1. "Language is a primarily human and non- instinctive method of communicating ideas, emotions and desires by means of a system of voluntarily produced symbols" (**Sapir**).
2. "Language, in its widest sense, means the sum total of such signs of our thoughts and feelings as are capable of external perception and as could be produced and repeated at will" (**A. H. Gardiner**).
3. "Language may be defined as the expression of thought by means of speech-sounds" (**Henry Sweet**).
4. "A system of communication by sound i.e., through the organs of speech and hearing, among human beings of a certain group or community, using vocal symbols possessing arbitrary conventional meanings." (**Mario A Pei & Frank Gaynor**).
5. Language is human...a verbal systematic symbolism... a means of transmitting information...a form of social behaviour... (with a) high degree of convention" (**J. Whatmough**).
6. "A language (is a) symbol system... based on pure or arbitrary Convention... infinitely extendable and modifiable according to the changing needs and conditions of the speakers" (**R. H. Robins**).

7. "A language is a device that establishes sound-meaning correlations, pairing meanings with signals to enable people to exchange ideas through observable sequences of sound" (**Ronald W. Langacker**).
8. "A language is audible, articulate human speech as produced by the action of the tongue and adjacent vocal organs... The body of words and methods of combining words used and understood by a considerable community, especially when fixed and elaborated by long usage; a tongue" (**Webster**).

## Nature of Language

A language consists of words, idioms and syntax. It is through language that we think, feel, judge and express. Hence, language is one of the most important and characteristic forms of human behaviour in which we use words and idioms as tool to perform and share experience among a people possible.

1. **Language is speech** - Language is speech and is distinct from the signs, gestures and sounds produced by animals or pets to convey a particular feeling or emotion. It is distinct from the sign language even amongst the humans at any point of social and biological evolution. It restricts itself to recognised expression and communication to or from human beings by means of speech and hearing. This communication, therefore, has to be from man to man, from a person to another person by means of speech, and hearing. Speech, therefore, is language.
2. **Living Language** - As seen earlier, a language undergoes a continuous and un-noticed change for its refinement and depth. It responds to the demands and requirements of the group that it represents. As the human utterances became complex and varied, a language to be living must move with the group, must grow with the group, should be alive to their needs and aspirations. In this process of change and growth, language acquires new shape, new approach, new significance and new application.
3. **Language and Society** - "Language is one of the most important and characteristic forms of human behaviour". With widening range and horizon of human thought and action, the language

has to keep in step with its social calling. As "language is activity, a purposeful activity", it must help man to express himself in a variety of new and different kinds of situations. It is the society, that in its turn, bestows meaning towards and idioms by conventionalizing them to mean what they mean today to a group or a community, in a variety of complex contexts.

4. **Operation of Language** - As language has relevance only in social context, it is necessary for its operation, that a social necessity or scenario exists. There should be a corresponding situation for the language to operate upon. It is a conventional arrangement between the speaker and the listener.
5. **Sounds and Signals** - Sounds produced by human beings differ from the 'signal-like' sounds and actions of the animals. A lot of research is going on to establish if the animals also have similar conventionalised arrangement in their expression. According to Bloomfield, "In human speech, different sounds have different meanings. To study this coordination of certain sounds with certain meanings is to study language". In other words, a study of a language consists in giving meaning to a meaning. The meaning already exists, we have to give it a meaning to be intelligible to us as a language.

## Characteristics of Language

### 1. Language is verbal, vocal: language is sound

Language is an organization of sounds, of vocal symbols – the sounds produced from the mouth with the help of various organs of speech to convey some meaningful message. Speech is primary to writing. Language is a systematic verbal symbolism; it makes use of verbal elements such as sound, words and phrases, which are arranged in certain ways to make sentences unlike music and singing that use sound but are not language.

### 2. Language is a means of communication

Language is the most powerful, convenient and permanent means and form of communication. Non-linguistic symbols such as gestures, signals, flags, emblems and symbols are also means of communication, yet they are not as flexible, comprehensive, perfect and extensive as language is.

It is through language that humans express their thoughts, desires, emotions and feelings, store knowledge and transmit messages from one person to another and from one generation to another.

### 3. Language is a social phenomenon

Language is a set of conventional communicative signals used by humans for communication in a community. Language in this sense is possession of a social group, comprising an indispensable set of rules which permits its members to relate to each other, to interact with each other, to cooperate with each other: it is a social institution. It is as a member of society that a human being acquires language. None are born with an instinct to learn a particular language. Instead, language is learnt as a member of the society to understand the society and to be understood by the speech-community. Language is thus a social event.

### 4. Language is non-instinctive, conventional

No language was created in a day out of a mutually agreed upon formula by a group of humans. Language is the outcome of evolution and convention. Each generation transmits this convention on to the next. Like all human institutions, language also change and die, grow and expand. Every language then is a convention in the community. It is non-instinctive because it is acquired by human beings. Nobody gets a language in heritage; he acquires it, and everybody has been provided with an innate ability to acquire language. Animals inherit their system of communication by heredity, humans do not.

### 5. Language is arbitrary

There is no inherent or logical relation or similarity between any given feature of language and its meaning. There is no direct or necessary connection between the nature of things or ideas the language deals with and the linguistic units are combinations by which these things or ideas are expressed. There is no reason why the four-legged domestic animal should be called *Dog* in English, *Kutta* in Hindi, *Kukkur* in Sanskrit, *Nayi* in Kannada, *Kukka* in Telugu, *Chien* in French and so on. Onomatopoeic words (buzz, hiss, bang) may seem to invalidate the statement but such words are comparatively few and accuracy of the imitation depends on sounds available in the language.



## 6. Language is symbolic

The symbolism of language is a necessary consequence of the feature of arbitrariness. A symbol stands for something else; it is something that serves as a substitute. Language is a system of arbitrary vocal symbols. For concepts, things, ideas, objects, etc. we have sounds and words as symbols. Language uses words essentially as symbols and not as signs (e.g. in Maths) for the concepts represented by them.

## 7. Language is systematic

Although language is symbolic, yet its symbols are arranged in a particular system. All languages have their system of arrangements. Though symbols in each language are finite, they can be arranged infinitely; that is to say, we can produce an infinite set of sentence by a finite set of symbols. Every language is a system of systems. All languages have phonological and grammatical systems, and within a system there are several sub-systems. For example, within the grammatical system we have morphological and syntactic systems, and within these two sub-systems we have several other systems such as those of plural, of mood, of aspect, of sense, etc. The systematic implies certain combinations used by the speakers of language. Though the sounds **b** and **z** occur in English, there is no word in English that begins with *bz*. Similarly *the beautiful girl chased the brown dog* is a sentence, but the *ed fulbbeauti chase girl brown the dog* is not. Language is thus the systematic composition or arrangement of linguistic unit which correlate word and meaning.

## 8. Language is unique, creative, complex and modifiable

Each language is unique. The said does not negate the similarities or universals but highlights the peculiarities and distinct features. Language has creativity and productivity. The structural elements of human language can be combined to produce new utterances, which neither the speaker nor his hearers may ever have made or heard before any listener, yet which both sides understand without difficulty. Language changes according to the needs of society. Old English is different from Modern English; so is old Hindi different from modern Hindi.

## 9. Language is both linguistic and communicative competence

Language is a system of rules establishing correlations between meanings and sound sequences. It is a set of principles that speaker masters; it is not anything that he does. In brief, a language is a

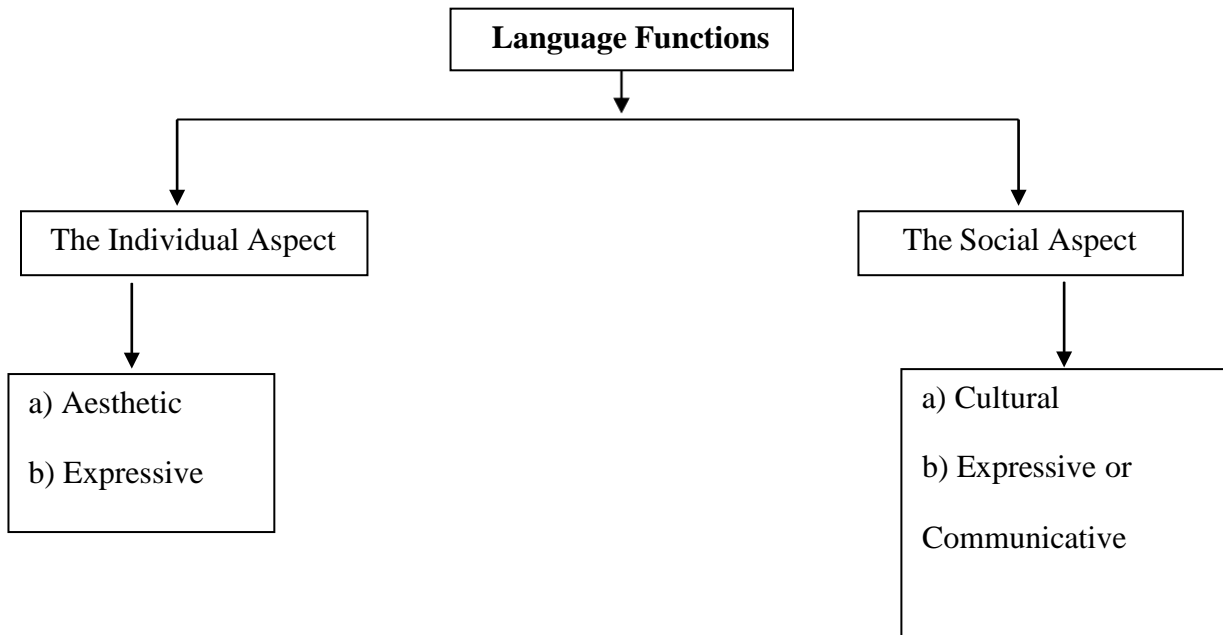
code which is different from the act of encoding; it is speaker's linguistic competence rather than his linguistic performance. The linguistic competence has to be coupled with communicative competence. Language is the result of the social interaction.

#### **10. Language is human and structurally complex**

Animals cannot acquire human language because of its complex structure and their physical inadequacies. Animals do not have the brain which human beings possess and their articulatory organs are also very much different from those of the human beings. Furthermore, any system of animals' communication does not make use of the quality of features, that is, of concurrent systems of sound and meaning. Human language is open-ended, extendable and modifiable whereas the animal language is not.

### **Significance of Language in Human Life**

Language covers the entire expanse of life. It preserves the best human thoughts and achievements which enriches life. The scope of language widens with the enlargement of human activities: the larger the field of human functioning, the wider the extent of a language.



1. **Social Function** - It has been said time and again that language is social' it operates in a social setting; it acquires meaning and significance in a social interaction. It is a means of communication between members of a community, or between a community and community. It is "capable of handling all references and meanings" (Sapir) of a given culture. It is a means of expression.
2. **Cultural Function** - As a "language is a part of the culture of a people and the chief means by which the members of a society communicate", it is wedded to culture, is inseparable from it and, hence performs a cultural function. The content of every culture is expressive in its language.
3. **Language and the Individual** - As a symbolic system, language either reports to, refers to or substitutes for, direct experience. Whatever the case may be, language cannot "stand apart from or run parallel to direct experience, but completely inter- penetrates with it."
4. **The Expressive Function** - Language is a great force of socialization. "Language is primarily a vocal actualization of the tendency to see realities symbolically". There cannot be any meaningful social interaction without language. The language binds the people into one large

group called nation. The national language socialises the behaviour of the whole nation, whereas, the regional languages help integrate regional groups. Language is the greatest and most potent force of integration.

5. **Aesthetic Aspect-** Language helps store culture experiences in the form of literature and other written records for the posterity. These cultural experiences form the nexus of individual realisation. It breathes life into our poets and dramatists. Short of a language, such fine arts were not possible. Aesthetic experiences are the treasure for the posterity to feel proud of it as a national treasure-house.

### Questions:

1. Enumerate the characteristic features of language and explain any five of them.
2. Comment on the significance of language in human life.
3. Elaborate on language as complex phenomenon.
4. Describe the different functions of human language.
5. Provide various definitions of language expounded by various theorists.

## Chapter 2

### Linguistics- Definitions, Scope

Linguistics is the study of human speech. It systematically studies the structure and evolution of human language. As a scientific study, it investigates many distinct systems like the physical characteristics of speech sounds, how sounds function and combine, how words and phrases are formed etc. Therefore, it studies the nature of language. Linguistics is also concerned with all aspects of human behavior, physiology, and culture that interact with language. Linguistics can be defined as the scientific study of the structure and development of language.

The word 'Linguistics' has been derived from Latin *lingua* (tongue) and *istics* (knowledge or science). Etymologically, therefore, linguistics is the scientific study of language. But it is the study not of one particular language but of human language in general. It studies language as a universal and recognizable part of human behaviour. It attempts to describe and analyze language. The field of linguistics comprises understanding of the place of language in human life, the ways in which it is organized to fulfil the needs it serves, and the functions it performs.

So, linguistics is that science which studies the origin, organization, nature and development of language descriptively, historically, comparatively and explicitly, and formulates the general rules related to language. **Diachronic** (historical) linguistics studies the development of language through history, through time, for example, the way in which French and Italian have evolved from Latin. **Synchronic** linguistics investigates how the people speak and use language in a given speech community at a given time. In **Comparative linguistics**, one is concerned with comparing two or more different languages.

Linguistics, therefore, is the science that describes and classifies languages. The linguist identifies and describes the units and patterns of the sound system, the words and morphemes, and the phrases and sentences that is the structure of language as completely, accurately, and economically as possible.

## Is Linguistics a Science?

Linguistics is the scientific study of language. Like all other sciences, linguistics has a well-defined subject matter, viz. natural languages, living or dead; it employs careful methods to observe, record and analyse the various phenomena related to its subject matter and hopes to present unprejudiced, objective and verifiable descriptions. The approach and methodology of linguistics is scientific. It is as inductive as a science could be, and is based on observations, formation of hypothesis, testing, verification, tentativeness and predictability. Like a scientist, a linguist observes his data. Some of his methods of observation include simple listening, phonetic transcription, and the use of various instruments, such as oscillograph, sound spectrograph, kymograph, chromo graph, Mingo graph, laryngoscope, endoscope, sonograph, autophonoscope, breathing flask, strobolaryngoscope, electric vocal tract, pitch meter, intensity meter, speech stretcher, formant graphing machine, etc. Records and cassettes made in these ways help in various kinds of objective description. A linguist has his language laboratory too.

Again, like a scientist a linguist develops hypotheses, makes generalized statements and tests them against the fact of languages. When a linguist or a phonetician makes a statement about languages, he makes it on the basis of observation. First, he observes linguistic events. He finds some similarities and contrasts on the basis of which he makes sound generalizations. On the basis of these generalizations hypotheses are formulated to account for the events. These are tested by further observations, and out of them is constructed a theory of how language works. From the theory are derived methods for making statements about linguistic events. The statements link the theory to the events it is set up to account for, and they can now be evaluated by reference both to the theory and to the events: the best statements are those which make maximum use of the theory to account most fully for the facts.

The linguist also hopes to be in position to make prediction about unobserved linguistic data on the basis of those observed, and build a general theory which would explain and relate all the facts to be found in individual languages. Predictions about grammars and dictionaries can be made by him. And finally like a true scientist, he is constantly engaged in discovering more about languages, in refining his methods of investigation, and in constructing better theories. He also tries to find out linguistic universals.

Like any scientific discipline, linguistics too is not static. Viewpoints and theoretical methods in the field, change even in fundamental ways from time to time, and different aspects come to receive primary focus at different times. Linguistics has more than its share of unresolved controversies and unsolved questions, which is a part of its fascination and challenge.

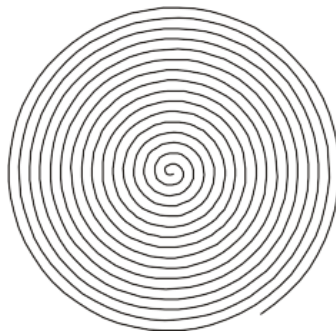
Finally, the closeness of linguistics with other natural sciences like mathematics, physics, physiology, biology, zoology, etc., is another proof of its scientific nature. 'It touches on physics through acoustics, on physiology through the structure of the human vocal organs, on zoology through the comparative study of the communicative systems of living beings.' A glance on any book on transformational-generative grammar would convince any objective onlooker how linguistics is becoming more and more scientific. Furthermore, as mentioned by R. H. Robins, linguistics in its operations and statements is guided by three canons of science:

- (1) exhaustiveness, the adequate treatment of all the relevant material;
- (2) consistency, the absence of contradiction between different parts of the total statement, and within the limits imposed by the two preceding principles; and
- (3) economy, whereby, other things being equal, a shorter statement or analysis employing fewer terms is to be preferred to one that is longer or more involved. Consequently, linguistics is getting more and more technical and sophisticated every day. Yet it is not a pure science. Its position, says R. A. Hall, is between the natural and social sciences, like that of geology. To Robins it is an 'empirical science', and within the empirical sciences it is 'one of the social sciences', because its subject matter concerns human beings, and is very much different from that of natural sciences.

Nevertheless, linguistics is the scientific study of language. It may be inductive or deductive; it is, however, objective, precise, tentative and systematic; it is concerned with reportable facts, methods, and principles; it works by means of observations, hypotheses, experiments and tests, postulates, and inferences; it makes generalization and predictions; it formulates theories; its products are descriptive, verbal or algebraic statements about language.

## The Scope of Linguistics

We have discussed the definition and nature of linguistics. The question that arises immediately now is: what areas and what aspects of language study is the linguist interested in? In a broad way language is the expression of human thought, and all thought is expressed through language, hence all knowledge of the universe may fall within the scope of linguistics, and the scope may be a complex mess.



*Figure 1.1*

The scope of linguistics is vast as it is an expansive and complex field of study which includes various aspects of a language such as phonetics, semantics, syntax, morphology, stylistics, amongst others. The study of linguistics is also interdisciplinary as it has many varied specializations such as Sociolinguistics, Computational Linguistics, Applied Linguistics, and Psycholinguistics and so on. It is regarded as a descriptive field of study since it is always changing as languages evolve and change. So, as the new developments occur in any language, Linguistics as a field of study expands and is considered dynamic, as the historical aspects of languages and dialects go from old to new.

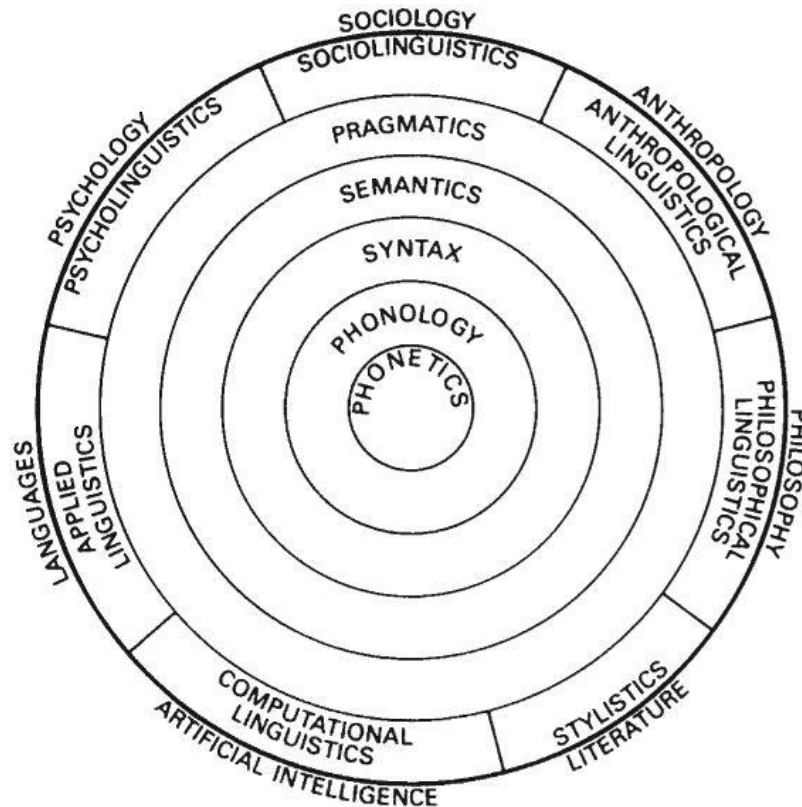
Another reason why there is an immense scope of linguistics is that this area is also applied in various other fields especially speech therapy in modern medicine, literature, anthropology, sociology, amongst others. Many research studies have also significantly highlighted the role of linguistics in every language as well as for comprehending the varied aspects of literature in terms of prose and poems.

Yet linguistics being a science, has got to be a systematic discipline. So, the questions: What kind of behaviour does the linguist want to investigate? or What is the scope of linguistics? —need to be



answered. A linguist has to study and describe language which is an enormously complex phenomenon. He, therefore, concentrates at any one time on one of the many different, though interrelated, aspects of his subject matter. His subject matter, broadly speaking, is the data of language, or the facts of language as it is spoken and written.

A full understanding of the various components of language and their relations with the rest of the world outside language, thus, would constitute the right scope of linguistics, which can roughly be represented by the figure 1.2 borrowed from Jean Aitchison:



*Figure 1.2*

Thus, general linguistics covers a wide range of topics and its boundaries are difficult to define. In the centre is phonetics, the study of human speech sounds. A phonetician is concerned with the actual physical sounds, the raw material out of which language is made. He studies the position of the tongue, teeth and vocal cords during the production of sounds, and records and analyses sound waves. Around the central core are various branches of linguistics which are being rapidly developed at the present time: such

as psycholinguistics, sociolinguistics, mathematical linguistics, philosophical linguistics, anthropological linguistics, stylistics and language teaching.

### Questions:

1. Explain the scope of linguistics.
2. What are the topics covered by general linguistics?
3. Delineate the connection between phonetics and linguistics.
4. Why is linguistics referred to as science?

## CHAPTER 3

### Branches of Linguistics

Linguistics refers to the scientific study of language. The word 'linguistics' is derived from the Latin words '*lingua*' meaning 'tongue' and '*istics*' meaning 'knowledge'. According to the Cambridge Dictionary, linguistics refers to 'the scientific study of the structure and development of language in general or of particular languages. The study of linguistics comes from the natural curiosity of man about the particulars of the language he speaks, evaluated through different perspectives.

### Branches of Linguistics

Linguistics is divided into two branches-- Major and Minor

The **Major** Branches are as follows: -

**1. Phonetics**- is the scientific study of Human Speech Sound. There are three branches of Phonetics. They are: -

1. Articulatory Phonetics
2. Auditory Phonetics
3. Acrostic Phonetics

**2. Phonology:** - Is the study of Sound Production in all languages and the patterns that occur among these sounds.

A) Units of Sounds are called phonemes -p, b, d, t.

For example-pat, bat, dime, time.

E.g.: - I have two nickels- 'v'

I have to eat lunch- 'f'

Phonology-forming of systems and patterns

Phonetics- Nature of Speech

Sounds (Vocal + auditory)

**3. Morphology:** - is the study of words, how they are formed and they interact with one another in a language. It is also called as description of words.

Un bear able

**Morphemes-** Is the smallest unit of language. There are two types of Morphemes. They are 'Free' and 'Bound'.

Free- simple words that can stand alone. For E.g.: - Friend

Bound-They do not stand alone like- Love

- a) John was in **love**.
- b) The breakfast was **lovely**.
- c) The **loving** mother cared for him.
- d) The kitten is **loved**.
- e) She **lovingly** gave him a hug.

**4. Syntax:** - The set of rules that concerns the structure and formation of sentences.

**Parts of Speech-**

**Determiners**

Adjectives

auxiliary verbs

Nouns

prepositions

Verbs

conjunctions

Adverbs

1. Determiners- a, an, the this, that, these.
2. Auxiliary Verbs- is, have, may, can
3. Prepositions- at, in, on, under, near
4. Conjunctions-and, but, or

**5. Semantics:** - The study of the meaning behind morphemes, words, phrases & sentences. There are two types of Semantics.

1. Connotative- expresses imaginative, emotional meaning
2. Denotative- Expresses literal & dictionary meaning.

E.g.: - School is challenging.

**6. Pragmatics:** - Is the study of meanings with reference to context. It is the study of words and the relationships with the speakers of those words depending on context.

e.g.- Can you pass the salt?

The difference between Semantics & Pragmatics

a) **Semantics:** -

-internal language

- focuses primarily on the meaning of expressions

b) **Pragmatics:** -

- External language

- Focus on context and implied meaning.

## Minor Branch of Linguistics

- **Applied linguistics:** Applied linguistics involves the practical use of linguistics to solve real-life problems. Linguists make use of other fields such as sociology, psychology, anthropology, etc. to better understand how to apply their study of linguistics to help people and solve real-world concerns. Applied linguistics can be seen in speech therapy, translating texts from different cultures or ages, and even in the process of second-language acquisition.

- **Biological linguistics:**

The study of the biological conditions for language development and use in human being, with reference to both to the history of language in the human race and to child development

- **Clinical linguistics:**

The application of linguistic theories and methods to the analysis of disorders in spoken, written, or signed language

- **Computational linguistics:** This is a relatively new branch of linguistics that deals with the use of language by computers and programs. Such branches of linguistics leverage computer science to analyse, model, and produce speech. One example of computational linguistics is the AI-driven Google Assistant that uses natural language processing and speech recognition systems to do the seeker's bidding.

- **Educational linguistics:**

The application of linguistic theories and methods for the study of teaching and learning of a language (especially a first language) in schools and other educational settings

- **Ethno-linguistics:**

The study of language in relation to ethnic types and behaviour, especially with reference to the way social interaction proceeds.

- **Geographical linguistics:**

The study of the regional distribution of languages and dialects, have seen in relation to geographical factors in the environment.

- **Mathematical linguistics:**

The study of the mathematical properties of language, using concepts from such fields algebra, computer science and statistics.

- **Neuro-linguistics:**

The study of the neurological basis of language development and use in human being, especially of the brain's control over the process of speech and understanding.

- **Philosophical linguistics:**

The study of the role of language in the elucidation of philosophical concepts, and of linguistic theories, methods and observation

- **Psycho-linguistics:** Psycholinguistics is amongst the most popular branches of linguistics that studies the relationship between psychological processes and linguistic behaviour. An example of psycholinguistics is found in the study of how humans perceive language and why certain words have the capacity to trigger us emotionally, more so than other words. It also seeks to understand how humans acquire and master languages. Psycholinguists often work with child psychologists and conduct research on speech and language development to understand how humans perceive and produce language.
- **Socio-linguistics:** This is one branch of linguistics that serves a crucial function in our understanding and application of linguistics. Because language is a deeply human and social construct, socio-linguistics deals with the effect of different aspects of society on language. Moreover, it studies the interaction of languages as people from different cultures and heritage interact. One example of sociolinguistics is the emergence of different dialects of a language, as is the study of language confluence, such as Hindi and English being spoken together as Hinglish.
- **Statistical linguistics:**  
The study of the statistical or quantitative properties of language.
- **Theo-linguistics:**  
The study of the language used by biblical scholars, theologians, and others involved in the theory and practice of religious belief.
- **Historical linguistics** - This is one of the more intriguing branches of linguistics. It studies the evolution of languages over a period of time and analyses the changes that took place within them. One of the purposes of this branch is the examination of 'dead' languages, such as Latin, Sanskrit, Ancient Greek, etc., and the emergence of current languages from them. Historical linguistics also enables us to reconstruct earlier stages of languages to understand how grammar, semantics, and phonetics can change over time.
- **Comparative linguistics** - As the name suggests, this branch is associated with identifying similarities and differences between languages that have a common origin. For instance, languages like Italian, French, and Spanish differ in speech and construction even though they all originated from Latin of the Roman era. Studies in comparative linguistics also include studying distant

languages, such as Sanskrit and German that are separated by thousands of kilometres and years, but which nevertheless have structural and etymological similarities.

### Questions for Discussion

1. What are the branches of linguistics?
2. Write a note on the minor branches of linguistics.
3. Write a note on the major branches of linguistics.



**UNIT-2**

**PHONETICS**

**AND**

**PHONOLOGY**

## Chapter 4

### Introduction

English is spoken as a first or second language by a large number of people throughout the world. English is a native language in countries like the United Kingdom, the United States of America, Canada and Australia. In some Commonwealth countries like India, Pakistan, Bangladesh, Sri Lanka, Nigeria and Tanzania, it is spoken as a non-native or second language. In these countries, where English is used as a second language it is used for various purposes: official, educational, social and interpersonal. In some countries like Russia, Japan, Germany, France and Italy, English is used as a foreign language. A **second language** is one which is used for various purposes within the country while a **foreign language** is used for mainly for international communication.

### Language Variety

There is usually a standard form of written English all over the world. But even in countries where English is spoken as a native language there are variations in speech. For example, in the UK there are variations between the speech of England, Scotland, Wales and Ireland and again within each of these areas there will be a variety of accents (i.e., ways of pronunciation). Similarly, in India where English is spoken as a second language it has developed a variety of accents. For example, the speech of a Bengali speaker of English will differ markedly from that of a Punjabi or Tamil or Gujarati speaker.

### Accent

As there is such a wide range of variation in accent (both native and non-native), it is essential that for teaching spoken English, we follow a standard. One native regional accent that has gained wide acceptance is the Received Pronunciation of England (R.P.). It is the pronunciation of the South-East of England and is used by English speakers. R.P. today is generally equated with the “correct” pronunciation of English. In many non-English-speaking countries R.P. is chosen as a model. Many dictionaries and English language books use R.P. R.P. is generally used by BBC news readers and serves as a model for Indian news readers too.

The teaching and learning of pronunciation concern the following:

- The sound system (Segmental features- consonants and vowels)
- Word accent
- Rhythm, and (Supra-segmental features)
- Intonation

Language is used for linguistic communication. It can be spoken or written. Speech sounds can be systematically analysed; how sounds are produced, transmitted and received. *Phonetics is a branch of linguistics that deals with the study and systematic classification of the sounds.* It deals with the production, transmission and reception of human speech sounds. A person, who specializes in phonetics is known as a phonetician. The word *Phonetics* is derived from the Greek word *phone* which means sound/voice.

Phonetics is a branch of linguistics that focuses on the production and classification of speech sounds. Speech sounds are produced by the interaction of different organs of speech - the hard palate, the lips, tongue and teeth etc.

Speech is the result of a complicated series of events. When we frame a sentence for example, It is raining in Bengaluru, a number of processes take place. First, you formulate the concept at a linguistic level i.e. in the brain: this stage is said to be *psychological*. Then the nervous system transmits this message to “the organs of speech” which make certain movements and produce particular patterns of sounds: this stage can be called *articulatory or physiological*. The movement of organs of speech creates disturbances in the air: this stage can be described as being physical or acoustic. Since communication generally involves a speaker and a listener, at the listening end the processes involved are *auditing* (i.e., perception of sounds by the listener) and *cognition* (i.e. the decoding of sounds).

### **The Air-Stream Mechanisms**

Human beings possess the ability to produce sounds by using certain mechanisms. These mechanisms have other functions too, to perform such as breathing, smelling, chewing and swallowing and also speech is one such function. An air-stream mechanism is required for the production of speech sounds. The air

flows through the mouth for producing different sounds. This stream of air is the basis of speech sounds. The air that we breathe out is modified into speech sounds. For the production of many speech sounds, lung-air is used.

Our body from the head to the abdomen is needed for the production of speech sounds. There are three groups of bodily organs which are used: one group lies in the trunk, one in the throat and one in the head. These are:

**a. The Respiratory system**

**b. The Phonatory**

**c. The Articulatory system**

These three systems, with very different functions, work together as a unified whole to produce speech. The respiratory system consists of the lungs, the muscles of the chest and the windpipe also known as trachea. The lungs are spongy bodies made up of small sacs called the alveoli. These sacs are the filters, where the blood is cleaned of its carbon-dioxide and fresh oxygen from the outer-air is provided. Bronchioles are small tubes that supply air to the alveoli. The bronchioles come together into two large tubes called the bronchi (situated on the right and left). The bronchi join the windpipe. The air that we breathe in passes through the throat into the lungs. The respiration process involves inspiration (taking outer air into the lungs) and expiration (throwing out air from the lungs into the outer atmosphere. It is the expiratory air or the air that we breathe out, that is the basis for the articulation of most of the speech sounds.

Three main types of air-stream mechanisms are used in human speech and each mechanism has a different initiator. All three mechanisms may be used to push air out (egressive) or to pull it in (ingressive).

The three main air-stream mechanisms:

- (1) Pulmonic air-stream mechanism**
- (2) Glottalic air-stream mechanism**
- (3) Velaric air-stream mechanism**

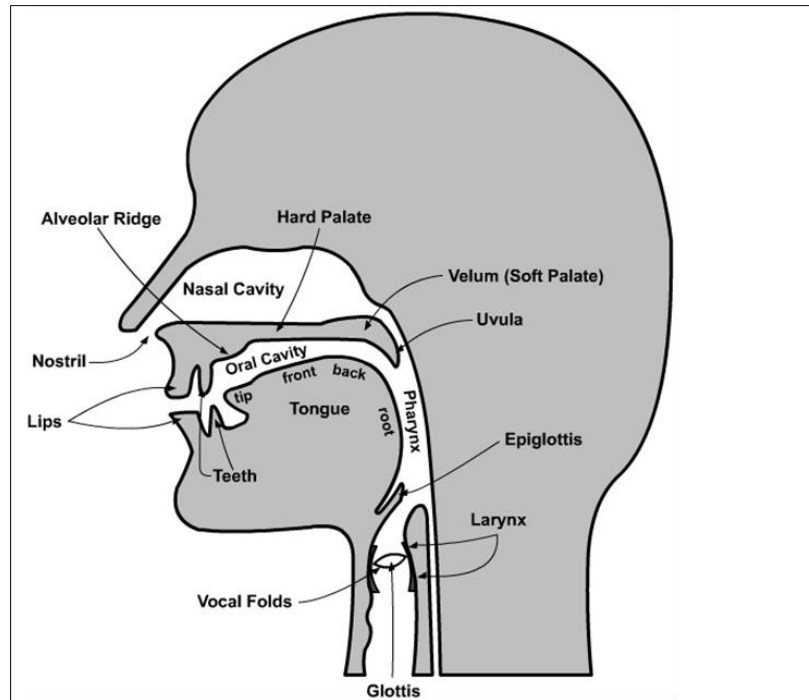
The **pulmonic air-stream mechanism** consists of the lungs and the respiratory muscles. The latter move

the walls of the lungs which form the initiator, so that air is either drawn into the lungs or pushed out of them. For the sounds of English and most Indian languages, it is the pulmonic egressive air-stream that is used.

The second of the three air-stream mechanisms is called the **glottalic**. The larynx itself, with the glottis firmly closed, is the initiator. Sounds produced by an ingressive or egressive glottalic air-stream are found in many languages.

The third and last of the air-stream mechanisms i.e., the **velaric air-stream mechanism**. Its initiator is the back part of the tongue which can be lifted up so that it comes firmly into contact with the velum (soft palate). Certain languages spoken in Africa such as Zulu, use the ingressive velaric air-stream.

## Production of Speech Sounds and Organs of Speech



In the production of speech sounds, we need an airstream mechanism and the mechanism used in the production of most sounds of most languages is the pulmonic egressive air-stream mechanism. The air that we breathe out comes out from the lungs. In the process of the air passage, various organs in our body convert it into speech sounds. for the speech sounds. These organs are *organs of speech*. The organs, which are involved in the production of speech sounds, are the lungs, the vocal cords, the tongue, the teeth and the lips. The organs of speech can be grouped as:

### The Respiratory System

The respiratory system comprises the lungs, the bronchial tubes and the wind pipe or trachea. The usual source of energy for our vocal activity is provided by an air-stream expelled from the lungs. There are languages which have sounds not requiring lung (pulmonic) air for their articulation, but all the essential sounds of English need pulmonic air for their production.

## The Phonatory System

The phonatory system is formed by the larynx or voice-box, the front part of which can be seen in adult males as the Adam's apple. The larynx contains the vocal cords. The opening between the vocal cords is known as glottis.

### *The Larynx*

The pulmonic air-stream mechanism is the mechanism generally used for the production of the sounds of English and most Indian languages. The air from the lungs has to pass through the windpipe or trachea and the larynx. Inside the larynx are situated a pair of lip-like structures called the *vocal cords*, placed horizontally from front to back. They are attached in the front and can be separated at the back. They are made of elastic tissue which may be brought together or parted. The opening between the vocal cords is known as the *glottis*. The vocal cords can by their action bring about a number of different states of the glottis. The four states of the glottis are:

- a. **open glottis** (breath/voiceless state)
- b. **glottis in vibration** (voice state)
- c. **closed glottis** (a state in which a glottal stop is produced)
- d. **narrowed glottis** (whisper state)

*Open glottis*: When we say that the glottis is open we mean that the vocal cords are drawn wide apart so that an air-stream can pass through them quite freely. This is the state of the glottis for normal breathing. Any segment of speech which is produced with the glottis open is said to be *voiceless or breathed*. The initial phoneme in the following English words: pear, tamarind, kite, children, fall, thick, seat, shine and hit for example, (/p/, /t/, /k/, /tʃ/, /f/, /θ/, /s/, /ʃ/, /h/) are voiceless sounds.

*Glottis in vibration*: The glottis may be in vibration i.e., the vocal cords are alternately brought into contact and blown apart by the force of the air flowing through the glottis. The vocal cords open and close regularly many times a second. This vibration of the vocal cords produces *voiced sounds* and constitutes the process called phonation.

All vowel sounds and the consonants [/b/, /d/, /g/, /dʒ/, /v/, /ð/, /z/, /ʒ/, /t/, /m/, /n/, /ŋ/, /l/, /r/, /j/, /w/] as in the English words bat, dog, goat, jack, vase, that, zoo, treasure, mat, note, sing, leaf, rose, yes and wet are

voiced sounds.

The rate at which the vocal cords vibrate is called the frequency of vibration of the vocal cords and this determines the *pitch* of the voice.

The distinction between voiceless and voiced sounds is very important in the description of speech.

*Closed glottis*: The glottis may be entirely closed i.e., the vocal cords are brought together with sufficient firmness to prevent the air-stream from forcing them apart. The glottis momentarily assumes this position when one coughs or has hiccups and for the glottal stop [ʔ]

*Narrowed glottis*: The glottis may be narrowed i.e., the vocal cords are brought close together, but not so close that they are set into vibration. The air-stream is impeded by this narrowing as it passes through the glottis. This cuts down the force of the air-stream and produces a soft hissing noise called a whisper.

## **The Articulatory System**

The articulatory system consists of the nose, the lips, and the mouth including the teeth and the tongue. Although the ear is not part of the speech producing mechanism, we must include it among the vocal organs, because speech is not just produced, it also has to be received - and the main organ of reception is the ear.

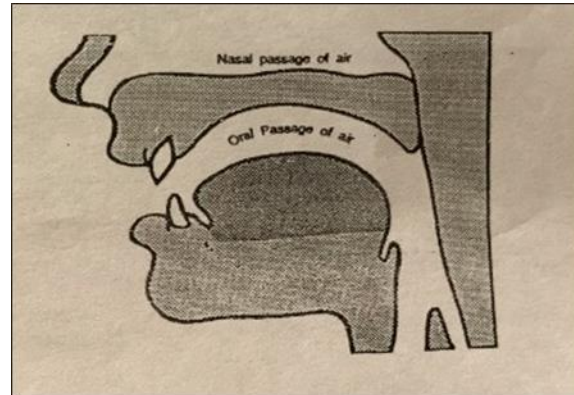
The *roof of the mouth* comprises the *hard palate*, the *soft palate*, the *teeth ridge* and the *uvula*.

The convex bony part of the roof of the mouth which lies immediately behind the upper front teeth is called *teeth ridge*, also known as *alveolar ridge* or *alveolum*. Immediately after the teeth-ridge, the roof of the mouth becomes concave and hard and bony. This surface part is called *hard palate*. *Soft palate* lies just behind the hard palate where the surface of the roof of the mouth is soft and fleshy. Soft palate is also known as *velum*. The fleshy structure hanging loose at the extreme end of the roof of the mouth is called *uvula*.

The soft palate acts like a valve in opening and closing the nasal passage of air. The soft palate can be raised or lowered. In normal breathing the soft palate is lowered so that the air can escape through the nose and the mouth.



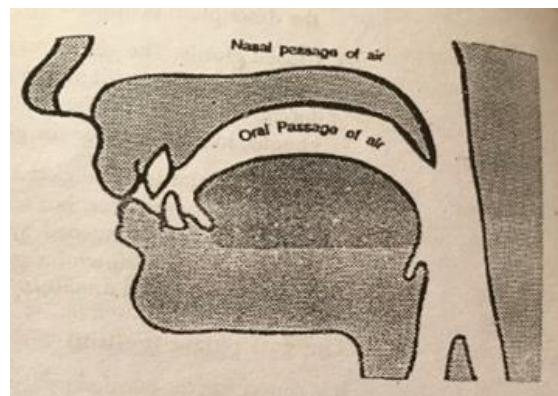
## Oral Sounds



*Production of oral sounds*

When the soft palate is raised the nasal passage is shut (the nasal passage of air is blocked), and what we have is a velic closure. The air then escapes solely through the mouth and sounds produced in this way are called *oral sounds*. All English sounds with the exception of the nasal consonants have this oral escape of air.

## Nasal Sounds



*Production of nasal sounds*

When the soft palate is lowered, the nasal passage is open. The passage of air into the nose is opened and the passage into the mouth is blocked, so the air from the lungs escapes only through the nose. This is the position taken by the soft palate in the production of *nasal sounds*. The consonant sounds /m/, /n/ and /ŋ/ as in the English words ram, ran and sing are nasal sounds.

## The Tongue

The tongue is an active articulator in the production of speech sounds. It can take up different positions during the production of various sounds. The tongue can be divided into the *tip*, the *blade*, the *front*, the *back*, and the *root* of the tongue. The extreme edge of the tongue is called the *tip*. Immediately after the *tip* is the *blade* of the tongue and it lies opposite the teeth-ridge. Beyond the blade lies the *front* of the tongue and its position is opposite of the hard palate. The *back* of the tongue lies beyond the front of the tongue and its position is opposite the soft palate. Even beyond the back of the tongue is its *root*.

## The Lips

The lips are also active articulators in the production of certain speech sounds. Both the upper lip and the lower lip function together to produce the consonant sounds like /p/, /b/ and /m/.

## The Teeth

Both the upper teeth and the lower teeth are articulators in producing sounds. They are passive articulators.

## Alveolar-ridge/Teeth Ridge

convex part of the roof of the mouth immediately behind the upper teeth.

**Hard palate:** the concave part of the roof of the mouth behind the teeth ridge.

**Soft palate:** the flexible part at the back of the roof of the mouth. The soft palate-can be raised or lowered. The continuous line shows the soft palate in its raised position and the broken line shows the soft palate in its lowered position.

**Uvula:** the end of the soft palate.

**Pharynx:** space between the back of the tongue and the back wall of the throat.

**Blade of the tongue, including tip:** the part which lies opposite the teeth-range when the tongue is in a position of rest.

**Front of the tongue:** the part which lies opposite the hard palate when the tongue is in a position of rest.

**Back of the tongue:** the part which lies opposite the soft palate when the tongue is a position of rest.

**Root of the tongue.**

## Exercise

### I. Answer the following questions:

1. How are sounds produced?
2. Are sounds of English produced by inhaling air into the lungs or by exhaling air out of the lungs?
3. Name the air-stream mechanism used for producing English sounds.
4. What is the state of the glottis in the production of voiced sounds?
5. Describe the organs of speech and air stream mechanism.
6. Draw organs of speech and label correctly.
7. Describe pulmonic egressive air-stream mechanism.
8. Distinguish between voiced and voiceless sounds. With examples
9. What kind of sounds are produced when the glottis is open?

### II. Fill in the blanks with the appropriate word or phrase:

1. The organs of speech are divided into \_\_\_\_\_ system, \_\_\_\_\_ system and \_\_\_\_\_ system.
2. The soft palate is also known as \_\_\_\_\_
3. When the soft palate is lowered we get \_\_\_\_\_ sounds.
4. Voiceless sounds are also called \_\_\_\_\_ .
5. The teeth ridge is also called \_\_\_\_\_.
6. Voiceless sounds are also called \_\_\_\_\_
7. Velic closure is caused by raising the \_\_\_\_\_.
8. The \_\_\_\_\_ of the tongue lies opposite the hard palate when the organs of speech are at rest.
9. During the production of \_\_\_\_\_ sounds the oral passage remains closed.
10. Vibration of \_\_\_\_\_ results in the production of voiced sounds.

## Chapter 5

### Classification of Speech Sounds

#### Consonants

There are forty-four speech sounds in English. These forty-four speech sounds are divided into two main groups: *Vowels and Consonants*. The consonant sounds are those during the production of which, the air escapes through the mouth with a friction. They are produced by a partial or complete obstruction of the airstream by a constriction of the speech organs. /s/ and /m/ sounds in ‘sum’ are consonants. Vowel sounds are those during the production of which, there is no obstruction in the mouth. The air escapes through the mouth freely and no friction is felt. The sound /i/ in ‘sin’ is a vowel.

There are twenty-four consonants in English. When consonants are produced there is either a closure or narrowing of the air passage in the mouth. Consonants can be voiceless or voiced, depending upon whether the vocal cords are held wide apart or are in vibration.

#### IPA symbols for consonants

P	Pencil	S	Son
B	Balloon	z	Zero
T	Table	ʃ	Ship
D	Dark	ʒ	Pleasure
K	Kite	h	Help
G	Go	m	Mango
tʃ	Church	n	Neat
dʒ	Judge	ŋ	Ring
F	Fan	L	Lamp
V	Velvet	R	Rain
θ	Think	J	Yesterday
ð	This	w	Wet

Consonants are described on the basis of

- a) the state of the glottis.
- b) place of articulation
- c) manner of articulation

**State of the Glottis:** Sounds produced with the vocal cords wide open i.e. the glottis is open, these sounds are called *Voiceless Sounds*. Sounds produced when the vocal cords are loosely held together and the pressure of the air from the lungs makes the vocal cords open and close rapidly(vibrate) are called *Voiced Sounds*.

**Voiceless Consonants:** The voiceless consonants in English are /p/, /t/, /k/, /f/, /θ/, /s/, /ʃ/, /h/ and /tʃ/

**Voiced consonants:** /b/, /d/, /dʒ/, /g/, /v/, /ð/, /m/, /n/, /ŋ/, /z/, /ʒ/, /r/, /l/, /j/ and /w/

**Place of Articulation:** Articulators are the organs that alter the shape and character of the airstream by modifying it. Two articulators are involved in the production of the consonants. Some articulators move towards the other articulator during the production of speech sounds, these are called *active articulators*. Those articulators that the active articulator moves towards are called the *passive articulators*. The passive articulators are the upper lip, the upper teeth, and the roof of the mouth and the back wall of the throat or pharynx. The active articulators are the lower lip and the tongue.

The place of articulation simply involves the active and passive articulators used in the production of a particular consonant. There are several types of consonants depending on the place of articulation. The label used is an adjective derived from the name of the passive articulator.

**1. Bilabial:** the two lips are the articulators. /p/, /b/, /m/, /w/

**2. Labiodental:** The lower lip and upper front teeth are the articulators. /f/, /v/

**3. Dental:** The tongue and the upper front teeth are the articulators. /θ/, /ð/

**4. Alveolar:** The tip/blade of the tongue and the teeth ridge are the articulators. /t/, /d/, /s/, /z/, /n/, /l/

**5. Post Alveolar:** The tip of the tongue and the part of the roof of the mouth immediately behind the teeth ridge are the articulators. /r/

**6. Palato- Alveolar:** The tip of the tongue or the tip and blade of the tongue and the teeth ridge are the articulators. /tʃ/, /dʒ/, /ʃ/, /ʒ/

**7. Palatal:** The front of the tongue and the hard palate are the articulators. /j/

**8. Velar:** The back of the tongue and the soft palate are the articulators. /k/, /g/, /ŋ/

**9. Glottal:** The vocal cords are the articulators. Sound is produced in the glottis. /h/

### **Manner of Production of Sound/ Articulation:**

The manner of articulation refers to the type of stricture involved in the production of a consonant. Stricture refers to the way in which the passage of air is restricted by the various organs of speech.

Consonants in English are divided into six groups based on their manner of production.

#### **1) Plosives / Stop Consonants**

The stricture may be one of complete closure, i.e., the active and passive articulators make a firm contact with each other, thus preventing the passage of air between them. With a complete closure of both the oral and nasal passages, the air is blocked and when released the air escapes with a slight explosive sound. For example, in the production of /p/ as in pot and /b/ as in bamboo, the lips make a complete closure. In the production of /t/ as in time and /d/ as in doll the tip and rims of the tongue make a complete closure with the teeth-ridge and the side teeth.

English /k/ as in kite and /g/ as in gold are also articulated with a stricture of complete closure, the back of the tongue makes a firm contact against the soft palate, In all these cases, the soft palate is in its raised position and so there is no possibility of the air escaping through the nose.

There are three pairs of plosives in RP:

/p/, /b/      **Bilabial**

/t/, /d/      **Alveolar**

/k/, /g/      **Velar**

/t/ and /d/ are inflexional suffixes. The inflexional suffixes (i.e. suffixes used for making past and participle forms of verbs) are pronounced /-t/, /-d/ and /-id/ (though these suffixes are always represented by the letter -d or the letters -ed). The different pronunciations of these suffixes are governed by the following rules.

- The suffixes are pronounced /-t/ after voiceless consonants other than /t/.  
Examples: kicked, laughed, locked, pushed, stopped.
- They are pronounced /-d/ after voiced sounds (voiced sounds include vowels) other than

/d /.

Examples: begged, called, loved, played, robbed.

- They are pronounced /- id / when the root verb ends in / t / and / d /. Examples: handed, hunted, lamented, landed, wanted

## 2) Fricatives

The stricture may be one of close approximation, i.e. the two articulators are brought very close to each other so that the space between them is very narrow. The air passes between them with audible friction. /f/ as in fill, /v/ as in velvet,

/θ/ as in think, /ð/ as in this, /s/ as in small, and /z/ as in zoo are some examples of sounds produced with a stricture of close approximation.

The air escapes through this narrow passage with audible friction. There are nine fricatives in RP.

/f/	/v/	<b>Labio-dental</b>
/θ/	/ð/	<b>Dental</b>
/s/	/z/	<b>Alveolar</b>
/ʃ/	/ʒ/	<b>Palato-alveolar</b>
/h/		<b>Glottal</b>

/s/ and /z/ in inflexional suffixes:

The inflexional suffixes (i.e. suffixes used for making plurals and possessives of nouns and simple present tense third person singular forms of verbs) are pronounced /-s / / -z / and /-iz / (though these suffixes are always represented by the letter –s or the letters –es). The different pronunciations of these suffixes are governed by the following rules.

- 1) These suffixes are pronounced /s/ after voiceless consonants other than /s

// ʃ/ and /tʃ/

Examples: caps, cots, coughs, cakes, months

- 2) They are pronounced / z / after voiced sounds (remember, voiced sounds

include vowels) other than /z / /ʒ/ and / dʒ /

Example: buns, bombs, boards, calls, cities, goes, cows, bears, toes, loathes, loves, plays, cubs sons

3) They are pronounced / -iz/ when the root (i.e. singular noun or the infinitive form of the verb) ends in /s/ / z/ / ʒ/ / dʒ/ / ʃ/ / tʃ/ /

Examples: judges, bushes, cages, catches, edges, garages, roses.

### 3) Lateral

The stricture of a complete closure in the centre of the vocal tract but with the air passing along the sides of the tongue without any friction (lateral passage). This is what happens when you articulate the English /l/ as in love, lamp, all.

During the articulation of /l/ the tip of the tongue makes firm contact with the alveolar ridge. The soft palate is raised so as to shut off the nasal passage of air. The vocal cords vibrate, thus /l/ is a voiced.

/l/ can occur initially, medially and finally as in lamb, along, till.

### 4) Approximants

The stricture may be one of open approximation, i.e., the two articulators are brought close to each other but the space between them is wide enough for the air to escape without friction. All vowels and the English Sounds /j/ as in yam and /w/ as in wet and /r/ as in rain are produced this way.

During the articulation of /j/ the lips are neutral or spread. The soft palate is raised so as to shut off the nasal passage of air. The front of the tongue assumes a position of a vowel between close and half-close and quickly glides to the position of the following vowel. The vocal cords vibrate, producing a voiced consonant.

/j/ occurs initially and medially as in yes, yellow, yet student. It does not occur finally in a word.

/w/

The soft palate is raised so that the nasal passage of air is shut off completely. The back of the tongue is raised in the direction of the soft palate and the lips are rounded. Then there is a quick movement of the tongue and the lips to the position for the next vowel. The vocal cords vibrate, producing voice.

/w/ occurs initially and medially as in wet, water, watch language. It does not occur finally in a word.

/r/

The tip of the tongue is raised in the direction of the hinder part of the teeth-ridge. The soft palate is



raised so as to shut off the nasal passage of air. The air from the lungs comes out of the space between the tip of the tongue and the post-alveolar region without any friction. Sounds that are produced with the tip of the tongue curled backwards are called Retroflex sounds. The vocal cords vibrate producing the sound. /r/ is thus a voiced palatal alveolar approximant.

In RP /r/ occurs initially and medially, (as in red, sorry) but only before a vowel sound. /r/ does not occur finally in a word in RP except when a word with a final r in spelling is immediately followed by another word beginning with a vowel. Thus, the word butter is pronounced /ə/ in isolation.

### 5) Affricates

The stricture involved in the production of these sounds is of complete closure and slow release. These sounds begin as plosives but end as fricatives. The active articulator is removed slowly from the passive articulator, thereby friction will be heard. /tʃ/ as in church and /dʒ/ as in judge are the affricates.

The air passage in the mouth is completely closed by a firm contact between the tip and blade of the tongue and the alveolar ridge. The front of the tongue is raised in the direction of the hard palate. The soft palate is raised to shut off the nasal passage of air. The tip and blade of the tongue are removed from the alveolar ridge slowly so the air from the lungs escapes with friction. The vocal cords are held apart during the articulation of /tʃ/ and they vibrate during the articulation of /dʒ/.

Both /tʃ/ and /dʒ/ can occur initially, medially and finally as in chair, actually, teach and jam, suggest, badge.

### 6) Nasals

The stricture involved is complete oral closure. The active and passive articulators are in firm contact with each other thus blocking the oral passage of air. The soft palate is lowered so that the air comes out of the nose. There are three nasal consonants in English: /m/ as in make /n/ as in nest and /ŋ/ sing.

#### a) Bilabial nasal/ m /

During the articulation of /m/ the two lips are brought together and thus the oral passage is blocked completely. The soft palate is lowered and the air escapes through the nose. The vocal cords vibrate, producing voice. Thus /m/ is a voiced bilabial nasal.

/m/ occurs initially, medially and finally as in moon, summer, tomb.

**b) Alveolar nasal / n /**

The tip of the tongue makes a firm contact with the alveolar ridge, thereby blocking the oral passage of air. The soft palate is lowered and the air escapes through the nose. The vocal cords vibrate. Thus / n / is a voiced alveolar nasal.

/ n / can occur initially, medially and finally as in name, manner, man.

**c) Velar nasal /ŋ/**

The back of the tongue makes a firm contact against the soft palate, thereby blocking the oral passage of air. The soft palate is lowered and the air escapes through the nose. The vocal cords vibrate. Thus / ŋ / is a voiced velar nasal.

/ ŋ / occurs medially and finally as in singing, sing. It does not occur initially in a word.

In RP word-final ng is pronounced / ŋ / (that is, the final letter g is not pronounced as / ing /). Thus, sing is pronounced / sɪŋ / and king is pronounced / kɪŋ /.

Some consonant sounds have been described in terms of the points listed above. For the production of all English sounds and most of the sounds in most Indian languages, pulmonic egressive air-stream mechanism is used.

**Three-term label:** A consonant can be described by using a three-term label:

/p/ in police is a voiceless, bilabial plosive.

/m/ in matron is a voiced bilabial nasal.

/ŋ/ in ring is a voiced velar nasal.

/z/ in zebra is a voiced alveolar fricative.

**Classification of English Consonants**

Place of Articulation	Bilabial	Labio dental	Dental	Alveolar	Palato-Alveolar	Palatal	Velar	Glottal
Manner of Articulation								
<b>Plosive</b>								
<i>Voiceless</i>	/p/			/t/			/k/	
<i>Voiced</i>	/b/			/d/			/g/	

<b>Fricative</b> <i>Voiceless</i>		/f/	/θ/	/s/	/ʃ/			/h/
<i>Voiced</i>		/v/	/ð/	/z/	/ʒ/			
<b>Affricate</b> <i>Voiceless</i>					/tʃ/			
<i>Voiced</i>					/dʒ/			
<b>Nasal</b> <i>Voiced</i>	/m/			/n/			/ŋ/	
<b>Lateral</b> <i>Voiced</i>				/l/				
<b>Approximant</b> <i>Voiced</i>	/w/				/r/	/j/		

### Exercise

1. Define the following:

2. Give the three-term label for the following consonant sounds:

1. /z/ \_\_\_\_\_
2. /h/ \_\_\_\_\_
3. /l/ \_\_\_\_\_
4. /ʒ/ \_\_\_\_\_
5. /θ/ \_\_\_\_\_
6. / m/ \_\_\_\_\_
7. /ð/ \_\_\_\_\_
8. / k/ \_\_\_\_\_
9. /v/ \_\_\_\_\_
10. /d/ \_\_\_\_\_

3. Give phonetic symbols to match the following descriptions of consonant sounds:

1. voiced post-alveolar frictionless continuant
2. voiceless palato-alveolar affricate
3. voiced alveolar nasal
4. voiced labio-velar semi-vowel

5. voiceless alveolar fricative
6. voiced velar plosive
7. voiceless dental fricative
8. voiced bilabial plosive
9. voiceless labio-dental fricative
10. voiced palato-alveolar fricative

## Classification of Vowels

Vowels are produced with an open approximation of the articulators, i.e. the active articulator which is always the tongue (the front, the back or the center of the tongue) is raised towards the passive articulator (which in the case of vowels is either the hard palate, or the soft palate or the meeting point of the hard and the soft palates) in such a way that there is sufficient gap between the two for the air to escape through the vocal tract without any friction. Therefore all vowels are voiced. The size and the shape of the oral cavity change in different ways for different vowels. Vowels differ from each other in terms of the way the size and the shape of the oral cavity change during their production.

### Phonetic symbols (IPA)

#### Short vowels

/ɪ/	sit
/e/	end
/ʊ/	pull
/æ/	apple
/ʌ/	mutton
/ɒ/	cot
/ə/	about

#### Long vowels

/ɑ:/	car
/i:/	bee
/ɔ:/	caught
/u:/	pool
/ɜ:/	girl

**Vowels are described on the basis of:**

- a) **The part of the tongue that is raised highest-** front, centre or back.
- b) **The vertical difference between the tongue and the roof of the** mouth (the height to which it is raised) - open, half open, close and half-close.
- c) **The shape of the lips-** rounded or unrounded.

**a) The part of the tongue that is raised:**

In the articulation of vowel sounds the active articulator is the front, the center, or the back of the tongue. If it is the **front** part of the tongue is raised in the direction of the hard palate, then the vowels produced are called **Front vowels**. The vowels in the English words see, sit, bed and bat are examples of front vowels.

During the production of some vowels, the **back** of the tongue is raised in the direction of the soft palate. These vowels are called **Back vowels**. The vowels in the English words car, cot, caught, look, shoe are examples of back vowels.

Some vowels are produced by raising that part of the tongue which is **between the front and the back (we call this part the Center of the tongue)** towards that part of the roof of the mouth which lies at the meeting point of the hard palate and the soft palate. These vowels are called **Central vowels**. The vowels in the English words bird, cup and in the first syllable of ago are examples of central vowels.

Thus, we classify vowels into three categories taking into account the part of the tongue raised. **These are front vowels, back vowels and central vowels.**

**b) The height to which the tongue is raised:**

When we utter a vowel sound, we move our tongue at different levels from. For example, to utter some vowels we have to raise our tongue close to the palate and at times the tongue remains far from the palate. From this we can say whether the vowel uttered is open or close. There are eight main categories of vowels according to height of the tongue. They are called Cardinal Vowels and they are:

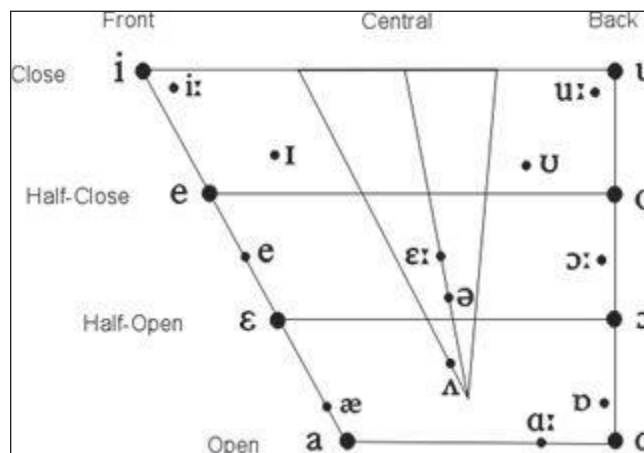
1. Front Close Vowel 2. Front Half Close vowel 3. Front Half Open Vowel 4. Front Open Vowel 5. Back Open Vowel 6. Back Half Open Vowel 7. Back Half Close Vowel 8. Back Close Vowel.

a) **Close vowel:** Is produced when the tongue is raised so high that the surface of the tongue is very close to the roof of the mouth. Example beat, shoe.

b) **Half Close vowel:** Is produced when the tongue is between the close and open positions, but closer to the close position than to the open position.

c) **Open vowel:** Is produced when the tongue is not raised high and there is a great distance between the surface of the tongue and the roof of the mouth. Example: cart, part.

d) **Half Open position:** Is produced when the tongue is between the close and open positions, but closer to the open position than to the close position.



### c) Position of the lips:

A third criterion for the classification of vowels is the position of the lips. A simple classification is based on two categories—rounded (lips brought forward as for the vowel in the word shoe) and unrounded or spread (corners of lips pulled back as for the vowel in the word see).

Thus we describe a vowel in terms of the following:

- Part of the tongue raised (front, center and back)
- The height to which the tongue is raised (close, half -close, open, half-open)
- The position of the lips (unrounded or rounded)

We can describe a vowel using a three-term label—the term to indicate which part of the tongue is raised, the second to indicate the height of the tongue and the third to indicate the position of the lips.

The vowel in the word *see* /i:/ is a front close unrounded vowel

The vowel in the word *card* /ɑ:/ is a back open unrounded vowel.

### Description of pure vowels:

/ə/	a central, half-open, unrounded vowel
/ɑ:/	A back, open, unrounded vowel
/ɪ/	A centralized front, just above half-close, unrounded vowel
/i:/	A front, close, unrounded vowel
/ʊ/	A centralized, back, rounded vowel, just above half-close position
/u:/	A back, close, rounded vowel
/e/	A front, unrounded vowel between half-close and half-open
/æ/	A front, unrounded vowel just below the half-open position
/ʌ/	A central, unrounded vowel between open and half open
/ɜ:/	A central, unrounded vowel between half-close and half-open
/ɒ/	A back, open, rounded-vowel
/ɔ:/	A back, rounded vowel between half-open and half-close

#### Front vowels: / i: i e æ/

##### /i:/

In the articulation of this vowel, the front of the tongue is raised in the direction of the hard palate to an almost close position. The lips are spread. The tongue is tense. The vowel is comparatively long. We may describe it as a *Front Close Unrounded vowel*.

The vowel / i: / occurs initially, medially and finally as in eat / i:t /, meat /mi:t / and tea /ti:/

##### /ɪ/

During the articulation of this vowel the rear part of the front of the tongue is raised in the direction of the hard palate, to a position between close and half-close nearer half-close than close. The lips are loosely spread. The vowel

/ɪ/ can thus be described as a *Front Unrounded Vowel between Close and Half-Close*.

/ɪ/ can occur initially, medially and finally as in it /it/, sit /sit/, city /siti/

*/e/*

During the articulation of this vowel the front of the tongue is raised in the direction of the hard palate to a position between half-close and half-open. The lips are loosely spread or neutral. /e/ can therefore be described as a Front Unrounded Vowel between Half-Close and Half-Open.

The vowel /e / occurs initially and medially as in ate / et / , bet / bet / . It does not occur finally.

*/æ/*

During the articulation of this vowel the front of the tongue is raised to a position slightly below the half-open position. The lips are neutral. / æ/ is thus a Front Unrounded Vowel just below the Half-Open position.

The vowel /æ/ occurs initially and medially as in as /æ/, man /mæn/. It does not occur finally in a word.

### **Back Vowels:**

*/a:/*

During the articulation of /a: / the back of the tongue is in the fully open position. The lips are neutral. /a:/ is thus a Back Open Unrounded vowel

The vowel /a: / occurs initially, medially and finally as in art / a:rt / , heart / /ha:rt / , far /fa:/

*/ɒ/*

During the articulation of this vowel the back of the tongue is raised in the direction of the soft palate and it is in the fully open position. The lips are rounded. Thus /ɒ / can be described as a Back Open Rounded vowel.

The vowel /ɒ/ occurs initially and medially as in on / ɒn / , what / wɒt / . It does not occur finally in a word.

*/ɔ:/*

During the articulation of this vowel, the back of the tongue is raised in the direction of the soft palate, to



a height between half-close and half-open. The lips are rounded. It is a long vowel. /ɔ:/ is thus a Back Rounded Vowel between Half-Close and Half-Open.

The vowel /ɔ:/ occurs initially, medially and finally as in order /ɔ:də /, bought / bɔ:t/ law / lɔ: /

**/ʊ/**

During the articulation of this vowel the back of the tongue is raised to a position between close and half-close. The lips are loosely rounded. /ʊ/ is thus a centralised Back Rounded Vowel between Close and Half-Close.

The vowel /ʊ / does not occur initially. It occurs medially as in look/ lok /. In the word-final position it occurs only in the weak forms of words like to /tʊ /, do /dʊ /

**/u:/**

During the articulation of this vowel the back of the tongue is raised in the direction of the soft palate, almost to a close position. The lips are closely rounded. /u:/ is thus a Back Close Rounded Vowel.

The vowel /u:/ occurs initially, medially and finally as in ooz /u:z/, stool /stu:l

/, shoe /ʃu:/.

**Central Vowels: /ɜ: ʌ ə/**

**/ɜ:/**

During the articulation of /ɜ:/ the center of the tongue is raised in the direction of the roof of the mouth where the hard and soft palates meet to a position between half-close and half-open. The lips are neutral. It is a central vowel. RP

/ɜ:/ is thus a Central Unrounded Vowel between Half-Close and Half-Open. The vowel /ɜ:/ occurs initially, medially and finally as in earth /ɜ:θ /, turn / tɜ:n/, fur /fɜ:/

**/ʌ/**

During the articulation of this vowel, the center of the tongue (i.e. the part of the tongue between the front and the back) is raised to a position between open and half-open. The lips are neutral. /ʌ/ is thus a Central Unrounded Vowel between Open and Half-Open.

The vowel /ʌ/ occurs initially and medially as in up /ʌp/ mutton /mʌtn/. It does not occur finally.  
/ə/

During the articulation of /ə/ (when it occurs in non-final positions) the center of the tongue is raised to a position between half-close and half-open. The lips are neutral. Non-final /ə/ is thus a Central Unrounded Vowel between Half- Close and Half-Open.

If the vowel occurs in the word-final position, the center of the tongue is raised to the half-open position. The lips are neutral. Final /ə/ is thus a Central Half- Open Unrounded vowel.

The vowel /ə/ occurs initially, medially and finally as in the first syllable of aloud /ə/, the second syllable of purpose /ə/, the last syllable of father /ə/.

In RP /ə/ is a very frequently occurring vowel, but it occurs only in unstressed syllables.

## Diphthongs:

'Diphthongs' are vowel glides within one syllable. They may be said to have a first element (the starting point) and a second element (the point in the direction of which the glide is made).

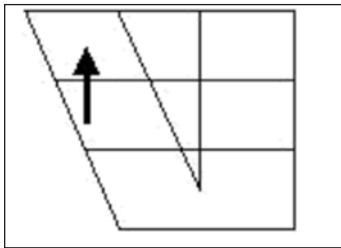
The R.P. diphthongs have as their first element sounds in the general region of /ɪ, e, a, ə, ʊ/ and for their second element /ɪ, ʊ, ə/. These elements may be treated as separate phonemic entities.

The following generalizations apply to all the R.P. diphthongs:

1. Most of the length and stress associated with the glide is concentrated on the first element, the second element being only lightly sounded.
2. They are equal in length to the long vowels and are subject to the same variations of quality, e.g. plays /pleɪz/, place /pleɪs/. The reduced forms show considerable shortening of the first element.

There are five closing diphthongs they are /eɪ/, /aɪ/, /ɔɪ/, /əʊ/, /aʊ/

/eɪ/

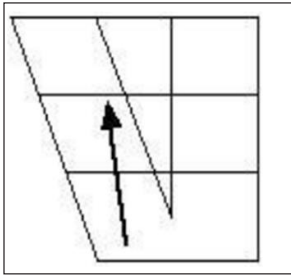


/eɪ/ as in 'day'- The glide begins slightly below the half-close front position and moves in the direction of R.P. /ɪ/, there being a slight closing movement of the lower jaw; the lips are spread. The starting point is therefore somewhat closer than R.P. /e/ of 'bet'.

### Spellings

- A) a   ape, late, make, lady, waste, bass.
- B) ai, ay        day, may, waist, rail, aim, rain.
- C) ei, ey        eight, veil, weigh, rein, they, whey.
- D) ea   great, steak, break.

/aɪ/



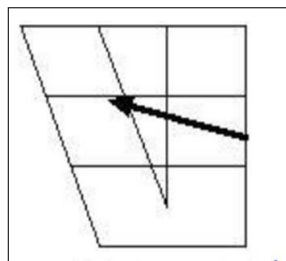
The glide of R.P. /aɪ/ begins at a point slightly behind the front open position and moves in the direction of the position associated with R.P. /ɪ/. The glide is much more extensive than that of /eɪ/, the closing movement of the lower jaw being obvious. The starting point may be similar to

the articulation used in the advanced R.P. type of /ʌ/. The lips change from a neutral to a loosely spread position.

Spellings

- A) i y time, write, bite, climb, cry, dry, by.
- B) igh eight, high, light, fight, might, height.
- C) ie ye die, lie, pie, tried, dye.
- D) ei ai either, aisle.

/ɔɪ/



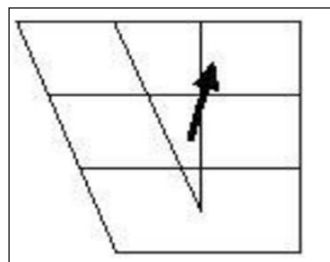
For /ɔɪ/ the tongue glide begins at a point between the back half-open and open positions and moves in the direction of /ɪ/. The tongue movement extends from back to centralized front, but the range of closing in the glide is not as great as for /aɪ/; the jaw movement, though considerable, may not be as marked as in the case of /aɪ/. The lips are open-rounded for the first element, changing to neutral for the second.

## Spelling

A) oi, oy boy, toy, noise, voice, boil, point.

This diphthong does not present very great difficulties to the foreign learners, provided that, in addition to the appropriate variations of quantity, the quality of the first element lies between the sounds of R.P. /ɔ:/ and /ɒ/. The glide does not extend beyond the half-close front level

/əʊ/

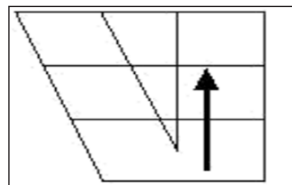


The glide of R.P. /əʊ/ begins at a central position between half-close and half-open and moves in the direction of R.P. /ʊ/, there being a slight closing movement of the lower jaw; the lips are neutral for the first element, but have a tendency to round on the second element.

## Spellings

- A) o so, old, home, both, folk.
- B) oa oak, road, foal, toast, soap.
- C) oe toe, doe, sloe, foe, hoe.
- D) ou Ow soul, though, shoulder, snow, blow.

/aʊ/



The glide of R.P. /aʊ/ begins at a point between the back and front open positions, slightly more fronted than the position for R.P. /a:/ and moves in the direction of R.P. /ʊ/, though the tongue may not be raised higher than the half-close level. The glide is much more extensive than that used for /əʊ/ and is symmetrically opposed to the front glide of /aɪ/. The lips change from a neutrally open to a weakly rounded position.

#### Spellings

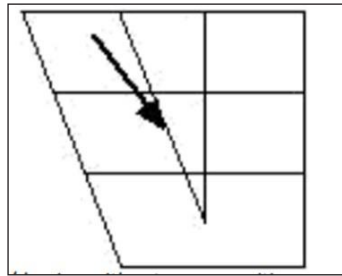
- A) Long            in            how, loud, town, cows.  
 B) Reduced        in        ‘shout, about, mouse, mouth.’  
 C) /l/ following in            ‘cowl, fowl, owls.’

#### Diphthongs + /ə/

All the preceding diphthongal glides /eɪ, aɪ, ɔɪ, ɜɪ, aʊ/ are falling (i.e. with length and stress on the first element) and closing (i.e. gliding from a more open to a closer position); three of them / aɪ, ɔɪ, aʊ / require an extensive movement of the tongue. All may be followed by /ə/ within the word, either as an inseparable part of the word as in ‘fire, choir, iron, hire, society, sour, tower’ etc., or as a suffix appended to the root as in ‘grayer, player, slower, mower, higher, drier, employer’ such cases a third vocalic element /ə/ may be added to the two elements of the diphthongal glide.

**Centering Diphthongs: /ɪə, eə, ʊə/**

/ɪə/

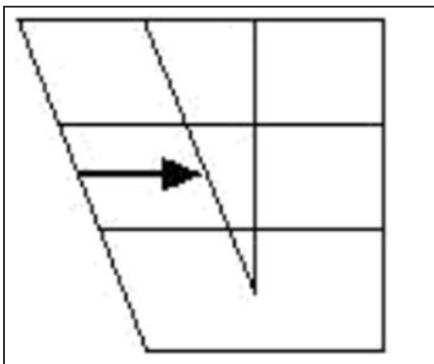


The glide of R.P. /ɪə/ begins with a tongue position approximately that used for /ɪ/, i.e., centralized front half-close and moves in the direction of the more open variety of /ə/ when /ɪə/ is final in the word; in non-final positions as in ‘beard, fierce’ the glide may not be so extensive, the quality of the /ə/ element being of a mid-type. The lips are neutral throughout, with a slight movement from spread to open.

**Spellings**

- A) eer                      ear, ere deer, dear, tear.  
 B) eir ier      ir      weird, fierce, fakir.  
 C) ea ia      eu      eo      idea, Ian, museum, theological

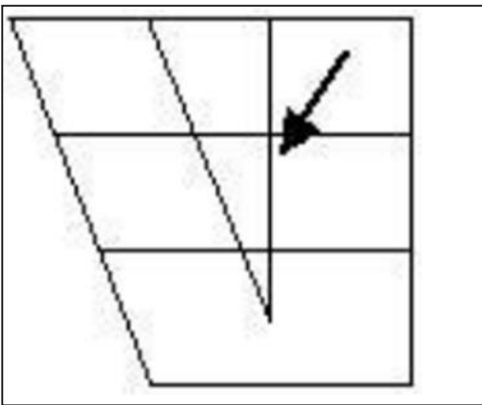
/eə/



The glide of R.P. /eə/ begins in the half open front position and moves in the direction of the more open variety of /ə/, especially when the diphthong is final where it occurs in a syllable closed by a consonant the /ə/ element tends to be of a mid-type. The lips are neutrally open throughout.

## Spellings

- A) are care, rare, share, mare.  
 B) air air, fair, pair, chair.  
 C) ear bear, pear, wear, tear.

*/ʊə/*

RP */ʊə/*- glides from a tongue position similar to that used for */ʊ/* towards the more open type of */ə/*, which forms the end-point of all three centering diphthongs with a somewhat closer variety of */ə/* when the diphthong occurs in a closed syllable. The lips are weakly rounded at the beginning of the glide, becoming neutrally spread as the glide progresses.

## Spellings

- A) oor poor, moor.  
 B) ure pure, endure, cure, sure.  
 C) ur curious, spurious, during, security.  
 D) ewer sewer.  
 E) our tour, dour, gourd.

It also occurs in words like jewel, fluent, Care should be taken to use the first element of a half-close kind rather than a quality resembling that of */u:/*. In addition, the spelling ‘r’ should not be pronounced, except when a */r/* link is made before a following vowel, either occurring initially in the next word as in ‘poor old



man' or in the following syllable of the same word as in 'tour, touring' etc.

### Description of diphthongs:

/eɪ/	A glide from a front, unrounded vowel just below half-close to a centralized, front, unrounded vowel just above half-close
/aɪ/	A glide from a front, open, unrounded vowel to a centralized, front, unrounded vowel just above half-close
/ɔɪ/	A glide from a back, rounded vowel between open and half-open position to a front, unrounded vowel just above half-close position
/ɪə/	A glide from a centralized front unrounded vowel just above half-close to a central, unrounded vowel between a half-close and half-open
/eə/	A glide from a front, half-open unrounded vowel to a central, unrounded vowel between a half-close and half-open
/ʊə/	A glide from a centralized, back rounded vowel just above half-close to a central, unrounded vowel between a half-close and half-open
/aʊ/	A glide from back, open, unrounded position to a centralized, back, rounded vowel just above the half-close position
/əʊ/	A glide from a central, unrounded vowel between half-close and half-open to a centralized, back rounded vowel just above the half-close position.

### Exercise:

1. Give the phonetic symbol and three term label / description for the initial phoneme in the following words:

1. Over
2. Age
6. Earth
7. Unintelligent

3. on
4. Armour
5. Even
8. As
9. Upto
10. Of

2. Give a word with each of the sounds described below:

1. A back open unrounded vowel.
2. A central unrounded vowel between half close and half open.
3. The diphthong /ai/
4. A front, close unrounded vowel.
5. A centralized front unrounded vowel just above half close.
6. A central unrounded vowel between open and half open.
7. A back, close, rounded vowel.
8. A back rounded vowel between half open and half close.
9. The diphthong /au/
10. A central half open unrounded

## Chapter 6

### The Syllable

A syllable comes after a phoneme in the hierarchy of speech sounds. A unit of human speech that is interpreted by the listener as a single sound, although syllables usually consist of one or more vowel sounds, either alone or combined with the sound of one or more consonants; a word consists of one or more syllables (Oxford Dictionary).

Examples: The word *Dog* /dɒg/ has one syllable.

The word *English* /ɪŋɡlɪʃ/ has two syllables; the syllables are /ɪŋg/ and /lɪʃ/

Words like cat, book and toy are made up of one syllable and are called monosyllabic words; words like paper, pencil and bottle are made up of two syllables; words like computer, important and remember have three syllables; a word like intonation has four syllables; a word like examination has five syllables.

Syllable division is usually marked with a hyphen, examples: pa-per, com- pu-ter, in-to-na-tion and e-xa-mi-na-tion. It is always not possible to mark syllable division in the spelling form therefore the words are to be transcribed to facilitate syllable division. the transcription indicates the actual way in which the word is pronounced For example, the syllable division in following words is marked as: *phonetics* /fə - 'ne - tɪks/ *linguistics* /lɪŋ - 'ɡwɪs - tɪks/ and *grammar* /'græ - mə/

### Syllable Structure

A syllable can be analysed in terms of its segments i.e., consonants and vowels. A consonant functions as a marginal element. If the consonant occurs at the beginning of a syllable it is called as a **releasing consonant** and the one that occurs at the end of a syllable is called as an **arresting consonant**. The vowel is the **nucleus** or the central part of a syllable. When the structure of a syllable is described, the symbol C is used to represent a consonant and V to represent a vowel. For example, the word look /lʊk/ has the structure CVC (i.e, it is made up of one consonant, one vowel and one consonant). The structure of the syllable /lʊk/can be shown thus:

C	V	C
L	U	K
Releasing Consonant	Nucleus	arresting consonant

The word *eye* /aɪ/ is made up of just one speech sound, the diphthong /aɪ/. This is the nucleus of the syllable and it has no consonant before or after it. Thus, the structure of the syllable is V. Let's take two other words which have the syllable structure CV and VC respectively. *She* /ʃi:/ has the structure CV and *ill* /ɪl/ has the structure VC.

A syllable which is arrested by a consonant (ends in a consonant) is called a **closed syllable**, for example, *is* /ɪz/. A syllable which has no arresting consonant (ends in a vowel) is called an **open syllable**, for example, *you* /ju:/.

The syllable has three positions- onset (open), centre (peak) and termination (coda) examples next, treat, means etc.

Here a few more examples of the syllable structures discussed above: Monosyllabic Words (words with one syllable):

#### a) CVC

Hat /hæt/  
Phone /fəʊn/  
Cut /kʌt/  
Boys /bɔɪz/

#### c) CV

Day /deɪ/  
Who /hu:/  
Law /lɔ:/  
Know /nəʊ/

#### b) V

I /aɪ/  
air /eə/  
a /eɪ/  
oh /əʊ/

#### d) VC

all /ɔ:l/  
in /ɪn/  
oil /ɔɪl/  
us /ʌs/

Disyllabic Words (words of two syllables each)	About /ə'baʊt/	V-CVC	
Letter	'le-tə/	CV-CV	
Allow	ə-'laʊ/	V-CV	
Expert	'eks-pɜ:t/	VCC-CVC	
Trisyllabic Words (words of three syllables each)	Episode	'e-pɪ-səʊd/	V-CV-CVC
Develop	di-'ve-ləp/	CV-CV-CVC	
Refreshment	ri-'freʃ-mənt/	CV-CCVC-	
CVCC Usually	'ju:-zʊə-li/	CV-CV-CV	
Words of more than three syllable each	Photographic	/fəʊ-tə-'græ-fɪk/	CV-CV-CCV-CVC
Neurology	/njʊ-'rɒ-lə-dʒi/	CCV-CV-CV-CV	

## Types of syllables:

a) Some syllables have a nucleus and an arresting consonant VC:

at	/æt/
am	/æm/

b) Some syllables have a releasing consonant and a vowel and no arresting consonant CV:

Go	/gəʊ/
She	/ʃi:/

c) Some syllables have a releasing consonant, a vowel and an arresting consonant CVC:

Cat	/kæt/
Toad	/təʊd/

**d)** Some syllables have two releasing consonant and a vowel CCV:

fry	/fraɪ/
slow	/sləʊ/

**e)** Some syllables have two releasing consonant, a vowel and an arresting consonant CCVC:

school	/sku:l/
prize	/praɪz/

**f)** Some syllables have three releasing consonant, a vowel and an arresting consonant CCCVC:

screen	/skri:n/
spread	/spred/

**g)** Some syllables have three releasing consonants, a vowel and two arresting consonants CCCVCC:

strange	/streɪndʒ/
script	/skript/

**h)** Some syllables have a releasing consonant, a vowel and three arresting consonants CVCCC:

bands	/bændz/
text	/tekst/

**i)** Some syllables have a releasing consonant, a vowel and four arresting consonants CVCCCC:

Tempts	/temptz/
Twelfth	/twelfθz/

English allows up to three consonants to begin a syllable and up to four consonants to end a syllable. A sequence of two or more consonants occurring at the beginning or end of a syllable is called as a **consonant cluster** eg. paint, allows. When the consonants occur together in a word but are in different syllables they are called as **abutting consonants** eg. content, example.

**Exercises:****I Indicate the syllable division in the following words.**

application, intonation, engineering, propaganda, legislation, compensation, fundamental, mathematics, understanding, population, potato, subtle, consider, element, approximation, silky, captain, blue, twinkle, human.

**II Indicate the syllable division in the following words**

delight, reciprocate, linguistics, father, barbaric, calculate consonant, smaller, agriculture, tailor, dip.

**III From the words below, pick out the ones with a CVCC structure.**

laughed, charged, wrist, seems, brunch, turns, switch, debts, slipped, lambs, frank, first start, hold, shift.

**IV From the words given below pick out the ones with a CCCV structure:**

screw, spray, splay, square, splint, straw, sliced, splash, string, screech, strong, steel, street, straight.

**V From the group of words given below, pick out the words that match the remarks that follow and write against each remark.**

Music, stress, absent, combat, ice age, member, little, schools, are, develop, spin, lapse, twelfth, Iceland.

1. A disyllabic word with a releasing consonant cluster of two consonants in the second syllable.
2. A monosyllabic word with an initial consonant cluster of three consonants.
3. A monosyllabic word with a cluster of two consonants at the coda.
4. A word of one syllable with an arresting consonant cluster of four consonants.

5. A word of two syllables with diphthongs in both the syllables and without any consonant cluster.
6. A disyllabic word with an abutting consonant.
7. A disyllabic word with a syllabic consonant.
8. A word that has a releasing and an arresting consonant cluster of two consonants each.
9. A word with no consonant phoneme.
10. A trisyllabic word that has neither consonant cluster nor abutting consonant.

**VI From the words given below, pick out the words that match the remarks that follow and write against each remark.**

estrangle, sulked, heart, few, beetle, homeboy, blushed, spender, go, shine, praise, mixed, strange, awe, cigarette, cattle, prompts.

1. A word of two syllables with diphthongs in both the syllables.
2. A word that has no consonant phoneme.
3. A word with only one vowel but two syllables.
4. A monosyllabic word with a releasing consonant cluster of two consonants but has no arresting consonant.
5. Has a releasing consonant cluster of three consonant.
6. A word with a final consonant cluster of four consonants.
7. A three-syllable word with neither consonant cluster nor abutting consonants.
8. A word that has an arresting and releasing consonant cluster of two consonants each.
9. A word of one syllable with an arresting consonant cluster of three consonants.



## Word Stress

The 44 sounds of English are known as the segmental features, and stress, intonation and rhythm are the supra-segmental or paralinguistic features. Of these features stress and intonation are the most important ones. Without these, pronunciation would lack its communicative force. These features are integrated with the way an utterance is made and they are not easily identified as discrete segments or entities. These features affect communication by extending across segments (individual sounds or words) in a sentence to change meaning. These mechanisms convey the attitude or emotion of the speaker in the form of such verbal cues as stress, intonation, pitch, pause, loudness, etc. In written language, to some extent, they might take the form of punctuation marks, underlining, bold print, or italicizing. Because these mechanisms extend across several sounds or words (linguistic segments), they are called supra-segmental devices. They are 'para' linguistic and not fully linguistic because they lack the possibility of signaling meaning through sequential arrangement into structures, which is a criterion of linguistic communication.

When we speak English, we do not articulate all the syllables in the same way. In a word of more than two syllables one of the syllables is pronounced with greater prominence than the other/others i.e. some syllables are said with greater breath force than the others. The feature of certain syllables having greater breath force than the others is referred to as stress. For example, when we say ex-a-mi'na-tion, we stress the penultimate (last but one) syllable, i.e. 'na' In polysyllabic words, one syllable is made to stand out more than the other(s), by saying that syllable slightly louder, holding the vowel a little longer and pronouncing the consonants very clearly. These features combine to give that syllable prominence or stress. Stress placement depends on a) the number of syllables in a word b) the sequence of consonants and vowels that make up the syllables c) the grammatical category that the word belongs to (noun, adjective, verb, reflexive pronoun) d) the morphological structure of the word (simple, complex (prefixes, suffixes), and compound words).

There are two degrees of stress: a) Primary/Strong stress and Secondary/Weak stress. Primary stress is marked with a vertical bar above and in front of the syllable and secondary stress is marked with a vertical bar below and in front of the syllable that receives the stress.

### Examples:

**Examples of Disyllabic words:**

First syllable stress	Second syllable stress (because of weak prefix in 1st syllable)
'useful	a'mount
'yellow	ma'chine
'Sunday	be'long
'civil	de'mise
'wisdom	in'tense

**Examples of Trisyllabic words:**

First syllable Stress	Second Syllable Stress	Third Syllable Stress
'beautiful	ef'ficient	after'noon
'tabulate	re'member	introduce
'innocent	at'tendance	under'stand
'hospital	ex'perience	maga'zine
'property	pre'vention	absen'tee

Here are a few rules which will help us to stress correctly:

1. Stress in disyllabic words may change depending upon the function, i.e., whether the word is used as a noun/adjective or as a verb. When used as a noun/adjective, the word carries a stress on the first syllable, whereas the stress is shifted to the second syllable when the word is used as a verb. A few examples are given below.

Nouns / Adjectives	Verbs
'absent	ab'sent
'conflict	con'flict
'convert	con'vert
'extract	ex'tract
'import	im'port
'object	ob'ject

1. Disyllabic words with weak prefixes are accented on the root (a-, be- and re-).

a'rise be'low re'duce

a'lone be'come re'tire

2. Disyllabic words beginning with the prefix dis- are stressed on the last syllable.

dis'may, dis'grace, dis'pel, dis'close, dis'count.

3. Disyllabic verbs ending in -ate, -ise, -ize and -ct are stressed on the last syllable.

-ate	-ise/-ize	-ct
nar'rate	chas'tise	at'tract
mi'grate	com'prise	con'nect
de'bate	cap'size	de'pict

4. When verbs ending in -ate, -ise/-ize and -ify have more than two syllables, the stress is on the third syllable from the end.

-ate,	-ise/ize,	-ify
'complicate	'colonise	'justify
'separate	'brutalise	'classify
'educate	'patronise	'beautify

5. Numbers ending in -teen, take the stress on the last syllable.

thir'teen, seven'teen

6. Some words ending in the suffix -ion have the stress on the penultimate syllable.

at'tention, culti'vation, intro'duction, infor'mation, 'mansion

7. Some words ending in -ity that have the accent on the third syllable from the end.

a'bility, ac'tivity, e'quality, gene'rosity

8. Some words ending in the suffixes -ic, -ical, -ically, -ial, -ially, -ian that have the accent on the syllable before the suffix.

<b>-ic</b>	<b>-ically</b>	<b>-ian</b>
apolo'getic	apolo'getically	elec'trician
patri'otic	sympa'thetically	mu'sician
scien'tific	scien'tifically	tech'nician

9. Some words ending in -ious, -eous that have the stress on the syllable preceding the suffix.

**-ious**

**-eous**

'anxious

'piteous

'fractious

cou'rageous

in'dustrious

'gorgeous

**-ious**

**-eous**

in'jurious

'hideous

la'borious

'righteous

re'bellious

simul'taneous

10. Words ending in 'cracy, 'crat that have the stress on the antepenultimate (third from the last) syllable

**-cracy**

au'tocracy

de'mocracy

tech'nocracy

**-crat**

'autocrat

'democrat

'technocrat

**11.** Words ending in 'graph, -graphy, -meter, -logy that have the stress on the antepenultimate syllable.

**-graph**

'autograph

'paragraph

'photograph

**-graphy**

pho'tography

spec'trography

bi'ography

**-meter**

ther'mometer

lac'tometer

di'ameter

**-logy**

psy'chology

bi'ology

zo'ology

**12.** When a compound word conveys a meaning different from that of its individual components, it is the first element that is stressed.

`blacksmith

`blackbird

**13.** Words ending in -self, -selves that have primary accent on the suffix itself.

My`self, him`self, her`self, your`self, you`selves, our`selves.

**14.** Usually Prefixes and Suffixes are unstressed.

im'possible, a 'moral, re`turnable, can'tonment

**15.** Though suffixes and prefixes are generally unstressed, these are exceptions. Disyllabic words beginning with a prefix which has no distinct meaning of its own are sometimes stressed on the prefix itself. Most of these words are either nouns or adjectives. (When they are verbs, stress is on the second syllable.)

e.g. Nouns and adjectives: 'adverb, 'insult, 'prefix, 'pronoun, etc.

Verbs : in'sult, di'gest, de'crease, trans'fer etc.

**16.** Di-and tri-syllabic words without any easily recognizable prefix usually take the stress on the first syllable.

e.g. ‘captain, ‘father, ‘freedom, etc.

**17.** In longer words of four or more syllables, the general tendency is to have the stress on the antepenultimate syllable (the third syllable from the end)

a-nni-’ver-sa-ry, cur’riculum, sig’nificant, etc.

(Exceptions are adjectives ending in -able, e.g. ‘comfortable, con’siderable, etc. Other exceptions are ‘accuracy, administrative, etc.)

**18.** Most compound words take their stress on the first of the two words forming the compound,

e.g. ‘class room, ‘ice cream, ‘black board, ‘dancing doll, ‘black bird, ‘hand writing, ‘book self, ‘post office, ‘fountain pen, ‘tape recorder, etc.

(There are exceptions like bare ‘footed, down’stairs, short’sighted, hot ‘tempered, etc.)

Compound nouns generally take the stress on the first word: e.g. ‘thoroughfare, ‘bookshop.

Compound verbs usually take the stress on the second word: e.g. under’stand, over’take.

### Stress shift:

Stress shift could be of the following types:

a) Functional stress: Certain syllabic words are used both as noun and adjective on the one hand and as verb on the other. The stress falls on the first syllable when such a word is used as a noun/adjective and on the second syllable when it is used as a verb. As stress falls either on the first or second syllable depending on the grammatical function, this feature is known as functional stress. When the noun/adjective is used as a verb, the stress shifts to the second syllable.

Noun/Adj.	Verb	Noun/Adj.	Verb	Noun/Adj.	Verb
‘object	ob’ject	‘conduct	con’duct	‘content	con’tent
‘present	pre’sent	‘increase	in’crease	‘decrease	de’crease
‘refuse	re’fuse	‘insult	in’sult	‘desert	de’sert

'import	im'port	'export	ex'port	'subject	sub'ject
'produce	pro'duce	'progress	pro'gress	'record	re'cord
'absent	ab'sent	'content	con'tent	'suspect	sus'pect
'digest	di'gest	'project	pro'ject	'rebel	re'bel
'contest	con'test	'perfect	per'fect	'frequent	fre'quent

(There are exceptions to this, e.g. 'promise, 'contact. There is no stress shift here. It remains the same, whether it is a noun/adjective or a verb)

## Transcription

When we are dealing with a language like English, we have to remember that there is no one-to-one relationship between the letters of the alphabet and, the sounds they represent. As said earlier, there are 26 letters of the alphabet and these letters represent 44 sounds in the RP, for example the letter string 'ough' can be pronounced in 8 different ways as in bough, bought, cough, dough, hiccough, rough, thoroughbred, and through. On the other hand, there are languages like Hindi which are written as they are pronounced.

As there is no one-to-one correspondence between the sounds and the letters of the alphabet, a different notation in which one symbol represents only one sound is indispensable. Of the many notations available, the symbols of the International Phonetic Association (IPA) are the one that are used the most. These symbols are known as the International Phonetic Alphabet (IPA).

The advantages of phonetic transcription are: a) it is scientific and precise b) is a convenient device to indicate the way in which the words of a language are pronounced. Example the letters *ch* in words like school, character, machine and church will have different symbols, as *ch* is pronounced differently in each of these words.

### Transcribe the following words

#### Word

#### Your transcription

about alphabet apart  
 beauty behind  
 breathing break choice  
 country  
 courtesy daughters  
 English fluent luxury  
 machine many  
 museum pleasure  
 pretty quality question  
 scarce shoulder thanks  
 woman



# UNIT III

## MORPHOLOGY, SYNTAX, SEMANTICS AND LEXICON

## Chapter 7

### Morphology

Morphology in linguistics is the study of the internal construction of words. Languages vary widely in the degree to which words can be analyzed into word elements, or morphemes.

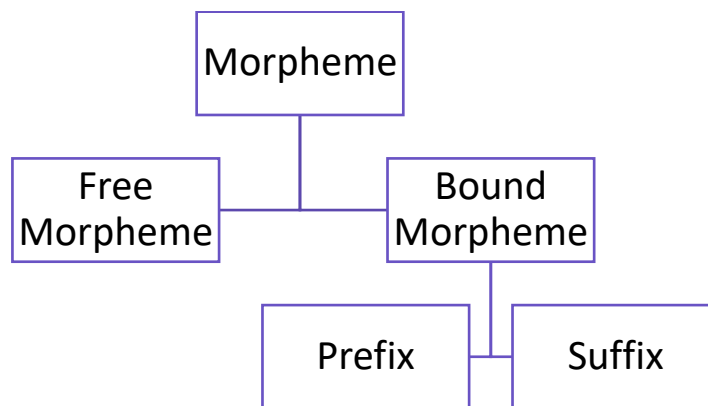
#### Morpheme

A word is an important linguistic unit which is typically smaller than a phrase but larger than a 'morpheme'.

A morpheme is the smallest identifiable grammatical unit. Although words sometimes appear to be the smallest units of grammar, they are, in fact, not the smallest grammatical units. For example, the word 'unlikely' is made up of the prefix un-, the stem 'like' and the suffix "-ly". All of them are minimal units as they cannot be broken down or analysed further in grammatical terms. The word unlikely has three morphemes while the word carpet is a single morpheme. The words car and pet are independent morphemes in themselves, but the word carpet is not in any way associated with the meanings of car and pet. Carpet is a minimal meaningful unit by itself. Again, the word garbage is a single morpheme while the words garb and age are independent morphemes by themselves. A systematic study of morphemes or how morphemes join to form words is known as morphology.

#### Types of Morphemes

Morphemes can be free or bound. Morphemes that can stand alone as independent words are called free morphemes. Morphemes that cannot stand alone as independent words and are always attached to a free morpheme are called bound morphemes. For example in the already discussed word 'unlikely', 'un-' and '-ly' are bound morphemes; 'like' is a free morpheme. Thus, affixes, i.e. prefixes and suffixes, are bound morphemes whereas the stem is a free morpheme.



### Affixes:

Affixes which are attached at the beginning of a stem are called prefixes. Those which are attached at the end of the stem are called suffixes.

Set A		
	Prefix	Base
Unhappy	Un-	Happy
Immobile	Im-	Mobile
Enable	En-	Able
Illegal	Il-	Legal

Set B		
	Base	Suffix
Friendship	Friend	-ship
Boyhood	Boy	-hood
Girls	Girl	-s
Nicely	Nice	-ly

Note  
that  
when

written separately, a prefix is written with a hyphen

after it, and a suffix with a hyphen before it. Eg: un-, -ly

On another dimension, affixes are classified as inflectional affixes and derivational affixes.

### Inflectional affixes:

Inflections change the form of a word, such inflectional changes made in the form of a word serve to indicate grammatical relations such as number, tense, etc.

	Stem	Suffix	Grammatical function
<b>Walk (v)</b>	Walk	-s	Simple present with subject in the singular number, third person
	Walk	-ed	Past tense
	Walk	-ing	Present participle
<b>Write(v)</b>	Write	-s	
	Write	-en	Past participle

	Write	-ing	
<b>Book(n)</b>	Book	-s	Plural
<b>Bright (adj)</b>	Bright	-er	Comparative
	Bright	-est	Superlative

Inflectional affixation result in changing the form of the same word and they signal a grammatical function

### Derivational affixes:

Derivation is a process of word formation. While inflectional affixes change the form of a word, derivational affixes create new words. For example, 'kind' and 'kindly' are different words, not different forms of the same word. Also are 'kind' and 'unkind'. Therefore, 'un-' and '-ly' are examples of derivational affixes.

Derivational affixes can be class changing or class maintaining. If the addition of an affix brings about a change in word class, then, the affix is a class-changing derivational affix.

### Example:

Kind	Kindly
Good	Goodness

'kind' is an adjective but 'kindly' is an adverb. Similarly, 'good' is an adjective whereas 'goodness' is a noun. The addition of the suffixes '-ly' to 'kind' and '-ness' to 'good' results in the change of word class - adjective to adverb, adjective to noun respectively. '-ly' and '-ness' are examples of class-changing derivational affixes. On the other hand, there are some derivational affixes which do not change word class. Example:

Man	Manhood
Child	Childhood

Both 'man', 'manhood' and 'child', 'childhood' are nouns. The addition of '-hood' does not result in change of word class. So '-hood' is an example of a class-maintaining derivational affix.

## Use of prefixes:

Prefixes are used to coin new words of various types

### (a) Negative Prefixes

Prefix	Base word	New Word
Im-	Possible	Impossible
	Mortal	Immortal
In-	Evitable	Inevitable
	Sensitive	Insensitive
Un-	Stable	Unstable
	Like	Unlike
A-	Theist	Atheist
	Moral	Amoral
Non-	Entity	Non-entity
	Violence	Non-violence
Dis-	Passionate	Dispassionate
	Service	Disservice
Ill-	Logical	Illogical
	Limitable	Illimitable
Ir-	Rational	Irrational
	Relevant	Irrelevant
De-	Frost	Defrost
	Forestation	Deforestation
Mis-	Interpret	Misinterpret
	Represent	Misrepresent

### (b) Prefixes of number

Prefix	Base word	New Word
Mono-	Syllabic	Monosyllabic
	Logue	Monologue
Uni-	Lateral	Unilateral

	Cellular	Unicellular
Bi-	Lingual	Bilingual
	Lateral	Bilateral
Di-	Ode	Diode
	Urnal	Diurnal
Tri-	Weekly	Triweekly
	Angle	Triangle
Tetra-	Cycle	Tetracyclic
Multi-	Lingual	Multilingual
Poly-	Syllabic	Polysyllabic

**(c) Prefixes of degree or size**

<b>Prefix</b>	<b>Base word</b>	<b>New Word</b>
Super-	Man	Superman
	Natural	Supernatural
Out-	Run	Outrun
	Outlive	Outlive
Under-	State	Understate
	Cooked	Undercooked
Hyper-	Active	Hyperactive
	Critical	Hypercritical
Ultra-	Modern	Ultramodern
	Simple	Ultra-simple

## d) Other prefixes

Prefix	Base word	New Word
Auto-	Biography	Autobiography
Neo-	Classical	Neoclassical
Semi-	Circle	Semicircle
Pan-	Indian	Pan-Indian

## e) Class changing prefixes

Prefix	Base word	Class	New word	class
Be-	Head	Noun	Behead	Verb
	Friend	Noun	Befriend	Verb
En-	Able	Adjective	Enable	Verb
	Trust	Noun	Entrust	Verb
A-	Float	Verb	Afloat	Adjective
	Heat	Noun	Ahead	Adjective
De-	Form	Noun	Deform	Verb
	Frost	Noun	Defrost	Verb

Use of Suffixes: The suffixes may be broadly divided into two categories; class maintaining and class-changing.

**Examples - Class maintaining**

Suffix	Base word	class	New word	class
-ship	Friend	Noun	Friendship	Noun
-hood	Boy	Noun	Boyhood	Noun
-er	London	Noun	Londoner	Noun
-ess	Tiger	Noun	Tigress	Noun

-dom	King	Noun	Kingdom	Noun
-ery	Machine	Noun	Machinery	Noun

## Class changing suffixes

### Noun to adjective

Suffix	Base word	class	New word	class
-ian	India	Noun	Indian	Adjective
-ese	China	Noun	Chinese	Adjective
-ful	Beauty	Noun	Beautiful	Adjective
-less	Harm	Noun	Harmless	Adjective
-ly	Friend	Noun	Friendly	Adjective
-like	Child	Noun	Childlike	Adjective
-ish	Child	Noun	Childish	Adjective
-al	Accident	Noun	Accidental	Adjective
-ous	Virtue	Noun	Virtuous	Adjective

### Adjectives to noun

Suffix	Base word	class	New word	class
-ity	Able	Adjective	Ability	Noun
-ness	Happy	Adjective	Happiness	Noun
-ry	Brave	Adjective	Bravery	Noun

### Nouns to verbs

Suffix	Base word	class	New word	class
-ify	Fort	Noun	Fortify	Verb
-en	Length	Noun	Lengthen	Verb
-le	Top	Noun	Topple	Verb



**Verbs to nouns**

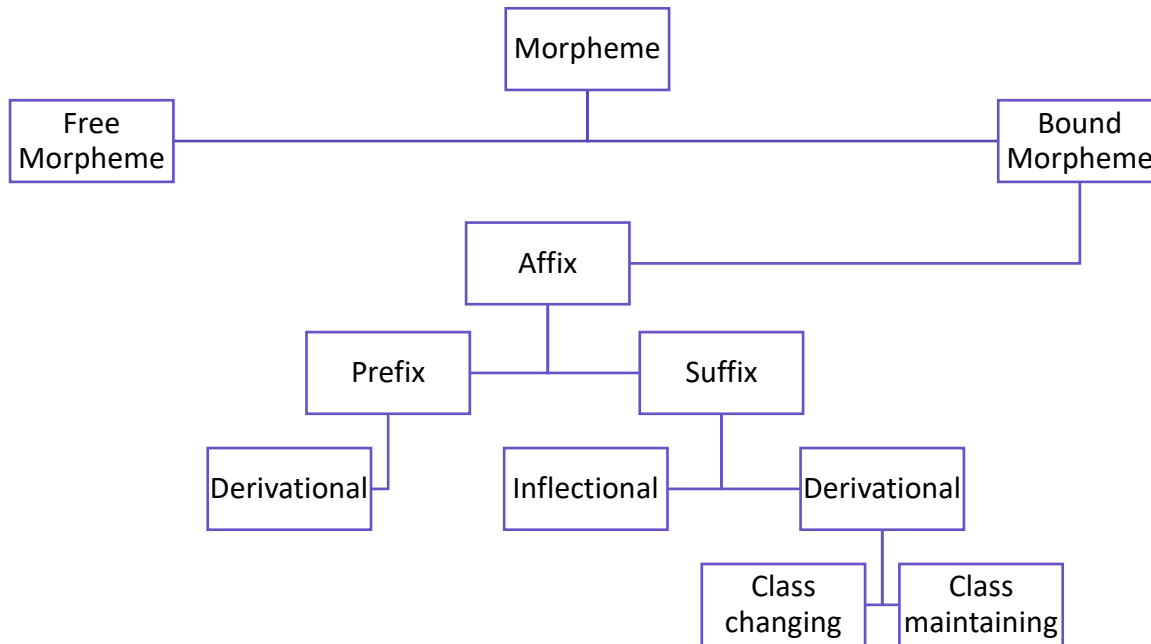
Suffix	Base word	class	New word	class
-er	Drive	Verb	Driver	Noun
-ment	Govern	Verb	Government	Noun
-age	Drain	Verb	Drainage	Noun
-ant	Pollute	Verb	Pollutant	Noun
-ee	Pay	Verb	Payee	Noun
-ation	Condemn	Verb	Condemnation	Noun
-al	Withdraw	Verb	Withdrawal	Noun
-or	Act	Verb	Actor	Noun

**Verbs to adverb**

Suffix	Base word	class	New word	class
-ily	Sleep	Verb	sleepily	Adverb
-fully	Play	Verb	playfully	Adverb

**Adjectives to adverbs**

Suffix	Base word	class	New word	class
-ly	Nice	Adjective	Nicely	Adverb
-wards	Back	Adjective	Backwards	Adverb

**To sum up:**

Notice that inflectional affixes are suffixes. Derivational affixes may either be prefixes or suffixes.

**Questions for discussion****Define the following:**

1. Morphology
2. Morpheme
3. Free and bound morpheme
4. Prefix
5. Suffix

6. Inflectional affix

7. Derivational affix

8. Use these prefixes to form new words

In-, im-, un-, dis-, non-, a-, de-, mis-, mal-, out-, over-, sub-, under-, co-, anti-, pro-, ex-, pre-

9. Use these suffixes to form new words

-ly, -ion, -s, -ity, -es, -ian, -ed, -hood, -ment, -ship, -ify, -dom, -ness, -ize, -dence/ dance, -en, -ate

10. Identify the suffixes as derivational or inflectional suffixes.

- smooth-ly
- distantly-ly
- im-perfect-ly/ion
- im-mature
- dis-appoint-ment/ed
- un-tidy

## Chapter 8

### Syntax – Phrases, Clauses and Types of Sentences

#### Syntax

Syntax is the arrangement of words in sentences, clauses, and phrases, and the study of the formation of sentences and the relationship of their component parts. In English, the main device for showing the relationship among words is the word order. For example, in the sentence, “The girl helped the boy,” the subject which is ‘the girl’ is in initial position, and the object which is ‘the boy’ follows the verb. Transposing the subject and the object changes the meaning.

#### Phrase

A phrase is one or more words that form a meaningful grammatical unit within a clause. It express a concept and is used as a unit within a sentence.

There are five main types of phrase in English

#### Noun Phrase

A noun phrase can be a single noun or a group of words built around a single noun.

#### Examples

Animals need water.

Who ate the last sandwich?

All passengers with tickets can board now.

#### Verb Phrase

A verb phrase consists of a main verb and its auxiliary verbs (including modals).

#### Examples

We have been working since 9am.

I will be going to France next week.

It may have been being repaired.

## Adjective Phrase

An adjective phrase can be a single adjective or a group of words built around a single adjective, for example:

### Examples

He has clever ideas.

It was a very big meal.

The students were really bored with the film.

## Adverb Phrase

An adverb phrase can be a single adverb or a group of words built around a single adverb, for example:

### Example

Please do it now.

He spoke very softly.

They did it as fast as possible.

## Prepositional Phrase

A prepositional phrase consists of a preposition followed by its object (usually a noun phrase), for example:

### Example

They were arguing about money.

The window was behind a large brown sofa.

They resumed after an unusually large meal.

## Clause

Sentences are made up of clauses. A sentence may consist of one, or more than one clause. There are three ways in which clauses may be described:

- In terms of the clause elements (subject, verb etc.) from which they are constructed, and the verb patterns which are formed from these elements.

- In terms of finite clauses, non-finite clauses, and verbless clauses.
- In terms of clause function, i.e. the function a clause performs in a sentence.

## Types of Clauses

We talk about nominal clauses (clauses acting as noun phrases), adverbial clauses (clauses acting as adverbial elements), etc.

We shall deal with each of these in turn

Clause elements: S, V, O, C, A

A clause can be analysed into five different types of clause elements:

S = Subject

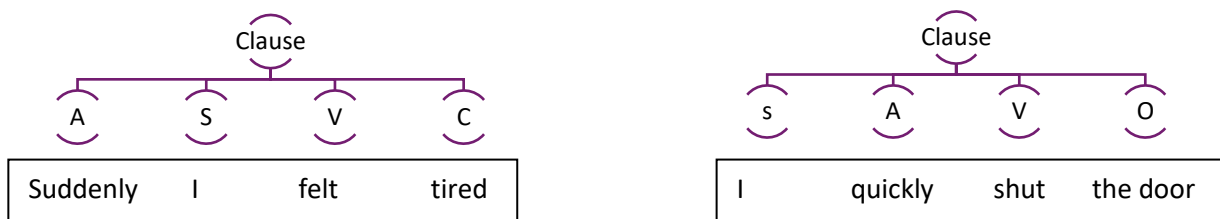
V=Verb (or rather verb phrase),

O = Object

C=Complement

A =Adverbial

These clause elements can be shown in a diagram.



Among these types we may distinguish the four main elements of clause structure (subject, verb, complement, and object) and one modifying element (adverbial). Adverbials differ from the other clause elements in three important ways:

i) Adverbials are usually optional. i.e. they may be omitted (optional adverbials are given in brackets):

(Suddenly) I felt tired.

I (quickly) shut the door.

ii) Adverbials are not restricted in number. A clause can only have one subject, one finite verb, one complement, and one or two objects. But, there may be any number of adverbials. (This is theory, in practice, however there are rarely more than three adverbials in one clause).

SV: She awoke.

SV[A]: She awoke [in the middle of the night].

[A]SV[A] [Sometimes] she awoke [in the middle of the night].

iii) Adverbials are often mobile. i.e. they can occur at different places in the clause:

[A]SV[A] [A] [A] [Sometimes] I stay [a couple of extra hours] [in the office] [to finish up a job].

[A]S[A]V[A] [A] [To finish up a job] I | [sometimes] stay [a couple of extra hours] [in the office].

## Main and Subordinate clauses

In a sentence, a main clause is the clause that makes sense on its own and can also exist in a sentence on its own. It contains a subject and predicate and can stand alone.

Example

Dhoni plays Cricket

A Subordinate clause contains a subject and predicate but is not a complete thought; it begins with a subordinating conjunction. The subordinate clause explains or completes the meaning in the main clause.

Examples of Subordinating conjunctions - For, and, nor, but, or, yet, so

Example

Because we won the game,

## Simple Sentences

A simple sentence is a basic sentence that expresses a complete thought. It contains:

1. A subject

2. A verb

3. A complete thought

Ex. The train was late.

## Compound Sentences

A compound sentence refers to a sentence made up of two independent clauses (or complete sentences) connected to one another with a coordinating conjunction.

Ex. Hari waited for the train, but the train was late.

## Complex Sentences

A complex sentence contains a main clause and one or more dependent clauses. If the dependent clause comes before the independent clause, a comma is added after the dependent clause. If the main clause comes first, no comma is needed between the two.

Complex sentences can show a more specific relationship between the parts of the sentence than a compound sentence.

## Examples

### When independent clause comes first:

We won the game because we worked together as a team.

### When dependent clause comes first:

Although I broke my arm, I still cheered for my team from the sidelines.

## Questions for discussion:

### Define the following:

1. Syntax
2. Phrase
3. Types of phrases
4. Clause
5. Main and subordinate clause



6. Simple, compound and complex sentences

**Analyse the structure of the following clauses in terms of SVOCA**

1. The eyeball is a little camera.
2. Ramesh is an honest man
3. They found the area peaceful.
4. In rare cases the vaccine will not prevent rabies in human beings.
5. A university is a temple of learning.

**Identify the type of phrase of the underlined words in the following sentences**

1. The lost puppy was a wet and stinky dog.
2. There was a huge antique grandfather's clock in her house.
3. She sang the song very soulfully.
4. You might enjoy a massage.
5. It was a sunny day.
6. The tree stood beside the house.
7. Please run as fast as you can.
8. The bewildered tourist was lost.
9. The cat is under the table
10. He was eager to eat dinner.

**Analyse the following sentences in terms of SVOCA**

1. The teacher laughed.
2. The flower is beautiful.
3. We bought a car.
4. The board elected him captain.
5. I lost my purse with money in the bus.

**Identify the main and subordinate clauses in the following sentences**

1. Internet shopping is very popular today because it is convenient.
2. Because he was burnt by the kettle, he went to the clinic.
3. Tendulkar, who is the best cricketer, is also a good human.

**Identify a simple, compound and complex sentence in the following sentences**

1. Bala and Priya waited for the bus.
2. Bala and Priya waited for the bus, but the bus left before they arrived at the bus station
3. Because Bala and Priya arrived at the bus station before noon, I did not see them at the station

## Chapter 9

### Semantics

Semantics is the study of meaning in language. We know that language is used to express meanings which can be understood by others. But meanings exist in our minds and we can express what is in our minds through the spoken and written forms of language (as well as through gestures, action etc.).

Ogden and Richards give the following list of some definitions of meaning. Meaning can be any of the following: -

1. An intrinsic property of something.
2. Other words related to that word in a dictionary.
3. The connotations of a word (that is discussed below).
4. The thing to which the speaker of that word refers.
5. The thing to which the speaker of that word should refer.
6. The thing to which the speaker of that word believes himself to be referring.
7. The thing to which the hearer of the word believes is being referred to

Taking up some of the above definitions of meaning, we can discuss the different aspects of meaning of a word as follows:

#### **The logical or denotative meaning:**

This is the literal meaning of a word indicating the idea or concept to which it refers. The concept is a minimal unit of meaning which could be called a 'sememe'. For example: the word 'man' may be defined as a concept consisting of a structure of meaning 'human + male + adult'. They are the minimal qualities that the concept must possess in order to be a distinguishable concept. If any of these changes, the concept too changes. So 'human + female + adult' would not be the concept referred to by the word 'man', since it is a different concept.

**The connotative meaning:**

This is the additional meaning that a concept carries. It is defined as ‘the communicative value an expression has by virtue of what it refers to over and above its purely conceptual content’ (Leech, 1981). While denotative meaning remains stable since it defines the essential attributes of a concept, connotative meaning changes as it is based on association made to the concept. For example, the logical or denotative meaning of the word ‘woman’ is the concept, ‘human + female + adult’. To it may be added the concept of ‘motherhood’ or ‘beautiful’. These were the connotations of values associated with the concept of ‘woman’, thus connotative meaning consists of the attributes associated with a concept.

**The social meaning:**

This is the meaning that a word or a phrase conveys about the circumstances of its use. That is, the meaning of a word is understood according to the different style and situation in which the word is used e.g. though the words ‘domicile’, ‘residence’, ‘abode’, ‘home’ all refer to the same thing (i.e. their denotative meaning is, the same), each word belongs to a particular situation of use – ‘domicile’ is used in an official context, ‘residence’ in a formal context, ‘abode’ is a poetic use and ‘home’ is an ordinary use. Where one is used, the other is not seen as appropriate. Social meaning derives from an awareness of the style in which something is written and spoken and of the relationship between speaker and hearer – whether that relationship is formal, official, casual, polite, or friendly.

**The thematic meaning:**

This is the meaning which is communicated by the way in which a speaker or writer organizes the message in terms of ordering, focus and emphasis. It is often felt, for example, that an active sentence has a different meaning from its passive equivalent although its conceptual meaning seems to be the same. In the sentences;

Mrs. Smith donated the first prize

The first prize was donated by Mrs. Smith

The thematic meaning is different. In the first sentence it appears that we know who Mrs. Smith is, so the new information on which is laid in ‘the first prize’. In the second sentence, however, the emphasis is laid on ‘Mrs. Smith’.

There are as many types of semantic devices as there are meaning relationships that we can identify between words. The important ones are:

## **Synonymy**

Two lexical items can be considered as synonyms if they have the same denotative, commutative and social meaning and can replace each other in all contexts of occurrence.

For example: She went to the supermarket to buy groceries. Drawn by the chocolates placed near the billing counter, she also purchased a few of them.

In this example the synonymous words are buy and purchase

## **Antonymy**

Antonyms are lexical items which are different both in form as well as meaning.

For example: He learnt day and night to pass his degree examination

In this example the antonyms are day and night

## **Hyponymy**

Hyponymy is the relation that holds between a more general and more specific lexical item. For example, 'flower' is a more general item and 'rose', 'lily', etc. are more specific.

Therefore

The shop sold flowers of all varieties and colours – roses, lilies, jasmine etc.

In this example, the hyponyms are flowers – rose, lilies, jasmine

## **Lexicon**

Lexicon is derived from the Greek word lexikon (biblion) meaning "word (book)," ultimately going back to legein, "to speak."

Lexicons are really dictionaries, though a lexicon usually covers an ancient language or the special vocabulary of a particular author or field of study. In linguistics, the lexicon is the total stock of words and word elements that carry meaning.

There are currently about 600,000 words in the English language, with educated adults using about 2,000 words in daily conversation. For the 500 most-frequently used words, there are some 14,000 dictionary meanings." (Wallace V. Schmidt, et al., "Communicating Globally." Sage, 2007)

## Examples

The lexicon of football includes terms such as linesman, friendly match, yellow card, penalty shootout, pitch, result, and draw.

The lexicon of college includes terms such as library, assignments, students, professors, curricular and co-curricular activities.

## Questions for discussion

### Define the following:

1. Semantics
2. Denotative meaning
3. Connotative meaning
4. Social meaning
5. Thematic meaning
6. Lexicon

### Identify the grammatical devices - synonymy, antonymy and hyponymy in the following sentences and name them.

1. I am looking for an honest and sincere person to complete the work.
2. The furniture in the room consisted of just a table and two chairs
3. An airplane consumes more fuel while ascending than while descending.
4. My friend sent me flowers on my birthday, roses being my favourite.
5. The courteous and deferential crew welcomed the passengers in the flight.
6. My application form was accepted, but my friend's was rejected.

**UG ENGLISH (AS PER NEP-2020)****Question pattern for B.A in English (Hons)****SECOND SEMESTER-COURSE III****DSC – PAPER A3 -Introduction to Phonetics and  
Linguistics**

- I. Answer any **five** of the following questions in about one or two sentences. **(5x1=5)**  
(Seven questions to be given from chapter 1)
- II. Answer any **two** of the following questions in about 200 words. **(5x2=10)**  
(Five questions to be given from chapters 2, 3, 4 & 5)
- III. Write the phonetic symbol and three-term-label for the initial in the following words. **(5x1=5)**
- IV. From the words given below identify the ones that have a CVC structure. **(5x1=5)**  
(Any structure can be given)
- V. Indicate the syllable division in the following words. **(5x1=5)**
- VI. Write the complete phonetic transcription for the words given below. **(5x1=5)**
- VII. Define the following terms in about one or two sentences. **(5x1=5)**  
(Seven questions to be given from chapters 7, 8 &9)
- VIII. Answer the following.
- a) Identify the suffixes as derivational or inflectional suffixes. **(4x1=4)**
- b) Use the following affixes to form new words. **(6x1=6)**
- c) Analyse the structure of the following clauses in terms of SVOCA. **(3x1=3)**
- d) Identify the type of phrase of the underlined words in the following sentences. **(2x1=2)**
- e) Identify the main and subordinate clauses in the following sentences. **(2x1=2)**
- f) Identify the grammatical devices - synonymy, antonymy and hyponymy in the following sentences and name them. **(3x1=3)**

**UG ENGLISH (AS PER NEP-2020)****Model Question paper for B.A in English (Hons)****SECOND SEMESTER-COURSE III****DSC – PAPER A3 -Introduction to Phonetics and Linguistics****I. Answer any five of the following questions in about one or two sentences. (5x1=5)**

1. Define language.
2. Give two characteristics of language.
3. What is social aspect of language?
4. Language is arbitrary. Explain
5. What is the fundamental aim of language?
6. Language consists of words, \_\_\_\_\_ and \_\_\_\_\_.
7. A language undergoes a continuous and un- noticed change and responds to the demands and requirements of the group that it represents. True/ False

**II. Answer any two of the following questions in about 200 words. (5x2=10)**

1. Define linguistics and explain the scope of linguistics.
2. Write a note on the different branches of linguistics.
3. Define the following: a) Applied linguistics b) socio-linguistics
4. Describe the organs of speech.
5. Distinguish between voiced and voiceless sounds. Give suitable examples.

**III. Write the phonetic symbol and three-term-label for the initial phoneme in the following words. (5x1=5)**

- a) bag b) goat c) phone d) lamp e) mango

**IV. From the words given below identify the ones that have a CCVCC structure. (5x1=5)**

tramp, book, pencil, slept, balloon, print, dog, speech, stand, scream, spent, trust



**V. Indicate the syllable division in the following words.** (5x1=5)

a) important b) about c) transcribe d) complete e) beautiful

**VI. Write the complete phonetic transcription for the words given below.** (5x1=5)

a) spoon b) city c) lamp d) boil e) sky

**VII. Define the following terms in about one or two sentences.** (5x1=5)

1. Clause
2. Morpheme
3. Affix
4. Morphology
5. Bound morpheme
6. Denotative meaning of a word
7. Semantics

**VIII. Answer the following.**

a) Identify the suffixes as derivational or inflectional suffixes. (4x1=4)

1) antibody, 2) hopeless, 3) goodness, 4) bigger

b) Use the following affixes to form new words. (6x1=6)

1) mis-, 2) -ly, 3) im-, 4) re-, 5) -hood, 6) -self,

c) Analyse the structure of the following clauses in terms of SVOCA. (3x1=3)

1) I bought a car yesterday.

2) Mohan broke his pen today.

3) Our uncle will visit us next week.

d) Identify the type of phrase of the underlined words in the following sentences. (2x1=2)

1) The main with short hair in running in the park.

2) Anisha goes to the park every weekend.

3) The cat ran into the trap.

e) Identify the main and subordinate clauses in the following sentences. (2x1=2)

1) I love sport and I'm captain of the school basketball team.

2) After we had had lunch, we went back to class.

**f) Identify the grammatical devices - synonymy, antonymy and hyponymy in the following sentences and name them. (3x1=3)**

- 1) The teacher was looking for an honest and sincere student to be nominates as the class representative.
- 2) An airplane consumes more fuel while ascending than while descending.
- 3) The shopkeeper sold a variety of fruit, which include dragon fruit, melons and passion fruit.

**COURSE- IV**  
**DSC PAPER IV**

**INDIAN WRITING IN ENGLISH**  
***PART-II***

**SEMESTER II COURSE –IV -  
DSC- PAPER A4  
Title of the Course: Indian Writing in English –Part II**

<b>Course Title-- Indian Writing in English –Part II (Post-Independence)</b>	
<b>Total Contact Hours: 39/42</b>	<b>Course Credits: 3</b>
<b>Formative Assessment Marks: 40</b>	<b>Internal Assessment</b>
<b>Summative Assessment Marks: 60</b>	<b>Duration of ESA/Exam: 3 hours</b>

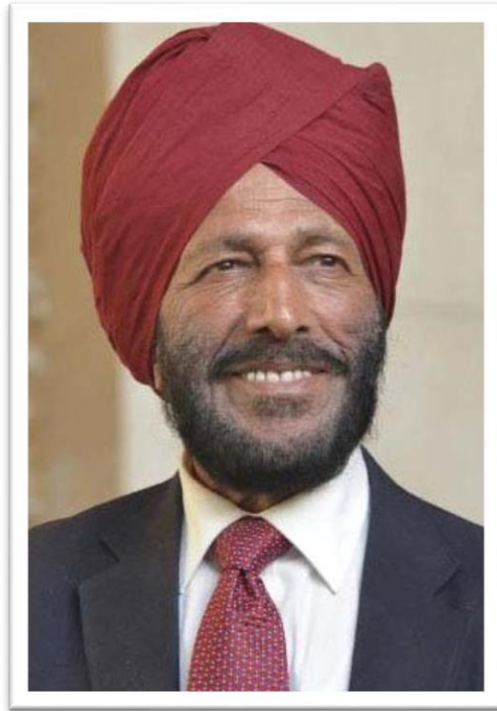
<b>CONTENT OF THE COURSE</b>		<b>39/42Hours</b>
<b>Unit-I Indian English Literature (Post Independence Period)</b>		<b>13/14 Hours</b>
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# UNIT-1

## INDIAN WRITING IN ENGLISH (Post-Independence Period)

## CHAPTER 1

### The Race of My Life



Autobiography a form of self-expression and a genre of writing has been in existence since a long time, though the word autobiography was first used in 1797. Plato with ‘The Seventh Epistle’ (in the form of letters) written in 4th century B C and St Augustine with *Confessions* in the 4th century are regarded as the exponents of this genre. Autobiography is the introspection, analysis and explication of the self. It is the journey of an individual from inside to outside. The act of writing an autobiography is not as simple as stated “for the writer becomes, in the act of writing, both the observing subject and the object of investigation, remembrance, and contemplation.” (Smith and Watson: 1) Autobiographies are penned by people from different walks of life, as such there are different kinds of autobiographies: political, spiritual, dalit, marginalised, celebrity, sports etc. Sports autobiographies are also called as Jockographies.

Milkha Singh (20 November 1929 – 18 June 2021) also known as ‘The Flying Sikh’, was an Indian sprinter, who represented India at the Olympics and several international sporting events. *The Race of My Life*, the autobiography co-authored with daughter Sonia Sanwalka chronicles the life of Milkha Singh.

He is a partition refugee, born in Govindpura a place now in Pakistan. He begins his autobiography with his birth and then delineates about his family, the horrors of partition, tragic end of many of his family members, displacement, difficulties he faced as a refugee in Delhi, his tryst with education, life in the army, him as an athlete and life as a sports administrator. Milkha Singh weaves history into the narrative. He was a witness and a victim of partition. He speaks about the exodus that took place at the time of partition.

Milkha Singh's advent into sport was not designed by anyone, it was a chance happening. He had enrolled in the army and an exemption from fatigue duty and an extra glass of milk saw Milkha Singh's entry into sport. He was asked to participate in a 400-meter race without him not been aware of what a 400-meter race was. He participated in races without technical knowledge or help. After the authorities realized his talent, he was given a special diet, exempted from fatigue duty, proper facilities were provided, and he was groomed as an athlete. He lauds the Indian armed forces which gave him a new life. "The armed forces in India have had a long tradition of promoting sporting events and athletes, and if soldiers show potential and are hardworking, they are given incentives to encourage and motivate them to develop as competent professionals". (Singh: 31)

Milkha Singh pursues athletics and goes on to represent India in the 1956 Australia Olympics and then followed several events. He bagged several medals in the national and international 200- and 400-meter races. Milkha Singh also known as 'Flying Sikh' was admired by many Indians. The title was given to him by Pakistan President General Ayub Khan. Milkha Singh was a part of the team that was invited by the Pakistani government for the Indo-Pak Sports. He did not want to go back to the land where he had experienced the most tragic and devastating moments of his life. He participated only on the insistence of the then Prime Minister of India Pandit Jawaharlal Nehru.

Milkha Singh is uninhibited in his expression. He is vocal about the neglected sports condition in India, poor sports administration, drug abuse in Punjab, bitter about the pathetic treatment shown towards yester year sportspersons. He is also extremely critical about being given the Arjuna Award in 2001. He was presented the Arjuna Award 40 years after he had received the Padma Shree award, Arjuna award is given to sportspersons who had bagged medals in international sporting events. He saw the list of awardees and noticed that there were a few names of sportspersons who played games that did not have a global presence

“I brought this and other examples of unworthy candidates to the notice of the then Minister of Sports Uma Bharati, and I told her that I considered it a farce to be included in the same list of nominees who have not even been represented their country it was as if the Arjuna's had been given like prasada to any and everybody ignoring those who truly deserve them .” (Singh:144) He refused to accept the award as he thought that it was timed inappropriately. Singh also speaks about the differential treatment given to non-cricket sports in India.

Milkha Singh is candid and uses the genre of autobiography to portray/justify the happenings of their lives. Milkha Singh uses it to document his tribulations and success. Milkha Singh's autobiography is linear and chronological. The 2013 biopic 'Bhaag Milkha Bhaag' was based on this book.

### Questions for Discussion

1. Milkha Singh brings out the horrors of partition and displacement in *The Race of my Life*. Discuss
2. Write about Milkha Singh's life in the army.
3. Milkha Singh is very frank in his expression about the Indian sports affairs. Elaborate.
4. How is *The Race of My Life* a socio-political document?
5. What does Milkha Singh say about his experience in the Australian Olympics?
6. How does Milkha Singh prepare himself after his disappointing performance in Australia?
7. Write about Milkha Singh's participation in the Indo-Pak Sports meet.
8. Write a note on Milkha Singh's life in the Indian army.



# UNIT-2

## INTRODUCING WRITERS OF POST-INDEPENDENCE ERA

## CHAPTER-2

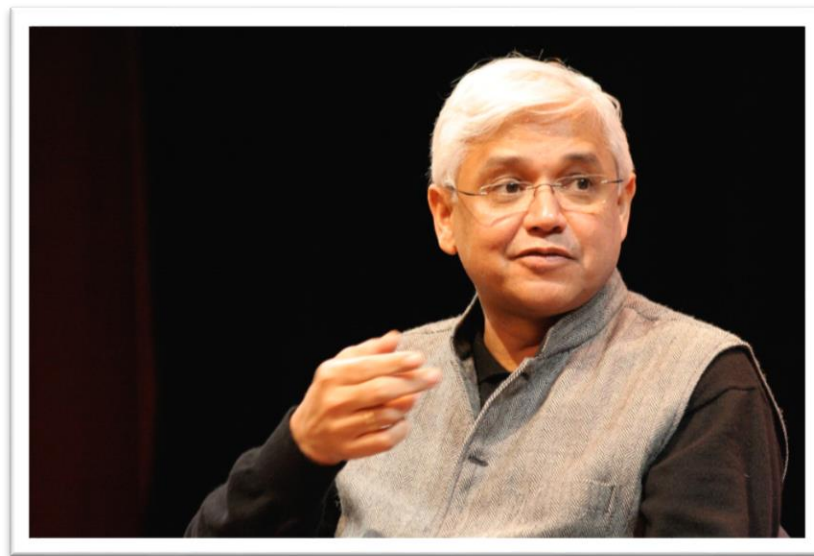
### Shashi Deshpande



Shashi Deshpande (born 1938) is an Indian novelist. She is a recipient of the Sahitya Akademi Award. Shashi Deshpande, the daughter of an eminent Kannada dramatist and Sanskrit scholar Adya Rangachar Sriranga, is a widely acclaimed novelist who has ten novels and five volumes of short stories to her credit. Her father is called “the Bernard Shaw of the Kannada Theatre.” Like her father, she has also won various awards such as “Thirumathi Rangammal Prize” and prestigious “Sahitya Akademi Award” (National Academy of Letters) in 1990 for her novels. She also won the “Padma Shri” award in 2009 for her valuable contribution as a writer. She also wrote the screenplay for the Hindi film “Drishti.” She is a postgraduate in English from Mysore University. After her marriage in 1962, she went to England with her husband. After her return, she started writing short stories which have records of her personal life. Earlier her short stories were published in bestselling Indian Magazines such as “Femina,” “Eve’s Weekly,” “The Illustrated Weekly of India,” “Deccan Herald” and “J.S. Mirror.” Later on, after getting popularity her short stories were collected in five volumes. These are: “*The Legacy and Other Stories*” (1978), “*It Was Dark and Other Stories*” (1986), “*It Was the Nightingale and Other Stories*” (1986), “*The Miracle and*

*Other Stories*” (1986) and *“The Intrusion and Other Stories”* (1993). Shashi admits that three things were responsible for her development as an English writer. She says: “There are three things in my early life that have shaped me as a writer. These are: that my father was a writer, that I was educated exclusively in English and that I was born a female”. This statement clearly echoes the voice of a feminist soul in her. However, unlike the early feminist authors who chose to portray the subjugation of women in ordinary life, Shashi Deshpande moved a step further and made educated women as the subject of her writing and voiced the agony of such women who have to depend on their male counterparts for the choices and decisions of their life. In the words of Y.S. Sunita Reddy, “She gives us a peep into the state and condition of the present day woman who is intelligent and articulate, aware of her capabilities, but thwarted under the weight of male chauvinism”. Neither her male characters are culprits nor are her female characters sufferers. In fact, the female characters in her novels know their rights and they raise their voice against the male domination and women oppression. Through her novels, she raises various issues related to women and her position in human society.

### Amitav Ghosh



Amitav Ghosh is one of the better-known Indian Writers writing in English today. Born in 1956 in Calcutta, he had his school education at the famous residential Doon School in Dehradun. Though he belonged to a middle-class Bengali family, his childhood had varied influences that set him apart from the

typical Bhadrak (middle class) value system. While growing up in his grandfather's Kolkata home where the sitting room was lined with bookshelves, (he talks about it in the award-winning essay "The Testimony of my Grandfather's Bookcase") Ghosh became a voracious reader. By the age of 12, he had devoured Mikhail Sholokhov's *And Quiet Flows the Don*, a gift from an uncle. He admits in an interview that in the Bengali culture writing is greatly valued and that was his inspiration. His father, Lt Col. Shailendra Chandra Ghosh served the British army in Myanmar and was an avid storyteller. These stories about the exotic lands told to him as a young boy were to greatly affect the canvas of his imagination. He also admits as to how those early family experiences were to have a far reaching influence on his literary creations. He quotes the example of *The Glass Palace* (2000) that grew out of his uncle Jagat Chandra Dutta's experiences as a timber merchant in Myanmar. The fact that the family was constantly on the move, owing to his father's official assignments, also had its effect on young Amitav. Even though he was in a boarding school he got to visit and live in Bangladesh and Sri Lanka. "Because of that I could understand what it is like to be a Sri Lankan and a Bangladeshi in relationship with 'India,'" he says. This sensibility pervades many of his works and one sees that the Indian Subcontinent is frequently decentred from Delhi to other capitals like Dhaka and Mandalay. He graduated from Delhi University and with an Inlaks scholarship went to Oxford for his DPhil in Social Anthropology and Philosophy.

## Vikram Seth



Vikram Seth (born 20 June 1952) is an Indian novelist and poet. He has written several novels and poetry books. He has received several awards such as Padma Shri, Sahitya Academy Award, Pravasi Bharatiya Samman, WH Smith Literary Award and Crossword Book Award. Seth's collections of poetry such as *Mappings and Beastly Tales* are notable contributions to the Indian English language poetry canon. Seth was born on 20 June 1952 in Calcutta.

Seth was educated at the all-boys' private boarding school The Doon School in Dehradun, where he was editor-in-chief of The Doon School Weekly. After graduating from Doon, Seth went to Tonbridge School, England, to complete his A-levels. Later he read Philosophy, Politics and Economics at Corpus Christi College, Oxford. He then pursued a Ph.D. in Economics at Stanford University though never completed it.

Seth has published eight books of poetry and three novels. In 1980, he wrote *Mappings*, his first book of poetry. The publication of *A Suitable Boy*, a 1,349-page novel, propelled Seth into the public limelight. It was adapted into a BBC television drama miniseries in 2020. His second novel, *An Equal Music*, deals with the troubled love-life of a violinist. Seth's work *Two Lives*, published in 2005, is a memoir of the marriage of his great-uncle and aunt.

In addition to *The Golden Gate*, Seth has written other works of poetry including *Mappings* (1980), *The Humble Administrator's Garden* (1985), *All You Who Sleep Tonight* (1990) and *Three Chinese Poets* (1992). His children's book, *Beastly Tales from Here and There* (1992) consists of 10 stories about animals. He has written a travel book, *From Heaven Lake: Travels through Sinkiang and Tibet* (1983), an account of a journey through Tibet, China and Nepal. He was also commissioned by the English National Opera to write a libretto based on the Greek legend of Arion and the Dolphin. The opera was performed for the first time in June 1994.

### Arundhati Roy



Arundhati Roy is one of the best-known representatives of the contemporary generation of Indian writers who write in English. She has astonished the literary world by winning the Booker Award for her novel *The God of Small Things*. Roy's maiden novel – *The God of Small Things* was greeted in 1997 by unprecedented attention from critics, pundits and the media alike. Published in 1997, *The God of Small Things* quickly skyrocketed Arundhati Roy to world-wide critical and popular acclaim. The novel which Roy wrote between 1992 and 1996, has sold over 6 million copies and has been translated in 40 languages.

Arundhati Roy was born on November 24, 1961, in Shillong Meghalaya, in Bengal, North Eastern India. Her father was a Hindu tea planter, and her mother was a Christian teacher and social activist. Roy began her education at “Corpus Christi,” a school founded by her mother in Aymanam, India. This school was very informal. As a result, Roy developed a way of thinking and writing that differed from those educated at more formal schools. In other words, Roy learned to think for herself.

She demonstrated her independence at the early age of sixteen, leaving her home to live on her own in a small hut with a tin roof. She survived for seven years by selling empty beer bottles for income. She observed the effects of Christianity, Marxism, Hinduism, and Islam in India, which shaped her attitudes and beliefs. Eventually she grew tired of this poverty-stricken life and decided to enter the Delhi School of Architecture. There, she met her first husband, Gerard Da Cunha. While they were married the couple decided to put their degrees aside and do something simple. The two embarked to Goa on the coast of India where they made and sold cakes to tourists for seven months. But Arundhati lost interest in this lifestyle, ending their marriage within four years. Roy found a job with the National Institute of Urban Affairs where she met her future husband commuting on bicycle, a film director Pradeep Krishen. Upon her return to India, Roy teamed up with her husband to write a screenplay for a television series. Unfortunately, the idea failed, but she continued to write more screenplays that resulted in several films including *In Which Annie Gives It Those Ones* and *Electric Moon*.

She was the first Indian writer to receive the Booker Prize, which is the most prestigious literary award in England. Roy learned to live and think independently from her experiences. She is determined to do and say what she wants, even if her opinion goes against the social norm. To this day, she continues to voice her opinion as a social activist, writing about current events in essay form. Roy is known for her anti-war activist opinions, and she expresses them bravely in her numerous published works and speeches.

## Girish Karnad



Girish Karnad (19 May 1938 – 10 June 2019) is an Indian playwright, author, actor, and film director whose movies and plays, written largely in Kannada, explore the present by way of the past. He was born on May 19, 1938, Matheran, Bombay Presidency [now in Maharashtra], India. He finished his graduation from Karnataka University and went for Oxford with Rhodes scholarship. He wrote his first play *Yayati* which was centred on the story of a mythological king. His second play was *Tughlaq* which tells the story of the 14th-century sultan Muhammad bin Tughluq and remains among the best known of his works. In his one-act radio drama, *MaNisada* (1964), Karnad emphasises the importance of the ordinary man for the hero Rama within the Ramayana. In his third major play, *Hayavadana* (1971), Karnad draws on a tale from the Kathasaritsagara, and its adaptation in Thomas Mann's *The Transposed Heads*. Apart from being one of the most important Indian playwrights today, Girish Karnad is also a filmmaker whose films have received much acclaim. But it has been his work in television, as actor and host of a science programme, which has made him a household name in India. But Girish Karnad's career does not stop even here. His further positions include: Director of the Film and Television Institute of India in Pune (1974-5), President of the Karnataka Nataka Akademi (1976-8).



Karnad was awarded with Jnanapith and Kalidas samman for his contributions in literature. He was conferred Padma Shri and Padma Bhushan by the Government of India and won four Filmfare Awards. Karnad made his acting as well as screenwriting debut in a Kannada movie, *Samskara* (1970), based on a novel by U.R. Ananthamurthy and directed by Pattabhirama Reddy. That movie won the first President's Golden Lotus Award for Kannada cinema. Some of his famous Kannada movies include *Tabbaliyu Neenade Magane*, *Ondanondu Kaladalli*, *Cheluvi* and *Kaadu* and most recent film *Kanooru Heggaditi* (1999), based on a novel by Kannada writer Kuvempu. His Hindi movies include *Nishaant*, *Manthan*, *Swami* and *Pukar*. He has acted in a number of Nagesh Kukunoor films, starting with *Iqbal*, where Karnad's role of the ruthless cricket coach got him critical acclaim. This was followed by *Dor*, *8 x 10*, *Tasveer* and *Aashayein*. He played a key role in movies "Ek Tha Tiger"(2012) and its sequel "Tiger Zinda Hai"(2017) produced by Yash Raj. He died on 10<sup>th</sup> June 2019.

### Anita Desai



Born to a German mother and an Indian father on June 24, 1937, Anita Desai spent much of her life in New Delhi. Growing up she spoke German at home and Hindi to friends and neighbours. She first learned English when she went to school. It was the language in which she first learned to read and write, and so

it became her literary language. When asked why English remains her literary language, she said, “I think it had a tremendous effect that the first thing you saw written and the first thing you ever read was English. It seemed to me the language of books. I just went on writing it because I always wanted to belong to this world of books” (CLC). Desai received a BA in English Literature and graduated with honors from the University of Delhi. She started publishing her work shortly after her marriage to Ashrin Desai on December 13, 1958.

Throughout her novels, children’s books, and short stories, Desai focuses on personal struggles and problems of contemporary life that her Indian characters must cope with. She portrays the cultural and social changes that India has undergone as she focuses on the incredible power of family and society and the relationships between family members, paying close attention to the trials of women suppressed by Indian society. Desai is praised for her broad understanding on intellectual issues, and for her ability to portray her country so vividly with the way the eastern and western cultures have blended there. She has received numerous awards, including the 1978 National Academy of Letters Award for *Fire on the Mountain*, the first of her novels to be brought to the United States. In 1983, she was awarded the Guardian Prize for Children’s Fiction for *The Village by the Sea*, an adventurous fairy tale about a young boy living in a small fishing village in India. She was awarded the Literary Lion Award in 1993, and has also been named Helen Cam Visiting fellow, Ashby fellow, and honorary fellow of the University of Cambridge. In addition to her writing, Desai has raised four children: Rahul, Tani, Arjun, and Kiran. She has been a member of the Advisory Board for English, and of the American Academy of Arts and Letters, as well as a Fellow of the Royal Society of Literature. She has also worked as an educator at colleges including Mt. Holyoke, Smith, and Girton College at Cambridge University.

## Kiran Desai



**Kiran Desai**, (born September 3, 1971, New Delhi, India), Indian-born American author whose second novel, *The Inheritance of Loss* (2006), became an international best seller and won the 2006 Booker Prize.

Kiran Desai—daughter of the novelist Anita Desai—lived in India until age 15, after which her family moved to England and then to the United States. She graduated from Bennington College in 1993 and later received two M.F.A.'s—one from Hollins University, in Roanoke, Virginia, and the other from Columbia University, in New York City.

What makes Desai's fictions so fascinating is that the vast canvas of our contemporary society in which the themes of alienation, cultural clashes, displacement and exile are presented in the broad perspective of globalisation. The sensitive socio-political issues concerning hybridity, insurgency, immigration, intercultural communication, identity crisis, loneliness, multiculturalism, poverty, racial discrimination, social realism, and search for home also find expression within the ambit of her novels. Kiran Desai uses the technique of magic realism and socio-cultural realism in her novels. Her first novel *Hullabaloo in the Guava Orchard* (1998) presented different perspectives of life. Her second book, *The Inheritance of Loss*

(2006) was widely praised by critics throughout Asia, Europe and the United States. It won the 2006 Man Booker Prize, as well as the 2006 National Book Critics Circle Fiction Award. Desai became the youngest-ever woman to win the Booker Prize at the age of 35 (this was later broken by Eleanor Catton in 2013). In August 2008, Desai was a guest on Private Passions, the biographical music discussion programme hosted by Michael Berkeley on BBC Radio 3. In May 2007 she was the featured author at the inaugural Asia House Festival of Cold Literature. Desai was awarded a 2013 Berlin Prize Fellowship at the American Academy in Berlin.

Desai lives in New York City. She stated in 2017 that she had been working for over a decade on a new book "about power... about a young Indian woman out in India and the world", which was slated to be out the following year. The novel has not been released; as of 2021, Desai has published no books since her Booker Prize-winning second novel in 2006.

### **Mahesh Dattani**



Born in Bangalore in Mahesh Dattani 1958, graduated from St. Joseph's College, Bangalore. He then worked briefly as a copywriter for an advertising firm. In 1984, he founded his own theatre group in

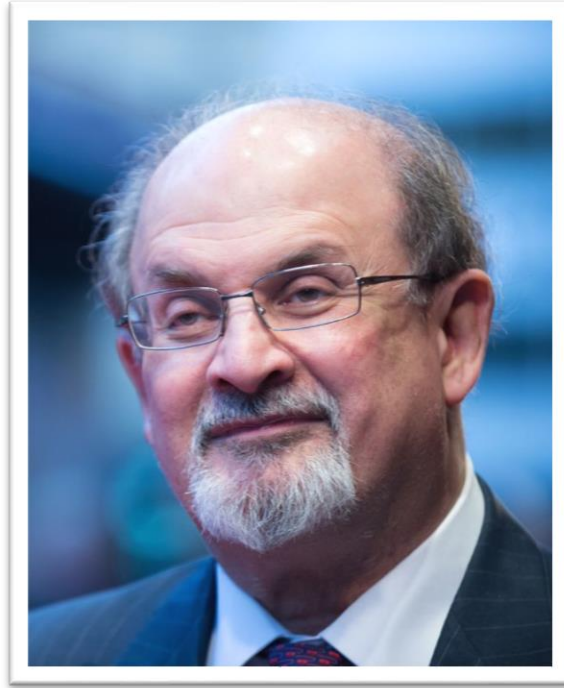
Bangalore called “Playpen”. Mahesh Dattani is a well-known modern Indian playwright as well as the first Indian playwright to be awarded the Sahitya Academy Award in (1998).

He is not only a playwright but also a stage director, an actor, a screen writer, and a film-maker. He is a consistent contributor to the Indian-English drama. The theme of his plays is extremely out of mind and unconventional as he always focuses on the burning concepts of society like problems of women, gender-discrimination, taboos, husband-wife relationship etc. Dattani remarks himself, “The function of the drama, in my opinion, is not merely to reflect the malfunction of the society but to act like freak mirrors in a carnival and to project grotesque images of all that passes for normal in our world. It is ugly, but funny”. Dattani’s art of writing expresses different mental states, emotions and ideas, desires and aspirations, strengths and weakness, basic moral and social questions as well as individual predicaments. They also introduce a real and true picture of the social, political, economic and cultural life of present times.

His plays like- *Where There’s a Will* (1988), *Dance Like a Man* (1989), *Tara* (1990), *Bravely Fought the Queen* (1991), *Final Solutions* (1993), *Do the Needful* (1997), *On a Muggy Night in Mumbai* (1998), *Seven Steps Around the Fire* (1999) and *Thirty Days in September* (2001) broke all the barriers in the history of literature. For their keen insight, delicate aesthetic sense, structural skill, variety, dramatic and theatrical quality of the language, and excellence of stagecraft, they have a distinct place in world dramatic literature.

In almost all his plays, he brings on the forefront the different aspects of Indian culture and class conflict. Mahesh Dattani is famous for using unconventional issues and presenting the human relationship and cultural values on the stage. He uses the unique strategies, tools and techniques which play an important role in his plays and this is enough to win the heart of common people

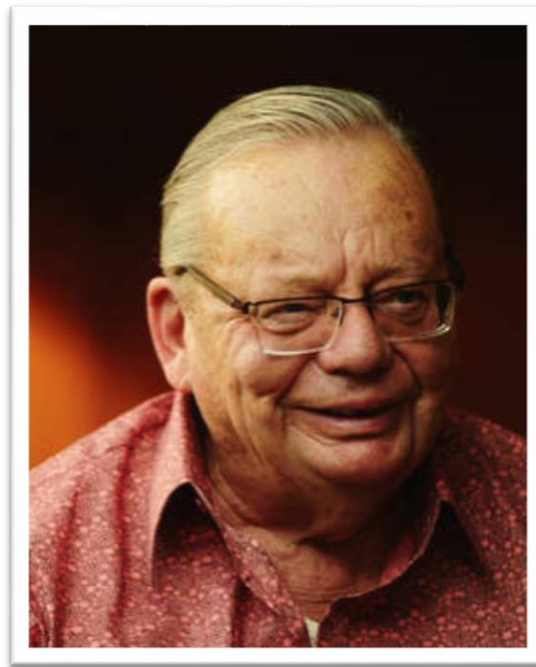
## Salman Rushdie



Sir Ahmed Salman Rushdie was born on the 19<sup>th</sup> June, 1947 in Bombay as the son of a wealthy Muslim businessman. He did his schooling both in India as well as in England. He graduated from the University of Cambridge. After graduation, he lived with his family who had moved to Pakistan in 1964 before returning to England again. His first novel, “*Grimus*”, was published in 1975. “*Midnight’s Children*” was his second novel and it was published in 1981. The work catapulted him to literary notability and won both the Booker Prize and the James Tait Black Memorial Prize in 1981. It was awarded the “Booker of Bookers” Prize and the best all-time prize winners in 1993 and 2008 to celebrate the Booker Prize 25th and 40th anniversary. It was this novel that won him international recognition. Later, the publication of his novel “*Satanic Verses*” in 1988, he had to face accusations of blasphemy against Islam. As a result of this, a fatwa (sentence of death) was issued against him by the Iranian government in 1989 and he had to go into hiding under the protection of the British government and police. Although his movement was restricted after this, he continued to write and publish novels, short stories and essays. In 1998 the fatwa against Rushdie was withdrawn and he recalls his experience of his life under the fatwa in a memoir titled

“*Joseph Anton*” (2012). “*Midnight’s Children*” was adapted into a movie in 2012, for which Rushdie himself drafted the screenplay.

### Ruskin Bond



Ruskin Bond (born 19 May 1934) is an Indian author of British descent. He lives with his adopted family in Landour, in Mussoorie, India. His father had a transferable job in the army so Ruskin Bond along with his father also visited new places and surroundings which provided him ample experiences relating to different countries, cultures, geography and political history and it also developed his general awareness of things. Ruskin Bond also got an opportunity to attend the classes which his father arranged for Indian princes and princesses of the palace, because his father was appointed in the princely state of Jamnagar as tutor guardian to the royal children. Ruskin stayed in Jamnagar for five years where he came closer to Indian culture than any other British child in India. He grew up in the company of little princes and princesses and was also close to his Indian cook, ayah and gardener, and did not mind the difference of caste or social status. He did his schooling from Bishop Cotton School in Shimla, from where he graduated in 1950 after winning several writing competitions in the school including the Irwin Divinity Prize and

the Hailey Literature Prize. He wrote one of his first short stories, "*Untouchable*", at the age of sixteen in 1951.

He wrote in the light of his own experiences and the impressions he found about things and people he came across are reflected in his works. He is sober by temperament and is polite and a highly adjustable personality. He takes up serious themes for his stories but they are not dull, because he makes them interesting. Ruskin Bond's stories are an outcome of his, own experiences and therefore he represents his age. His early stories are based on his boyhood experiences like the "*Room on the Roof*". His stories of the middle period reflect his wide experience of life related to the middle- class people. He also discusses social problems and offers solutions related to them. His later stories are more mature and perfect. After a span of forty years, he wrote a story "*The Room of Many Colors*" about one of the rooms in the palace which was on top and was full of small windows.

The 1978 Bollywood film *Junoon* is based on Bond's historical novella *A Flight of Pigeons*. Ruskin Bond made his maiden big screen appearance with a cameo in Vishal Bhardwaj's film *7 Khoon Maaf* in 2011 based on his short story *Susanna's Seven Husbands*. Bond appears as a Bishop in the movie with Priyanka Chopra playing the title role. Bond had earlier collaborated with him in *The Blue Umbrella* which was also based on one of his works. The Indian Council for Child Education recognized his role in the growth of children's literature in India.

### Questions for discussion:

1. Give a brief note on Shashi Deshpande and his writing concerns.
2. Comment on Salman Rushdie with specific focus on *Midnight's Children*.
3. Elaborate on Ruskin Bond and his literary life.
4. Provide a detailed account of Mahesh Dattan's works.
5. Discuss Arundhati Roy as an Indian English writer.

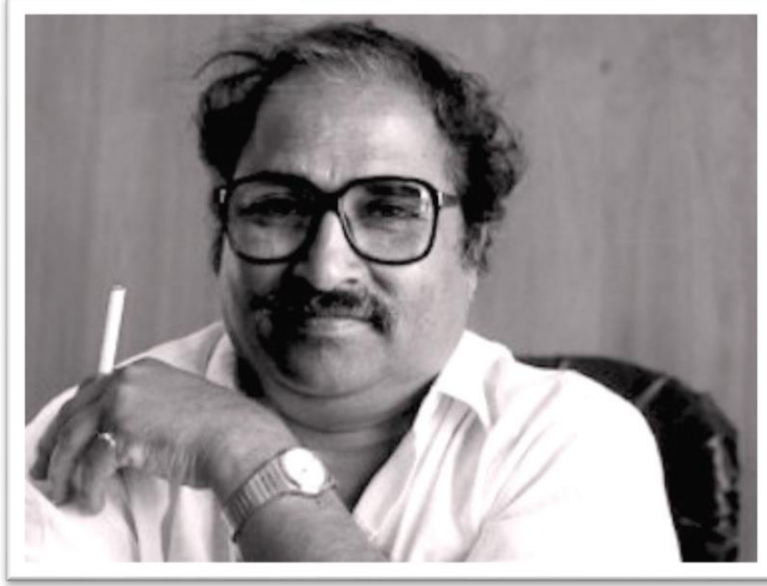


# UNIT-3

## POST INDEPENDENCE PERIOD INDIAN ENGLISH POETRY, SHORT STORIES, DRAMA AND ESSAY

## CHAPTER 3

### 1. Mother



#### **P. Lankesh (8 March 1935 – 25 January 2000)**

**Palya Lankesh** (8 March 1935 – 25 January 2000) was an Indian poet, fiction writer, playwright, translator, screenplay writer and journalist who wrote in the Kannada language. He was also an award-winning film director. Lankesh was born in the small village of Konagavalli in Shimoga, Karnataka. After graduating with an honours degree in English from Central College at Bengaluru, Lankesh completed his Master of Arts degree in English from Maharaja's College, Mysore. Lankesh quit his job as an assistant professor in English at Bangalore University in 1980 and started Lankesh Patrike, the first Kannada tabloid, which influenced Kannada culture and politics.

Lankesh's first work was the collection of short stories *Kereya Neeranu Kerege Chelli* (1963). His other works include the novels *Biruku* ("The Fissure"), *Mussanjeya Kathaprasanga* (A Story at Dusk), *Akka* (Sister); the plays *T. Prasannana Grihastashrama* ("The Householder-hood of T.Prasanna"), *Sankranti* ("Revolution"), *Nanna Tangigonda Gandu Kodi* ("A Groom for my Sister") and *Gunamukha* ("Convalescence"); the short story collections, *Umapatiya Scholarship Yatre* ("Umapati's Scholarship Trip"), *Kallu Karaguva Samaya* (When the Stone Melts; winner of the 1993 Sahitya Akademi Award),

*Paapada Hoogalu*, the translation of Charles Baudelaire's *Les Fleurs du Mal* and *Dore Oedipus mattu Antigone*, translation of Sophocles' *Antigone* and *Oedipus Rex*.

### **ABOUT THE POEM:**

Indian literature, like Indian life, abounds with praise for mothers. They embody love, constancy, sacrifice; often their motherhood threatens, sometimes with their willing complicity, to obscure the rest of their being. The paradox is that womanhood is not necessarily a source of power under patriarchy, but motherhood is. In valorising motherhood and rendering it free of all ambiguity, our culture often problematically wishes to turn women into saints.

In this poem, mother-feeling is powerfully expressed, but in a refreshingly anti-romantic way. The lyric speaker's mother is as capable of pettiness and prejudice as any other human being. Her enormous capacity for work is linked to the human instinct for survival as much as to a mother's tenderness for her brood. She herself seems to want to escape the mythology of motherhood; none of the models of motherhood in the great works of Indian literature seem to apply to her. Perhaps this is why, when we are told of her unobtrusive departure, we mourn against the grain of her own attitude towards this life.

The poem is a tribute to his mother, a rustic woman who lived an uncomplicated life and was written when the poet lost his mother. The poem begins by comparing mother to mother earth. His mother stands representative of mothers of the working class.

My mother,  
black, prolific earth mother,  
a green leaf, a festival of white flowers;  
earthier with every burn,  
with every pang  
more fruit and petal;  
her limbs thrilled to children's kicks:  
laying down the basket on her head,  
she groaned, closed her eyes, never opened them again.

She raised a hundred measures of millet  
to please my father  
and win a bracelet for her arm;  
swilling water for each clod of earth,  
for pepper, pea, millet and grain,  
she ploughed with her hand:  
blossoming in flowers, ripening in fruit,  
she watched over the fields,  
spending her youth in a tatter of saris.  
She died, she did:  
what's the age of a hag bent double?  
how many new year moons,

how many festival of sugar bread  
over the live coals? How many times  
had she wept, this woman,  
for coin, for dead calf, for ruined grain?  
How many times had she roamed the villages  
for some ancient runaway buffalo?

No, she was no Savitri,  
no Sita or Urmila,  
no heroin out of history books,  
tranquil, fair and grave in dignity;  
nor like the wives of Gandhi and Ramakrishna.  
She didn't worship the gods  
or listen to holy legends;  
she didn't even wear, like a good wife,  
any vermillion on her brow.

A wild bear  
bearing a litter of little ones,  
she reared a husband, saved coins in a knot of cloth;  
like a hurt bitch, she bared her teeth,  
growled and fought.

She was mean, crooked, ready to scratch like a monkey;

her only rule: whatever raises a family.

She would burn and flare

if a son went wild, or the husband elsewhere.

A jungle bear has no need for your Gita.

My mother lived

for stick and grain, labour and babies;

for a rafter over her head,

rice, bread, a blanket;

to walk upright among equals.

Admiration, tears, thanks:

for bearing and raising us;

for living in mud and soil, for leaving as she did,

as if leaving home for the fields,

cool as usual,

in the middle of small talk.

**(Translation: A K Ramanujan published in The Oxford Anthology of Modern Indian Poetry, 1994)**

**Glossary:**

Prolific: abundant, bountiful

Groaned: moan, wail, sigh

Swilling: drink greedily in large quantities

Hag: ugly, slatternly, evil-looking woman

Tranquil: free from disturbance, calm

Grave: urgent and bad, very serious

Vermillion: a brilliant red pigment

**Annotate the following:**

1. She raised a hundred measures of millet  
to please my father  
  
and win a bracelet for her arm;
2. She didn't worship the gods  
or listen to holy legends;  
  
she didn't even wear, like a good wife,  
any vermilion on her brow.
3. She was mean, crooked, ready to scratch like a monkey;  
her only rule: whatever raises a family.  
  
She would burn and flare  
  
if a son went wild, or the husband elsewhere.

**Questions for discussion:**

1. Describe the poet's mother. Say a few sentences about her appearance and qualities.
2. Why does the poet compare his mother to fertile black earth?
3. Why did the mother in the poem curse, snarl and fight like a hurt bitch?



## 2. Words



### **Kamala Das (1934–2009)**

Kamala Das (1934–2009) was a famous Indian poet and novelist who wrote in both English and Malayalam, her mother tongue. While writing in Malayalam, she used the pen name Madhavikutty. She was born in Thrissur, Kerala into a fairly privileged family. Her mother, Nalapat Balamani Amma was a well-known Malayali poet who had published around 20 collections of poems; and her father V.M. Nair was a senior executive in an automobile company and editor of the journal Mathrubhumi.

Kamala Das has written three collections of poems in English; *Summer in Calcutta* (1965), *The Descendants* (1967), and *The Old Playhouse and Other Poems* (1973). In addition, she has written collections of short stories, two novels, and numerous essays as a syndicated columnist. Overall, she has published 25 books and collections of poetry. However, it is her autobiography *My Story* (1976) that remains her most well-known work. Kamala Das was honoured with the Kendra Sahitya Akademi Award (English) in 1984 and nominated for the Nobel Prize in Literature the same year. On 1 February, 2018, Google honoured her with a doodle.

**ABOUT THE POEM**

*Words* by Kamala Das is a short poem describing the power of words and the poet's fear of them as they keep growing in her. This poem, like her other poem *An Introduction* is also Confessional. By comparing her poetry with the leaves, the poet refers to some hidden instinct which causes the words to come out like photosynthesis in the leaves. Neither this instinct stops nor the growth of the words. The poem ends in grief describing the problems that a woman writer has to face in a male-dominated society.

All round me are words, and words and words,

They grow on me like leaves, they never

Seem to stop their slow growing

From within... But I tell myself, words

Are a nuisance, beware of them, they

Can be so many things, a

Chasm where running feet must pause, to

Look, a sea with paralyzing waves,

A blast of burning air or,

A knife most willing to cut your best

Friend's throat... Words are a nuisance, but.

They grow on me like leaves on a tree,

They never seem to stop their coming,

From a silence, somewhere deep within...

**Glossary:**

Chasm: a deep fissure, difference between people

Paralyse: stop from operating by causing disruption

**Annotate the following:**

1. Are a nuisance, beware of them, they  
Can be so many things, a

Chasm where running feet must pause, to

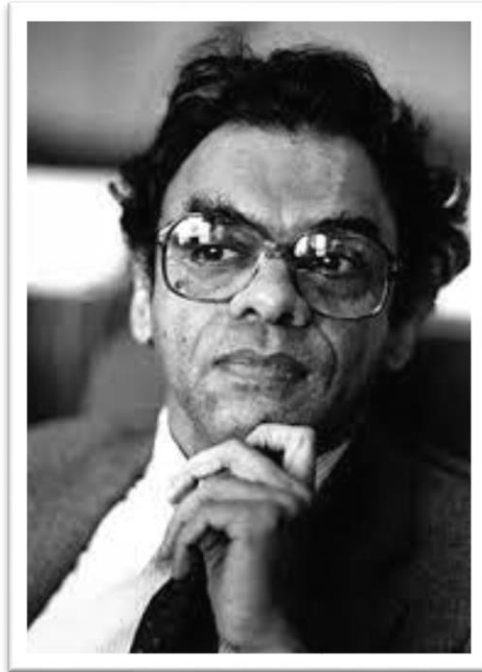
2. They grow on me like leaves on a tree,  
They never seem to stop their coming,

From a silence, somewhere deep within...

**Questions for discussion:**

1. How does the speaker in the poem portray the instinctive writer in her?
2. Why does the speaker say “words Are a nuisance, beware of them”?
3. What is the apprehension of the speaker in the poem?

### 3. Extended Family



**A K Ramanujan (1929-1993)**

Attipate Krishnaswami Ramanujan was an Indian poet and scholar of Indian literature and Linguistics. Ramanujan was also a professor of Linguistics at University of Chicago. Ramanujan was a poet, scholar, Linguist, philologist, folklorist, translator, and playwright. He was born in Mysore, Karnataka, to a Brahmin Iyengar family that loved and encouraged learning. He received his BA and MA degrees in English language and literature from the University of Mysore. Ramanujan taught at several universities in South India, after which he pursued a graduate diploma in theoretical linguistics from Deccan University in Poona, where he was a fellow. At the age of thirty, he was awarded a Fulbright scholarship at Indiana University, where he would also complete a Ph.D in Linguistics. In 1962, Ramanujan joined the University of Chicago, where he enjoyed an illustrious career as Professor of Linguistics and Professor of South Asian Languages and Civilizations. Ramanujan's critical work in Indian folklore and translations of Indian classical literature are highly regarded around the world and taught in colleges in India and the U.S.

Ramanujan is considered to be one of the cornerstones of Indo-American poetry, with his poems being an exploration and testament of immigrant life along with the reminiscence and preservation of his Indian culture. In 1976, the government of India honored Ramanujan with the prestigious Padma Shri, one of its

highest civilian awards, for his significant contributions to Indian literature and linguistics. In 1983, he was awarded the MacArthur Prize Fellowship.

Ramanujan passed away on July 13, 1993, in Chicago, Illinois, as a result of an adverse reaction to anesthesia during preparation for surgery.

### ABOUT THE POEM:

A.K. Ramanujan's poetry has a large scale portrayal of family ties. His poems focus on his individual relationships and their lasting effect on his poetic consciousness. Some poems assert and glorify his relationship with the immediate family members. The poem *Extended Family* mentions memories and rituals that act as bridge between generations. The speaker's double selves as Indian and American brings up the question of identity too. The poem expresses how the poet can stretch his lineage backward to grandfather and forward to no specific point in future. His identification of the self includes not merely the family past and timeless memory that offers an insight backward in time or into an origin that has no appropriate moment of beginning, but at the same time, it engages a speculation of an unknown future, awaiting unmoulded in its time.

Yet like grandfather

I bathe before the village crow

the dry chlorine water

my only Ganges

the naked Chicago bulb

a cousin of the Vedic sun

slap soap on my back

like father

and think

in proverbs

like me

I wipe myself dry

with an unwashed

Sears turkish towel

like mother

I hear faint morning song

(though here it sounds

Japanese)

and three clear strings

nextdoor

through kitchen

clatter

like my little daughter

I play shy

hand over crotch

my body not yet full

of thoughts novels

and children

I hold my peepee

like my little son

play garden hose  
in and out  
the bathtub

like my grandson  
I look up

unborn  
at myself

like my great  
great-grandson

I am not yet  
may never be

my future  
dependent

on several  
people

yet  
to come

### **Glossary:**

Ganges: the river between the confluence of the Bhagirathi and Alaknanda rivers

Chicago: city in the U.S

Turkish: relating to Turkey

Clatter: a continuous rattling sound

**Annotate the following:**

1. The dry chlorine water

My only Ganges

The naked Chicago bulb

A cousin of the Vedic son

2. My future

dependent

On several

People

**Questions for discussion:**

1. What does the speaker imply by 'Chlorine water' and 'Chicago bulb'?
2. How does the poem express the unknown future?
3. What are the speaker's memories of his ancestral past for which he tries to find a parallel in his American life?



## CHAPTER 4

### The Adivasi Will Not Dance



**Hansda Sowvendra Shekar**

#### About the author

Hansda Sowvendra Shekhar is an Indian writer. Born in 1983 in Ranchi, Shekhar grew up in Ghatshila and Chakulia and went to school in Musabani. His parents used to work with Hindustan Copper in Ghatshila, Jharkhand. By profession, he is a medical doctor and is employed as a medical officer with the government of Jharkhand, based in 2017 in Pakur. Ethnically, Shekhar is a Santhal, one of India's Adivasi groups; this background is reflected in his fiction. His stories are rich in "fine details that add to the deep dimensions", "open to us a world we have deliberately dismissed" and contain "a surplus of understanding that comes from a kind insider-outsider." Indeed, he characterized his first novel as "the first full-fledged Santhal novel written in English, and published by a mainstream publisher. Though Shekhar writes primarily in English, he also translates from Santhali to English and Hindi to English.

For his debut novel, *The Mysterious Ailment of Rupi Baskey*, Shekhar won the 2015 Yuva Puraskar, he was shortlisted for the 2014 Hindu Literary Prize and the 2014 Crossword Book Award. He was longlisted for the 2016 International Dublin Literary Award, and jointly won the 2015 Muse India Young Writer

Award. The Mysterious Ailment of Rupi Baskey was named by The Hindu in December 2019 as one of the ten best fiction books of the decade. For his second book, *The Adivasi Will Not Dance: Stories*, Shekhar was shortlisted for the 2016 Hindu Literary Prize. *Jwala Kumar and the Gift of Fire: Adventures in Champakbagh* is Shekhar's first book for children. It was shortlisted for a 2019 Neev Book Award in the category Junior Readers and a 2019 Crossword Book Award in the children's books category. His fourth book, a novel entitled *My Father's Garden* was shortlisted for the JCB Prize for Literature 2019.

**About the Short story:** The short story, "Adivasi will not Dance" is a moving tale of Mangal Murmu, an old man who has trained dance troupes for years but refuses to sing and dance for a high-profile function. The author, Hansda Shekhar writes that a major inspiration for this short story came to him in 2013 when the President of India was visiting Jharkhand to inaugurate an ambitious thermal plant project which also implied that Adivasis will be displaced from their lands making them 'homeless'. This had led to minor agitation amongst the Adivasis as it did not correspond with the democratic view of the State and responded well to the fears of Karl Marx, propounded in his theory, the 'Law of Increasing Poverty' in which 'the rich get richer and the poor get poorer'. In his narrative, the author renders voice and words to the unspoken sentiments of the Santhals. Breaking the stereotype where the margins remain tacit under the tyrannous utterance of the centre, Mangal Murmu announces, 'We Adivasis will not dance anymore'

**The text:**

They pinned me to the ground. They did not let me speak, they did not let me protest, they did not even let me raise my head and look at my fellow musicians and dancers as they were being beaten up by the police. All I could hear were their cries for mercy. I felt sorry for them. I had failed them. Because what I did, I did on my own. Yet, did I have a choice? Had I only spoken to them about my plan, I am sure they would have stood by me. For they too suffer, the same as I. They would have stood by me, they would have spoken with me and, together, our voices would have rung out loud. They would have travelled out of our Santhal Pargana, out of our Jharkhand, all the way to Dilli and all of Bharot-disom; the world itself would have come to know of our suffering. Then, perhaps, something would have been done for us. Then, perhaps, our President would have agreed with what I said to him.

But I did not share my plan with anyone. I went ahead alone, like a fool. They grabbed me, beat me to the ground, put their hands on my mouth and gagged me. I felt helpless and so foolish. The Adivasi Will Not Dance

But we Santhals are fools, aren't we? All of us Adivasis are fools. Down the years, down generations, the Diku have taken advantage of our foolishness. Tell me if I am wrong.

I only said, 'We Adivasis will not dance any more what is wrong with that? We are like toys-someone presses our ON button, or turns a key in our backsides, and we Santhals start beating rhythms on our tamak and tumdak, or start blowing tunes on our tiriyo while someone snatches away our very dancing grounds. Tell me, am I wrong?

I had not expected things to go so wrong. I thought I was speaking to the best man in India, our President. I had thought he would listen to my words. Isn't he, our neighbour? His forefathers were all from the Birbhum district next door. His ancestral house is still there. Birbhum, where Rabin-haram lived in harmony with Santhals. I have been to that place Rabin-haram set up. What is it called? Yes, Santiniketan. I went there a long time ago, to perform with my troupe. I saw that we Santhals are held in high regard in Santiniketan. Santiniketan is in Birbhum, and our President is also from Birbhum. He should have heard me speak, no?

But he didn't. Such a fool I am!

A foolish Santhal. A foolish Adivasi.

My name is Mangal Murmu. I am a musician. No, wait... I am a farmer. or... Was a farmer. Was a farmer being right? But I don't farm anymore. In my village of Matiajore, Will Not in Amrapara block of the Pakur district, not many Santhals farm anymore. Only a few of us still have farmland; most of it has been acquired by a mining company. It is a rich company. It is not that we didn't fight the acquisition. We did. While we were fighting, this political leader came, that political leader came, this Kiristan sister came, that Kiristan father came. Apparently to support us. But we lost. And after we lost, everyone left. The leaders went back to Ranchi and Dilli or wherever they had to go. The Kiristans returned to their missions. But our land did not come back to us. On the other hand, a Kiristan sister was killed and our boys were implicated in her murder. The papers, the media, everyone blamed our boys. They reported that the Kiristan sister was fighting for our rights and yet our boys killed her. No one bothered to see that our boys had been fighting for our land and rights even before that Kiristan sister came. Why would they kill her?

Just because our boys did not have reporter friends, their fight went unseen; while the Kiristan sister, with her network of missionaries and their friends, got all these attentions. Now that our boys are in jail on false charges of murder, who will fight for us? Where are the missionaries and their friends now? If the missionaries are our well-wishers and were fighting for us, why did they run away? Kill a well-known Kiristan sister, accuse a few unknown Santhal boys fighting for their lands of her murder, move both obstacles-the Kiristan sister and the Santhal boys out of the way, grab as much land as possible, dig as many mines as possible and extract all the coal. This is how this Coal company works. Is this scenario so difficult to understand that the media does not get it?

If coal merchants have taken a part of our lands, the other part has been taken over by stone merchants, all Diku-Marwari, Sindhi, Mandal, Bhagat, Muslim. They turn our land upside down, inside out, with their heavy machines. They sell the stones they mine from our earth in faraway places-Dilli, Noida, Panjab. This coal company and these quarry owners, they earn so much money from our land. They have built big houses for themselves in town; they wear nice clothes; they send their children to good schools in faraway places; when sick, they get themselves treated by the best doctors in Ranchi, Patna, Bhagalpur, Malda, Bardhaman, Kolkata. What do we Santhals get in return? "Tatters to wear. Barely enough food. Such diseases that we can't breathe properly, we cough blood and forever remain bare bones.

For education, our children are at the mercy of either those free government schools where teachers come only to cook the midday meal, or those Kiristan missionary schools where our children are constantly asked to stop worshipping our Bonga-Buru and start revering Jisu and Mariam. If our children refuse, the sisters and the fathers tell our boys that their Santhal names-Hopna, Som. Singrai-are not good enough. They are and Mikail renamed David and Kiristofer and whatnot. And as if were not that enough, Muslims barge into our homes, sleep at with our women, and we Santhal men can't do a thing.

But what can we do? They outnumber us. Village after village in our Santhal Pargana-which should have been a home for us Santhals-are turning into Muslim villages. Hindus live around Pakur town or in other places. Those few Hindus here, who live in Santhal villages, belong to the lower castes. They, too, are powerless and outnumbered. But why would the Hindus help us? The rich Hindus living in Pakur town are only interested in our land. They are only interested in making us sing and dance at their weddings. If they come to help us, they will say that we Santhals need to stop eating cow-meat and pig-meat, that we need to stop drinking haandi. They, too, want to make us forget our Sarna religion, convert us into Safa-Hor, and swell their numbers to become more valuable vote banks. Safa-Hor, the pure people, the clean

people, but certainly not as clean and pure as themselves, that's for sure. Always a little lesser than they are. In the eyes of the Hindus, we Santhals can only either be Kiristan or the almost Safa-Hor. We are losing our Sarna faith, our identities, and our roots. We are becoming people from nowhere.

It's the coal and the stone, sir; they are making us lazy. The Koyla Road runs through our village. When the monstrous Hyvas ferry coal on the Koyla Road, there is no space for any other vehicle. They are so rough, these truck-drivers, they can run down any vehicle that comes in their way. They can't help it, it's their job. The more rounds they make, the more money they earn. And what if they kill? The coal company can't afford to have its business slowed down by a few deaths. They give money to the family of the dead, the matter remains unreported, and the driver goes scot-free, ferrying another load for the company.

And we Santhals? Well, we wait for when there is NO ENTRY on the Koyla Road. For that is when all our men, women and children come out on to the road and swarm up these Hyvas. Then, using nails, fingers, hands, and whatever tools we can manage, we steal coal. The drivers can't stop us, nor can those pot-bellied Bihari security guards have posted along the Koyla Road by the company. For they know that if they do not allow us to steal the coal, we will gherao the road and not let their trucks move.

But a few stolen quintals, when the company is mining tonnes and tonnes, hardly matters. They know that if we-the descendants of the great rebels Sido and Kanhu make up our minds, we can stop all business in the area. So, they behave sensibly, practically. After all, they already have our land, they are already stealing our coal, they don't want to snatch away from us our right to re-steal it.

It is this coal, sir, which is gobbling us up bit by bit. There is a blackness-deep, indelible-all along the Koyla Road. The trees and shrubs in our village bear black leaves. Our ochre earth has become black. The stones, the rocks, the sand, all black. The tiles on the roofs of our huts have lost their fire-burnt red. The vines and flowers and peacocks we Santhals draw on the outer walls of our houses are black. Our children-dark-skinned as they are-are forever covered with fine black dust. When they cry, and tears stream down their faces, it seems as if a river is cutting across a drought-stricken land. Only our eyes burn red, like embers. Our children hardly go to school. But everyone-whether they attend school or not-remains on the alert, day and night, for ways to steal coal and for ways to sell it.

Santhals don't understand business. We get the coal easy yet we don't charge much for it; only enough for food, clothes and drink. But these Jolha-you call them Muslim, we, Jolha-they know the value of coal,

they know the value of money. They charge the price that is best for them. And the farther coal travels from Matiajore, the higher its price becomes.

A decade earlier, when the Santhals of Matiajore were beginning their annual journey to share crop in the farms of Namal, four Jolha families turned up from nowhere and asked us for shelter. A poor lot, they looked as impoverished as us. Perhaps worse. In return, they offered us their services. They told us that they would look after our fields in our absence and farm them for a share of the produce. We trusted them. They started working on our fields and built four huts in a distant corner of Matiajore. Today, that small cluster of four huts has grown into a tola of more than a hundred houses. Houses, not huts. While we Santhals, in our own village, still live in our mud houses, each Jolha house has at least one brick wall and a cemented yard. This tola is now called the Jolha tola of Matiajore.

Once, Matiajore used to be an exclusively Santhal village. Today, it has a Santhal tola and a Jolha tola, with the latter who the being the bigger. Sometimes I wonder who the olposonkhyok is here. These Jolha are hardworking, and they are always united. They may fight among themselves, they may break each other's scalps for petty matters, they may file FIRs against each other at the thana, they may drag each other to court; but if any non-Jolha says even one offensive word to a Jolha, the entire Jolha tola gets together against that person. Jolha leaders from Pakur and Sahebganj and where not come down to express solidarity. And we Santhals? Our men are beaten up, thrown into police lock-ups, into jails, for flimsy reasons, and on false charges. Our women are raped, some sell their bodies on Koyla Road. Most of us are fleeing our places of birth. How united are we? Where are our Santhal leaders? Those chor-chuhad leaders, where are they?

Forgive me. What can I do? I cannot help it. I am sixty years old and, sitting in this lock-up after being beaten black and blue, I have no patience anymore. Only anger. So, what was I saying? Ye, there are no shouters, no powerful voice among us Santhals. And we Santhals have no money-though we are born on lands under which are buried riches. We Santhals do not know how to protect our riches. We only know how to escape.

That is probably why thousands of Santhals from distant corners of Pakur district and elsewhere in the Santhal Pargana board trains to Namal every farming season. They are escaping.

Did I tell you? I was once a farmer. Once. My sons farm now. The eldest stays back to work our fields while the other two migrate seasonally to Namal, along with their families. I used to compose songs. I still

do. And I still maintain a dance troupe. Though it is not a regular one, the kind I had earlier, some fifteen-twenty years ago, when I was younger and full of energy, enthusiasm and hope. Matiajore, Patharkola, Amrapara-I had singers and dancers and musicians from all these villages. I used to compose songs and set them to music. And my troupe, young men and women, they used to bring my songs to life through their dances, through their voices, through the rhythms of the tamak and the tumdak and the trilling of the tiriyo and the banam.

At that time, our Santhal Pargana was not broken up into so many districts. Today, all Diku, Bihari and all, they have broken up our Santhal Pargana for their own benefits. If it suits them, they can go on breaking down districts and create a district measuring just ten feet by ten feet. At that time, when I was younger, even Jharkhand had not been broken away from Bihar. Yet there used to be so much hope. We used to perform in our village, in neighbouring villages, in Pakur, in Dumka, in Sahebganj, in Deoghar. in Jamtara, in Patna, in Ranchi, even in Kolkata, and Puri. in Bhubaneswar, where we were taken to see the sea at Puri.

What a sight it was! And we performed in Godda, too. Godda, where my daughter, Mugli, has been married. We used to be paid money. We used to be given good food, awarded medals and shields and certificates. We used to be written about in the papers.

All that has changed now. First, all the members of my troupe are old. Some have even died. Many have migrated, or migrate seasonally. The ones who remain hum songs, Sing to each other, but a stage performance? No, not again.

Like me, even they are tired, disillusioned. All our certificates and shields, what did they give us? Diku children go to schools and colleges, get education, jobs. What do we Santhals get? We Santhals can sing and dance, and we are good at our art. Yet, what has our art given us? Displacement, tuberculosis.

I have turned sixty. Perhaps more. I am called Haram now. Haram, respectfully. I am having to wear thick glasses. Even my hearing has weakened. Though my voice is still quite good. People in my village say that my voice still impresses them. Sometimes they ask me to sing. I sing some of my old compositions. It makes them happy. I still compose songs. Not many. Maybe one song every six or eight months. One song of just six to eight lines. And because had some fame in the past, I am still invited to perform at public functions in Pakur and Dumka and Ranchi.

But I keep putting together new troupes, though the members constantly change. I have a dancer today. The Adivasi Will Not Dance zamindar in Bardhaman. So, I have to replace him with some other dancer. Two days later, the original dancer returns. So, I have to replace the substitute. This is how my troupes work nowadays. But it brings us some money. And when we are hosted in towns, we are usually fed good food.

So, we perform.

Tomorrow he is growing Potatoes for some Bengali.

Our music, our dance, our songs are sacred to us Santhals. But hunger and poverty has driven us to sell what is sacred to us. When my boys perform at a Diku wedding, I am so foolish, I expect everyone to pay attention. Which Diku pays attention to our music? Even at those high-profile functions, most Diku just wait to our performance to end. Yet, be it an athletic meet, some inauguration, or any function organized by someone high and mighty-in the name of Adivasi culture and Jharkhandi culture, it is necessary to make Adivasis dance. Even Bihari and Bengali and Odia people say that Jharkhand is theirs. They call their culture and music and dance superior to those of us Adivasi. Why don't they get their women to sing and dance in open grounds in the name of Jharkhandi culture? For every benefit, in job, in education, in whatever, the Diku are quick to call Jharkhand their own-let the Adivasi go to hell. But when it comes to displaying Jharkhandi culture, the onus of singing and dancing is upon the Adivasi alone.

So how did I land up in front of the President, you ask. Some three months ago, an official letter came to my house in Matiajore: a thick white envelope bearing the emblem of the government of Jharkhand. The paper on which the letter was typed in Hindi was equally thick and crisp. In fewer than five sentences I was told that the government of Jharkhand sought the pleasure of my musical performance at some event, the identity and venue of which would be told to me later, and that I should gather a troupe for a fifteen-minute performance, and that all participants would be well paid. The letter was signed by some high-ranking IAS officer in Ranchi.

What does a hungry man need? Food. What does a poor man need? Money. So, here I was, needing both. And recognition, too. We artistes are greedy people. We are hungry for acceptance, some acknowledgement, some remembrance. So, without thinking, I sent back a reply the very next day saying that yes, I would be happy to perform. I was so happy, I went to the big post office in Pakur, more than twenty kilometres away, all by myself, to register that letter. I went in a Vikram, packed with many other



Santhals like me, all going to Pakur. Nearly all of us travellers were blackened by the dust from the Koyla Road. Yet I was so happy that I did not notice it at all.

Around the time that I was preparing for our performance, selecting young men and women for my troupe, digging up old songs from memory, I was faced with a strange situation.

I told you that Mugli, my daughter, is married into a family in the Godda district, didn't I? Well, she began calling me regularly on my mobile phone. I couldn't understand the situation clearly at first but it seemed to me that it had something to do with their land. Her husband was a farmer-they are a family of farmers-as are all the Santhal families in that village. There are more villages nearby, populated by Santhals, Paharias and low-caste Hindus.

What had happened was that the district administration had asked the inhabitants of all the villages to vacate their land-their village, farms, everything. Eleven villages! Can you imagine? The first question everyone asked was: What will the Sarkar do with so much land?

Initially, I thought they were all rumours. And, I thought, how can anyone force Santhals to vacate their land in the Santhal Pargana?

Didn't we have the Tenancy Act to protect us? Still, when the rumours started floating, I went to Godda. We all marched to the block office in a huge group.

The officers there assured us that they were all just rumours. The lands were safe. The villages were safe.

Yet, later, police were sent to the villages. They came with written orders from the district administration. The villages would have to be vacated to make room for a thermal power plant. The villagers refused outright.

Santhals, low-caste Hindus, Paharias, everyone began fighting for their land. The district administration fought back. The agitators were all beaten up and thrown into police lock-ups. I called my daughter and her small children to Matiajore after her husband was jailed.

Mugli arrived, her children and in-laws in tow. It was strange: a village which annually empties itself every few months was suddenly providing shelter to immigrants.

How would I manage to provide for all these people who were dependent on me now? How could the members of my troupe feed all those who had come to seek refuge in their houses?

We needed money. And our current mysterious-assignment was our only hope. Despite our troubles, we kept practising.

In the meantime, some people arrived to help the villagers facing displacement in Godda. They wrote letters to the government, to people in Ranchi and Dilli. They even wrote letters to the businessman who was planning to build that thermal power plant in Godda. We heard that he was a very rich and very shrewd man. He was also MP. We also heard that he liked polo -some game played with horses-and that his horses were far better off than all the Santhals of the whole of the Santhal Pargana.

News about the displacements taking place in Godda began to come in newspapers and the TV after a few days. All of us tried to concentrate on our practice, but how could we sing and dance with such a storm looming ahead? In between, I received phone calls from several officers in Ranchi and Dumka and Pakur. They asked me to keep working for the show. They never forgot to remind me that this show was of the utmost importance, that we were going to perform before some very important people. Some officers from Dumka and Pakur even came to Matiajore to see if we were really practising or not. When they saw that we were really working hard, they were happy. They smiled and encouraged us, they talked to us very sweetly. So sweetly that we all wondered if they could really not see how troubled we were feeling. Many times, I felt like asking them: 'How can all of you be so indifferent? How can you expect us to sing and dance when our families are being uprooted from their villages At other times, I felt like asking: "Which VIP is coming? The President of India? The President of America? You are making us Santhals dance in Pakur, and you are displacing Santhals from their villages in Godda? Isn't your VIP going to see that? Doesn't your VIP read the papers or watch news on TV too. We foolish Santhals can see what damage is happening around us. Doesn't your VIP see all that?

But I stayed silent.

Reality started dawning on us three weeks before the date of our performance.

First as floating rumours which were gradually confirmed by newspaper reports.

The reality was that the businessman was certainly going to set up a thermal power plant in Godda. That plant would run on coal from the mines in Pakur and Sahebganj. If needed, coal would be brought from other places. That businessman, in fact, needed electricity for the iron and steel plants he was Planning to

set up in Jharkhand. The plant was to be set up for his own selfish needs; but if he were to be believed, the whole of Jharkhand would receive electricity from his plant. Whole towns would be lit up non-stop, factories would never stop working for lack of power. There would be development and jobs and happiness all over. And, finally, news also reached us that the foundation stone of the plant would be laid by the President of India. We would be performing for him.

Yes, I was shocked.

All of us were. Shocked and sad, but also surprised and delighted. We couldn't believe our luck. We had performed before ministers, chief ministers and governors. But never before the President of the country

Then we heard more news.

People demonstrating and agitating against the forceful acquisition of land were being beaten up by the police, they were being thrown into lockups. Paramilitary forces, the CRPE, had been called in to control the situation. Four villages out of the eleven had already been razed to the ground by bulldozers to make room for the foundation-stone-laying ceremony.

But the papers carried glowing reports, along with pictures, of the roads which were being repaired or rebuilt in Ranchi and Dumka. Breathlessly, they reported that the President would stay in Jharkhand for three days. He would spend day one in Ranchi. On day two, he would preside over a university convocation in Dumka. On day three, he would visit Godda, lay the foundation stone, and fly out of Jharkhand.

We received official intimation of the event a week before it was to take place. One day before the event, we were taken to Godda by bus. The entire district, the district headquarters, was unrecognizable. A football ground had been converted into a massive helipad. There were hundreds of policemen and CRPF jawans. And everywhere we turned our heads, all we could see was a sea of people. I knew they had come to see the helicopter. Tucked away in the papers had been reports that all protestors had been detained and were being held somewhere. Perhaps my son-in-law, too, was among them.

From where I stood, the stage looked massive, but still not big enough for all the people who had climbed upon it. Ministers from Dilli and Ranchi, all dressed in their best neta clothes, laughing and chatting among themselves. All very happy with the progress, the development. The Santhal Pargana would now fly to the moon. The Santhal Pargana would now turn into Dilli and Bombay. The businessman was grinning

widely. Patriotic songs in Hindi were playing from the loudspeakers placed at all corners of the field. Bharat mahaan, someone was shouting from the stage, trying to rouse the audience, his voice amplified by numerous loudspeakers. What mahaan? I wondered. Which great nation displaces thousands of its people from their homes and livelihoods to produce electricity for cities and factories? And jobs? What jobs? An Adivasi farmer's job is to farm. Which other job should he be made to do? Become a servant in some billionaire's factory built on land that used to belong to that very Adivasi just a week earlier.

Reporters with cameras swarmed all over the place. Three vans with huge disc antennae on their roofs were parked near the venue. I identified the logo of a popular TV channel painted on the sides of one of those vans. I wondered if any of its reporters had visited the place where the villagers were being detained by the police.

My troupe was waiting in an enclosure built specially for the performers at that event. All the women were wearing red blouses, blue lungis and green panchhi, and huge, colourful plastic flowers in their buns. They were carrying steel lotas with flowers and leaves put inside them.

All the men were wearing red football jerseys and green kacha and had tied green gamchas around their heads. We all looked very good. The helicopter arrived...thud thud thud thud...

The rotors swirled dust from the playing field. The crowd was excited and a slow roar began. The President was accompanied by his security staff to the stage. He was a short, thoughtful man.

All Bangali look learned and thoughtful. Why should this Bangali President be any different? The festivities began. The man who had been shouting 'Bharat mahaan' announced how fortunate the land of Jharkhand was that the iconic billionaire had deemed it suitable to set up a thermal power plant here. He didn't mention how fortunate the billionaire was that he got to come to Jharkhand—a place rich with mineral deposits beneath its earth; a naive population upon it; and a bunch of shrewd, greedy, their leaders, officers and businessmen who ran the state and controlled its land, people and resources.

The 'Bharat Mahaan' man announced the welcome dance and my troupe was ushered into the open space before the stage. We entered with our tamak, tumdak, tiriyo and banam.

The President seemed impressed. The businessman looked bored. When we had taken our places before the stage, I took the mic in my hand and bowed to the President. Then I tapped the mic to check if it was

working and began in Hindi, as good Hindi as I could muster at the height of my emotions. Actually, it was a miracle that I did not weep and choke up.

Johar, Rashtrapati-babu. We are very proud and happy that you have come to our Santhal Pargana and we are also very proud that we have been asked to sing and dance before you and welcome you to our place. We will sing and dance before you but tell us, do we have a reason to sing and dance? Do we have a reason to be happy? You will now start building the power plant, but this plant will be the end of us all, the end of all the Adivasi. These men sitting beside you have told you that this power plant will change our fortunes, but these same men have forced us out of our homes and villages. We have nowhere to go, nowhere to grow our crops. How can this power plant be good for us? And how can we Adivasis dance and be happy? Unless we are given back our homes and land, we will not sing and dance. We Adivasis will not dance. The Adivasi will not-

## Glossary:

1. Gagged- silenced
2. Santiniketan- Santiniketan, popularly known today as a university town, a hundred miles to the north of Kolkata, was originally an ashram built by Debendranath Tagore( father of the Poet, Rabindranath) where anyone, irrespective of caste and creed, could come and spend time meditating on the one Supreme God.
3. acquisition-the process of getting something
4. implicated-to show that someone is involved in a crime or partly responsible for something bad that has happened
5. quarry-a place, typically a large, deep pit, from which stone or other materials are or have been extracted.
6. Quintals-a unit of weight equal to a 100 kg.
7. Ochre-yellowish-orange colour
8. Disillusioned- disappointed in someone or something that one discovers to be less good than one had believed
9. Onus-something that is one's duty or responsibility

**I. Questions for Discussion:**

- a. Why does the narrator in Hansda Shekar's story refuse to exhibit his Adivasi culture before the President of India?
- b. How does the narrator of the story 'The Adivasis will not Dance' describe the exploitation face by the Santhals?

**II. Write short notes on: -**

- a. Kristan influence on the Santhals
- b. Jolha families
- c. Mining and Koala Road

## CHAPTER 5

### Kanyadaan



**Vijay Tendulkar**

#### **About the Author**

Vijay Tendulkar, leading Indian playwright, movie and television writer, literary essayist, political journalist, and social commentator primarily in Marāthi was born on January 6, 1928 in a Bhalavalikar Saraswat brahmin family in Kolhapur, Maharashtra where his father held a clerical job and ran a small publishing business. The literary environment at home prompted young Vijay to take up writing. He wrote his first story at age six. He grew up watching western plays, and felt inspired to write plays himself. At age eleven, he wrote, directed, and acted in his first play. At 14, he went on to join the 1942 Indian Freedom movement. During that time, he found solace in writing, though they were all of personal nature.

Tendulkar began his career writing for newspapers. He wrote plays during that time too. When he wrote *Gṛhastha* in his early 20s, it did not receive much attention from the public and Tendulkar vowed to never

write again. Although he broke that vow when he wrote *Śrīmant* which cemented his spot as a credible writer.

Vijay Tendulkar is best known for his plays, *Shantata! Court Chalu Aahe* (1967), *Ghāshirām Kotwāl* (1972), and *Sakhārām Binder* (1972). Many of Tendulkar's plays derived inspiration from real-life incidents or social upheavals, which provides clear light on harsh realities and he is regarded as one of the greatest critics of evils prevalent in society like violence, domination and discrimination among human beings with respect to their social or economic conditions. He is hailed as 'The titan of Marathi theatre who shattered taboos with his pen'.

He has provided guidance to students studying "Playwright writing" in US universities. For over five decades, Tendulkar had been a highly influential dramatist and theatre personality in Maharashtra.

### **About the drama**

*Kanyadaan* is a drama that highlights class divide and conflict between the upper-class and Dalit. He criticizes the politicians on the base that rather than removing the evil of class-distinction, they capitalize it. The drama also depicts the violence and disillusionment of the Indian modern youth. He presents this evil as it is. He certainly arouses some questions in our mind but he does nothing to answer them!

As the title suggests, "Kanyadan" deals with the theme of marriage. The problem and the consequences of the marriage Vijay Tendulkar shows is self-created. The play opens in Nath Devalikar's house where we meet Nath an upper class brahmin, an idealist, active social worker as well as an MLA rebuking the irregular transport system of post-independent India. From the beginning, it becomes clear that Nath is very idealistic. His wife Seva is a social worker. His son Jayprakash is an M. Sc. student and Jyoti, his daughter is an intelligent girl also nurtured by Nath's idealistic philosophy.

The play is divided into two acts. In the first scene of the first act, Jyoti informs her parents her decision to marry Arun Athavle, a Dalit youth. Seva is shocked to know it but Nath is relaxed and happy inside because he wants to remove the class-system which is his dream. He consents Jyoti to get married with Arun, whom she knew for only the last two months!

Nath wants to experiment with this marriage, which is a sort of political act. In the second scene of the act one, Jyoti brings Arun, who is dark Dalit youth doing his B. A. Jyoti is very much interested in his poetry and his autobiography. Arun feels uncomfortable in "big houses" and gets nervous and finally leaves



home. What bothers Jayaprakash and Seva most is Arun's careless attitude when questioned about his occupation and how he would win his bread after marrying Jyoti. He mentions his intention to brew liquor in order to survive, if not anything remain.

In the first scene of the second act, Jyoti arrives perplexed and looking unhappy. Then Arun follows, rather drunk. He asks for Jyoti's forgiveness as he had beaten her. Jyoti leaves with him again. At this juncture also, Nath does not want his dream to get broken before his eyes though he's aware of the plight of his own daughter.

In the second scene of the act two, Arun's autobiography gets published in which he is dealing with the theme of oppression and miserable condition of the poor – the lower class. But the irony is that Arun himself exploits Jyoti and lives as a parasite on her. Though Jyoti is pregnant, he makes her work at home. His ill-treatment to Jyoti is a kind of answer back from the Dalits to the upper-class.

Arun asks Nath to deliver a public speech on his autobiography but he refuses to do so. But looking at the plight of his daughter, in the final scene of the second act, Nath gives a hypocrite speech by praising Arun's autobiography against his will. Nath wants to prevent Jyoti from further annoyance, but Jyoti does not tolerate this. She makes his father face the open reality. She further accuses her father of making them crippled from childhood by his ineffective theory. Raw experiences with reality make her acutely conscious of the fact that divinity and bestiality are inseparable. Jyoti accuses her father also as a hypocrite and brings him in the same line as Arun Athavale, her hypocrite dalit husband. At the end, Nath, the idealist is turned into Nath the realist. He says at the end in rage that the entrance of such dalit (Arun) has polluted his home. That is how the drama ends with Jyoti's departure never to come back to Nath's home.

'Kanyadaan' is thus a deeply pessimistic play about the wrong philosophy of an ineffectual dreamer. Being puffed up by false romantic notions and by 'unworldly Gandhian viewpoints on the Harijan', he destroys his daughter's life. Jyoti arrives her true womanhood rejecting her father's wrong philosophy and accepting life as it is.

Tendulkar has been awarded Saraswati Samman for this play, because this play extols reality and nothing but reality, however crude it is.

## Questions for discussion

1. How does the play 'Kanyadaan' explore the themes of conflict and class consciousness?
2. Jyoti's situation in life brings out the hypocrisy of both high-class father and dalit husband. Substantiate.
3. Describe Jyoti's life after her marriage with Arun.
4. Are Seva and Jayaprakash right in opposing the marriage between Jyoti and Arun? Explain your argument.
5. **Write short notes on**
  - a. Nath's idealism
  - b. Arun's hypocrisy
  - c. Jyoti's realisation

## CHAPTER 6

### Wings of Fire- A.P.J. Kalam (Excerpt)

#### About the Authors: -

Arun Kumar Tiwari rose to fame as an author with his book **Wings of Fire**, which he co-authored with Dr. A.P.J. Abdul Kalam. He has written several books and co-authored five books with Dr. APJ Abdul Kalam. He contributed to the design of the missiles, Akash and Trishul and is the first Indian who designed a titanium bottle to power missiles. Apart from this, Tiwari has been the director at the Cardiovascular Technology Institute in Hyderabad. He received the Defense Technology Spin-Off Award for developing the Kalam-Raju stent.

“Wings of Fire” An Autobiography of Dr.APJ Abdul Kalam, former President of India. It was written by Dr. Abdul Kalam and Mr. Arun Tiwari, a well-known missile scientist was a colleague of Dr. APJ Abdul Kalam. Dr. Kalam examines his early life, effort, hardship, fortitude, luck, and the chance that eventually led him to lead Indian space research, nuclear and missile programs.

“Avul Pakir Jainulabeen Abdul Kalam” his full name, The author was born and raised on Mosque Street in Rameswaram, Tamil Nadu. He served as the 11<sup>th</sup> President of India from 2002 to 2007.

Greatly admired all over India, he was a scientist by profession, who played a leading role in developing the country’s missile program. From humble roots in Rameswaram, Tamil Nadu. Dr. Kalam in an inspirational autobiography ‘The Wings of Fire’ traces the rise and the make he made his life.

#### About the Book:

This book contains the life of a simple yet determined person. There is so much knowledge and good things that everybody can extract from this book. Reading this book is a very heartwarming and beautiful experience.

This book contains a very detailed description of how great things can be achieved through simple thoughts. This book conveys the message of the authors that always keep your dream high, your goal clear, plan perfectly and do hard work.

The story is all about a warm and intensely personal, deeply passionate, common boat – owner’s son who has become India’s most distinguished living technocrat. The pure faith in God and deep kindness, dealing life with positivity, science, and technological advancements, Love toward one country and many more things are mentioned in this book.

The book is full of insights, personal moments, and life experiences of Dr. APJ Kalam. It gives us an understanding of his journey of success.

This is a story of a boy who was born in a normal and middle-class family. He had a curiosity about aeronautical engineering. He faced so many failures during launching the satellite called SLV [Satellite Launching Vehicle] but he proved that anything can be achieved by keep trying because when you become a failure then you go one step closer to success.

Wings of Fire is an autograph of APJ Abdul Kalam covering his early life and his work in Indian space research and missile programs. It is the story of a boy from a humble background who went on to become a key player in Indian space research/Indian missile programs and later became the president of India. It was very engaging initially, but tended to drag a bit towards the end with lot of technical details and procedural information of his space research and missile projects.

The initial chapters of Wings of Fire since it gives a vivid picture of our country during 1930 – 1950s. Kalam was born in Rameswaram, a southern religious town in TamilNadu. The initial chapters provide an interesting glimpse of religious harmony which existed before India’s partition

The author, by narrating his life journey evokes the reader to identify with one’s inner fire and potential, for he was of the firm belief that each one of us was born with the strength and potential to make a tangible change in the world. How he inspired himself to achieve his dream and how he went about accomplished so much is what the book captures nicely.

The book recollects many anecdotes and stories from childhood, his time at school and college, He wrote the time spent at the Langley Research Center, NASA and Wallops Flight Facility gets a lot of attention.

Personal tragedies have not left been left out. The time when he lost his father and how he felt when conferred with many awards like the Padma Bhushan have been written in much detail.

The second half of the book deals with the author, the scientist who made a significant contribution in developing the country's guided missile program, a pioneering effort for the security of the nation. It's not with reason that he was nicknamed the 'Missile Man of India'.

## Chapter-1

I was born into a middle-class Tamil family in the island town of Rameswaram in the erstwhile Madras state. My father, Jainulabdeen, had neither much formal education nor much wealth; despite these disadvantages, he possessed great innate wisdom and a true generosity of spirit. He had an ideal helpmate in my mother, Ashiamma. I do not recall the exact number of people she fed every day, but I am quite certain that far more outsiders ate with us than all the members of our own family put together. My parents were widely regarded as an ideal couple. My mother's lineage was the more distinguished, one of her forebears having been bestowed the title of 'Bahadur' by the British. I was one of many children—a short boy with rather undistinguished looks, born to tall and handsome parents. We lived in our ancestral house, which was built in the middle of the 19th century. It was a fairly large pucca house, made of limestone and brick, on the Mosque Street in Rameswaram. My austere father used to avoid all inessential comforts and luxuries. However, all necessities were provided for, in terms of food, medicine or clothes. In fact, I would say mine was a very secure childhood, both materially and emotionally. I normally ate with my mother, sitting on the floor of the kitchen. She would place a banana leaf before me, on which she then ladled rice and aromatic sambhar, a variety of sharp, home-made pickles and a dollop of fresh coconut chutney. The famous Shiva temple, which made Rameswaram so sacred to pilgrims, was about a ten-minute walk from our house. Our locality was predominantly Muslim, but there were quite a few Hindu families too, living amicably with their Muslim neighbours. There was a very old mosque in our locality where my father would take me for evening prayers. I had not the faintest idea of the meaning of the Arabic prayers chanted, but I was totally convinced that they reached God. When my father came out of the mosque after the prayers, people of different religions would be sitting outside, waiting for him. Many of them offered bowls of water to my father who would dip his fingertips in them and say a prayer. This water was then carried home for invalids. I also remember people visiting our home to offer thanks after being cured. My father always smiled and asked them to thank Allah, the benevolent and merciful. The high priest of Rameswaram temple, Pakshi Lakshmana Sastry, was a very close friend of my father's. One of the most vivid memories of my early childhood is of the two men, each in his traditional attire, discussing spiritual matters. When I was old enough to ask questions, I asked my father about the relevance

of prayer. My father told me there was nothing mysterious about prayer. Rather, prayer made possible a communion of the spirit between people. I remember my father starting his day at 4 a.m. by reading the namaz before dawn. After the namaz, he used to walk down to a small coconut grove we owned, about 4 miles from our home. He would return, with about a dozen coconuts tied together thrown over his shoulder, and only then would he have his breakfast. This remained his routine even when he was in his late sixties. I have throughout my life tried to emulate my father in my own world of science and technology. I have endeavoured to understand the fundamental truths revealed to me by my father, and feel convinced that there exists a divine power that can lift one up from confusion, misery, melancholy and failure, and guide one to one's true place. And once an individual severs his emotional and physical bondage, he is on the road to freedom, happiness and peace of mind. I was about six years old when my father embarked on the project of building a wooden sailboat to take pilgrims from Rameswaram to Dhanuskodi, (also called Sethukkarai), and back. He worked at building the boat on the seashore, with the help of a relative, Ahmed Jallaluddin, who later married my sister, Zohara. I watched the boat take shape. The wooden hull and bulkheads were seasoned with the heat from wood fires. My father was doing good business with the boat when, one day, a cyclone bringing winds of over 100 miles per hour carried away our boat, along with some of the landmass of Sethukkarai. The Pamban Bridge collapsed with a train full of passengers on it. Until then, I had only seen the beauty of the sea, now its uncontrollable energy came as a revelation to me. By the time the boat met its untimely end, Ahmed Jallaluddin had become a close friend of mine, despite the difference in our ages. He was about 15 years older than I and used to call me Azad. We used to go for long walks together every evening. As we started from Mosque Street and made our way towards the sandy shores of the island, Jallaluddin and I talked mainly of spiritual matters. The atmosphere of Rameswaram, with its flocking pilgrims, was conducive to such discussion. Our first halt would be at the imposing temple of Lord Shiva. Circling around the temple with the same reverence as any pilgrim from a distant part of the country, we felt a flow of energy pass through us. Jallaluddin would talk about God as if he had a working partnership with Him. He would present all his doubts to God as if He were standing nearby to dispose of them. I would stare at Jallaluddin and then look towards the large groups of pilgrims around the temple, taking holy dips in the sea, performing rituals and reciting prayers with a sense of respect towards the same Unknown, whom we treat as the formless Almighty. I never doubted that the prayers in the temple reached the same destination as the ones offered in our mosque. I only wondered whether Jallaluddin had any other special connection to God. Jallaluddin's schooling had been limited, principally because of his family's straitened circumstances. This may have been the reason

why he always encouraged me to excel in my studies and enjoyed my success vicariously. Never did I find the slightest trace of resentment in Jallaluddin for his deprivation. Rather, he was always full of gratitude for whatever life had chosen to give him. Incidentally, at the time I speak of, he was the only person on the entire island who could write English. He wrote letters for almost anybody in need, be they letters of application or otherwise. Nobody of my acquaintance, either in my family or in the neighbourhood even had Jallaluddin's level of education or any links of consequence with the outside world. Jallaluddin always spoke to me about educated people, of scientific discoveries, of contemporary literature, and of the achievements of medical science. It was he who made me aware of a "brave, new world" beyond our narrow confines. In the humble environs of my boyhood, books were a scarce commodity. By local standards, however, the personal library of STR Manickam, a former 'revolutionary' or militant nationalist, was sizeable. He encouraged me to read all I could and I often visited his home to borrow books. Another person who greatly influenced my boyhood was my first cousin, Samsuddin. He was the sole distributor for newspapers in Rameswaram. The newspapers would arrive at Rameswaram station by the morning train from Pamban. Samsuddin's newspaper agency was a one-man organization catering to the reading demands of the 1,000- strong literate population of Rameswaram town. These newspapers were mainly bought to keep abreast of current developments in the National Independence Movement, for astrological reference or to check the bullion rates prevailing in Madras. A few readers with a more cosmopolitan outlook would discuss Hitler, Mahatma Gandhi and Jinnah; almost all would finally flow into the mighty political current of Periyar EV Ramaswamy's movement against high caste Hindus. Dinamani was the most sought-after newspaper. Since reading the printed matter was beyond my capability, I had to satisfy myself with glancing at the pictures in the newspaper before Samsuddin delivered them to his customers. The Second World War broke out in 1939, when I was eight years old. For reasons I have never been able to understand, a sudden demand for tamarind seeds erupted in the market. I used to collect the seeds and sell them to a provision shop on Mosque Street. A day's collection would fetch me the princely sum of one anna. Jallaluddin would tell me stories about the war which I would later attempt to trace in the headlines in Dinamani. Our area, being isolated, was completely unaffected by the war. But soon India was forced to join the Allied Forces and something like a state of emergency was declared. The first casualty came in the form of the suspension of the train halt at Rameswaram station. The newspapers now had to be bundled and thrown out from the moving train on the Rameswaram Road between Rameswaram and Dhanuskodi. That forced Samsuddin to look for a helping hand to catch the bundles and, as if naturally, I filled the slot. Samsuddin helped me earn my first

wages. Half a century later, I can still feel the surge of pride in earning my own money for the first time. Every child is born, with some inherited characteristics, into a specific socio-economic and emotional environment, and trained in certain ways by figures of authority. I inherited honesty and self-discipline from my father; from my mother, I inherited faith in goodness and deep kindness and so did my three brothers and sister. But it was the time I spent with Jallaluddin and Samsuddin that perhaps contributed most to the uniqueness of my childhood and made all the difference in my later life. The unschooled wisdom of Jallaluddin and Samsuddin was so intuitive and responsive to non-verbal messages, that I can unhesitatingly attribute my subsequently manifested creativity to their company in my childhood. I had three close friends in my childhood—Ramanadha Sastry, Aravindan, and Sivaprakasan. All these boys were from orthodox Hindu Brahmin families. As children, none of us ever felt any difference amongst ourselves because of our religious differences and upbringing. In fact, Ramanadha Sastry was the son of Pakshi Lakshmana Sastry, the high priest of the Rameswaram temple. Later, he took over the priesthood of the Rameswaram temple from his father; Aravindan went into the business of arranging transport for visiting pilgrims; and Sivaprakasan became a catering contractor for the Southern Railways. However, my science teacher Sivasubramania Iyer, though an orthodox Brahmin with a very conservative wife, was something of a rebel. He did his best to break social barriers so that people from varying backgrounds could mingle easily. He used to spend hours with me and would say, “Kalam, I want you to develop so that you are on par with the highly educated people of the big cities.” One day, he invited me to his home for a meal. His wife was horrified at the idea of a Muslim boy being invited to dine in her ritually pure kitchen. She refused to serve me in her kitchen. Sivasubramania Iyer was not perturbed, nor did he get angry with his wife, but instead, served me with his own hands and sat down beside me to eat his meal. His wife watched us from behind the kitchen door. I wondered whether she had observed any difference in the way I ate rice, drank water or cleaned the floor after the meal. When I was leaving his house, Sivasubramania Iyer invited me to join him for dinner again the next weekend. Observing my hesitation, he told me not to get upset, saying, “Once you decide to change the system, such problems have to be confronted.” When I visited his house the next week, Sivasubramania Iyer’s wife took me inside her kitchen and served me food with her own hands.

Samsuddin and Ahmed Jallaluddin travelled with me to Ramanathapuram to enrol me in Schwartz High School, and to arrange for my boarding there. Somehow, I did not take to the new setting. The town of Ramanathapuram was a thriving, factious town of some fifty thousand people, but the coherence and



harmony of Rameswaram was absent. I missed my home and grabbed every opportunity to visit Rameswaram. The pull of educational opportunities at Ramanathapuram was not strong enough to nullify the attraction of poli, a South Indian sweet my mother made. In fact, she used to prepare twelve distinctly different varieties of it, bringing out the flavour of every single ingredient used in the best possible combinations. Despite my homesickness, I was determined to come to terms with the new environment because I knew my father had invested great hopes in my success. My father visualized me as a Collector in the making and I thought it my duty to realise my father's dream, although I desperately missed the familiarity, security and comforts of Rameswaram. Jallaluddin used to speak to me about the power of positive thinking and I often recalled his words when I felt homesick or dejected. I tried hard to do as he said, which was to strive to control my thoughts and my mind and, through these, to influence my destiny. Ironically, that destiny did not lead me back to Rameswaram, but rather, swept me farther away from the home of my childhood.

## Chapter-2

Once I settled down at the Schwartz High School, Ramanathapuram, the enthusiastic fifteen-year-old within me re-emerged. My teacher, Iyadurai Solomon, was an ideal guide for an eager young mind that was yet uncertain of the possibilities and alternatives that lay before it. He made his students feel very comfortable in class with his warm and open-minded attitude. He used to say that a good student could learn more from a bad teacher than a poor student from even a skilled teacher. During my stay at Ramanathapuram, my relationship with him grew beyond that of teacher and pupil. In his company, I learnt that one could exercise enormous influence over the events of one's own life. Iyadurai Solomon used to say, "To succeed in life and achieve results, you must understand and master three mighty forces—desire, belief, and expectation." Iyadurai Solomon, who later became a Reverend, taught me that before anything I wanted could happen, I had to desire it intensely and be absolutely certain it would happen. To take an example from my own life, I had been fascinated by the mysteries of the sky and the flight of birds from early childhood. I used to watch cranes and seagulls soar into flight and longed to fly. Simple, provincial boy though I was, I was convinced that one day I, too, would soar up into the skies. Indeed, I was the first child from Rameswaram to fly. Iyadurai Solomon was a great teacher because he instilled in all the children a sense of their own worth. Solomon raised my self-esteem to a high point and convinced me, the son of parents who had not had the benefits of education, that I too could aspire to become whatever I wished. "With faith, you can change your destiny," he would say. One day, when I was in the

fourth form, my mathematics teacher, Ramakrishna Iyer, was teaching another class. Inadvertently, I wandered into that classroom and in the manner of an old-fashioned despot, Ramakrishna Iyer caught me by the neck and caned me in front of the whole class. Many months later, when I scored full marks in mathematics, he narrated the incident to the entire school at morning assembly. “Whomsoever I cane becomes a great man! Take my word, this boy is going to bring glory to his school and to his teachers.” His praise quite made up for the earlier humiliation! By the time I completed my education at Schwartz, I was a self-confident boy determined to succeed. In 1950, I arrived at St. Joseph’s College, Trichi, to study for the Intermediate examination. I was not a bright student in terms of examination grades but, thanks to my two buddies back in Rameswaram, I had acquired a practical bent of mind. Whenever I returned to Rameswaram from Schwartz, my elder brother Mustafa Kamal, who ran a provision store on the railway station road, would call me in to give him a little help and then vanish for hours together leaving the shop in my charge. I sold oil, onions, rice and everything else. The fastest moving items, I found, were cigarettes and bidis. I used to wonder what made poor people smoke away their hard-earned money. When spared by Mustafa, I would be put in charge of his kiosk by my younger brother, Kasim Mohammed. There I sold novelties made of seashells. At St. Joseph’s, I was lucky to find a teacher like the Rev. Father TN Sequeira. He taught us English and was also our hostel warden. We were about a hundred boys living in the three-storeyed hostel building. Rev. Father used to visit each boy every night with a Bible in his hand. His energy and patience were amazing. He was a very considerate person who took care of even the most minute requirements of his students. On Deepavali, on his instructions, the brother in charge of the hostel and the mess volunteers would visit each room and distribute good gingelly oil for the ritual bath. I stayed on the St. Joseph’s campus for four years and shared my room with two others. One was an orthodox Iyengar from Srirangam and the other a Syrian Christian from Kerala. The three of us had a wonderful time together. When I was made secretary of the vegetarian mess during my third year in the hostel, we invited the Rector, Rev. Father Kalathil, over for lunch one Sunday. Our menu included the choicest preparations from our diverse backgrounds. The result was rather unexpected, but Rev. Father was lavish in his praise of our efforts. We enjoyed every moment with Rev. Father Kalathil, who participated in our unsophisticated conversation with childlike enthusiasm. It was a memorable event for us all. My teachers at St. Joseph were the true followers of Kanchi Paramacharya, who evoked people to “enjoy the action of giving”. The vivid memory of our mathematics teachers, Prof. Thothathri Iyengar and Prof. Suryanarayana Sastry, walking together on the campus inspires me to this day. When I was in the final year at St. Joseph’s, I acquired a taste for English literature. I began to read the great classics, Tolstoy, Scott and Hardy being

special favourites despite their exotic settings, and then I moved on to some works in Philosophy. It was around this time that I developed a great interest in Physics. The lessons on subatomic physics at St. Joseph's by my physics teachers, Prof. Chinna Durai and Prof. Krishnamurthy, introduced me to the concept of the half-life period and matters related to the radioactive decay of substances. Sivasubramania Iyer, my science teacher at Rameswaram, had never taught me that most subatomic particles are unstable and that they disintegrate after a certain time into other particles. All this I was learning for the first time. But when he taught me to strive with diligence because decay is inherent in all compounded things, was he not talking of the same thing? I wonder why some people tend to see science as something which takes man away from God. As I look at it, the path of science can always wind through the heart. For me, science has always been the path to spiritual enrichment and self-realisation. Even the rational thought-matrices of science have been home to fairy tales. I am an avid reader of books on cosmology and enjoy reading about celestial bodies. Many friends, while asking me questions related to space flights, sometimes slip into astrology. As I see it, the Earth is the most powerful and energetic planet. As John Milton puts it so beautifully in *Paradise Lost*, Book VIII: . . . What if the Sun Be centre to the World, and other stars . . . . The planet earth, so steadfast though she seems, In sensibly three different motions move? Wherever you go on this planet, there is movement and life. Even apparently inanimate things like rocks, metal, timber, clay are full of intrinsic movement—with electrons dancing around each nucleus. This motion originates in their response to the confinement imposed on them by the nucleus, by means of electric forces which try to hold them as close as possible. Electrons, just like any individual with a certain amount of energy, detest confinement. The tighter the electrons are held by the nucleus, the higher their orbital velocity will be: in fact, the confinement of electrons in an atom result in enormous velocities of about 1000 km per second! These high velocities make the atom appear a rigid sphere, just as a fast-moving fan appears like a disc. It is very difficult to compress atoms more strongly—thus giving matter its familiar solid aspect. Everything solid, thus, contains much empty space within and everything stationary contains great movement within. It is as though the great dance of Shiva is being performed on earth during every moment of our existence. When I joined the B.Sc. degree course at St. Joseph's, I was unaware of any other option for higher education. Nor did I have any information about career opportunities available to a student of science. Only after obtaining a B.Sc. did I realise that physics was not my subject. I had to go into engineering to realise my dreams. I could have joined the Engineering course long ago, right after finishing my Intermediate course. Better late than never, I told myself as I made the detour, applying for admission into the Madras Institute of Technology (MIT), regarded as the crown jewel of technical

education in South India at that time. I managed to be on the list of selected candidates, but admission to this prestigious institution was an expensive affair. Around a thousand rupees was required, and my father could not spare that much money. At that time, my sister, Zohara, stood behind me, mortgaging her gold bangles and chain. I was deeply touched by her determination to see me educated and by her faith in my abilities. I vowed to release her bangles from mortgage with my own earnings. The only way before me to earn money at that point of time was to study hard and get a scholarship. I went ahead at full steam. What fascinated me most at MIT was the sight of two decommissioned aircraft displayed there for the demonstration of the various subsystems of flying machines. I felt a strange attraction towards them, and would sit near them long after other students had gone back to the hostel, admiring man's will to fly free in the sky, like a bird. After completing my first year, when I had to opt for a specific branch, I almost spontaneously chose aeronautical engineering. The goal was very clear in my mind now; I was going to fly aircraft. I was convinced of this, despite being aware of my lack of assertiveness, which probably came about because of my humble background. Around this time, I made special efforts to try and communicate with different kinds of people. There were setbacks, disappointments and distractions, but my father's inspiring words anchored me in those periods of nebulous drift.

### Chapter-3

Through the window of the compartment, I watched the countryside slip past. From a distance, the men in the fields in their white dhotis and turbans, and the womenfolk in bright splashes of colour against the green background of paddy fields, seemed to inhabit some beautiful painting. I sat glued to the window. Almost everywhere, people were engaged in some activity which had a rhythm and tranquillity about it—men driving cattle, women fetching water from streams. Occasionally, a child would appear and wave at the train. It is astonishing how the landscape changes as one moves northwards. The rich and fertile plains of the river Ganga and its numerous tributaries have invited invasion, turmoil, and change.

Around 1500 BC, fair-skinned Aryans swept in through the mountain passes from the far north- west. The tenth century brought Muslims, who later mingled with the local people and became an integral part of this country. One empire gave way to another. Religious conquests continued. All this time, the part of India south of the Tropic of Cancer remained largely untouched, safe behind the shield of the Vindhya and Satpura mountain ranges. The Narmada, Tapti, Mahanadi, Godavari, and Krishna rivers had woven a net of almost unassailable protection for the tapering Indian peninsula. To bring me to Delhi, my train had

crossed all these geographical impediments through the power of scientific advancement. I halted for a week in Delhi, the city of the great Sufi Saint Hazrat Nizamuddin, and appeared for the interview at DTD&P(Air). I did well at the interview. The questions were of a routine nature, and did not challenge my knowledge of the subject. Then I proceeded to Dehra Dun for my interview at the Air Force Selection Board. At the Selection Board, the emphasis was more on “personality” than on intelligence. Perhaps they were looking for physical fitness and an articulate manner. I was excited but nervous, determined but anxious, confident but tense. I could only finish ninth in the batch of 25 examined to select eight officers for commissioning in the Air Force. I was deeply disappointed. It took me some time to comprehend that the opportunity to join the Air Force had just slipped through my fingers. I dragged myself out of the Selection Board and stood at the edge of a cliff. There was a lake far below. I knew that the days ahead would be difficult. There were questions to be answered and a plan of action to be prepared. I trekked down to Rishikesh. I bathed in the Ganga and revelled in the purity of its water. Then, I walked to the Sivananda Ashram situated a little way up the hill. I could feel intense vibrations when I entered. I saw a large number of sadhus seated all around in a state of trance. I had read that sadhus were psychic people—people who know things intuitively and, in my dejected mood, I sought answers to the doubts that troubled me. I met Swami Sivananda—a man who looked like a Buddha, wearing a snow-white dhoti and wooden slippers. He had an olive complexion and black, piercing eyes. I was struck by his irresistible, almost childlike smile and gracious manner. I introduced myself to the Swamiji. My Muslim name aroused no reaction in him. Before I could speak any further, he inquired about the source of my sorrow. He offered no explanation of how he knew that I was sad and I did not ask. I told him about my unsuccessful attempt to join the Indian Air Force and my long-cherished desire to fly. He smiled, washing away all my anxiety almost instantly. Then he said in a feeble, but very deep voice, Desire, when it stems from the heart and spirit, when it is pure and intense, possesses awesome electromagnetic energy. This energy is released into the ether each night, as the mind falls into the sleep state. Each morning it returns to the conscious state reinforced with the cosmic currents. I returned to Delhi and enquired at the DTD&P(Air) about the outcome of my interview. In response, I was handed my appointment letter. I joined the next day as Senior Scientific Assistant on a basic salary of Rs 250/- per month. All this was in 1958. At the Directorate, I was posted at the Technical Centre (Civil Aviation). If I was not flying aeroplanes, During my first year in the Directorate, I carried out a design assignment on supersonic target aircraft with the help of the officer-in-charge, R Varadharajan, and won a word of praise from the Director, Dr Neelakantan. To gain shop-floor exposure to aircraft maintenance, I was sent to the Aircraft and Armament Testing Unit

(A&ATU) at Kanpur. Kanpur was a very populous city. It was my first experience of living in an industrial town. The cold weather, crowds, noise and smoke were in total contrast to what I was used to in Rameswaram. I was particularly troubled by the ubiquitous presence of potatoes on the dining table, right from breakfast to dinner. To me, it seemed that a feeling of loneliness pervaded the city. The people on the streets had all come from their villages in search of jobs in factories, leaving behind the smell of their soil and the protection of their families. I later carried out the design and development of a Vertical Take-off and Landing Platform. I was also associated with the development and construction of the Hot Cockpit. Three years passed. Then the Aeronautical Development Establishment (ADE) was born in Bangalore and I was posted to the new establishment. Bangalore as a city was in direct contrast to Kanpur. We have developed an extraordinary ability to be compassionate and cruel, sensitive and callous, deep and fickle, all at the same time. To the untrained eye, we may appear colourful and picturesque; to the critical eye, we are but shoddy imitations of our various masters. In Kanpur, I saw paan-chewing imitations of Wajid Ali Shah, and in Bangalore it was replaced by dog-walking sahibs. Here too, I longed for the depth and calmness of Rameswaram. The relationship between the heart and the head of an earthy Indian has been eroded by the divided sensibilities of our cities. I spent my evenings exploring the gardens and shopping plazas of Bangalore. The workload at ADE during the first year of its inception was quite light. In fact, I had to generate work for myself at first, until the tempo gradually built up. Based on my preliminary studies on ground-handling equipment, a project team was formed to design and develop an indigenous hovercraft prototype as a ground equipment machine (GEM). The team was a small working group, comprising four persons at the level of Scientific Assistant. Dr OP Mediratta, Director of the ADE, asked me to lead the team. We were given three years to launch the engineering model. than-air flying machine. After all, the Wright Brothers made the first aeroplane after fixing bicycles for seven years! I saw in the GEM project great opportunities for ingenuity and growth. We went straight into hardware development after spending a few months on the drawing board. There is always the danger that a person with my kind of background— rural or small-town, middle-class, whose parents had limited education— will retreat into a corner and remain there struggling for bare existence, unless some great turn of circumstance propels him into a more favourable environment. I knew I had to create my own opportunities. Part by part, subsystem by subsystem, stage by stage, things started moving. Working on this project, I learned that once your mind stretches to a new level it never goes back to its original dimension. At that time VK Krishna Menon was the Defence Minister. He was keenly interested in the progress of our small project, which he envisioned as the beginning of the indigenous development of India's defence equipment.

Whenever he was in Bangalore, he always found some time to review the progress of our project. His confidence in our ability ignited our enthusiasm. I would enter the assembly shop leaving my other problems outside, just as my father used to enter the mosque for prayer, leaving his shoes outside. But not everyone accepted Krishna Menon's opinion about GEM. When the project was about a year old, Defence Minister Krishna Menon made one of his routine visits to ADE. I escorted him into our assembly shop. Inside, on a table lay the GEM model broken down into sub- assemblies. The model represented the culmination of one year's untiring efforts to develop a practical hovercraft for battlefield applications. The minister fired one question after another at me, determined to ensure that the prototype would go into test flight within the coming year. He told Dr Mediratta, "GEM flight is possible with the gadgets Kalam now possesses". The hovercraft was christened Nandi, after the bull ridden by Lord Shiva. For a prototype, its form, fit and finish was beyond our expectation, given the rudimentary infrastructure we possessed. I told my colleagues, Defence Minister Krishna Menon flew in the Nandi, overruling the accompanying officials' concern for his safety. I had put my heart and soul into Nandi. One day, Dr Mediratta called me. He inquired about the state of our hovercraft. When told that it was in perfect condition to be flown, he asked me to organize a demonstration for an important visitor the next day. No VIP was scheduled to visit the laboratory during the next week as far as I knew. However, I communicated Dr Mediratta's instructions to my colleagues and we felt a new surge of hope. The next day Dr Mediratta brought a visitor to our hovercraft—a tall, handsome, bearded man. He asked me several questions about the machine. I was struck by the objectivity and clarity of his thinking. "Can you give me a ride in the machine?" he enquired. His request filled me with joy. Finally, here was someone who was interested in my work. We took a ten-minute ride in the hovercraft, a few centimetres above the ground. We were not flying, but were definitely floating in the air. The visitor asked me a few questions about myself, thanked me for the ride and departed. But not before introducing himself—he was Prof. MGK Menon, Director of the Tata Institute of Fundamental Research (TIFR). After a week, I received a call from the Indian Committee for Space Research (INCOSPAR), to attend an interview for the post of Rocket Engineer. All I knew about INCOSPAR at that time was that it was formed out of the TIFR talent pool at Bombay (now Mumbai) to organize space research in India. I went to Bombay to attend the interview. I was interviewed by Dr Vikram Sarabhai along with Prof. MGK Menon and Mr Saraf, then the Deputy Secretary of the Atomic Energy Commission. As I entered the room, I sensed their warmth and friendliness. I was almost immediately struck by Dr Sarabhai's warmth. There was none of the arrogance or the patronising attitudes which interviewers usually display when talking to a young and vulnerable candidate. Dr Sarabhai's

questions did not probe my existing knowledge or skills; rather they were an exploration of the possibilities I was filled with. He was looking at me as if in reference to a larger whole. The entire encounter seemed to me a total moment of truth, in which my dream was enveloped by the larger dream of a bigger person. I was advised to stay back for a couple of days. However, the next evening I was told about my selection. I was to be absorbed as a rocket engineer at INCOSPAR. This was a breakthrough a young man like myself dreamed of. My work at INCOSPAR commenced with a familiarization course at the TIFR Computer Centre. The atmosphere here was remarkably different from that at DTD&P (AIR). Labels mattered very little. There was no need for anyone to justify his position or to be at the receiving end of the others' hostility. Some time in the latter half of 1962, INCOSPAR took the decision to set up the Equatorial Rocket Launching Station at Thumba, a sleepy fishing village near Trivandrum (now Thiruvananthapuram) in Kerala. Dr Chitnis of the Physical Research Laboratory, Ahmedabad had spotted it as a suitable location as it was very close to the earth's magnetic equator. This was the quiet beginning of modern rocket-based research in India. The site selected at Thumba lay between the railway line and the sea coast, covering a distance of about two and a half km and measuring about 600 acres. Within this area, stood a large church, whose site had to be acquired. Land acquisition from private parties is always a difficult and time-consuming process, especially in densely populated places like Kerala. In addition, there was the delicate matter of acquiring a site of religious significance. The Collector of Trivandrum then, K Madhavan Nair, executed this task in a most tactful, peaceful and expeditious manner, with the blessings and cooperation of Right Rev. Dr Dereira, who was the Bishop of Trivandrum in 1962. Soon RD John, the executive engineer of the Central Public Works Department (CPWD), had transformed the entire area. The St. Mary Magdalene church housed the first office of the Thumba Space Centre. The prayer room was my first laboratory, the Bishop's room was my design and drawing office. To this day, the church is maintained in its full glory and, at present, houses the Indian Space Museum. Very soon after this, I was asked to proceed to America for a six-month training programme on sounding rocket launching techniques, at the National Aeronautics and Space Administration (NASA) work centres. I started my work at NASA at the Langley Research Centre (LRC) in Hampton, Virginia. From LRC I went to the Goddard Space Flight Centre (GSFC) at Greenbelt, Maryland. This Centre develops and manages most of NASA's earth-orbiting science and applications satellites. It operates NASA's tracking networks for all space missions. Towards the end of my visit, I went to the Wallops Flight Facility at Wallops Island in East Coast, Virginia.



In February 1969, Prime Minister Indira Gandhi visited Thumba to dedicate TERLS to the International Space Science Community. The Rockets were christened Rohini and Menaka, after the two mythological dancers in the court of Indra, the king of the sky. Rohini-75 rocket was launched from TERLS on 20 November 1967. The future satellite launch vehicle (SLV) had also been conceived by this time. Prof. Sarabhai decided in 1969, to go full-steam ahead with the task of establishing indigenous capability in building and launching our own satellites. He finally selected the Sriharikota island, 100 km north of Madras (now Chennai), and thus the SHAR Rocket Launch Station was born. The crescent-shaped island has a maximum width of 8 km and lies alongside the coastline. The island is as big as Madras city. The Buckingham Canal and the Pulicat lake form its western boundary. In 1968, we had formed the Indian Rocket Society. Soon after, the INCOSPAR was reconstituted as an advisory body under the Indian National Science Academy (INSA) and the Indian Space Research Organization (ISRO) was created under the Department of Atomic Energy (DAE) to conduct space research in the country. In 1968, Prof. Sarabhai came to Thumba on one of his routine visits. Prof. Sarabhai was staying at the Kovalam Palace Hotel, his usual home whenever he was in Trivandrum. On 30 December 1971, I was returning to Trivandrum. Prof. Sarabhai was visiting Thumba that very day to review the SLV design. I was shocked to know about his demise due to cardiac arrest. Prof. Satish Dhawan was given the responsibility of heading ISRO. The whole complex at Thumba, which included TERLS, the Space Science and Technology Centre (SSTC), the RPP, the Rocket Fabrication Facility (RFF), and the Propellant Fuel Complex (PFC) were merged together to form an integrated space centre and christened the Vikram Sarabhai Space Centre (VSSC) as a tribute to the man to whom it owed its existence. The renowned metallurgist, Dr Brahm Prakash, took over as the first Director of VSSC.

### **Awards & Rewards:**

Republic Day, 1981 brought with it a pleasant surprise. On the evening of 25 January, Mahadevan, Secretary to Prof. UR Rao, rang up from Delhi to inform me about the Home Ministry announcement about the conferment of the Padma Bhushan award on me. Anna University, Madras, conferred the honorary degree of Doctor of Science on me. To my delight, the honorary doctorate degree was awarded at a convocation presided over by Prof. Raja Ramanna. On Republic Day 1990, the nation celebrated the

success of its missile programme. I was conferred the Padma Vibhushan. Towards the end of 1990, Jadavpur University conferred on me the honour of Doctor of Science at a special convocation.

- 1981: Padma Bhushan – Government of India
- 1990: Padma Vibhushan – Government of India
- 1997: Bharat Ratna – Government of India
- 1997: Indira Gandhi Award for National Integration – Government of India
- 1998: Veer Savarkar Award – Government of India
- 2000: SASTRA Ramanujan Prize – Shanmugha Arts, Science, Technology & Research Academy, India<sup>[4]</sup>
- 2013: Von Braun Award – National Space Society

### Honorary Degrees

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- Distinguished Fellow – Institute of Directors, India, 1994<sup>[2]</sup>
- Honorary Fellow – National Academy of Medical Sciences, 1995<sup>[3]</sup>
- Honorary Doctorate of Science – University of Wolverhampton, UK, 2007
- King Charles II Medal – UK, 2007
- Honorary Doctor of Engineering – Nanyang Technological University, Singapore, 2008
- International von Kármán Wings Award – California Institute of Technology, USA, 2009
- Hoover Medal – American Society of Mechanical Engineers, USA, 2009
- Doctor of Engineering – University of Waterloo, Canada, 2010
- IEEE Honorary Membership – Institute of Electrical and Electronics Engineers, USA, 2011<sup>[4]</sup>
- Honorary Doctor of Laws – Simon Fraser University, Canada, 2012
- Honorary Doctor of Science – University of Edinburgh, Scotland, 2014

### Honors

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- United Nations declared his birthday as World Students' Day
- Government of Tamil Nadu announced that an award will be given in his name Dr. A. P. J. Abdul Kalam Award
- On 4 September 2015 Wheeler Island near the coast of Indian state Orissa has been renamed to honour the late Indian president, Dr. A. P. J. Abdul kalam as A.P.J. Abdul kalam Island.

## Exercises

### Answer the following:

1. What is the theme of A.P.J.Kalam's Book?
2. What is the meaning of 'Wings of Fire'?
3. What did Kalam gain from 'Wings of Fire'?
4. What event influenced the author to move away and study in Schwatz High School?
5. What was the emphasis in the interview at the Air Force Station Board?
6. Name the Island which was named after Kalam and where is it situated?
7. How did Kalam pass away and where?

### Questions for Discussion:

1. Narrate Kalam's childhood and the influences of Kalam during his childhood.
2. Kalam's nostalgic memories with his teacher at Madurai Kamaraj University?
3. Describe his stint as a scientist at the various places he worked. (Any three places in India and abroad)

## CHAPTER 7

### FILM REVIEW

**Watch the film and have a discussion with your friends and teachers.**

#### 1) Rang De Basanti

**Answer the following questions: -**

- 1) What was the initial title of the movie 'Rang De Basanti'?
- 2) What was the name of Sue's documentary?
- 3) Which British actress played the character of Sue?
- 4) What was Sue's full name in the movie?
- 5) Who played Aslam's father in the movie?
- 6) R. Madhava was flying which aircraft that crashed?
- 7) In which Fort near Ludhiana did gang spend most of their time?
- 8) 'Rang De Basanti' marked the debut of which actor?
- 9) Where was Amir Khan and Sherman Joshi's iconic free-fall scene shot?
- 10) What was Sue's grandfather's name?
- 11) Who was the defence minister in Rang De Basanti?
- 12) Before R. Madhavan, who was approached to play the role of Ajai Singh Rathod?
- 13) Where does Sue live before coming to India for her project?
- 14) What does Sue find that encourages her to travel and self-fund a movie?
- 15) In the movie, how does the character of R. Madhavan die?
- 16) What is Daljit Singh's nickname in the movie?
- 17) For Sue's film, what role does Karan Singhania's play?
- 18) In the movie, who does Sue fall in love with?
- 19) What does Ajay give Karan as a parting gift?
- 20) Which Radio station's head quarters do they go to confess?
- 21) Where do Ajay's friends protest after his death?
- 22) In the movie, how long has it been since Daljit graduated from college?
- 23) When was the movie Rang De Basanti released?
- 24) Who is the Director of the movie 'Rang De Basanti' -?

## 2) Gulabi Talkies- Girish Kasaravalli

### Answer the following questions: -

- 1) Where is the setting of the movie 'Gulabi Talkies?'
- 2) Name the prestigious award the movie received?
- 3) At which festival was the movie awarded?
- 4) Who played the role of Gulabi? What was her profession?
- 5) Name the award won by the actress?
- 6) Who was Gulabi's husband?? What was his profession?
- 7) What gift did the rich house wife give to Gulabi and why?
- 8) Why did the women & children crowd near Gulabi's house everyday?
- 9) Who is Nethru?
- 10) Name of the theme of the movie?
- 11) How did the life style change in the fishermen's lives after the Government 's decision?
- 12) What was installed in each Gram Panchayat?
- 13) How did TV serials influence on women's decision?
- 14) Why did the people feel that Gulabi was the reason for Communal tensions?
- 15) What is the language for which the film got certification from Indian Censor Board?
- 16) Gulabi film was based on whose story?

**Question Paper Pattern****Semester 2****Paper 4: Indian Writing in English Part II****Time: 3 Hours****Max marks: 60****Instructions: Answer all sections****Section -A****(Autobiography-The Race of my Life)/ (Authors of Post-Independence Era)**

I. Write short notes on any two

(2 out of 2 questions)

**2x5=10****Section B****(Poetry)**

II. Annotate any two

**2x5=10**

III. Answer any one

**1x5=5****Section-C****(Short story-The Adhivasi will not Dance)**

IV. Write short notes any two

**2x5=10****Section-D****(Drama-Khanyadaan)**

V. A. Answer any one of the following

**1x10=10**

V. B. Write short note on any one

**1x5=5****Section-E****(Essay- Wings of Fire)**

VI. Write short note any one of the following

**1x5=5**

**Section F**  
**(Film Review)**

VII. Write short note any one of the following

**1x5=5**

## Model Question Paper

### Semester 2

#### Paper 4: Indian Writing in English Part II

**Time: 3 Hours**

**Max marks: 60**

**Instructions: Answer all sections**

#### Section-A- (Autobiography and Post-Independence writers)

- I. Write short notes on **any two** of the following (2x5=10)
- a. Milkha Singh's life in the Indian Army
  - b. Milkha Singh's participation in the Indo-Pak Sports meet
  - c. Ruskin Bond
  - d. Girish Karnad

#### Section-B-(Poetry)

- II. A. Annotate **any two** of the following (2X5=10)
- a. Start again, There is no safety in numbers

The sixty four saints stand paralyzed

In the authorized version of the legend.

No footnotes explains the hurting songs

- b. All round me are words, and words and words,

They grow on me like leaves, they never

Seem to stop their slow growing

From within...But I tell myself, words

- c. Admirations, tears, thanks:

For bearing and raising us;

For living in mud and soil, for leaving as she did,

As if leaving home for the fields,



Cool as usual.

In the middle of small talk.

III. B. Answer **any one** of the following (1x5=5)

- a. Parenting as portrayed in the poem 'Mother'
- b. Why does the poet say that words are like leaves which never seem to stop growing?
- c. The plea of the poet in the poem 'Footage for a Trance'

**Section -C-(Short story)**

IV. Write short notes on **any two** of the following (2x5=10)

- a. Santhals
- b. The preparations for the president's visit
- c. Kiristan missionaries
- d. Mangal Murmu

**Section-D-(Drama)**

V. A. Answer **any one** of the following (1x10=10)

- a. How does the play 'Kanyadaan' explore the theme of conflict and class consciousness?
- b. Describe Jyoti's life after her marriage with Arun.
- c. Are Seva and Jayaprakash right in opposing the marriage between Jyoti and Arun?

V B. Write a short note on **any one** of the following (1x5=5)

- i. Nath's idealism
- ii. Arun's hypocrisy
- iii. Jyothi's realization

**Section-E-(Essay)**

VI. Write a short note on **any one** of the following (1x5=5)

- a. Kalam's childhood
- b. Kalam's memories of Madurai Kamaraj University
- c. Theme of the book 'Wings of Fire'

**Section-F-(Movie)**

VII Write a short note on **any one** of the following

**(1x5=5)**

- a. Ajay's parting gift to Karan
- b. The theme of the movie-'Gulabi Talkies'
- c. Gulabi