

IMPRINTS-11

General English Text Book

II Sem. B. Sc /B.C.A/B. Sc (FAD)/B.V.A

Editor

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Prasaranga

BENGALURU CENTRAL UNIVERSITY (BCU)

Bengaluru

IMPRINTS-2: General English Textbook for II Semester B.Sc./B.C.A/ B.Sc. (FAD) /B.V.A and other courses coming under Faculty of Science, is prepared by the Members of the Textbook Committee, Bengaluru Central University. (BCU)

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FOREWORD

IMPRINTS –2 General English Text Book for II Semester B. Sc/B.C.A/B.Sc. (FAD)/B.V.A and other courses coming under Faculty of Science, Bengaluru Central University (BCU) has been designed with the dual-objective of inducing literary sensibility and developing linguistic skills in students. Both of these have been combined in a single text instead of two separate texts. This is the second General English Text Book for Undergraduate students of BCU, Bengaluru, prepared by the Members of the Textbook Committee.

I congratulate the Text Book Committee on its efforts in the preparation of the material, which includes a variety of literary pieces and workbook for honing language skills. I thank the Director of Bengaluru Central University Press and their personnel for bringing out the textbook neatly and on time.

I hope the text will motivate the teachers and the students to make the best use of it and develop literary sensibility as well as linguistic skills.

Prof. S. Japhet
Vice-Chancellor,
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PREFACE

The General English Course book for Semester II B. Sc, IMPRINTS–2, introduces undergraduate students to a spectacular kaleidoscope of literary selections that cover a wide range of subjects and issues. These model pieces of writing cast in different genres and forms are meant not only to cultivate literary sensibilities in students but also to sensitise them to social concerns. It is assumed that the thinking practices and extended activities incorporated as part of every lesson-plan would help students interpret literature as a form of cultural expression.

The Course book has two parts: Part I comprises the literary component; Part II concentrates on language. The language section is designed to perfect and hone the soft skills of students pertaining to effective verbal expression and communication.

It is hoped that students would make the best use of the present anthology and understand the importance of acquiring fine language skills while engaging with a verbal medium like literature.

I would like to thank Dr. Anita Rao, the Chairperson and her team of teachers, who have put in all their time and effort into the realisation of this textbook. I thank the Vice Chancellor and Registrar of Bangalore Central University for their consistent support. I also thank the publisher, Bangalore Central University Press, who helped us bring out the book on time.

Dr. Chitra Panikkar
Chairperson,
UG Board of Studies,
BCU.

A NOTE TO THE TEACHER

Imprints-2 aspires to create a diverse portal for classroom engagement and learning. The text has been designed with the following **objectives**:

- To revise, revisit and update basic grammar components
- To refine basic Communication Skills
- To deepen Vocabulary in Use
- To cultivate precision in thinking and writing
- To provide learning cues for competitive exams
- To activate the young adult learner to social concerns and contexts
- To expand readership and develop critical sensibilities
- To provide the ability to critique textual narratives applying aesthetic principles
- To calibrate a 360° vision

The vision of this narrative is to provide opportunities to explore diverse trajectories. The mission is to bring to the fore, these objectives through **‘Revise, Explore, Transform and Perform’**

By the end of the second semester, the young adult learner should be more conversant with the use of English as a language for communication in the classroom environment; they should also have revisited grammar for revising and updating components.

Our science undergraduates have to align themselves to the new ecosystem of multi-multi-taskers of gen- Z. They have to be in the loop of current affairs, face tough competition in the market of innovators and early entrepreneurs. Pure literary selections would probably exclude them from major discourses and debates. To traverse the history and culture of the local and global debates, a major issue receiving public attention is being handled historically and critically here. It is termed as *Insights to Development*. This has been introduced for calibrating pro-activism and augmenting critical thinking among young adult learners. Colonialism and its aftermath, English language issues, working of financial agencies and the process of building identities are all projected through the selections, as these are some of the major aspects of a developing nation.

Furthermore, the section *The Dignity of Difference* is for exploring aesthetic aspects, and enhancing creativity, through the lens of humour. Excerpts from two well-known plays have been introduced for developing a sense of humour, creating lighter moments and familiarizing them with different registers. Of the two plays prescribed, one is an extract

from Girish Karnad's *Hayavadana*. It has been included as a tribute to his genius. The objective is to keep his versatile presence streaming through classroom engagement.

A series of extended activities have been provided for learners to engage practically with the issues dealt with, in the lessons. Not only can they project their learning experience, but can also earn credits through these assignments, for Internal Assessment. The committee also hopes to provoke learners to negotiate their contexts, ideas and realities by inculcating reading habits, through books.

Samples of Cloze Tests have been provided for getting familiar with the testing patterns. A list of Irregular Verbs has been provided as a ready reckoner. Ultimately, it is hoped that the second semester would support them in the journey towards becoming a vital and dynamic human resource with all the emerging characteristics of Gen-Z; ready to benefit from the demographic dividend, as its integral constituent.

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INTRODUCTION

I Opened a Book

I opened a book and in I strode
Now nobody can find me
I've left my chair, my house, my road,
My town and my world behind me.

I'm wearing the cloak, I've slipped on the ring,
I've swallowed the magic potion.
I've fought with a dragon, dined with a king
And lived in a bottomless ocean.

I opened a book and made some friends
I shared their tears and laughter
And followed their road with its bumps and bends
To the happily ever after.

I finished my book and out I came.
The cloak can no longer hide me.
My chair and my house are just the same,
But I have a *book* inside me.

--Julia Donaldson

PART I

Literary Section- A

INSIGHTS TO DEVELOPMENT

"Sustainable development requires human ingenuity. People are the most important resource."

-Dan Shechtman

LESSON- 1

BRITAIN DOES OWE REPARATIONS



DR.SHASHI THAROOR (b.1956-)

“It's not the side of the bigger army that wins. It's the country that tells a better story.”

A NOTE ON THE SPEAKER

Dr. Shashi Tharoor was born in London, UK, and raised in India. He graduated from St. Stephen's College, Delhi, in 1975. His studies culminated in 1978 with a doctorate in International Relations and Affairs from the Fletcher School of Law and Diplomacy, Tufts University. At the age of 22, he was the youngest person at that time to receive such an honour from the Fletcher School. From 1978 to 2007, Tharoor was a career official at the United Nations, rising to the rank of Under-Secretary General for Communications and Public Information in 2001. He announced his retirement after finishing second in the 2006 selection for U.N. Secretary General. In 2009, Tharoor began his political career by joining the Indian National Congress and successfully representing the party

from Thiruvanthapuram, Kerala; he won in the Lok Sabha elections and became a Member of Parliament. He continues writing and has penned 18 books centered on Indian politics, culture, film, society and related themes. *The Great Indian Novel, The Five Dollar Smile and Other Stories, Show Business, Riot* are some of his finest works on literary fiction. He also has a number of non-fiction works to his credit. He is a known columnist in Newspapers like *The Hindu, The Indian Express* and *The Times of India*.

Oxford Society Union is a debating society in the city of Oxford, England. The membership is mainly from the University of Oxford. It was founded in 1823 and is one of the oldest university unions and one of the world's most prestigious private students' societies. It exists independently of the University of Oxford.

At the end of May 2015, the Oxford Union held a debate on the motion "*This house believes Britain owes reparations to her former colonies*". Speakers included Shashi Tharoor and John Mac Kenzie, the British historian. Dr. Tharoor's argument in support of the motion, has found favour among many Indians, where the subject of colonial exploitation has remained a sore topic. Professor Mac Kenzie, a well known historian, spoke against the motion.

BRITAIN DOES OWE REPARATIONS

Pre- reading

At home, have you ever been forced to move out from your room to accommodate guests and they take over your room? How will/did you feel?

Madam President and Gentlemen, Ladies of the House,

I- standing here with eight minutes in my hands in this **venerable** and rather magnificent institution, I was going to assure you that I belong to the Henry VIII¹ School of public speaking - that as Henry VIII said to his wives "I shall not keep you long". But now finding myself the seventh speaker out of eight in what must already seem a rather long evening to you I rather feel like Henry

¹ Henry VIII (1509-1547): Second Tudor Monarch of England, known for his six marriages..

VIII's last wife. I know more or less of what's expected of me but I am not sure how to do it any differently.

Perhaps what I should do is really try and pay attention to the arguments that were advanced by the Opposition today. We had for example, Sir Richard Ottaway² suggesting - challenging the very idea that it could be argued that the economic situation of the colonies was actually worsened by the experience of British colonialism.

Well I stand to offer you the Indian example, Sir Richard. India's share of the world economy when Britain arrived on its shores was 23 per cent, by the time the British left it was down to below 4 per cent. Why? Simply because India had been governed for the benefit of Britain.

Britain's rise for 200 years was financed by its **depredations** in India. In fact Britain's industrial revolution was actually **premised** upon the de-industrialisation of India.

The handloom weaver's for example famed across the world whose products were exported around the world, Britain came right in- There were actually these weaver's making fine muslin as light as woven air, it was said, and Britain came right in, smashed their thumbs, broke their looms, imposed tariffs and duties on their cloth and products and started, of course, taking the raw material from India and shipping back manufactured cloth flooding the world's markets with what became the products of the dark and **satanic mills** of **Victorian** England.

That meant that the weavers in India became beggars and India went from being a world famous exporter of finished cloth into an importer when from having 27 per cent of the world trade to less than 2 per cent.

Meanwhile, **colonialists** like Robert Clive³ brought their rotten **boroughs** in England on the proceeds of their loot in India while taking the Hindi word *loot* into their dictionaries as well as their habits.

² Sir Richard Ottaway (b.1945-):is a British conservative politician

³ Robert Clive(1725-1774):Commander-in-Chief of British India and East India Company official who established military and political supremacy of East India Company in Bengal.

And the British had the **gall** to call him Clive of India as if he belonged to the country, when all he really did was to ensure that much of the country belonged to him.

By the end of 19th century, the fact is that India was already Britain's biggest **cash cow**, the world's biggest purchaser of British goods and exports and the source of highly paid employment for British civil servants. We literally paid for our own oppression. And as has been pointed out, the wealthy Victorian British families that made their money out of the slave economy, one fifth of the elites of the wealthy class in Britain in 19th century owed their money to transporting 3 million Africans across the waters. And in fact in 1833 when slavery was abolished- what happened was a compensation of 20 million pounds was paid not as reparations to those who had lost their lives or who had suffered or been oppressed by slavery, but to those who had lost their property.

I was struck by the fact that your Wi-Fi password at this Union commemorates the name of Mr. Gladstone⁴ - the great liberal hero. Well, I am very sorry, his family was one of those who benefited from this compensation.

Staying with India – between 15 and 29 million Indians died of starvation in British induced famines. The most famous example of course, was the great Bengal famine⁵ during the II World War when 4 million people died because Winston Churchill⁶ deliberately as a matter of written militant policy proceeded to divert essential supplies from civilians in Bengal to sturdy **Tommies** and Europeans as reserve **stockpiles**.

He said that the starvation of anyway *‘underfed Bengalis mattered much less than that of sturdy Greeks’* - Churchill's actual quote. And when conscious stricken British officials wrote to him pointing out that people were dying because of this decision, he peevishly wrote in the margins of the file, “Why hasn’t Gandhi died yet?”

So, all notions that the British were trying to do their colonial enterprise out of **enlightened despotism**; to try and bring the benefits of colonialism and

⁴ William Ewart Gladstone (1809-1898): British liberal politician and Prime Minister of UK for four terms.

⁵ Bengal famine (1943) 2-3 million died in the British province of Bengal due to starvation that was purported to be man-made.:

⁶ Sir Winston Leonard Spencer-Churchill (1874-1965): British politician, army officer and Prime Minister of UK.

civilization to the **benighted**- Even I am sorry - Churchill's conduct in '43 is simply one example of many that gave a lie to this myth.

As others have said on the proposition - violence and racism were the reality of the colonial experience. And no wonder that the sun never set on the British Empire- because even God couldn't trust the English in the dark.

Let me take the World War I as a very concrete example- since the first speaker Mr. Lee⁷ suggested these couldn't be quantified. Well, let me quantify World War I for you. Again, I am sorry, from an Indian perspective- as others have spoken of other countries. One-sixth of all the British forces that fought in the war were Indian – 54,000 Indians actually lost their lives in that war, 65 000 were wounded and another 4000 remained missing or in prison.

Indian taxpayers had to cough up a 100 million pounds in that time's money. India supplied 17 million rounds of ammunition, 6, 00,000 rifles and machine guns, 42 million garments were stitched and sent out of India and 1.3 million Indian personnel served in this war. I know all this because, of course, the commemoration of the centenary has just taken place.

But not just that, India had to supply 173,000 animals, 370 million tonnes of supplies and in the end the total value of everything that was taken out of India- and India by the way- suffering from recession at that time and poverty and hunger- was in today's money, 8 billion pounds. You want quantification? It's available.

II World War, it was even worse - 2.5 million Indians in uniform. I won't believe it to the point- but out of Britain's total war debt of 3 billion pounds in 1945 money, 1.25 billion was owed to India and never actually paid.

Somebody mentioned Scotland- well the fact is that, colonialism actually cemented your union with Scotland. You know the Scots had actually tried to send colonies out before 1707; they had all failed, I am sorry to say. But, then of course, came union and India was available- and there you had a disproportionate employment of Scots- I am sorry Mr. Mackenzie⁸ has to speak after me- engaged in this colonial enterprise as soldiers, as merchants, as agents,

⁷ Alpha Lee: Post Graduate student who spoke in the debate against Britain owing reparations

⁸ Prof. John. Mackenzie : Historian of Imperialism.

as employees and their earnings from India is what brought prosperity to Scotland, even pulled Scotland out of poverty.

Now that India is no longer there, no wonder the bonds are loosening. Now, we heard other arguments on this side – there's been a mention of railways. Well let me tell you first of all as my colleague the Jamaican High Commissioner has pointed out, our railways and roads were really built to serve British interests and not those of the local people; but I might add that many countries have built railways and roads without having had to be colonized in order to do so.

They were designed to carry raw materials from the **hinterland** into the ports to be shipped to Britain. And the fact is that the Indian or Jamaican or other colonial public - their needs were incidental. Transportation - there was no attempt made to match supply to demand for mass transport, none what so ever.

Instead, in fact the Indian railways were built with massive incentives offered by Britain to British investors, guaranteed out of Indian taxes paid by Indians with the result that you actually had one mile of Indian railway costing twice what it cost to build the same mile in Canada or Australia, because there was so much money being paid in extravagant returns.

Britain made all the profits, controlled the technology, supplied all the equipment and absolutely all these benefits came as private enterprise, British private enterprise at Indian public risk. That was the railways as an accomplishment.

We are hearing about aid, I think it was again Sir Richard Ottaway mentioned British aid to India. Well let me just point out that the British aid to India is about 0.4 per cent of India's GDP. The government of India actually spends more on fertilizer subsidies which might be an appropriate metaphor for that argument.

If I may point out as well, that as my fellow speakers from the proposition have pointed out there have been incidents of racial violence, of loot, of massacres, of bloodshed, of transportation and in India's case, even one of our last Mughal⁹ emperor. Yes, may be today's Britains are not responsible for some of these depredations but the same speakers have pointed with pride to their foreign aid -

⁹ Last Mughal Emperor: Bahadur Shah Zafar II(1775-1862)Commander-in-Chief of the first War of Indian Independence Rebellion(1857)(Urdu poet, Sufi saint.

you are not responsible for the people starving in Somalia but you give them aid; surely the principle of reparations for what- is for the wrongs that have done-cannot be denied.

It's been pointed out that for example, dehumanization of Africans in the Caribbean; the massive psychological damage that has been done, the undermining of social traditions, of property rights, of the authority structures of these societies - all in the interest of British colonialism and the fact remains that many of today's problems in these countries including the **persistence** and in some cases, the creation of racial and ethnic and religious tensions, were the direct result of colonial experience.. So there is a moral debt that needs to be paid.

Someone challenged reparations elsewhere. Well I am sorry Germany doesn't just give reparations to Israel, it also gave reparations to Poland- perhaps some of the speakers here are too young to remember the dramatic picture of Charles William Brunt¹⁰ on his knees in the Warsaw¹¹ Ghetto in 1970.

There are other examples- there is Italy's reparations to Libya, there is Japan's to Korea even Britain has paid reparations to the New Zealand Maoris¹². So it is not as if this is something unprecedented or unheard of that's going to somehow open some sort of nasty **Pandora's Box**.

No wonder Professor Louis¹³ reminded us that he is from Texas. There is a wonderful expression in Texas that summarizes the arguments of the opposition '**All hats and no cattle**'.

Now, if I can just quickly look through the other notes that I was scribbling while they were speaking- there was a reference to democracy and rule of law. Let me say with the greatest possible respect, you cannot- to be rich, to oppress, enslave, kill, torture, maim people for 200 years and then celebrate the fact that they are democratic at the end of it.

¹⁰ Charles William Brunt(1913-1992): The German Chancellor& Nobel Peace prize winner(1971) fell on his knees in a gesture of repentance and humility for the Warsaw Ghetto killings and crimes of Nazi excesses

¹¹ Warsaw Ghetto(1970):The largest of all Jewish Ghettos in II WW located in Poland which was part of German occupied Europe

¹² Maoris: Indigenous Polynesian people of New Zealand

¹³ Prof. William Roger Louis(b.1936)-American historian at from University of Texas, Austin; he spoke against reparations at Oxford

We were denied democracy so we had to snatch it, seize it from you. With the greatest of reluctance it was considered in India's case, after 150 years of British rule and that too with limited franchise.

If I may just point out the arguments made by a couple of speakers- The first speaker Mr. Lee in particular, conceded all the evil atrocities of colonialism but essentially suggested that reparations won't really help, they won't help the right people, they would be use of propoganda tool, they will embolden people like Mr. Mugabe¹⁴. So, it's nice how in the old days you know, I am sorry to say that either people of the Caribbean used to frighten their children into behaving and sleeping by saying Sir. Francis Drake¹⁵ would come up after them- that was the legacy; now Mugabe will be there - the new sort of Sir. Francis Drake of our times.

The fact is very simply sir that we are not talking about reparations as a tool to empower anybody, they are a tool for you to atone, for the wrongs that have been done and I am quite prepared to accept the proposition that you can't evaluate, put a monetary sum on the kinds of horrors people have suffered. Certainly no amount of money can expiate the loss of a loved one as somebody pointed out there. You are not going to be able to figure out the exact amount but the principle is what matters.

The fact is that to speak **blithely** of sacrifices on both sides as an analogy was used here - a burglar comes into your house, ransacks the place but **stubs** his toe and you say that there was sacrifice on both sides- that I am sorry to say is not an acceptable argument. The truth is that, we are not arguing specifically that vast sums of money need to be paid. The proposition before this house is the principle of owing reparations, not the fine points of how much is owed, to whom it should be paid. The question is- Is there a debt? Does Britain owe reparations?

As far as I am concerned, the ability to acknowledge a wrong that has been done, to simply say sorry will go a far, far, far longer way than some percentage of GDP in the form of aid.

¹⁴ Mr. Robert Gabriel Mugabe(1924-2019):Zimbabwean revolutionary and politician who was PM and President from1980-2017

¹⁵ Sir Francis Drake(1540-1596): English sea captain ,slave trader, naval officer and explorer

What is required it seems to me, is accepting the principle that reparations are owed. Personally, I will be quite happy if it was one pound a year for the next 200 years after the last 200 years of Britain in India.

Thank you very much Madam President.

To listen to the speech: <https://www.youtube.com/watch?v=f7CW7S0zxv4>

GLOSSARY

- **venerable:** respectable due to age/character/ wisdom
- **depredations:** act of attacking or plundering; to loot, robbery
- **premised:** to base an idea on a thought or belief
- **colonialism:** the policy or practice of acquiring full or partial political control over another country, occupying it with settlers, and exploiting it economically
- **tariffs and duties:** forms of taxes imposed on goods imported from outside the country. A tariff protects domestic industries in the market; a duty is an indirect tax imposed to protect domestic industries and also generates revenue.
- **satanic mills:** reference to factories; the expression was first used by William Blake in his poem *Did those feet in Ancient Time*
- **Victorian** (1807-1901): when Queen Victoria was Queen of Great Britain and Ireland
- **colonialists:** a person who supports the practice of gaining political control over other countries and occupying them with settlers.
- **rotten boroughs:** a borough that was able to elect an MP despite having very few voters, the choice of MP typically being in the hands of one person or family (borough (British): town (as distinct from a city) with a corporation and privileges granted by a royal charter.)
- **gall:** disrespectful boldness
- **cash cow:** (informal) a business, investment, or product that provides a steady income or profit.
- **tommies:** British private soldiers
- **stockpile:** a large accumulated stock of goods or materials, especially one held in reserve for use at a time of shortage or other emergency.
- **peevishly:** irritably; grumpily; crankily

- **enlightened despotism:** concept that originated during the Enlightenment period (18th and the early 19th C.E); the conduct and policies of European monarchs of 18th and 19th centuries influenced by the ideas of the Enlightenment in order to enhance their power.
- **benighted:** in a state of pitiful or contemptible intellectual or moral ignorance
- **hinterland:** the remote areas of a country away from the coast or the banks of major rivers.
- **reparation:** the action of making amends for a wrong one has done, by providing payment or other assistance to those who have been wronged
- **Pandora's box:** According to the Greek mythology, Zeus gave a box to Pandora, the first woman, with strict instructions that she should not open it. Her curiosity soon got the better of her, and she opened the box. All the evils and miseries of the world flew out to afflict mankind; situation that creates more problems
- **All hats and no cattle:** (informal, US) tend to talk boastfully without acting on one's words
- **expedite:** make (an action or process) happen sooner or be accomplished more quickly.
- **blithely:** in a way that shows a casual and cheerful indifference; considered to be callous or improper.
- **stubs:** ends; remains

GUIDED READING

I. Factual Questions

1. What is Sir Richard Ottaway's argument?
2. How is Britain's rise to power over 200 years explained by the speaker?
3. What was the effect of importing finished clothing on Indian weavers?
4. How was money from India used by colonialists?
5. What does the phrase 'Satanic mills' indicate?
6. When was slavery abolished?
7. The number of soldiers from India who were sent to World War I is _____.
8. Why does the speaker say that World War II had a worse effect on India?
9. Name the colonizing countries that are paying reparations today.
10. 'All hat and no cattle' means _____.

II. Paragraph Questions

1. Explain the expression '*Cash cow*'. Why is India described as the Britain's 'Cash cow'?
2. Who was Winston Churchill? What was the effect of the decision he took with respect to India?
3. Write a note of the effect of colonization on the colonized people.
4. Explain the different meanings that the speaker associates with '*reparation*'.
5. Describe the effect of the two World Wars on the Indian economy.

III. Essay Questions

1. Trace the main argument presented by the speaker to emphasize the need for reparations to India.
2. Discuss the different ways in which colonization has affected the colonized people.
3. Do you agree with the views presented by the speaker in favor of reparations to India?

Vocabulary in Use

- Make a list of the idiomatic expressions used by the speaker. Why do you think he makes such extensive use of idiomatic expressions?
- Refer to these words in the encyclopedia: Colonialism; Despotism; Imperialism

FACT WATCH

- In the Ancient World from 1550 B.C, Greece, Egypt, Rome and Phoenicia colonized other areas
- Modern Colonialism began with the Age of Discovery; Portuguese explorers conquered Ceuta which lasted from 1550.CE-1999CE
- Europe represents only 8% of land mass but between 1492-1914 CE 80% of world was colonized by them

- 8 million people were killed when the Belgian King Leopold II occupied Congo
- Approximately, 50 million people around the globe have died due to colonization
- Millions of Europeans were saved from famine due to Spanish colonization, as the humble potato was introduced to Europe through Peru
- The second largest Danish castle in the world in 17.CE was the Dansborg Fort in Tranquebar (Tharangambadi) in Tamil Nadu, when Danes from Denmark landed here to trade in pepper and cardamom
- Pallavas were the emperors of the Dravidian country who colonized parts of South East Asia, especially Cambodia (Kambuja)
- Liberia, Ethiopia, Japan, Thailand, Bhutan, Iran, Nepal, Tonga, China, and possibly North Korea, South Korea and Mongolia were never colonized

Suggested Reading

1. *Did those Feet in Ancient Time* : William Blake.
2. John Mackenzie's reply to Shashi Tharoor's strong argument for reparations to India. The link: <https://www.bbc.com/news/world-asia-india-33647422>
3. *I Have a Dream*: Martin Luther King
4. *We shall fight on the beaches*: Winston Churchill
5. *Ain't I a Woman?* : Sojourner Truth
6. *Discourse on Colonialism*: Aimé Césaire
7. *You Laughed and Laughed*: Gabriel Okara
8. *The Cathedral*: Kofi Awoonor

Extended Activities(To be considered for Assignments and Projects)

PPTs/Essays/Collages/Projects:

1. '*Colonisation prepared India for the twenty-first century*'. A Debate
2. In the speech, Shashi Tharoor cites instances of exploitation. Collect some more evidences (socio-cultural) in support of this argument.
3. Visit NGMA (National Gallery of Modern Art, Bangalore). Study the paintings of India. Write your understanding of India from this visit.
4. Read or listen to other speeches by great leaders who spoke against oppression and exploitation.

LESSON-2

CELEBRITY



BRAD DOUGLAS PAISLEY (b.1972--)

“Country music has become the music that best represents the reality of American life.”

A NOTE ON THE SONGWRITER/SINGER

He is an American musician songwriter and a country music¹⁶ singer. Country music is a form of popular music that originated in rural Southern America. Starting with his 1999 **debut** album *Who Needs Pictures*, he has released eleven studio albums and a Christmas compilation on the Arista Nashville label, with all of his albums certified as a **chart buster**. He has scored 32 Top 10 singles on the US *Billboard* Country Airplay¹⁷ chart, 19 of which have reached number 1. He set a new record in 2009 for the most consecutive singles (10) reaching the top spot on that chart.

Paisley has sold over 11 million albums and has won three Grammy Awards¹⁸, 14 Academy of Country Music Awards, 14 Country Music Association Awards, and two American Music Awards. He has also earned country music's crowning achievement, becoming a member of the Grand Ole Opry.¹⁹ Paisley also wrote songs for Pixar's popular movie *Cars*.

¹⁶ Also known as Hillybilly music is a genre that originated in Southern US in 1920s; has its roots in American folk music ;type of music derived from country songs and folk music.

¹⁷ US *Billboard* Country Airplay: Popularity weekly chart of country-music songs published by US *Billboard* Magazine

¹⁸ Grammy Awards: an award presented by The Recording Academy to recognize achievements in the music industry

¹⁹ Grand Ole Opry : The Grand Ole Opry is a weekly American country music stage concert in Nashville, USA, started in 1925.

"*Celebrity*" is a song that was released in March 2003 as the first single from his album, *Mud on the Tires*. The song is a humorous look on show business and the many problems that current entertainers endure, along with the notion that anyone can be famous as a result of reality television programs. It has a satirical tone to the glam-world where one need not be in possession of any inherent talent to be famous.

CELEBRITY

Pre- reading

Discuss whether reality shows/talent hunt programmes are platforms to showcase one's talent? Are they immensely popular?

Someday I'm **gonna** be famous,
do I have talent, well, no
These days you don't really need it
Thanks to reality shows.
Can't wait to date a supermodel,
Can't wait to sue my dad
Can't wait to wreck a Ferrari,
on my way to **rehab**.

(Chorus)

'Cause when you're a celebrity
It's **adios** reality
You can act just like a fool
People think you're cool
Just 'cause you're on TV
I can throw a major **fit**
When my **latte** isn't just how I like it.
When they say I've gone insane
I'll blame it on the fame
And the pressures that go with
Being a celebrity

I'll get to cry to **Barbara Walters** when

things don't go my way
And I'll get **community service**
no matter which law I break
I'll make the supermarket **tabloids**, they'll
write some awful stuff
But the more they run my name down
the more my price goes up

(Chorus)

'Cause when you're a celebrity
Its adios reality
No matter what you do
People think you're cool
Just 'cause you're on TV
I can fall in and out of love
Have marriages that barely last a month
When they go down the drain
I'll blame it on the fame
And say it's just so tough
Being a celebrity.

So let's **hitch up** the wagons and head
out west
To the land of the fun and the sun
We'll be real world bachelor jackass
millionaires
Hey hey, Hollywood here we come

(Chorus)

'Cause when you're a celebrity
Its adios reality
No matter what you do
People think you're cool
Just 'cause you're on TV
Being a celebrity

Yeah celebrity.

*You can listen to this song: <https://imvdb.com/video/brad-paisley/celebrity>

GLOSSARY

- **debut:** a person's first appearance or performance
 - **chart buster:** best-selling album/record
 - **gonna:** informal way of saying 'going to'
 - **rehab:** short form of rehabilitation; action of curing a person from addiction(ex: recreational drugs) and restoring health
 - **adios:** goodbye in Spanish
 - **fit:** angry; shocking and uncontrolled behaviour
 - **latte:** (n) a drink of concentrated coffee made from milk and foam.
 - **Barbara Walters:** an American journalist known for her television programmes.
 - **Community service:** instead of going to prison, a law breaker is sentenced to unpaid work of some social use (lighter punishment)
 - **Tabloids:** newspapers carrying sensational news
 - **hitch up:** to fasten up or to attach
-

GUIDED READING

I. Factual Questions

1. Does the speaker think that one needs talent to become famous?
2. What is needed to become famous?
3. When is it "*adios reality*"?
4. When do people think that you are cool?
5. What do tabloids do to celebrities?
6. What happens to marriages among the rich and famous?

II. Paragraph Questions

1. How does the speaker handle his/her celebrity status?
2. What are the things a celebrity does in the poem?

3. Describe the anticipated reactions of the common people to celebrities.
4. Comment on the inverse relationship between tabloids and a celebrity's public image.
5. How is madness or crazy behaviour of a celebrity treated by common people?
6. How does the celebrity take advantage of his crazy behavior?

III. Essay Questions

1. Critically comment on the transformation in the understanding of talent in our present society, with reference to the poem.
2. 'The status of a celebrity is short lived in today's world. Discuss.
3. What is the tone of the poem?
4. The speaker is talking about a celebrity's lifestyle in the world of popular entertainment. What is this lifestyle? Do stars live like this?
5. Is the speaker serious or light in his expressions of a celebrity life? Discuss.

Vocabulary in Use

- This is a modern song. Can you identify the informal words used to make the song casual?
- Can you identify the tone of the poem through the words used? Is the poem ironic or tragic?
- Analyse how a certain mood has emerged from the poem, through the appropriate images

Lesser Known Facts about Celebrities

- George Lucas, who created *Star Wars*, owns his own fire truck and employs 14 fulltime fire fighters
- J. K. Rowling's (of *Harry Potter* fame) book was rejected more than a dozen times before it was published
- Maria Sibylla Merian, German naturalist and a contemporary of Isaac Newton, is known as a 'botanical artist'. In 1705, after a scientific expedition to Suriname, she drew a tarantula eating a bird. The idea of a

bird-eating spider was ridiculed at that time, as fantasy. However, now we know that Merian was right and she drew a real predation event.

- Galileo Galilei wrote his ground-breaking theories and discoveries in an elegant language that introduced the new genre of the scientific prose. So, Galileo's works are mentioned in literature textbooks
- Warren Buffet, the second richest man in the world has given more than 46 billion in charity and inspires other wealthy people to donate through the *Giving Pledge*
- Nandita Das, an Indian actor and filmmaker started a campaign *Dark is Beautiful* to counter fairness obsession. She does not endorse any fairness creams.
- In 2016, Aamir and his wife Kiran Rao started *Paani Foundation* which is active in the area of drought prevention and watershed management in the state of Maharashtra

Suggested Reading

1. *The Agony and the Ecstasy*: Irving Stone
2. *The Lust for Life*: Irving Stone
3. *Freddie Mercury-A Kind of Magic*: Mark Blake
4. *Faster than Lightning My Autobiography*: Usain Bolt
5. *Playing it my Way: My Autobiography*: Sachin Tendulkar

Extended Activities (to be considered for Assignments and Projects):

PPTs/ Essays/ Collages/Projects

1. Write a pen portrait of a celebrity artist/ scientist.
 2. Write an assignment on the concept of reality shows; its origins, development and its impact on today's youth.
-

LESSON 3

A QUESTION OF ENGLISH



RAMACHANDRA GUHA (b.1958-)

“What is now past was once in the future.”

A NOTE ON THE AUTHOR

Ramachandra Guha is an Indian writer, researcher and historian, recognized as a significant figure in Indian historical studies. His area of research and writings include environment, society, politics and cricket. He has been contributing regularly to various academic journals and has also written to *The Caravan*, *Outlook*, *The Telegraph* and *Hindustan Times*. He has been a columnist too. He held visiting positions in London School of Economics and Political Science and the Philippe Roman Chair in History and International Affairs. His books on Gandhi, *Gandhi before India* (2013) and *The Years That Changed the World* (2018) have been well received.

Ramachandra Guha’s awards include the Leopold-Hidy Prize of the American Society of Environmental History, the Daily Telegraph/Cricket Society Prize, the Malcolm Adideshiah Award for excellence in social science research, the Ramnath Goenka Prize for excellence in journalism, the Sahitya Akademi Award, and the Fukuoka Prize for contributions to Asian studies.

This article gives a comprehensive account of the debate that has been going on for nearly more than a century, about how much importance should be given to

the English language and whether it is a better medium of instruction. This article was published in *The Telegraph*, on 5/11/2011.

A QUESTION OF ENGLISH

Pre-reading:

- *Which language are you more comfortable with, while interacting with friends and family, your mother tongue or English?*
- *Does learning become easier with the use of English?*
- *Do you feel that speaking English brings more respect and speaking in your mother tongue humiliates you?*
- *Compare your education to that of your friends and others who have studied in a different medium of instruction in school and discuss with them, as to which is better*

1905 and 1906, Mohandas Gandhi, his wife, and their children shared a home in Johannesburg with an English couple, Henry and Millie Polak. Later, writing of their life together, Gandhi recalled that ‘Polak and I had often very heated discussions about the desirability or otherwise of giving the children an English education. It has always been my conviction that Indian parents who train their children to think and talk in English from their infancy betray their children and their country. They deprive them of the spiritual and social heritage of the nation, and render them to that extent unfit for the service of the country. Having these convictions, I made a point of always talking to my children in Gujarati. Polak never liked this. He thought I was spoiling their future. He **contended**, with all the love and vigour at his command, that, if children were to learn a universal language like English from their infancy, they would easily gain considerable advantage over others in the race of life. He failed to convince me.’

Gandhi adds that while he insisted on his children speaking at home in Gujarati, and learning through that language, ‘they naturally became bilingual, speaking and writing English with fair ease, because of daily contact with a large circle of English friends, and because of their stay in a country where English was the chief language spoken.’

The private debate between Gandhi and Polak has had very many public echoes down the decades. In the 1920s, Gandhi and Tagore²⁰ argued in print about whether a love for the English language betrayed a colonized mind-set. The Mahatma thought it did, whereas the poet, a prophet of a rooted cosmopolitanism, argued that Indians could glory in the illumination of lamps lit in languages and cultures other than their own.

After independence, the battle between these positions was truly joined, when the brilliant, maverick socialist Rammanohar Lohia²¹ launched and led an ‘Angrezi Hatao Andolan’, a movement to banish English from the face of India. (With a splendid but also somewhat malicious sense of timing, he chose the occasion of a visit by the Queen of England to intensify the agitation.) Lohia was answered in turn by Tamil politicians and intellectuals, who feared that in the absence of English, Hindi-speakers would exercise a sort of colonialist dominance over the southern, western, and eastern parts of India. Thus Hindi signs were defaced across Tamil Nadu by followers of E. V. Ramaswami²² ‘Periyar’—a leader as brilliant and as **maverick** as Lohia. Meanwhile, Periyar’s former adversary, C. Rajagopalachari,²³ now joined him in opposing Hindi and in promoting English as the language of communication between different parts of India and between India and the world. To the argument that English was a foreign, even an imperialist, language, Rajaji answered that since the Goddess Saraswati had given birth to all the languages of humankind, we could and should claim English as our own.

The debate continues. In Karnataka, for example, many prominent intellectuals—among them the novelist U. R. Anantha Murthy—argue that a child must speak and learn exclusively in her mother tongue until she enters high school, lest she become totally disconnected from her social and spiritual roots. (Anantha Murthy is an admirer of Gandhi and a former disciple of Lohia, but, withal, very much his own man, who makes the argument with a distinctive flair and originality.) On the other side, Dalit activists suggest that the promotion of Kannada is an upper-class ploy to keep them away from the fruits of modern learning. They say that once the Brahmins denied them access to

²⁰ Rabindranath Tagore(1861-1941) Indian polymath, poet ,musician and artist who won the Nobel for literature:

²¹ Rammanohar Lohia(1910-1967):Activist in the Indian Independence Movement; jailed and tortured during Quit India Movement; elected MP from UP

²² Periyar. E. V. Ramaswami(1879-1973):Indian Tamil activist and politician; father of Dravida Kazhagam Movement

²³ Chakravarti Rajagopalachari(1878-1972):Indian Independence activist, ,lawyer ,writer, historian, statesman politician, and last Governor General of India

Sanskrit; now, the descendants of those Brahmins wish to deny the Dalits access to the modern language of power and **privilege**, namely, English.

This **subaltern** endorsement of the foreign language has taken a most interesting form in north India, where the writer-activist Chandra Bhan Prasad²⁴ has decided to build a temple dedicated to the ‘Goddess English’ in his own home state of Uttar Pradesh. Described in the Wall Street Journal as ‘a bit of a maverick’ (he is also, I might add, brilliant) Prasad believes that the Dalits can achieve emancipation via a deeper and fuller engagement with English.

A century after Gandhi and Polak debated the question in Johannesburg, arguments about the relevance of English to India and Indians continues. The debate has moved on, of course, since society and history have moved on too. One might foreground three significant changes since Gandhi’s time. First, there are now far more inter-community marriages, particularly among the middle and upper classes. And if a Gujarati marries a Tamil, or a Bengali weds a Malayali, then the default language of their children, and of the family as a whole, tends to become English. Second, although Britannia no longer rules the waves, English continues to be the major global language, its pre-eminence a consequence of America having replaced Great Britain as the great imperial power of the age. Whether spoke in the **Queen’s diction** or in its American or other variants, over most of the world English thus remains the language of choice for communication between people of different nationalities.

The third change is, in the Indian context, arguably the most significant. This that there is now a real hunger for English among the poor. As many readers of this column will know, domestic servants are determined that their children will not follow them into their profession; and recognize that the best way to escape hereditary **servitude** is for their own children to learn the language of mobility and opportunity, which of course is English. The desire to learn English thus runs deep among all castes and communities. Poor Muslims are as keen to learn the language as are poor Dalits or adivasis.

Whether one approves of it or not, this rush to learn English is unstoppable. Rammanohar Lohia and his followers have lost the battle to banish English from the imagination or learning experience of the Indian child. That said, one might still wish for a sort of historic compromise between the positions

²⁴ Chandra Bhan Prasad(b.1958-): A Dalit writer ,journalist and political commentator.

articulated by Gandhi and Polak. We live in a land of a quite extraordinary diversity of linguistic and literary traditions. And yet in practice we tend to privilege one language at the expense of all the others. That so many middle and upper class Indians speak only English is a shame; that so many subaltern and working class Indians do not have access to decent education in English is also a shame.

As for Gandhi's children, despite their father's insistence that they speak and learn only in Gujarati, they **willy-nilly** picked up the **lingua franca** of South Africa, which also **fortuitously** was the lingua franca of the world. In the linguistic **enclaves** that Indians live in, the promotion of bilingualism and multilingualism is certainly more difficult. It is easy enough for a child of the elite to acquire a **smattering** of Hindi (or Marathi or Kannada) phrases; how much more enriching would it be for him to learn the language well enough to read widely in its literature. By the same token, children from subaltern families are constrained by money and class from acquiring more than a functional knowledge of English.

Gandhi is not known to have been a model father, but by the accident of circumstance in at least this respect his children turned out to be more fortunate than other Indians. Their bilingualism came naturally, with the language of the home being supplemented by the language of the country they lived in. In contemporary India, on the other hand, a meaningful and enduring bilingualism remains out of reach of the vast majority of citizens.

GLOSSARY

- **contended** : asserted his position in the argument
- **maverick**: unorthodox or independent person in behaviour or thought
- **privilege**: a special advantage
- **subaltern**: inferior in rank or status
- **Queen's diction**: a style of speaking in Standard English; British English
- **servitude** : state of being a slave to someone or something
- **articulated** :expressed
- **willy-nilly**: whether one likes it or not
- **lingua franca**: A common language used by speakers of different languages

- **fortuitously**:(pronounced as-‘faw-**tyoo**-uh-tuhs-lee’) by good fortune; luckily
 - **enclaves**: group that is distinct in character from those around it
 - **smattering** : slight or superficial knowledge
-

GUIDED READING

I. Factual Questions

1. With whom did the Gandhis share a home in Johannesburg in 1905 and 1906?
2. What did Gandhi and Polak debate about?
3. What was Gandhi’s conviction about Indian parents who trained their children in English?
4. Gandhi spoke to his children in _____ (English, Hindi, Gujarati)
5. Who thought that love for English betrayed a colonial mindset?
6. What movement was launched by Lohia and why?
7. Who opposed Lohia and why?
8. Who defaced the Hindi signs in Tamil Nadu?
9. Did Rajaji support or oppose Periyar?
10. What did the Tamil people think would happen, in the absence of English?
11. Why does Rajaji say that we shall claim English as our own?
12. What did Chandra Bhan Prasad build in his home state?
13. How does Chandra Bhan Prasad believe Dalits can achieve emancipation?
14. Inter-community marriages are now more in number than a hundred years ago. True/False
15. In case of an inter-community marriage the language of the family would be _____ (husband’s mother tongue, mother’s mother tongue, English)
16. “*Britannia no longer rules the waves*” means:
 - a. Britain no longer rules the seas
 - b. Britain is no longer an imperial power
 - c. Britain is ruled by a monarch
 - d. Britain is no longer a democracy
17. Who replaced Britain as an imperial power?

18. The _____ are hungrier for English in India today. (poor, rich)
19. How can one escape from hereditary servitude?
20. Did Lohia and his followers win or lose their battle against English?
21. There is a rush to learn _____ (Hindi, English, Mother Tongue)
22. What kind of compromise does Guha propose?
23. How much of other languages do the children of the elite manage to learn?
24. What prevents the subaltern children from learning English?
25. What remains out of reach of a majority of Indians?

II. Paragraph Questions

1. Why did Gandhi insist on speaking Gujarati at home?
2. How did Tagore and Gandhi differ from each other about English?
3. Why does the late Anantha Murthy say a child shall learn in its own mother tongue?
4. Why do Dalits in Karnataka want to learn English?
5. How do the Dalits react to Lohia's movement?
6. What are the three reasons offered by Guha for English becoming more necessary in India?
7. What are the two things that Guha feels shameful about?

III. Essay Questions

1. Summarise Gandhi's views on English and learning through English.
2. Give an account of the pro-English and anti-English debate in Tamil Nadu and Karnataka.
3. How different are the situations in India than what they were when Gandhi and Polak debated the relevance of English?
4. Is America really an imperial power? Give reasons.
5. Is English more relevant today than earlier? Discuss-

Vocabulary in Use

Examine the use of language which makes this an article.

FACT WATCH

- English is not the official language of USA, though it is the official language of some states in USA
- There are 400 million native speakers of English, and over one billion more people speak it as a second language, after Mandarin and Spanish
- Old English started around 450 CE
- *Supercalifragilisticexpialidocious* is a word in English that means extraordinarily good and wonderful (try pronouncing it!)
- A new English word is created every 98 minutes. That's 14.7 words per day!
- '*Pneumonoultramicroscopicsilicovolcanoconiosis*' is the longest word according to Oxford Modern English. The 45 character long word is a lung disease caused by inhaling very fine ash and sand dust.
- There are over 7000 languages in the world (most of them, dialects)
- 2,400 world languages are endangered
- Hawaiians have 200 different words for rain
- About ONE language becomes extinct every two weeks
- In 1999, UNESCO declared **February 21st** as International Mother Language Day to commemorate the Bengali Language Movement in 1952

Suggested Reading

1. *The Story of English*: Robert MacNeil, Robert McCrum, and William Cran (Can also watch the Emmy award winning nine- part television series)
2. *Macaulay's Minute on Indian Education* (1835): Lord Thomas Babington Macaulay (a Treatise)
3. *Through the Language Glass*: Guy Deutscher
4. *Empires of the World-A Language History of the World*: Nicolas Ostler

Extended Activities (to be considered for Assignments and Projects)

PPTs/ Essays/ Collages/ Projects-

1. Watch the Hindi movie *English Vinglish* and share your views on it.
2. Read Part XVII of Indian Constitution on Languages- Articles 343-351 and discuss.

3. Discuss the 3 language Formula of the Indian Constitution.
4. Watch the movie *Arrival* and write a review.
5. Prepare a project on the Indian Classical Languages.
6. Read the history of Indian Languages and how they have evolved.
7. Conduct a survey on the language preference of students as a medium of instruction
8. Read about Reverend Ferdinand Kittel and write an Essay on him.
9. Read the letters exchanged between Tagore and Gandhi regarding English Education.
10. Write a project on Dr. Ram Manohar Lohia and *Angrezi Hatao* and discuss it.
11. Read and learn about the Dravida language Movement and the Bengali Language Movement.

LESSON 4

BANKERS ARE LIKE ANYBODY ELSE, EXCEPT RICHER



FREDERIC OGDEN NASH (1902-1971)

“If you don’t want to work you have to work to earn enough money so that you won’t have to work.”

A NOTE ON THE POET

Ogden Nash was an American poet, known for his light verse. He wrote more than 500 verses and his works were published in 14 volumes. His writing style was unique, as his poems were full of unconventional rhyme schemes, earning him the distinction of being one of the best producers of humorous poetry. He confessed that he thought in rhyme ever since he was six years old. He entered Harvard University, in 1920, but dropped out a year later. He took positions of a teacher, tried selling bonds in Wall Street, became a writer of streetcar card ads and worked on the editorial staff of the *New Yorker*, a popular magazine. He attempted writing serious verse in the Romantic tradition, but soon gave it up. In 1930, he wrote a poem *Spring Comes to Murray Hill* and submitted it to *New Yorker*, a much respected and well read magazine of that time. *The New Yorker* invited him to submit more poems, eventually leading to a contract for *Hard Lines*. In 1931, the year he married Frances Leonard, he published *Hard Lines*, a collection of poems that won him national recognition. It was a tremendous success going into seven printings the very first year; he relocated to Baltimore in 1934, remaining there until his death. He made guest appearances in comedy and T.V. shows, toured America and the United Kingdom delivering lectures at

colleges and universities. He was also a lyricist for a few of the Broadway shows. He wrote a few children's poems. He was elected to the Academy of Arts and Sciences and National Institute of Arts and Letters.

He called himself a "worsifier" instead of "versifier" as he drew America's attention to problems of modern America like religious preaching and pompous senators. He got away with criticism due to witty humour. He often took liberties with spelling and rhyme in his eagerness to experiment with poetry.

In this ironical poem, he celebrates banks only to hint at the fact that if they function by rules, they may be doing a disservice instead of service to society. The poem is full of rich imagery describing the opulence in banks as a stark contrast to the poor mother who needs money to feed her baby. In his inimitable style, he depreciates banks under the garb of celebrating them.

BANKERS ARE LIKE ANYBODY ELSE, EXCEPT RICHER

This is a song to celebrate banks,
Because they are full of money and you go into them and all
you hear is **clinks and clanks**,
Or maybe a sound like the wind in the
trees on the hills,
Which is the **rustling** of the thousand
dollar bills.

Most bankers dwell in marble halls,
Which they get to dwell in because
they encourage deposits
and discourage withdrawals,
And particularly because they all
observe one rule which **woe**
betides the banker who fails to heed it,
Which is you must never lend any
money to anybody unless

they don't need it.

I know you, you cautious **conservative**
banks!

If people are worried about their rent it
is your duty to deny
them the loan of one **nickel**, yes, even
one copper engraving
of the **martyred** son of the late **Nancy**
Hanks;

Yes, if they request fifty dollars to pay
for a baby you must
look at them like **Tarzan** looking at an
uppity ape in the
jungle,
And tell them what do they think a bank
is, anyhow, they had
better go get the money from their
wife's aunt or **ungle**.

But suppose people come in and they
have a million and they
want another million to pile on top of it,
Why, you brim with the milk of human kindness and you
urge them to accept every drop of it,
And you lend them the million so then
they have two million
and this gives them the idea that
they would be better off
with four,
So they already have two million as
security so you have no
hesitation in lending them two more,
And all the vice-presidents nod their
heads in rhythm,
And the only question asked is do the
borrowers want the

money sent or do they want to take it with them.

Because I think they deserve our
appreciation and thanks,
the **jackasses** who go around saying
that health and happiness
are everything and money isn't
essential,

Because as soon as they have to
borrow some unimportant
money to maintain their health and
happiness they starve
to death so they can't go around any
more **sneering** at good
old money, which is nothing short of **providential**.

GLOSSARY

- **clinks and clanks:** short ringing sound made when pieces of metal lightly hit each other; short loud sound of pieces of metal hitting each other
 - **rustling:** the sound paper or leaves make when they move
 - **woe betides:** problems /troubles happening to someone
 - **conservative:** one who does not like or trust change; traditional
 - **nickel:** US coin worth 5 cents
 - **martyr:** one who sacrifices or suffers for a cause
 - **Nancy Hanks:** Mother of 16th President, Abraham Lincoln
 - **Tarzan:** a fictional character raised in the jungle with animals
 - **uppity:** self important; arrogant
 - **jackasses:** silly people
 - **sneering:** rude; not showing respect
 - **providential:** as destined by God
-

GUIDED READING

I. Factual Questions

1. Pick out the words that describe the sounds in banks. How do they add to the effect of the poem?

2. How has he described the buildings of Banks? What impression do you get of banks from this physical description?
3. Whom do bankers stare at as “*uppity apes*”? Why are they looked at like this?
4. Does the speaker believe that bankers are conservative? Why does he/she use this word?
5. Whom do the banks treat compassionately and why?
6. Who are the jackasses? Why are they called so?

II. Paragraph Questions

1. What does the speaker actually indicate when he calls bankers *cautious*? How would you describe such bankers?
2. Analyse how bankers deal with the poor people. Is that how banks are supposed to treat them?
3. Discuss how bankers treat rich people. Why do they treat them so?
4. Analyse how banks become ‘*providential*’. Do you agree that this is a blessing?

III. Essay Questions

1. Analyse whether the speaker has sung a song to celebrate banks.
2. There is an undercurrent of irony throughout the poem. Discuss how he uses irony.
3. Is the speaker praising or laughing at banks? Discuss.
4. How do the bankers render social service?

Vocabulary in Use

- Find out what a double negative is. What effect does it create?
- Double negatives are generally not used in Standard English, but are used in songs, lyrics and written speech (Ex: We do not use no education)

- Observe the use of double negatives and the effect they create in the poem
- Pick out the words that express irony in this poem.
- Define satire and find out whether the language used in the poem is satirical

FACTWATCH

- The first institutions that took care of money were temples and monasteries
- The word 'bank' is derived from the Italian word 'bench/table'(15-16CE) from the Venetian Republic where people transacted money on benches and tables
- The word *bankrupt* comes from *banko rotto*, an Italian word for *broken bench* (When usurers could not honour their commitments others broke the bench on their head)
- The oldest existing Bank in the world was considered to be the Swiss Bank Wegelin & Co, founded in 1466, but it ceased operations in January 2013.
- The oldest active Bank in the world is the Italian Banca Monte dei Paschi di Siena. It opened in 1472, in the city of Siena
- Banks in the North of Italy give farmers, loans against cheese. Head of the Parmesan Bank keeps cheese for 2-3 years in a special storage until they ripen. If the cheese maker fails to repay the loan by the time of ripening of the cheese, the Bank sells cheese to reimburse their losses
- In 1995, a man robbed two Pittsburgh banks with lemon juice on his face. Since lemon juice makes for invisible ink, he thought it would render his face invisible on camera, but was caught later that night
- To open the vaults at the Bank of England, you need a key which is 3 feet long
- Some banks have therapists known as a 'wealth psychologists' who help ultra-rich clients who are unable to mentally cope with their immense wealth.
- There is a single ATM in Antarctica, operated by Wells Fargo Bank. It takes Wells Fargo ten months to prepare to service its ATM, and the employee sent must undergo a psychological evaluation in case they are stranded in Antarctica when flights are canceled for the season

- Central Bank of India (1911) was the first Indian commercial bank which was wholly owned and managed by Indians.

Suggested Reading

1. *The Financial Expert*: R. K. Narayan
2. Watch the movie *Inside Man*
3. *The Money Box*: W. W. Jacobs
4. *The Son From America* :Isaac Bashevis Singer
5. *A Handful of Rice*: Munshi Premchand

Extended Activities (to be considered for Assignments and Projects): PPTs/ Essays/ Collages/Projects

1. Write a project on the History of Banking in India
2. Design a PPT on the History of the Currencies of the World
3. Collect information about Time Banking and discuss the concept.
4. Debate on *Digital Banking-the Future of India*
5. Create an Infographic on the *History of Currency*.

LESSON 5

SHOOTING AN ELEPHANT



GEORGE ORWELL (1903-1950)

“In the face of pain, there are no heroes”

A NOTE ON THE AUTHOR

Arthur Eric Blair was an English novelist, essayist and critic who was born in India and spent his youth here. Blair took the pen name George Orwell which became so popular that, very few people remember his original name. Orwell won scholarships to two of England’s leading schools, Wellington and Eton, and briefly attended the former before continuing his studies in the latter. Aldous Huxley was one of his masters, and it was at Eton, that he published his first writing in college periodicals. From 1922-27 he served in the Indian Imperial Police in Burma where he realized how much against their will, the Burmese were ruled by the British. He felt increasingly ashamed of his role as a colonial police officer.

He revealed and critiqued the human **penchant** to dominate others politically, economically, and physically. He changed from being a pillar of the British imperial establishment into a literary and political rebel. He recounted his experiences and his reactions to imperial rule in his novel *Burmese Days* and in two brilliant autobiographical sketches, *Shooting an Elephant* and *A Hanging*, classics of expository prose. He is best known for his satires of totalitarian rule- *Animal Farm* (1945) and *Nineteen Eighty-Four* (1949); *Burmese Days* and *1934* are his autobiographical works about his experiences in Burma.

Orwell's revulsion against imperialism led not only to his personal rejection of the bourgeois lifestyle but to a political reorientation as well. After returning from Burma he began to consider himself a socialist.

This piece is a narrative essay from Orwell's time as a police officer in Burma. Through the shooting of the elephant Orwell dramatizes the internal conflict between his role as a representative of the colonial rule and his dislike of colonial oppression.

SHOOTING AN ELEPHANT

In **Moulmein**, in lower Burma, I was hated by large numbers of people — the only time in my life that I have been important enough for this to happen to me. I was sub-divisional police officer of the town, and in an aimless, petty kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. When a nimble Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans.

All this was perplexing and upsetting. For at that time I had already made up my mind that **imperialism** was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically — and secretly, of course — I was all for the Burmese and all against their oppressors, the British. As for the job I was doing, I hated it more bitterly than I can perhaps make clear. In a job like that you see the dirty work of Empire at close quarters. The wretched prisoners huddling in the stinking cages of the lock-ups, the grey, cowed faces of the long-term convicts, the scarred buttocks of the men who had been bogged with bamboos — all these oppressed me with an intolerable sense of guilt. But I could get nothing into perspective. I was young and ill-educated and I had had to think out my problems in the utter silence that is imposed on every

Englishman in the East. I did not even know that the British Empire is dying, still less did I know that it is a great deal better than the younger empires that are going to supplant it. All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. With one part of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in **saecula saeculorum**, upon the will of **prostrate** peoples; with another part I thought that the greatest joy in the world would be to drive a **bayonet** into a Buddhist priest's guts. Feelings like these are the normal by-products of imperialism; ask any Anglo-Indian official, if you can catch him off duty.

One day something happened which in a roundabout way, was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of the real nature of imperialism — the real motives for which **despotic** governments act. Early one morning the sub-inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. Would I please come and do something about it? I did not know what I could do, but I wanted to see what was happening and I got on to a pony and started out. I took my rifle, an old **.44 Winchester** and much too small to kill an elephant, but I thought the noise might be useful **in terrorem**. Various Burmans stopped me on the way and told me about the elephant's doings. It was not, of course, a wild elephant, but a tame one which had gone "must." It had been chained up, as tame elephants always are when their attack of "must" is due, but on the previous night it had broken its chain and escaped. Its **mahout**, the only person who could manage it when it was in that state, had set out in pursuit, but had taken the wrong direction and was now twelve hours' journey away, and in the morning the elephant had suddenly reappeared in the town. The Burmese population had no weapons and was quite helpless against it. It had already destroyed somebody's bamboo hut, killed a cow and raided some fruit-stalls and devoured the stock; also it had met the municipal rubbish van and, when the driver jumped out and took to his heels, had turned the van over and inflicted violence upon it.

The Burmese sub-inspector and some Indian constables were waiting for me in the quarter where the elephant had been seen. It was a very poor quarter, a **labyrinth** of squalid bamboo huts, thatched with palm leaf, winding all over a steep hillside. I remember that it was a cloudy, stuffy morning at the beginning

of the rains. We began questioning the people as to where the elephant had gone and, as usual, failed to get any definite information. That is invariably the case in the East; a story always sounds clear enough at a distance, but the nearer you get to the scene of events the vaguer it becomes. Some of the people said that the elephant had gone in one direction, some said that he had gone in another, some professed not even to have heard of any elephant. I had almost made up my mind that the whole story was a pack of lies, when we heard yells a little distance away. There was a loud, scandalized cry of "Go away, child! Go away this instant!" and an old woman with a switch in her hand came round the corner of a hut, violently shooing away a crowd of naked children. Some more women followed, clicking their tongues and exclaiming; evidently there was something that the children ought not to have seen. I rounded the hut and saw a man's dead body sprawling in the mud. He was an Indian, a black **Dravidian** coolie, almost naked, and he could not have been dead many minutes. The people said that the elephant had come suddenly upon him round the corner of the hut, caught him with its trunk, put its foot on his back and ground him into the earth. This was the rainy season and the ground was soft, and his face had scored a trench a foot deep and a couple of yards long. He was lying on his belly with arms crucified and head sharply twisted to one side. His face was coated with mud, the eyes wide open, the teeth bared and grinning with an expression of unendurable agony. (Never tell me, by the way, that the dead look peaceful. Most of the corpses I have seen looked devilish.) The friction of the great beast's foot had stripped the skin from his back as neatly as one skins a rabbit. As soon as I saw the dead man I sent an **orderly** to a friend's house nearby to borrow an elephant rifle. I had already sent back the pony, not wanting it to go mad with fright and throw me if it smelt the elephant.

The orderly came back in a few minutes with a rifle and five cartridges, and meanwhile some Burmans had arrived and told us that the elephant was in the paddy fields below, only a few hundred yards away. As I started forward practically the whole population of the quarter flocked out of the houses and followed me. They had seen the rifle and were all shouting excitedly that I was going to shoot the elephant. They had not shown much interest in the elephant when he was merely ravaging their homes, but it was different now that he was going to be shot. It was a bit of fun to them, as it would be to an English crowd; besides they wanted the meat. It made me vaguely uneasy. I had no intention of shooting the elephant — I had merely sent for the rifle to defend myself if

necessary — and it is always unnerving to have a crowd following you. I marched down the hill, looking and feeling a fool, with the rifle over my shoulder and an ever-growing army of people jostling at my heels. At the bottom, when you got away from the huts, there was a metalled road and beyond that a miry waste of paddy fields a thousand yards across, not yet ploughed but soggy from the first rains and dotted with coarse grass. The elephant was standing eight yards from the road, his left side towards us. He took not the slightest notice of the crowd's approach. He was tearing up bunches of grass, beating them against his knees to clean them and stuffing them into his mouth.

I had halted on the road. As soon as I saw the elephant I knew with perfect certainty that I ought not to shoot him. It is a serious matter to shoot a working elephant — it is comparable to destroying a huge and costly piece of machinery — and obviously one ought not to do it if it can possibly be avoided. And at that distance, peacefully eating, the elephant looked no more dangerous than a cow. I thought then and I think now that his attack of “must” was already passing off; in which case he would merely wander harmlessly about until the mahout came back and caught him. Moreover, I did not in the least want to shoot him. I decided that I would watch him for a little while to make sure that he did not turn savage again, and then go home.

But at that moment I glanced round at the crowd that had followed me. It was an immense crowd, two thousand at the least and growing every minute. It blocked the road for a long distance on either side. I looked at the sea of yellow faces above the **garish** clothes-faces all happy and excited over this bit of fun, all certain that the elephant was going to be shot. They were watching me as they would watch a **conjurer** about to perform a trick. They did not like me, but with the magical rifle in my hands I was momentarily worth watching. And suddenly I realized that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped the hollowness, the futility of the white man's dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed native crowd — seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. I perceived in this moment that when the

white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib. For it is the condition of his rule that he shall spend his life in trying to impress the “natives” and so in every crisis he has got to do what the “natives” expect of him. He wears a mask, and his face grows to fit it. I had got to shoot the elephant. I had committed myself to doing it when I sent for the rifle. A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing — no, that was impossible. The crowd would laugh at me. And my whole life, every white man’s life in the East, was one long struggle not to be laughed at.

But I did not want to shoot the elephant. I watched him beating his bunch of grass against his knees, with that preoccupied grandmotherly air that elephants have. It seemed to me that it would be murder to shoot him. At that age I was not squeamish about killing animals, but I had never shot an elephant and never wanted to. (Somehow it always seems worse to kill a large animal.) Besides, there was the beast’s owner to be considered. Alive, the elephant was worth at least a hundred pounds; dead, he would only be worth the value of his tusks, five pounds, possibly. But I had got to act quickly. I turned to some experienced-looking Burmans who had been there when we arrived, and asked them how the elephant had been behaving. They all said the same thing: he took no notice of you if you left him alone, but he might charge if you went too close to him.

It was perfectly clear to me what I ought to do. I ought to walk up to within, say, twenty-five yards of the elephant and test his behavior. If he charged, I could shoot; if he took no notice of me, it would be safe to leave him until the mahout came back. But also I knew that I was going to do no such thing. I was a poor shot with a rifle and the ground was soft mud into which one would sink at every step. If the elephant charged and I missed him, I should have about as much chance as a toad under a steam-roller. But even then I was not thinking particularly of my own skin, only of the watchful yellow faces behind. For at that moment, with the crowd watching me, I was not afraid in the ordinary sense, as I would have been if I had been alone. A white man mustn’t be frightened in front of “natives”; and so, in general, he isn’t frightened. The sole thought in my mind was that if anything went wrong those two thousand

Burmans would see me pursued, caught, trampled on and reduced to a grinning corpse like that Indian up the hill. And if that happened it was quite probable that some of them would laugh. That would never do.

There was only one alternative. I shoved the cartridges into the **magazine** and lay down on the road to get a better aim. The crowd grew very still, and a deep, low, happy sigh, as of people who see the theatre curtain go up at last, breathed from innumerable throats. They were going to have their bit of fun after all. The rifle was a beautiful German thing with **cross-hair sights**. I did not then know that in shooting an elephant one would shoot to cut an imaginary bar running from ear-hole to ear-hole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his ear-hole; actually I aimed several inches in front of this, thinking the brain would be further forward.

When I pulled the trigger I did not hear the bang or feel the kick — one never does when a shot goes home — but I heard the devilish roar of glee that went up from the crowd. In that instant, in too short a time, one would have thought, even for the bullet to get there, a mysterious, terrible change had come over the elephant. He neither stirred nor fell, but every line of his body had altered. He looked suddenly stricken, shrunken, immensely old, as though the frightful impact of the bullet had paralysed him without knocking him down. At last, after what seemed a long time — it might have been five seconds, I dare say — he sagged flabbily to his knees. His mouth **slobbered**. An enormous **senility** seemed to have settled upon him. One could have imagined him thousands of years old. I fired again into the same spot. At the second shot he did not collapse but climbed with desperate slowness to his feet and stood weakly upright, with legs sagging and head drooping. I fired a third time. That was the shot that did for him. You could see the agony of it jolt his whole body and knock the last remnant of strength from his legs. But in falling he seemed for a moment to rise, for as his hind legs collapsed beneath him he seemed to tower upward like a huge rock toppling, his trunk reaching skyward like a tree. He trumpeted, for the first and only time. And then down he came, his belly towards me, with a crash that seemed to shake the ground even where I lay.

I got up. The Burmans were already racing past me across the mud. It was obvious that the elephant would never rise again, but he was not dead. He was breathing very rhythmically with long rattling gasps, his great mound of a side

painfully rising and falling. His mouth was wide open — I could see far down into caverns of pale pink throat. I waited a long time for him to die, but his breathing did not weaken. Finally I fired my two remaining shots into the spot where I thought his heart must be. The thick blood welled out of him like red velvet, but still he did not die. His body did not even jerk when the shots hit him, the tortured breathing continued without a pause. He was dying, very slowly and in great agony, but in some world remote from me where not even a bullet could damage him further. I felt that I had got to put an end to that dreadful noise. It seemed dreadful to see the great beast lying there, powerless to move and yet powerless to die, and not even to be able to finish him. I sent back for my small rifle and poured shot after shot into his heart and down his throat. They seemed to make no impression. The tortured gasps continued as steadily as the ticking of a clock.

In the end I could not stand it any longer and went away. I heard later that it took him half an hour to die. Burmans were bringing **dahs** and baskets even before I left, and I was told they had stripped his body almost to the bones by the afternoon.

Afterwards, of course, there were endless discussions about the shooting of the elephant. The owner was furious, but he was only an Indian and could do nothing. Besides, legally I had done the right thing, for a mad elephant has to be killed, like a mad dog, if its owner fails to control it. Among the Europeans opinion was divided. The older men said I was right, the younger men said it was a damn shame to shoot an elephant for killing a **coolie**, because an elephant was worth more than any damn **Coringhee** coolie. And afterwards I was very glad that the coolie had been killed; it put me legally in the right and it gave me a sufficient pretext for shooting the elephant. I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool.

GLOSSARY

- **penchant**: liking
- **Moulmein**: A city in lower Burma
- **Burman**: A Burmese person
- **imperialism**: extending a country's power through colonisation
- **Saecula saeculorum**: A Latin term meaning eternity

- **prostrate:** powerless
- **bayonet:** spear
- **despotic:** dictatorial
- **.44Winchester:** rifle
- **In terrorem:** threat or appeal
- **mahout:** one who takes care of elephants
- **labyrinth:** maze; jumble
- **'Must':** state of frenzy
- **Dravidian:** a member of the aboriginal races of South India speaking a Dravidian language
- **orderly:** a junior soldier who carries out the orders of the officer
- **Miry:** boggy
- **garish:** gaudy, loud,
- **conjurer:** magician
- **magazine:** a container or detachable receptacle for holding a supply of cartridges
- **cross hair sights:** a fine wire or thread in the focus of the eyepiece of an optical instrument
- **slobbered:** drooled; dribbled saliva
- **senile:** condition of being mentally weak and feeble due to old age
- **dah:** A Burmese word for knife
- **coolie:** an unskilled day laborer
- **Coringhee:** people of South Asian ethnic origin(Tamils, Malays etc)

GUIDED READING

I. Factual Questions

1. Where does the narrator work?
2. Which country is the narrator a citizen of?
3. How do the Burmese treat the narrator?
4. On whose side is the narrator?
5. What has the elephant destroyed?
6. What is the purpose of the story "Shooting an Elephant"?

II. Paragraph Questions

1. Discuss the role of nature in *Shooting an Elephant*.
2. Comment on the paradox in *Shooting an Elephant*
3. Describe the Burmese attitude towards Orwell.
4. Why does the narrator shoot the elephant?
5. Why does the narrator call the Burmese '*Evil spirited little beasts*'?
6. What is the symbolism in the story?

III. Essay Questions

1. Discuss the nature of Orwell's resentment and ridicule. Why is it directed at him?
2. Analyze the scene in which the narrator shoots the elephant.
3. How is the empire's violence portrayed and what significance does it have?

Vocabulary in Use

- Find meanings for : Nimble, jeer, bayonet, mahout, futility
- Define Imperialism, Colonialism by referring to an encyclopedia
- There are many quasi cultural (local) words in the story. Find them and analyse how they create the atmosphere in the story

FACTWATCH

- WWI started because of four factors: Militarism, Alliances, Imperialism and Nationalism
- British imperialism in India is the most suitable example for how one nation can make use of another nation through entire control for profit. India at that time was being ruled by Mughals from Afghan.
- Burma (present-day Myanmar) became a province of India on January 1, 1886, when India was part of the British Empire. .
- Britain transferred control of India from the East India Company to the British Crown. The British overlords directly imposed their will and their ways on three-fifths of the populace in what became known as "British India" and indirectly on two-fifths of the populace in autonomous native states.

- Positive Effects of British Imperialism in India: Production of goods increased; India saw better hygiene, increased amount of vaccinations and more medicines were made available; India was introduced to modern technology

Suggested Reading

1. *Man Who Would Be King*: Rudyard Kipling
2. *The Bench*: Richard Rive
3. *A Lucid Interval*: John Buchan
4. *Man from the South*: Roald Dahl
5. *Pigeons in the Oppenheimer Park*: Mbuyiseni Oswald Mtshali
6. *Where the Mind Is Without Fear*: Rabindranath Tagore

Extended Activities (to be considered for Assignments and Projects)

PPTs/ Essays/ Collages/ Projects

1. Examine the impact of Imperialism on the 19th CE through a PPT.
2. Design a poster on a country that has been affected by Imperialism
3. Debate on whether Colonialism/Imperialism has helped India or not
4. Write an Essay on *New Imperialism*
5. Write a project on the *Ways of Resistance to Colonialism/Imperialism-*

PART I

LITERARY SECTION-B

EXCERPTS FROM PLAYS

"The quality of a play is the quality of its ideas."

-George Bernard Shaw

LESSON 6

EXCERPTS FROM ‘A MIDSUMMER NIGHT’S DREAM’



WILLIAM SHAKESPEARE (1564-1616)

“All the world’s a stage, and all the men and women merely players: they have their exits and their entrances; and one man in his time plays many parts, his acts being seven ages.”

A NOTE ON THE PLAYWRIGHT

Known as the world’s greatest dramatist, Shakespeare was an English poet, playwright and actor. He is often called the *Bard of Avon* and is England’s national poet. His **extant** works, including collaborations, consist of some 39 plays, 154 sonnets, two long narrative poems and a few other verses, some, of uncertain authorship. His plays have been translated into every major living language and are being performed more often than those of any other playwright. Born and raised in Stratford-upon-Avon, he began a successful career in London as an actor, writer, and part-owner of a playing company called the *Lord Chamberlain’s Men*, later known as the *King’s Men*. At the age of 49, he appears to have retired to Stratford, where he died three years later. Few records of Shakespeare’s private life survive; this has stimulated considerable speculation about such matters as his physical appearance, his sexuality, his religious beliefs, and whether the works attributed to him were written by others. His early plays were primarily comedies and histories and are regarded as some of the best works produced in these genres. Until about 1608, he wrote mainly tragedies and

among them, *Hamlet*, *Othello*, *King Lear*, and *Macbeth*, are considered to be among the finest works in the English language. Ben Jonson, the English poet and playwright aptly describes Shakespeare as "*not of an age, but for all time.*"

ABOUT THE PLAY

The following are excerpts from the play *A Midsummer Night's Dream*. The comedy is one of Shakespeare's most popular works and is widely performed, across the world. It revolves around the events occurring during the marriage of Theseus, the Duke of Athens, to Hippolyta, the former queen of the Amazons. The plot unfolds with the adventures of four young Athenian lovers and a group of six amateur actors (the rude mechanicals) who are controlled and manipulated by the fairies who inhabit the forest.

Most of the play is set in the forest. The forest plays out the comedy of errors of two pairs of lovers. Along with this, one gets to see the estranged fairy king Oberon and his queen Titania **enmeshed** in their little quarrels. They are residing in the forest to wish the royal couple. The reason for estrangement is their fight over the ownership of her Indian **changeling**. She refuses to hand him over to Oberon for use as his "knight" or "henchman", since the child's mother was one of Titania's worshippers. Oberon seeks to punish Titania's disobedience. He calls upon Robin "Puck" Goodfellow, his "shrewd and **knaveish sprite**", to help him **concoct** a magical juice derived from a flower called "love-in-idleness", which turns from white to purple when struck by **Cupid's** arrow. When the concoction is applied to the eyelids of a sleeping person, that person, upon waking, falls in love with the first living thing they perceive. He instructs Puck to retrieve the flower with the hope that he might make Titania fall in love with an animal of the forest and thereby shame her into giving up the little Indian boy.

Meanwhile Quince and his band, the "rude mechanicals", have arranged to perform their play about Pyramus and Thisbe for Theseus's wedding. They venture into the forest, near Titania's **bower** for their rehearsal. Bottom is spotted by Puck, who transforms his head into that of a donkey's head. When Bottom returns for his next lines, the other workmen run, screaming in terror. They claim that they are haunted and call Bottom a monster, much to his confusion. Determined to await his friends, he begins to sing to himself. Titania, having received the love-potion, is awakened by Bottom's singing and

immediately falls in love with him. The love juice is a symbol, representing the **vagaries** of romantic love. What the others see as a monster, love forces her to perceive as an angel, creating a hilarious comedy. This symbolically indicates how **delusional** love can be. She **lavishes** him with attention and instructs her fairies also to do the same. While she is in this state of devotion, Oberon takes the changeling. Having achieved his goals, Oberon releases Titania and orders Puck to turn Bottom's donkey-head, back into a normal human head.

Nick Bottom, the weaver is a traditional Shakespearean clown. He is courageous, innovative, outgoing and frank. His overconfidence makes him a swaggering fool, a jackass that Puck sees him to be. His short **interlude** with Titania underlines the thin boundary between illusion/fantasy and reality. It is ironic that the most down to earth of the group, meets the fantasy world of fairies. When Titania falls in love with him, his overconfidence makes him believe it to be only natural; but when she praises his looks, he is earthy enough to doubt her. At bottom, he knows love and reason don't often work at the same level. Once again, his comments focus on a key, recurring theme of the play: How do love and reason relate? Should love be based on reason or on fantasy? In addition, Bottom's interactions with Titania emphasize the class differences between the characters in the play; as a member of the artisan class, Bottom is literally in a different realm from the **regal** Queen of the Fairies.

He unwittingly sings a song with references to the cuckoo. There is dramatic irony in this as throughout this scene, we are introduced to **cuckoldry**. Oberon cuckolds Titania and Bottom is unwittingly a part of the cuckoldry that Titania creates for him, in the process being cuckolded herself. Her excessive doting and his willing surrendering create laughter. It is apparent that they are an extremely mismatched pair. In fact, Bottom does say that "*reason and love keep little company together nowadays.*" In typical Shakespearean style, the silliest of fools ironically says the wisest of things. Bottom's role is the voice of reason while Titania's, that of a pathetic lover. The theme of transformation from a pompous weaver-craftsman to an ass, to a lover, to a confused mortal in a dream like state, is dealt, with an unparalleled **finesse**.

CHARACTERS APPEARING IN THE EXTRACTS:

Craftsmen: Nick Bottom(Weaver);Peter Quince(Carpenter); Francis Flute(Bellows mender); Robin Starveling (Tailor);Tom Snout (Tinker); Snug(Joiner) **Fairies:** Titania (Fairy Queen), Oberon (Fairy King), Robin Goodfellow (nickname-Puck), Peasblossom, Mustard Seed, Cobweb, Moth.

A MIDSUMMER NIGHT'S DREAM- ACT III SCENE 1

Pre-reading

Have you ever had such a wonderful experience in a strange place that it feels like a dream after it is over?

The woods. TITANIA lying asleep.

(Quince; Snug; Bottom; Flute; Snout; Starveling; Puck; Peaseblossom; Cobweb; Moth; Mustard Seed; Titania)

Enter the Clowns: Quince, Snug, Bottom, Flute, Snout, and Starveling.

Titania still sleeps

BOTTOM: Are we all met? . (Lines 1-115)

QUINCE: Pat, pat; and here's a **marvail's** convenient place for our rehearsal. This green plot shall be our stage, this **hawthorn brake** our **tiring-house**, and we will do it in action as we will do it before the Duke.

BOTTOM: Peter Quince!

QUINCE: What **sayest** thou, bully Bottom?

BOTTOM: There are things in this comedy of Pyramus and Thisbe that will never please. First, Pyramus must draw a sword to kill himself; which the ladies cannot abide. How answer you that?

SNOUT: By'r lakin, a **parlous** fear.

STARVELING: I believe we must leave the killing out, when all is done.

BOTTOM: Not a **whit!** I have a device to make all well. Write me a prologue, and let the prologue seem to say we will do no harm with our swords, and that Pyramus is not kill'd indeed; and for the more better assurance, tell them that I Pyramus am not Pyramus, but Bottom the weaver. This will put them out of fear.

QUINCE: Well; we will have such a prologue, and it shall be written in eight and six.

BOTTOM: No; make it two more; let it be written in eight and eight.

SNOUT: Will not the ladies be afeard of the lion?

STARVELING: I fear it, I promise you.

BOTTOM: Masters, you ought to consider with yourselves, to bring in (God shield us!) a lion among ladies, is a most dreadful thing; for there is not a more fearful wild-fowl than your lion living; and we ought to look to't.

SNOUT: Therefore another prologue must tell he is not a lion.

BOTTOM: Nay; you must name his name, and half his face must be seen through the lion's neck, and he himself must speak through, saying thus, or to the same defect: "Ladies," or "Fair ladies, I would wish you," or "I would request you," or "I would entreat you, not to fear, not to tremble: my life for yours. If you think I come hither as a lion, it were pity of my life. No! I am no such thing; I am a man as other men are"; and there indeed let him name his name, and tell them plainly he is Snug the joiner.

QUINCE: Well; it shall be so. But there is two hard things: that is, to bring the moonlight into a chamber; for you know, Pyramus and Thisbe meet by moonlight.

SNOUT: Doth the moon shine that night we play our play?

BOTTOM: A calendar, a calendar! Look in the **almanac**. Find out moonshine, find out moonshine.

QUINCE: Yes; it doth shine that night.

BOTTOM: Why then may you leave a **casement** of the great chamber window (where we play) open; and the moon may shine in at the casement.

QUINCE: Ay; or else one must come in with a bush of thorns and a lantern, and say he comes to disfigure, or to present, the person of Moonshine. Then, there is another thing: we must have a wall in the great chamber; for Pyramus and Thisbe (says the story) did talk through the chink of a wall.

SNOUT: You can never bring in a wall. What say you, Bottom?

BOTTOM: Some man or other must present Wall; and let him have some plaster, or some loam, or some rough-cast about him, to signify wall; or let him hold his fingers thus, and through that **cranny** shall Pyramus and Thisbe whisper.

QUINCE: If that may be, then all is well. Come, sit down, every mother's son, and rehearse your parts. Pyramus, you begin. When you have spoken your speech, enter into that brake; and so everyone according to his cue.

Enter Puck, behind.

PUCK: What **hempen home-spuns** have we swagg'ring here,
So near the cradle of the Fairy Queen?

What, a play toward? I'll be an auditor,
An actor too perhaps, if I see cause.

QUINCE: Speak, Pyramus. Thisbe, stand forth.

BOTTOM: "Thisbe, the flowers of **odious** savors sweet"—

QUINCE: **Odorous**, odorous.

BOTTOM: —"odors savors sweet;

So hath thy breath, my dearest Thisbe dear.
But **hark**; a voice! Stay thou but here a while,
And by and by I will to thee appear.”

Exit.

PUCK: A stranger Pyramus than e'er played here.

Exit.

FLUTE: Must I speak now?

QUINCE: Ay, marry, must you; for you must understand he goes but to see a noise that he heard, and is to come again.

FLUTE: “Most radiant Pyramus, most lily-white of hue,
Of color like the red rose on triumphant **brier**,
Most **brisky juvenal**, and eke most lovely Jew,
As true as truest horse, that yet would never tire,
I'll meet thee, Pyramus, at Ninny's tomb.”

QUINCE: “Ninus' tomb,” man. Why, you must not speak that yet. That you answer to Pyramus. You speak all your part at once, cues and all. Pyramus, enter. Your cue is past; it is “never tire.”

FLUTE: O—“As true as truest horse, that yet would never tire.”

Enter Puck, and Bottom with an ass's head.

BOTTOM: “If I were fair, Thisbe, I were only thine.”

QUINCE: O monstrous! O strange! We are haunted.
Pray, masters, fly, masters! Help!

Exeunt Quince, Snug, Flute, Snout, and Starveling.

PUCK: I'll follow you, I'll lead you about a round,
Through bog, through bush, through brake, through **brier**:
Sometime a horse I'll be, sometime a hound,
A hog, a headless bear, sometime a fire,
And neigh, and bark, and grunt, and roar, and burn,
Like horse, hound, hog, bear, fire, at every turn.

Exit.

BOTTOM: Why do they run away? This is a **knavery** of them to make me afeard.

Enter Snout.

SNOUT: O Bottom, thou art chang'd! What do I see on thee?

BOTTOM: What do you see? You see an ass-head of your own, do you?

Exit Snout. Enter Quince.

QUINCE: Bless thee. Bottom, bless thee! Thou art **translated**.

Exit.

BOTTOM: I see their knavery. This is to make an ass of me, to fright me, if they could; but I will not stir from this place, do what they can. I will walk up and down here, and I will sing, that they shall hear I am not afraid. **(Sings)**

The **woosel** cock so black of hue,

With orange-tawny bill,

The **throstle** with his note so true,

The **wren** with little **quill**—

TITANIA: (Awaking): What angel wakes me from my flow'ry bed?

BOTTOM: (Sings).The finch, the sparrow, and the lark,

The plain-song cuckoo grey,

Whose note full many a man doth mark,

And dares not answer nay—

For indeed, who would set his wit to so foolish a bird? Who would give a bird the lie, though he cry “cuckoo” never so?

TITANIA: I pray thee, gentle mortal, sing again.

Mine ear is much enamored of thy note;

So is mine eye enthralled to thy shape;

And thy fair virtue's force (perforce) doth move me

On the first view to say, to swear, I love thee.

BOTTOM: Methinks, mistress, you should have little reason for that. And yet, to say the truth, reason and love keep little company together now-a-days. The more the pity that some honest neighbors will not make them friends. Nay, I can **gleek** upon occasion.

TITANIA: Thou art as wise as thou art beautiful.

BOTTOM: Not so, neither; but if I had wit enough to get out of this wood, I have enough to serve mine own turn.

TITANIA: Out of this wood do not desire to go;

Thou shalt remain here, whether thou wilt or no.

I am a spirit of no common rate;

The summer still doth tend upon my state;

And I do love thee; therefore go with me.

I'll give thee fairies to attend on thee;

And they shall fetch thee jewels from the deep,

And sing while thou on pressed flowers dost sleep.

And I will purge thy mortal grossness so,
That thou shalt like an aery spirit go.
Peaseblossom! Cobweb! Moth! And Mustardseed!

Enter four Fairies—Peaseblossom, Cobweb, Moth, and Mustardseed.

PEASEBLOSSOM: Ready.

COBWEB: And I.

MOTH: And I.

MUSTARDSEED: And I.

ALL FAIRIES: Where shall we go?

TITANIA: Be kind and courteous to this gentleman,

Hop in his walks and **gambol** in his eyes;

Feed him with apricots and dewberries,

With purple grapes, green figs, and mulberries;

The honey-bags steal from the humble-bees,

And for night-tapers crop their waxen thighs,

And light them at the fiery glow-worm's eyes,

To have my love to bed and to arise;

And pluck the wings from painted butterflies,

To fan the moonbeams from his sleeping eyes.

Nod to him, elves, and do him courtesies.

PEASEBLOSSOM: Hail, mortal!

COBWEB: Hail!

MOTH: Hail!

MUSTARD SEED: Hail!

BOTTOM: I cry your worships mercy, heartily. I beseech your worship's name.

COBWEB: Cobweb.

BOTTOM: I shall desire you of more acquaintance, good Master Cobweb. If I cut my finger, I shall make bold with you. Your name, honest gentleman?

PEASEBLOSSOM: Peaseblossom.

BOTTOM: I pray you commend me to Mistress Squash, your mother, and to Master Peascod, your father. Good Master Peaseblossom, I shall desire you of more acquaintance too. Your name, I beseech you, sir?

MUSTARD SEED: Mustardseed.

BOTTOM: Good Master Mustardseed, I know your patience well. That same cowardly, giant-like ox-beef hath devour'd many a gentleman of your house. I

promise you your kindred hath made my eyes water ere now. I desire you of more acquaintance, good Master Mustardseed.

TITANIA: Come wait upon him; lead him to my bower.

The moon methinks looks with a wat'ry eye;
And when she weeps, weeps every little flower,
Lamenting some enforced chastity.
Tie up my lover's tongue, bring him silently.

Exit.

A MIDSUMMER NIGHT'S DREAM-ACT IV SCENE 1

Another part of the woods.(Titania; Bottom; Peaseblossom; Cobweb; Moth; Mustardseed; Oberon; Puck; ...)

Enter Queen of Fairies Titania and Clown Bottom, and Fairies Peaseblossom, Cobweb, Moth, Mustardseed, and others, attending, and the King Oberon behind them unseen...

TITANIA: Come sit thee down upon this flow'ry bed, (Lines 1-84)
While I thy amiable cheeks do coy,
And stick musk-roses in thy sleek smooth head,
And kiss thy fair large ears, my gentle joy.

BOTTOM: Where's Peaseblossom?

PEASEBLOSSOM: Ready.

BOTTOM: Scratch my head, Peaseblossom. Where's mounsieur Cobweb?

COBWEB: Ready.

BOTTOM: Mounsieur Cobweb, good mounsieur, get you your weapons in your hand, and kill me a red-hipp'd humble-bee on the top of a **thistle**; and, good mounsieur, bring me the honey-bag. Do not fret yourself too much in the action, mounsieur; and, good mounsieur, have a care the honey-bag break not, I would be loath to have you overflowen with a honey-bag, signior. Where's mounsieur Mustardseed?

MUSTARDSEED: Ready.

BOTTOM: Give me your **neaf**, mounsieur Mustardseed. Pray you, leave your curtsy, good mounsieur.

MUSTARDSEED: What's your will?

BOTTOM: Nothing, good mounsieur, but to help Cavalery Cobweb to scratch. I must to the barber's, mounsieur; for methinks I am marvail's hairy about the face; and I am such a tender ass, if my hair do but tickle me, I must scratch.

TITANIA: What, wilt thou hear some music, my sweet love?

BOTTOM: I have a reasonable good ear in music. Let's have the tongs and the bones.

Music. Tongs. Rural music.

TITANIA: Or say, sweet love, what thou desirest to eat.

BOTTOM: Truly, a peck of **provender**; I could munch your good dry oats. Methinks I have a great desire to a bottle of hay. Good hay, sweet hay, hath no fellow.

TITANIA: I have a venturous fairy that shall seek the squirrel's hoard, and fetch thee new nuts.

BOTTOM: I had rather have a handful or two of dried peas. But, I pray you, let none of your people stir me; I have an **exposition** of sleep come upon me.

TITANIA: Sleep thou, and I will wind thee in my arms.

Fairies, be gone, and be all ways away.

Exeunt Fairies.

So doth the woodbine the sweet honeysuckle

Gently entwist; the female ivy so

Enrings the barky fingers of the elm.

O, how I love thee! How I dote on thee!

They sleep. Enter Puck.

OBERON (Advancing)

Welcome, good Robin. Seest thou this sweet sight?

Her **dotage** now I do begin to pity.

For meeting her of late behind the wood,

Seeking sweet favors for this hateful fool,

I did **upbraid** her, and fall out with her.

For she his hairy temples then had rounded

With coronet of fresh and fragrant flowers;

And that same dew which sometime on the buds

Was wont to swell like round and orient pearls,

Stood now within the pretty **flouriets'** eyes,

Like tears that did their own disgrace bewail.

When I had at my pleasure taunted her,

And she in mild terms begg'd my patience,

I then did ask of her, her changeling child;
Which straight she gave me, and her fairy sent
To bear him to my bower in fairy land.

And now I have the boy, I will undo
This hateful imperfection of her eyes.
And, gentle Puck, take this transformed scalp
From off the head of this Athenian **swain**,
That he, awaking when the other do,
May all to Athens back again repair,
And think no more of this night's accidents
But as the fierce vexation of a dream.
But first I will release the Fairy Queen.

Touching her eyes.

Be as thou wast wont to be;
See as thou wast wont to see.

Dian's bud o'er Cupid's flower
Hath such force and blessed power.

Now, my Titania, wake you, my sweet queen.

TITANIA: My Oberon, what visions have I seen!
Methought I was enamor'd of an ass.

OBERON: There lies your love.

TITANIA: How came these things to pass?

O, how mine eyes do loathe his visage now!

OBERON: Silence a while. Robin, take off this head.

Titania, music call, and strike more dead
Than common sleep of all these five the sense.

TITANIA: Music, ho, music, such as charmeth sleep!

Music, still.

PUCK: Now, when thou wak'st, with thine own fool's eyes peep.

OBERON: Sound, music!

Louder music.

Come, my queen, take hands with me,
And rock the ground whereon these sleepers be.

Now thou and I are new in **amity**,
And will tomorrow midnight solemnly
Dance in Duke Theseus' house triumphantly,
And bless it to all fair prosperity.
There shall the pairs of faithful lovers be

Wedded, with Theseus, all in jollity.

PUCK: Fairy King, attend and mark;

I do hear the morning lark.

OBERON: Then, my queen, in silence sad,

Trip we after night's shade.

We the globe can compass soon,

Swifter than the wand'ring moon.

TITANIA: Come, my lord, and in our flight,

Tell me how it came this night

That I sleeping here was found,

With these mortals on the ground.

Exit

BOTTOM –Awaking

(Lines 180-192)

When my cue comes, call me, and I will answer. My next is, "Most fair Pyramus." Heigh-ho! Peter Quince! Flute the bellows-mender! Snout the tinker! Starveling! God's my life, stol'n hence, and left me asleep! I have had a most rare vision. I have had a dream, past the wit of man to say what dream it was. Man is but an ass, if he go about t' expound this dream. Methought I was—there is no man can tell what. Methought I was, and methought I had—but man is but a patch'd fool, if he will offer to say what methought I had. The eye of man hath not heard, the ear of man hath not seen, man's hand is not able to taste, his tongue to conceive, nor his heart to report, what my dream was. I will get Peter Quince to write a ballet of this dream. It shall be call'd "Bottom's Dream," because it hath no bottom; and I will sing it in the latter end of a play, before the Duke. Peradventure, to make it the more gracious, I shall sing it at her death.

Exit.

Source: <https://www.playshakespeare.com/midsummer-nights-dream/scenes/842-act-iv-scene-1>

GLOSSARY

- **changeling:** a child believed to have been secretly substituted by fairies for the parents' real child in infancy
- **knavish:** skilled in mischief
- **Cupid:** Roman god of desire and love
- **vagaries:** unexpected change in situations
- **interlude:** break; interval

- **cuckoldry**: state of being cheated by a romantic partner
 - **marvails**: old English usage of ‘marvels’
 - **hawthorn brake**: a hedge made of thorny shrub or tree of rose family
 - **tiring house**: backstage; retiring house
 - **by’r larking**: old English oath word for “ *by our lady kin*”.
 - **parlous**: full of danger
 - **cranny**: small narrow opening; crack
 - **hempen**: usable fibre products made from plant
 - **homespuns**: (used by Puck) refers to hard handed(rough)men who work with their hands
 - **odious**: hateful; unpleasant; repulsive
 - **odorous**: heavy aroma or smell that is pleasant
 - **brier**: prickly shrubs
 - **brisky**: superlative of brisk-lively, energetic
 - **juvenal**: young bird
 - **translated**: transformed; changed
 - **woosel cock**: (ousel): bird
 - **throstle**: wren, quill: birds
 - **gleek**: trick; deception
 - **gambol**: playful skip or jump
 - **thistle**: plant with prickly leaves
 - **neaf**: dialect of (nieve//nief) fist; hand
 - **provender**: food for domestic livestock
 - **exposition**: show; malapropism for disposition-quality
 - **dotage**: foolish love
 - **upbraid**: scold
 - **flouriets**: flowers
 - **swain**: a country youth
 - **Dian’s**: derived from Diana-Roman goddess of the forest and hunt
 - **amity**: friendly relations
-

GUIDED READING

I. Factual Questions

1. How does Quince describe Nick Bottom? Why?
2. Is *Pyramus and Thisbe* meant to be a comedy or a tragedy? How do you think the audience will react?
3. What problem do the craftsmen foresee in Pyramus’s killing? Why?

4. What are the two *hard things* that Quince sees?
5. How does Puck describe the craftsmen? Does it suit them?
6. Why do the actors flee from the forest?
7. Note what Bottom asks Titania for a meal. What is its effect on the reader?
8. Why does Oberon play a trick on Titania?
9. Who helps him play this trick?
10. How does Bottom perceive his experience after waking up?

II. Paragraph Questions

1. Comment on how Oberon tricks Titania. How would the audience react to this episode?
2. Describe how Titania takes care of Bottom. What does it tell you about her feelings?
3. Discuss the attitude of the craftsmen to the courtly ladies. What does it tell you about them?
4. Write a note on Puck.
5. Describe Oberon.
6. Why does Oberon trick Titania?

III. Essay Questions

1. Analyse Nick Bottom's character. (Hint: His head is transformed into a donkey's head.)
2. Discuss the contrast between Titania and Bottom.
3. Comment on the humour in the extract. (Hint: Do the characters know that they are funny?)
4. Analyse what Shakespeare is telling you about love through this episode.
5. Analyse the dreams of Titania and Nick Bottom.

Vocabulary in Use

There is an ample use of wordplay in the extracts.

- Define Malapropism. Note its use in this extract to enhance humour
- Observe the way Bottom addresses the fairies. Is it significant? Analyse how language defines a person through this context
- Note how the mechanicals use prose/informal language/slang and Titania and Oberon use poetry, to portray class distinctions

- The educated language of Oberon is different from that of Titania (Dramatic irony: While being effusive in his language, he is scheming a plot to teach Titania a lesson).
 - Notice how Bottom uses the word *ass* in a figurative sense, but is to be taken in a literal sense too.
-

FACTWATCH

- Shakespeare lived 403 years ago
 - Oxford English Dictionary has credited Shakespeare with the honour of introducing approximately 3000 words into the English language
 - Shakespeare wrote about one-tenth of the most quotable quotations ever written or spoken in English
 - His self-composed epitaph reads thus:
*Good friend for Jesus' sake forbear,
To dig the dust enclosed here:
Blest be the man that spares these stones,
And curst be he that moves my bones*
 - Shakespeare used the word **honorificabilitudinitatibus** in the play *Love's Labour's Lost* which is his longest word
 - According to the Encyclopedia of Literature, Shakespeare is the second most quoted English writer after the writers of the Bible
-

Suggested Reading

1. *A Midsummer Night's Dream*: William Shakespeare
2. *She Walks in Beauty*: Lord Byron
3. *Annabel Lee*: Edgar Allan Poe
4. *She Dwelt Among Untrodden Ways*: William Wordsworth
4. *Poor Girl*: Maya Angelou
5. *Spring in Fialta*: Vladimir Nabokov
6. *Mysuru Mallige*: K. S. Narasimhaswamy

Extended Activities (to be considered for Assignments and Projects):

PPTs/ Essays/Collages/Projects-

1. Watch the movie *Casablanca* and contrast that with this play.
2. Review the movie *A Roman Holiday* as a light romance.

3. Find stories where human-animal transformations take place and analyse them.
4. Discuss the contemporary relevance of fairy tales like *Frog Prince* and *Beauty and the Beast*.
5. Enact the love scene of Titania and Nick Bottom as a skit.

LESSON 7

HAYAVADANA-AN EXCERPT



GIRISH RAGHUNATH KARNAD- (1938-2019)

“The point about a play is that it cannot simply be about its own time.”

TRIBUTES

“In his life, he embodied the richness and depth of Indian civilisation more nobly and less self-consciously than anyone else I knew.” -Ramachandra Guha

“Can you think of anyone else who could become President of the Oxford Union, could then come back & write brilliant plays in Kannada, could direct Art films & also act in Salman Khan movies? Just a glimpse of what a Renaissance man Girish Karnad was...” Vir Sanghvi

“For Girish Karnad, ideas of resistance were not confined to books – he took them to the streets.” - Arundati Ghosh

“A flame has been extinguished that lit up so many minds.” - Shashi Tharoor

“He has left valuable literature for us to relish. He will live with us through his literature.” -Ramakanth Joshi

ABOUT THE PLAYWRIGHT

The late Girish Karnad was a renowned Kannada writer, playwright and poet whose versatility and creativity were exhibited through multifarious platforms

like acting, publishing, film-making, directing, and compeering of television talk shows. He earned his Bachelor's Degree in Mathematics and Statistics from Karnatak University. While pursuing his Masters in Politics, Philosophy and Economics as a Rhodes Scholar at Oxford, he wrote his critically acclaimed first play *Yayati*, in Kannada, his adopted tongue although he wanted to earn international fame by writing in English. His second play *Tughlaq* remained his best known play. He worked as an actor and director with *Madras Players* in English plays. He donned the lead roles in the Kannada version of *Oedipus Rex* and the Kannada play, *Jokumaraswamy*, directed by B. V. Karantha. His plays were thought provoking and evoked critical responses. He largely explored the present by way of the past. He wrote nine plays in Kannada and translated six of them into English. He was particular about translating his own plays, as translation for Karnad, was a quest for suitable cultural equivalents. Karnad retold myth to make it relevant and to suit contemporary reality. *Naga-Mandala*, one of such popular plays, won the 'Karnataka Sahitya Academy Award'. His play *Tale-Danda* won the 'Karnataka Natak Academy Award'. *Hayavadana* is even now widely recognized as one of his most important plays of post-independent India. For his contributions to theatre, he was awarded the 'Padma Shri', one of India's top civilian honours, in 1974.

His entry into the film world was through the making of the film, *Samskara*. He won the 'President's Gold Medal' Award for script, dialogue writing and for the lead role in the movie. This was followed by *Vamsha Vriksha*, co-directed by B. V. Karantha. He acted in several Hindi feature films, television films and serials of Mrinal Sen, Satyajit Ray, and Shyam Benegal. In 1992, the Indian government awarded Karnad another of its highest honours, the Padma Bhushan, in recognition of his contributions to the arts. For his contributions to literature and theatre he was awarded the 'Jnanpith Award', India's highest literary honor, in 1998. He continued to work in films, directing such movies as *Kanooru Heggadithi* (1999) and acting in *Iqbal* (2005), *Life Goes On* (2009), and *24* (2016), among other noteworthy films. Karnad was part of India's post-independence **renaissance**, and was as much at ease with exploring classical Sanskrit plays, as the finer points of the '*yakshagana*' tradition.

ABOUT THE PLAY

Hayavadana (1971) is based on Thomas Mann's 1940 novella; *The Transposed Heads*, which itself reminds one of a tale from a Sanskrit text of 11.CE, namely, *Kathasaritasagara*. It is perhaps, the first modern play to use a folk art form. The play **articulates** the story of two friends who are in love with the same woman and whose heads are accidentally interchanged. A comedy ending in tragedy, the layered narrative also relates the story of a man with a horse's head who seeks to become human. It is written in two acts with the character of the Bhagavata providing a commentary on the events unfolding in the play.

The play begins with a puja to Lord Ganesha seeking his blessings for the success of the play. Ganesha himself is a hybrid being with an elephant head and a human body. So, the theme of hybridity and incompleteness begins here. Ganesha himself represents the idea of incompleteness through his mismatched body.

The "Bhagavata," or worshipper of Ganesha, introduces the characters. Two friends, Devadutta and Kapila, are the major characters-the first being a handsome Brahmin poet, and the second, the plain looking son of an iron-smith. Devadutta is known for his sensitivity, while Kapila is known for his physical strength. Each represents intellect and sexuality, mind and matter respectively. While the Bhagavata is describing these men, he is interrupted by an actor who runs onstage exclaiming in horror; he claims to have seen a strange creature. This is when the creature Hayavadana, enters the stage. Hayavadana also has a mismatched head and body- the head of a horse on the body of a man .This mismatch proves to be real when the Bhagavata tries to pry the horse's head from the human body.

Hayavadana explains his peculiar condition by narrating the story of his strange birth. His mother, a princess, who fell in love with a horse, lived with it for fifteen years until her love broke the curse on the horse. The horse returned to its true form, which was that of a celestial being. She decided not to accompany the being back to heaven, and he in turn, cursed her by turning her into a horse. Hayavadana is the result of that strange union. On completion of the story of his birth, the Bhagavata advises Hayavadana to go to the temple of Kali for seeking

her grace to become a complete human being. Hayavadana leaves the place to do so.

The story further unfolds when Devadutta enters the scene. He asks his friend Kapila to find out the name and address of the woman whom he loves. He tells him that he loves her so much that he would sacrifice his head and his arms to have her. Kapila finds the woman's home and knocks on her door, only to fall in love with her. Yet, he tells Padmini, the lady that Devadutta loves, about his friend's wish to marry her. Devadutta and Padmini marry, and Padmini is due to bear their son in six months. The two are supposed to go on a trip to Ujjain with their friend, Kapila, but Devadutta is hesitant as he believes that Padmini is attracted to his friend. Due to Devadutta's jealousy, Padmini decides to cancel the trip but changes her mind when Kapila arrives. The party passes a temple and Devadutta decides to honour his promise by giving up an arm and his head. He leaves the pair and cuts off his head. Kapila finds a dead Devadutta and decides to cut off his head as well. When Padmini finds her husband and his friend headless, she decides to kill herself, but is stopped by the goddess Kali. She asks Padmini to place the men's heads back on their bodies so that she could heal them. Padmini rushes to follow the Goddess's instructions, but as the men are revived, she finds that in her haste, she has mixed up the heads and placed them on the wrong bodies.

On returning home, the two men argue over who is Padmini's husband. Kapila's head claims that his body accepted her hand in marriage and created the child. Devadutta's head argues that the head is in charge of the body, so he claims to be her husband. Padmini chooses Devadutta's head. Soon after, Devadutta goes to the fair in Ujjain and purchases two dolls in preparation for his child's arrival. Padmini gives birth to her child. The child's dolls narrate some of the action in the household. Padmini is pleased with Devadutta's new body until it begins to look more and more like his old one. She picks fights with Devadutta, and the dolls reveal that she secretly dreams of Kapila.

On a trip to the forest with her son, Padmini comes upon Kapila living in the woods. Devadutta's body has softened, but Kapila has regained his former strength. Padmini tells Kapila that her son is also Kapila's son since her husband has his body. She points out that her son has a mole in the same place that Kapila does. Padmini stays in the woods with him for several days.

Devadutta goes looking for Padmini and finds her with Kapila. The two men fight, and both die.

Padmini plans to commit **Sati** and instructs Bhagavata to take her son to hunters. She asks him to tell them that her child is Kapila's son. She further asks him to take the child to Devadutta's father after five years and tell him that he is Devadutta's son. Meanwhile, Hayavadana comes onto the scene, as a complete horse. The transformation is due to Goddess Kali who changes him into a complete horse instead of a complete human being. Padmini's son is also there, and the Bhagavata says that the boy does not speak or laugh. But on hearing the strange story, the boy laughs and sings along with Hayavadana, who wishes to have a horse's voice. Hayavadana's attempts to claim a horse's voice keeps the boy laughing. Eventually, Hayavadana's laugh sounds like a horse's **neigh**. The action ends with a thanksgiving to Ganesha for having made the play successful.

The universal predicament of the gap between expectation and reality is wonderfully drawn by Girish Karnad through the first act. It raises profound questions of what constitutes identity and beauty—supreme intellect or raw physical prowess; brain or brawn. It also harkens to the conflict being played out within each of us to achieve completeness and further recounts how, often, one fails to get there. The play therefore deals with different aspects of human challenges and its limitations. It illustrates that the drama of incompleteness is eternally being played out. The three levels of incompleteness are dealt with here- Divine (Ganesha), Human (Hayavadana) and Animal (Hayavadana with his horse-voice) Furthermore, the play underlines that the quest and struggle for locating and moulding identities to fill the gaps are inevitable, incomprehensible and eternal.

CHARACTERS APPEARING IN THE EXCERPT: Bhagavata, Actor, Hayavadana .The play was first presented in English by the Madras Players at the Museum Theatre, Madras on 7 December 1972. It was directed by Lakshmi Krishnamurthy and Yamuna Prabhu, with music by B.V. Karantha. The cast was as follows:

BHAGAVATHA, ACTOR I, HAYAVADANA, ACTOR II, DEVADUTTA, KAPILA, PADMINI, DOLL I, DOLL II, KALI, CHILD

HAYAVADANA-AN EXCERPT FROM ACT I SCENE I

Pre –Reading

- *Have you ever felt the need to look at yourself closely through the mirror? What do you see of yourself there? Do you understand yourself through the mirror, through others or through yourself?*
 - *What is more important to you- your intellect or your looks? What do you feel is more important to other people?*
 - *Have you tried to improve yourself? Do you think it is necessary?*
-

AN EXCERPT FROM ACT ONE

(The stage is empty except for a chair, kept center- stage, and a table on stage right----or at the back -----on which the Bhagavata and the musicians sit.)

At the beginning of the performance, a mask of Ganesha is brought on stage and kept on the chair. Pooja is done. The Bhagavata sings verses in praise of Ganesha accompanied by his musicians.

Then the mask is taken away.

O Elephant- headed **Herambha**

whose flag is victory,

and who shines like a thousand suns.

O husband of **Riddhi** and **Siddhi**,

seated on a mouse and decorated with a snake.

O single-tusked destroyer of incompleteness,

we pay homage to you and start our play.

BHAGAVATA: May **Vighneshwara**, the destroyer of obstacles, who removes all hurdles and crowns all endeavors with success, bless our performance now. How indeed can one hope to describe his glory in our poor, disabled words? An elephant's head on a human body, a broken tusk and a cracked belly---- whichever way you look at him he seems the embodiment of imperfection, of incompleteness. How indeed can one fathom the mystery that this very **Vakratunda-Mahakaya**, with his crooked face and distorted body, is the Lord and Master of Success and Perfection? Could it be that this Image of Purity and

Holiness, this **Mangala-Murthy**, intends to signify by his very appearance that the completeness of God is something no poor mortal can comprehend? Be that as it may. It is not for us to understand this Mystery or try to unravel it. Nor is it within our powers to do so. Our duty is merely to pay homage to the Elephant-headed God and get on with our play.

This is the city of Dharmapura, ruled by King Dharmesheela whose fame and empire have already reached the ends of the eight directions. Two youths who dwell in the city are our heroes.)

One is Devadutta. **Comely** in appearance, fair in colour, unrivalled in intelligence, Devadutta is the only son of the Revered Brahmin Vidyasagara.

Having felled the mightiest pundits of the kingdom in debates on logic and love, having blinded the greatest poets of the world with his poetry and wit, Devadutta is as it were the apple of every eye in Dharmapura.

The other youth is Kapila. He is the only son of the iron-smith Lohita, who is to the king's armoury as an axle to the chariot-wheel. He is dark and plain to look at, yet in deeds which require drive and daring, in dancing, in strength and in physical kills, he has no equal.

[A scream of terror is heard off-stage. The Bhagavata frowns, quickly looks in the direction of the scream, then carries on.]

The world wonders at their friendship. The world sees these two young men wandering down the streets of Dharmapura, hand in hand, and remembers Lava and Kusha, Rama and Lakshmana, Krishna and Balarama.

[sings] Two friends there were

----- one mind, one heart----

[The scream is heard again. The Bhagavata cannot ignore it any more.]

Who could that be---- creating a disturbance at the very outset of our performance? (looks) Oh! It's Nata, our Actor. And he is running. What could have happened, I wonder?

[The Actor comes running in, trembling with fear. He rushes on to the stage, runs round the stage once, then sees the Bhagavata and grabs him.]

ACTOR: Sir, Bhagavata Sir----

BHAGAVATA [trying to free himself]

Tut! Tut! What's this? What's this?

ACTOR: Sir. . . oh my God!---- God!----

BHAGAVATA: Let me go! I tell you, let go of me!

[Freeing himself.] Now what's this? What . . .

ACTOR: I ----I----I---- Oh God! [Grabs him again.]

BHAGAVATA: Let me go!

[The Actor moves back.]

What nonsense is this? What do you mean by all this shouting and screaming?

In front of our audience too! How dare you disturb . . .

ACTOR: Please, please, I'm---- sorry . . . But ---- but . . .

BHAGAVATA [more calmly]: Now, now, calm down! There's nothing to be afraid of here. I am here. The musicians are here. And there is our large-hearted audience. It may be that they fall asleep during a play sometimes. But they are ever alert when someone is in trouble. Now, tell us-What's the matter?

ACTOR: [panting]. Oh---- Oh---- My heart . . . It's going to burst . . .

BHAGAVATA: Sit down! Sit. Right! Now tell me everything quietly, slowly.

ACTOR: I was on my way here . . . I was already late . . . didn't want to annoy you . . . So I was hurrying down when . . . Ohh! [covers his face with his hands]

BHAGAVATA: Yes, yes. You were hurrying down. Then?

ACTOR: I'm shivering! On the way . . . you see . . . I had drunk a lot of water this morning . . . my stomach was full . . . so to relieve myself . . .

BHAGAVATA: Watch what you are saying! Remember you are on stage . . .

ACTOR:I didn't do anything! I only wanted to . . . so I sat by the side of the road----- and was about to pull up my dhoti when . . .

BHAGAVATA: Yes?

ACTOR: A voice---- a deep, thick voice . . . it said:

'Hey, you there----don't you know you are not supposed to commit nuisance on the main road?'

BHAGAVATA: Quite right too. You should have known that much.

ACTOR: I half got up and looked around. Not a man in sight---- no one! So I was about to sit down again when the same voice said . . .

BHAGAVATA: Yes?

ACTOR: 'You irresponsible fellow, can't you understand you are not to commit nuisance on the main road?' I looked up. And there---- right in front of me ---- across the fence . . .

BHAGAVATA: Who was there?

ACTOR: A horse!

BHAGAVATA: What?

ACTOR: A horse! And it was talking.

BHAGAVATA: What did you have to drink this morning?

ACTOR: Nothing, I swear. Bhagavata Sir, I haven't been near a **toddy**-shop for a whole week. I didn't even have milk today.

BHAGAVATA: Perhaps your liver is sensitive to water.

ACTOR: [desperate]. Please believe me. I saw it clearly--- it was a horse--- and it was talking.

BHAGAVATA: [resigned]. It's no use continuing this nonsense. So you saw a talking horse? Good. Now go and get made up . . .

ACTOR: Made up? I fall to your feet, Sir, I can't . . .

BHAGAVATA: Now look here . . .

ACTOR: Please, Sir . . .

[He holds up his hand. It's trembling.]

You see, Sir? How can I hold up a sword with this? How can I fight?

BHAGAVATA: [thinks]. Well then. There's only one solution left. You go back. . .

ACTOR: Back?

BHAGAVATA: . . . back to that fence, have another look and make sure for yourself that whoever was talking, it couldn't have been that horse.

ACTOR: No!

BHAGAVATA: Nata . . .

ACTOR: I can't!

BHAGAVATA: It's an order.

ACTOR: [pleading]. Must I?

BHAGAVATA: Yes, you must.

ACTOR: Sir. . .

[The Bhagavata turns to the audience and starts singing.]

BHAGAVATA: Two friends there were

-----one mind, one heart-----

Are you still here?

[The Actor goes out looking at the Bhagavata, hoping for a last minute reprieve. It doesn't come.]

Poor boy! God alone knows what he saw----- and what he took it to be! There's Truth for you . . . Pure Illusion.

[sings.]Two friends there were

-----one mind, one heart-----

[A scream in the wings. The Actor comes rushing in.]

Now look here . . .

ACTOR: It's coming. Coming . . .

BHAGAVATA: What's coming?

ACTOR: Him! He's coming . . . [rushes out.]

BHAGAVATA: Him? It? What's coming? Whatever or whoever it is, the Actor has obviously been frightened by its sight. If even a hardened actor like him gets frightened, it's more than likely that our gentle audience may get frightened too. It's not proper to let such a sight walk on stage unchallenged.

[To the wings].

Hold up the entry-curtain!

[Two stage hands enter and hold up a half-curtain, above six feet in height --- the sort of curtain used in Yakshagana or Kathakali. The curtain masks the entry of Hayavadana, who comes and stands behind it.]

Who's that?

[No reply. Only the sound of someone sobbing behind the curtain.]

How strange! Someone's sobbing behind the curtain. It looks as though the Terror which frightened our Actor is itself now crying!

[To the stage-hand] Lower the curtain!

[The curtain is lowered by about a foot. One sees Hayavadana's head, which is covered by a veil. At a sign from the Bhagavata, one of the stage-hands removes veil, revealing a horse head. For a while horse-head doesn't realize that it is exposed to the gaze of the audience.

The moment the realization dawns, the head ducks behind the curtain.]

BHAGAVATA: A horse! No, it can't be!

[He makes a sign. The curtain is lowered a little more--- just enough to show the head again. Again it ducks. Again the curtain is lowered. This goes on till the curtain is lowered right down to the floor.

Hayavadana, who has a man's body but a horse's head, is sitting on the floor hiding his head between his knees.]

Incredible! Unbelievable!

[At a sign from the Bhagavata the stage-hands withdraw. The Bhagavata goes and stands near Hayavadana. Then he grunts to himself as though he has seen through the trick.]

Who are you?

[Hayavadana lifts his head, and wipes the tears away. The Bhagavata beckons to him to come centre-stage.]

Come here!

[Hayavadana hesitates, then comes forward.]

First you go around scaring people with this stupid mask. And then you have the cheek to disturb our show with your clowning? Have no sense of proportion? . . . Enough of this nonsense now. Take it off---- I say, take off that stupid mask!

[Hayavadana doesn't move.]

You won't? ----- Then I'll have to do it myself!

[Holds Hayavadana's head with both his hands and tries to pull it off. Hayavadana doesn't resist.]

It is tight. Nata----My dear Actor . . .

[The Actor comes in, wearily, and stands open-mouthed at the sight he sees.]

Why are you standing there? Don't you see you were taken in by a silly mask? Come and help me take it off now.

[The Actor comes and holds Hayavadana by his waist while the Bhagavata pulls at the head. Hayavadana offers no resistance, but can't help moaning when the pain becomes unbearable. The tug-of-war continues for a while. Slowly, the truth dawns on the Bhagavata.]

Nata, this isn't a mask! It's his real head!

[The Actor drops Hayavadana with a thud. Hayavadana gets up and sits as before, head between knees.]

Truly, surprises will never cease! If someone had told me only five minutes ago that there was a man with a horse's head, I would have laughed out in his face.

[To Hayavadana.] Who are you?

[Hayavadana gets up and starts to go out. The Actor hurriedly moves out of his way.]

Wait! Wait! That's our green room there. It's bad enough that you scared this actor. We have a play to perform today, you know.

[Hayavadana stands, dejected.]

[Softly] Who are you?

[No reply.]

What brought you to this? Was it a curse of some rishi? Or was it some holy place of pilgrimage, a **punyasthana**, which you **desecrated**? Or could it be that you insulted a **pativrata**, dedicated to the service of her husband? Or did you ...

HAYAVADANA: Hey. . .

BHAGAVATA: [taken aback]. Eh?

HAYAVADANA: What do you mean, Sir? Do you think just because you know the puranas you can go about showering your Sanskrit on everyone in sight? What temple did I desecrate? What woman did I insult? What . . .

BHAGAVATA: Don't get annoyed. . .

HAYAVADANA: What else? What rishi? What sage? What? Who have I wronged? What have I done to anyone? Let anyone come forward and say that I've done any wrong I haven't--- I know I haven't yet . . .

[He is on the point of beginning to sob again.]

BHAGAVATA: Don't take it to heart so much. What happened? What's your grief? You are not alone here. I am here. The musicians are here. And there is our large-hearted audience. It may be that they fall asleep during a play sometimes. . .

HAYAVADANA: What can anyone do? It's my fate.

BHAGAVATA: What's your name?

HAYAVADANA: Hayavadana.

BHAGAVATA: How did you get this horse's head?

HAYAVADANA: I was born with it.

BHAGAVATA: Then why didn't you stop us when we tried to take it off? Why did you put up with our torture?

HAYAVADANA: All my life I've been trying to get rid of this head.

I thought---- You with all your goodness and **punya** . . . if at least you managed to pull it off. . .

BHAGAVATA: Oho! Poor man! But, Hayavadana, what can anyone do about a head one's born with? Who knows what error committed in the last birth is responsi . . .

HAYAVADANA: [annoyed]. It has nothing to do with my last birth. It's this birth which I can't shake off.

BHAGAVATA: Tell us what happened. Don't feel ashamed.

HAYAVADANA: [enraged]. Ashamed? Me? Why should I . . .

BHAGAVATA: Sorry. I beg your pardon I should have said 'shy'.

HAYAVADANA: [gloomy] It's a long story.

BHAGAVATA: Carry on.

HAYAVADANA: My mother was a Princess of Karnataka. She was a very beautiful girl. When she came of age, her father decided that she should choose her own husband. So princes of every kingdom in the world were invited---and they all came. From China, from Persia, from Africa. But she didn't like any of them. The last one to come was the Prince of Araby. My mother took one look at that handsome prince sitting on his great white stallion---and she fainted.

ACTOR: Ah!

HAYAVADANA: Her father at once decided that this was the man. All arrangements for the wedding were made. My mother woke up-----and do you know what she said?

ACTOR, BHAGAVATA: What?

HAYAVADANA: She said she would only marry that horse!

ACTOR: What!

HAYAVADANA: Yes. She wouldn't listen to anyone. The Prince of Araby burst a blood-vessel.

ACTOR: Naturally.

HAYAVADANA: No one could **dissuade** her. So ultimately she was married off to the white stallion. She lived with him for fifteen years. One morning she wakes up-----and no horse! In its place stood a beautiful Celestial Being, a **gandharva**. Apparently this Celestial Being had been cursed by the god **Kuvera** to be born a horse for some act of misbehavior. After fifteen years of human love he had become his original self again.

BHAGAVATA: I must admit several such cases are on record.

HAYAVADANA: Released from his curse, he asked my mother to accompany him to his heavenly **Abode**. But she wouldn't. She said she would come only if he became a horse again. So he cursed her . . .

ACTOR: No!

HAYAVADANA: He cursed her to become a horse herself. So my mother became a horse and ran away happily. My father went back to his Heavenly Abode. Only I-----the child of their marriage-----was left behind.

BHAGAVATA: It's a sad story.

ACTOR: Very sad.

HAYAVADANA: What should I do now, Bhagavata Sir? What can I do to get rid of this head?

BHAGAVATA: Hayavadana, what's written on our foreheads cannot be altered.

HAYAVADANA: [slapping himself on the forehead].

But what a forehead! What a forehead! If it was a forehead like yours, I would have accepted anything. But this! . . . I have tried to accept my fate. My personal life has naturally been blameless. So I took interest in the social life of the Nation-----Civics, Politics, Patriotism, Nationalism, Indianization, the socialist pattern of the society . . . I have tried everything. But where's my society? Where? You must help me to become a complete man, Bhagavata Sir. But how? What can I do?

[Long silence. They think.]

BHAGAVATA: Banaras?

HAYAVADANA: What?

BHAGAVATA: If you go to Banaras and make a vow in front of the god there . . .

HAYAVADANA: I've tried that. Didn't work.

ACTOR: Rameshwar.

HAYAVADANA: Banaras, Rameshwar, Gokarn, Haridwar, Gaya, Kedarnath---not only those but the Dargah of Khwaja Yusuf Baba, the Grotto of Our Virgin Mary---- I've tried them all. Magicians, mendicants, maharishis, fakirs, saints and sadhus-----sadhus with short hair, sadhus with beards----sadhus in saffron, sadhus in the altogether----hanging, singing, rotating, gyrating----on the spikes, in the air, under water, under the ground . . . I've covered them all. And what did I get out of all this? Everywhere I went I had to cover my head with a veil----and I started going bald. [Pause. Shyly.] You know, I hate this head---but I just can't help being fond of this lovely, long mane. [Pause.] So I had to give the miss to Tirupati.

[Long silence.]

BHAGAVATA: Come to think of it, Hayavadana, why don't you try the Kali of Mount Chitrakoot?

HAYAVADANA: Anything you say.

BHAGAVATA: It's a temple at the top of Mount Chitrakoot. The Goddess there is famous for being ever-awake to the call of devotees. Thousands used to flock to her temple once. No one goes now, though.

HAYAVADANA: Why not?

BHAGAVATA: She used to give anything anyone asked for. As the people became aware of this they stopped going.

HAYAVADANA: Fools!

BHAGAVATA: Why don't you try her?

HAYAVADANA: [jumps up]. Why not? I'll start at once . . .

BHAGAVATA: Good. But I don't think you should go alone. It's a wild road . . . you'll have to ask a lot of people, which won't be easy for you. So . . .

[To the Actor.] You'd better go with him.

ACTOR: Me?

BHAGAVATA: Yes, that way you can make up for having insulted him.

HAYAVADANA: But, Bhagavata Sir, may I point out that his road side manners. .

ACTOR: There! He's insulting me now! Let him find his own way. What do I care?

BHAGAVATA: Come, come, don't let's start fighting now. [To Hayavadana.] Don't worry. There's no highway there. Only a cart-track at best.

[To the Actor.] You've no reason to feel insulted----Actually you should admire him. Even in his dire need, he doesn't lose civic sense. Be off now.

HAYAVADANA: [To the Actor]. Please, don't get upset. I won't bother you, I promise.

[To the Bhagavata.] I am most grateful . . .

BHAGAVATA: [blessing him.] May you become successful in your search for completeness.

[The two go.]

GLOSSARY

- **Renaissance:** revival
- **articulate:** express clearly
- **sati:** traditional historical Hindu practice of a widow burning herself on her husband's funeral pyre
- **neigh:** sound of a horse
- **Herambha:** another name of the Hindu god, Ganesha
- **Riddhi:** name of Ganesha's wife
- **Siddhi:** name of another wife of Ganesha
- **Vighneshwara:** Lord Ganesha as a destroyer of obstacles
- **Vakratunda-Mahakaya:** description of Ganesha-one who has a curved trunk and large body
- **Mangala Murthy:** auspicious idol/figurine
- **comely:** pleasing
- **toddy:** liquor
- **punyasthana:** holy place

- **desecrated:** defiled; to show disregard or disrespect to a sacred place or thing
- **pativrata:** very devout married woman
- **punya:** virtuous
- **dissuaded:** to turn away; deter
- **gandharva:** celestial being
- **Kuvera:** lord of wealth
- **abode:** home

GUIDED READING

I. Factual Questions

1. Who is the story teller in the play?
2. Why does the Bhagavata say that Lord Ganesha is mysterious?
3. Where does the story take place?
4. What virtues do Devadutta and Kapila represent?
5. What disrupted the Bhagavata's narration?
6. The actor was terrified because
 - a. he had seen a ghost
 - b. he saw a man with a horse's head
 - c. he saw a horse with a man's head
 - d. he heard a horse's head talking
7. The Bhagavata mistook the horse's head to be a _____.
8. How did Hayavadana get a horse's head?
9. What suggestion did the Bhagavata give Hayavadana to get rid of his horse's head?
10. Why did the Bhagavata ask the actor to accompany Hayavadana?

II. Paragraph Questions

1. How does the prayer describe the various attributes of Lord Ganesha?
2. 'Devadutta and Kapila were not only friends but they completed each other's personality'. Discuss.
3. Why did the Bhagavatha try to remove the Horse's head of Hayavadana?
4. Narrate the story of Hayavadana's parents.
5. In what ways had Hayavadana tried to get rid of his head?
6. How would you draw a parallel between Hayavadana and Lord Ganesha?
7. Do you think the prayer becomes significant in the context of the play?

III. Essay Questions

1. How did the union of the princess and the Gandharva (celestial being) become a curse to their child?
2. Explain the significance of the opening scene in the play.
3. 'Hayavadana represents the imperfections and incompleteness of human beings'. Discuss.
4. Does Hayavadana's frustration at his strange head replicate man's dissatisfaction at his own being? Discuss.
5. Does the Bhagavata resonate the voice of the audience? Substantiate.

Vocabulary in Use

Identify the many quasi cultural terms used here and how they lend a local flavour to the play

FACT WATCH

- Joseph Merrick, called the Elephant Man died in his sleep because his body could no longer bear the weight of his head
- Edward Mordrake remains a curious case in medical history as he was born with two faces

Suggested Reading

1. *Katahsaritasagara* (Sanskrit): Somadeva
2. *The Transposed Heads*: Thomas Mann
3. *Nagamandala*: Chandrashekara Kambara
4. *The Elephant Man*: Watch the movie
5. Tale Danda: Girish Karnad
6. *The Wreck*: Rabindranath Tagore

Extended Activities (to be considered for Assignments and Projects):

PPTs/Essays/ Collages/Projects –

- Find out about ‘Theatre of Roots Movement’ in India
 - Compose a PPT on *Yakshagana*
 - Write a project on *History of Theatre in India*
 - Write an Essay on *Greek Theatre and the use of Masks*
 - Have a group discussion on *Identity Crises*
 - Explore the use and relevance of Folk tales and Folk Theatre
 - Enact the scene prescribed.
 - Watch the play Hayavadana on You tube
 - Watch any of Karnad’s plays enacted on stage (Tughlaq or Yayati).
 - Watch and review the Kannada movie *Madhu Malathi*
 - Discuss the significance of characters with a half-head and half animal body like Narasimha or the mermaid that you have come across in your reading
-

A NOTE ON THIS SECTION

Observe that both the extracts deal with characters that are half-man and half animal. The plays are divided by centuries, but the motif is similar.

Examine how both the plays treat the theme of hybridity and find out whether the treatment of the subject and the issues and concerns are the same or different.

PART II
GRAMMAR SECTION

C - REVISITING GRAMMAR

“There is a satisfactory boniness about grammar which the flesh of sheer vocabulary requires before it can become a vertebrate and walk the earth.”

--Anthony Burgess

LESSON-8

DIRECT- INDIRECT AND REPORTED SPEECH

In English there are two ways to narrate the spoken words of a person; Direct Speech and Indirect Speech. They are also known as Direct and Indirect Narrations. Both, Direct Speech and Indirect Speech are used to convey the message of one person to another person.

In **Direct Speech**, the actual words of the speaker are reproduced. The exact words of the speaker are reproduced within quotation marks. A comma is used after the main clause if it comes first or, a colon is used. The sentence enclosed within the quotation begins with a capital letter. The punctuation is enclosed by the quotation.

Ex: Krish asked, “**H**ave they not arrived?”

Sumanth: “They have not arrived.”

“When will they arrive?” inquired father.

Direct Speech is used in conversations, plays and citations.

In **Indirect Speech**, the **actual words** of the speaker are **changed**. When we **convey someone else’s statement** in our own words without changing the meaning of the statement, it is called Indirect Speech. He/ She reports orally or writes down the word in an appropriate tense, and refers to the original speaker in third person. However, when we **report** the statement, conveying the mood of the statement also, it is **Reported Speech**. Reported Speech is an advanced version of Indirect Speech. The focus is on fine-tuning the indirect statements by using better vocabulary not only to reproduce, but to reproduce with clarity and convey the right nuances and mood of the conversation.

Ex: Direct Speech: Rita: “Oh! I am sick.”

Indirect Speech: Rita **exclaimed** that that she **was sick**.

Reported Speech: Rita **lamented** that she was **unwell**.

In the first example, the reporter conveys the message of the girl **using her actual words** (e.g., Oh! I am sick.”). In the second example, the reporter conveys her message but in the **words of the reporter** (narrator) without any change in the meaning. The speaker has introduced a reporting verb ‘exclaimed’ in Indirect Speech. In Reported Speech, a better reporting verb, ‘lamented’ is

used to convey, with greater clarity, the right mood of the speaker. Thus, Direct, Indirect and Reported Speeches are different ways of reporting the statement of a person. It should also be noted that as there is a very subtle difference between Indirect and Reported Speech, they are frequently used interchangeably, too.

Components of a Sentence in Direct Speech:

There are **two** components in a sentence in Direct Speech: **The Reporting Verb** and **Reported Speech**.

In Direct Speech: She says, **“I am nervous.”**

In this sentence, the underlined word ‘says’ is the Reporting Verb and the sentence within quotation marks and in bold letters, is the Reported Speech.

Let us note the changes that occur when sentences are transformed from Direct Speech to Indirect Speech:

1. The words of the speaker are **not within quotation marks** in Indirect Speech.

2. The **linker ‘that’**, is used between the reporting verb and the reported speech

Ex: He said that he would definitely win.

3. The **tense** of the reported speech **will change** if the reporting verb is in **past tense**. If the reporting verb is either in **present or future** time, then it **is not required to change** the tense of the reported speech.

Examples:

Direct Speech: She said, “I am watching a movie” (reporting verb said is in past tense)

Indirect Speech: She said that she was watching a movie. (The tense in the reported speech is changed into past) **OR**

She **informed** that she was watching a movie.

Direct Speech: She says, “I am watching a movie” (reporting verb says is in present tense)

Indirect Speech: She says that she is watching a movie. (The tense in the reported speech is not changed into past. The present tense is retained. (*am to is*))

Direct Speech: She will say, “I am watching a movie” (reporting verb will say is in future time)

Indirect Speech: She will say that she is watching a movie. (The time in the reported speech is **not** changed into past.)

4. In Indirect Speech, the **pronouns** of the reported speech will **change** according to the corresponding **subject or object** in the sentence. The **first and second person pronouns** will be changed into **third person** pronouns corresponding to the number and gender of the noun they represent.

Examples:

Direct Speech: He said, “**I** like old songs.” (The speaker of the reported speech is a male)

Indirect Speech: He said that **he** liked old songs. (The pronoun *I* is changed to third person, *he*)

Direct Speech: She says, “**I** want to be independent.” (The speaker of the reported speech is a female)

Indirect Speech: She says that **she** wants to be independent.” (The pronoun *I* is changed to third person, *she*)

Direct Speech: The wife told the husband, “**I** will buy **you** a new shirt.” (The pronouns *I* and *You* refer to wife and husband respectively)

Indirect Speech: The wife told the husband that **she** would buy **him** a new shirt.” (The first person pronoun *I* is changed to *she* and second person pronoun *you* is changed to *him*)

5. Some words referring to **time** in Direct Speech will be changed in Indirect Speech. **Examples:** *now* into **then**; *today* into **that day**; *tomorrow* into **next day**; *yesterday* into **previous day** and so on.

Shown in the table below are the changes that happen in Indirect Speech with adverbs or adverbial phrases:

Word/s	Change/s to	Direct Speech	Indirect Speech
This	That	He says, "He wants to sell <i>this</i> bike."	He says that he wants to sell <i>that</i> bike.
These	Those	He stressed, "He wants to buy <i>these</i> bicycles."	He stressed that he wanted to buy <i>those</i> bicycles.
Here	There	She says, "The man was <i>here</i> ."	She claimed that the man was <i>there</i> .
Now	Then	They say, "It'll begin <i>now</i> ."	They said that it'll begin <i>then</i> .
Sir	Respectfully	They said, "Sir, the shop is closed."	They respectfully informed him that, the shop was closed.
Madam	Respectfully	They said, "Madam, the shop is closed."	They informed her respectfully, that the shop was closed.
Today	That Day	She said, "I shall leave this place <i>today</i> ."	She informed that she should leave that place <i>that day</i> .
Yesterday	The Previous Day	She said, "I went to the library <i>yesterday</i> ."	She informed that she went to the library the <i>previous day</i> .
Tomorrow	Following Day or Next Day	She said, "I am going to watch the movie <i>tomorrow</i> ."	She declared that she was going to watch the movie the <i>next day</i> .
Tonight	That Night	She said, "I am going to meet her <i>tonight</i> ."	She stated that she was going to meet her <i>that night</i> .
Good Morning, Good Evening, Good Day	Greeted	She said, "Good morning, Karamji."	She greeted Karamji.

5. *Say* and *Tell* are most commonly used Reporting Verbs.

Tell as a verb, has a personal direct object. (e. g. me, her, him, them, us, etc., or nouns) Ex: Sita: “Geetha, I am unwell.” Sita told Geetha that she was unwell. *Told*, the reporting verb takes *Geetha* as an object.

Say does not have a direct, personal object. Ex: Sita: “I am unwell.” Sita said that she was unwell. *Said* does not take a personal object but is followed by a linker. What she said is highlighted rather than whom she said it to. However, *said* may take an object, indirectly. (to him, to her, etc) She said to me, “I am leaving.” She said to me that she was leaving.

6. Assertive Sentences, Imperative Sentences, Interrogative Sentences and Exclamatory Sentences have to be changed into Indirect Speech in different ways. Let us make a note of the following changes:

a. Assertive Sentences

Sentences that **make a statement** are called Assertive Sentences. These sentences may be positive, negative, false or true statements. To convert such sentences into Indirect Narration, either the reporting verb *said* is used or the reporting verb *told* is used.

Examples:

Direct Speech: She says, “I am writing my notes.”

Indirect Speech: She says that she is writing her notes.

Direct Speech: She says, “I was not writing my notes.”

Indirect Speech: She says that she was not writing her notes.

Direct Speech: She: “I am writing my notes.”

Indirect Speech: She *told* me that she was writing her notes.

*Difference between *said* and *told* is that, in *said* reportee is implied; in *told*, reportee (receiver of the information) is directly mentioned.

b. Imperative Sentences

Imperative sentences are sentences that **give an order, advice, instruction, offer, request or a command**. Either a full stop or exclamatory sign is used at the end of the sentence.

Examples:

1. Shut the door!
2. Please shut the door.
3. Repair the door by tomorrow!

To convert these types of sentences into Indirect Speech the **reporting verb** is changed according to the mood of the Speech.

Examples:

Direct Speech: The teacher: “Shut the door!” (When it is a command)

Indirect Speech: The teacher *ordered* me to shut the door

Direct Speech: He: “Shut the door, please!”(When it is a request)

Indirect Speech: He *requested* me to shut the door.

Direct Speech: He *said*: “You can shut the door.” (When it is a suggestion/
an advice)

Indirect Speech: He *advised* me to shut the door.

Direct Speech: He: “Do not smoke.” (warning /refusing permission)

Indirect Speech: He *forbade* me to smoke.

c. Interrogative Sentences

Those sentences, which **ask questions**, are called interrogative sentences. Interrogative sentences end with a question mark. There are two types of interrogative sentences-Questions that begin with a verb (these can be answered with either *yes* or *no*. Let us call these **Yes/No** questions). Questions that begin with a ‘Wh’ question word (these **cannot** be answered with either *yes* or *no*. They require a detailed or a specific answer. Let us call these **Wh** questions).

Examples:

1. Do you live there?
2. Have you watched the movie *Joker*?
3. Is it raining?
4. Where do you live?

5. Which movie did you watch?

6. Where is it raining?

What to observe when converting interrogative sentences into Indirect Speech:

- ❖ *Asked* is to be used as the reporting verb
- ❖ Comma and quotation marks to be removed
- ❖ *That* will not be used as a linker
- ❖ Full stop will replace the question mark
- ❖ In case of Yes/No questions, the linker *that* will be replaced, by *if* or *whether*.

Examples:

Direct Speech: The teacher: “Have you written this paper?”

Indirect Speech: The teacher asked me if I had written that paper.

*In case of ‘Wh’ questions no linker will be added.

Examples:

Direct Speech: I said: “When will you finish your homework?”

Indirect Speech: I asked her when she would finish her homework.

d. Exclamatory Sentences

The sentences that **express feelings and emotions** are called Exclamatory Sentences. Exclamatory marks are used at the end of the sentence.

Examples: How beautiful that dog is! What a marvelous personality you are!

While changing exclamatory sentences into Indirect Speech the following things are to be observed:

- ❖ In case there is an interjection, i.e., *alas, aha, hurray*, etc. in the reported speech, they are omitted along with the exclamation mark
- ❖ Reporting verb **said is replaced** with *exclaimed with joy / exclaimed with sorrow / exclaimed joyfully / exclaimed sorrowfully / exclaimed with great wonder* etc.
- ❖ In an indirect sentence, the exclamatory sentence becomes an assertive sentence and ends with a full stop

Note the **Indirect Speech** in **different Tenses**

Direct Speech	Indirect Speech
Present Tense	
She said, "I work in a school"	She said that she worked in a school.
She said, "She is driving a car."	She said that she was driving a car.
The teacher told the students, "you have been writing the whole day."	The teacher told the students that they had been writing the whole day.
She said to him, "I have been doing this for years."	She told him that she had been doing that for years.
Past Tense	
He said, "I started a business."	He said that he had started a business.
He said, "He was planning a strategy."	He said that he had been planning/was planning a strategy.
He said, "We had won the game."	He said that they had won the game.
The teacher said to the crying boy, "You had been practising for a year."	The teacher told the crying boy that he had been practising for a year.

When there is a long conversation, we generally use Reported Speech, meaning that we do not change word for word from Direct to Indirect. Using our discretion, we can add a few more words to replicate the mood and context of the conversation. The tenor of the conversation should be preserved.

Ex: Ms. Maya: "Good Morning Mr. Vinod, I do need your assistance for this."

Mr. Vinod: "Good Morning Ms. Maya, how can I help you?"

Ms. M: "My daughter needs this book *Workspace* immediately. Can you get it for me, please?"

Mr. V: "Give me a day's time, Madam. I will definitely try to get it."

Maya wanted *Workspace*, a book for her daughter. She went to Vinod in the morning, starting the conversation with a pleasant greeting. She stressed that

she was in great need of his help and requested him to see if he could get the book immediately. He responded courteously and assured her that he would try to get the book in a day's time.

LIST OF REPORTING VERBS

Here is a **list of Reporting Verbs** that you can use:

1. Ask/Claim/Confirm/Demand/Enquire/Question/Query/Validate/Verify
2. Add/Advise/Affirm/Advocate/Assure/Counsel/Hint/Imply/Justify/Propose/
Recommend/Suggest
3. Admonish/Accuse/Chide/Discipline/Rebuke/Reprimand/Reproach/Scold
4. Explain/Comment/Iterate/Mention/Observe/Remark/Remind/Repeat/State
5. Apologise/Complain/Doubt/Lament/Moan/Object/Protest/Regret/Whine
6. Decide/ Encourage/Insist/Motivate/ Persist/Pledge/Promise/Support/Swear
7. Criticize/Decline/Discourage/Disallow/Grumble/Refuse/Reject/Threaten
8. Emphasize/Highlight/Reaffirm/Recapitulate/Reiterate/Strengthen/Stress
9. Attack/Challenge/Conclude/Disagree/Oppose/Summarise/Surmise
10. Bark/Bawl/Caution/Roar/Scream/Screech/Shout/Shriek/Snarl/Warn/Yell

LESSON-9

ACTIVE AND PASSIVE VOICE

VERBS

Verbs are important words that denote **action**, a **state of being** or existence or **possession**. Verbs are the action words in a sentence that describe what the **subject** is doing. Along with nouns, verbs are the main part of a sentence or phrase, telling a story about what is taking place. They also indicate the **time** of the action. A verb is so inherent that a single verb can be a sentence. For example, "Drive!"

Verbs are classified into Main Verbs, Helping/Auxiliary Verbs, Modal Verbs, Dynamic-Static Verbs and Transitive-Intransitive Verbs.

Example of a Verb in a Sentence: *She must be teaching English*-where, *She* is the doer of the action or **Subject** of the Verb, *must* is the **modal**, *be* the **helping verb** in present tense, *teaching* is the verb in **continuous tense** and *English* is the **Object** of the verb. This is a Transitive Verb, as the verb takes an object.

A sentence can also take **two verbs**, **Ex:** She **teaches** and **learns** English.

A verb in a sentence can also have a **Direct and Indirect** object.

Ex: She teaches **me English**-where *English* is the Direct Object (It answers the question *what* asked of the verb teach) and *me* is the Indirect Object.

Ex: She teaches English *to me*, where *to me* is an Indirect Object of the verb *teaches*.

VOICE TRANSFORMATION

For changing the Voice of the Verb, an important thing we need to know is, whether the verb is **Transitive or Intransitive**. Let us understand this aspect of the verb.

Transitive Verbs

Ex: I **taught** English.

In the above example, the word *English* is the object of the verb *taught*. This sentence therefore, has a **Transitive Verb** as the verb takes an object. A Transitive Verb can take more than one object. **Ex:** I taught **English** and **Mathematics**.

Intransitive Verbs

Look at this sentence: She *teaches* well- where *teach* does not take an object, but is followed by the adverb *well*. This is an **Intransitive Verb** as *teach* does not take an object.

Note: *Teach* can be used as both, a Transitive and an Intransitive Verb. So, many verbs can be used as Transitive or Intransitive verbs. One has to focus on whether the verb takes on an object or describes the manner of action. If it describes the manner, it is Intransitive.

ACTIVE VOICE

The **subject performs** the action in Active Voice. He/ She is the doer of the action. It is a pretty **straightforward relationship between the subject and the verb**.

So, we can say that a **Verb** is in the **Active Voice** when the subject is the doer of the action that is expressed by the verb. The sentences in Active Voice are simple and easy to understand. Look at the following examples:

I am washing clothes.

Karim played cricket.

The children will buy candles.

Who played Cricket? The answer is Karim. Karim 'does' the action, so **Karim** is the '**doer**' of the action '**play**'. The verb is therefore, in Active Voice.

PASSIVE VOICE

Look at this sentence:

Cricket was played by Karim.

Here, the **subject 'Karim' receives the action** that is expressed by the verb '*play*'. Karim is *acted upon*. He is not a *doer of action*. He becomes a **passive recipient** of the action of the verb *play*. Action is done to the subject here. Therefore; we can say that the verb is in passive when the **subject of the verb is acted upon**. It is generally used to show the action, which means that the **focus is on the action** and not the subject who does the action. The subject is transformed from the doer of action in Active Voice to the recipient of the action or an **agent** in the Passive Voice. In sentences in Passive Voice, more **importance** is given to the **action** rather than the subject.

Changing the Voice from Active to Passive

Words come together to form a sentence and these sentences can be formed in more than one way. The way these sentences are made, makes a lot of difference in writing and we are going to learn all about that in this lesson. One thing to note here is that no matter what the structure of the sentence, the **meaning** of the sentence **does not change**. That is actually a very important point to remember throughout this lesson. Keep it in mind. Let's dive straight into the realm of Active and Passive Voice.

When a verb changes from Active Voice to Passive, the subject and object change places and the subject becomes an agent. The **past participle form** of the verb is used as the **main verb** in Passive Voice.

Let us first get to know what the subject and object of the verb is. You know that generally, sentences have a **Subject, Verb**, and an **Object**. A subject is an agent who performs the verb on the object. Let's understand this with the help of examples:

Active Voice: When a subject is directly acting on the object, the sentence is written in Active voice.

Ex: **I ate idlies**- where *I* is the subject, *ate* is the verb, and *idlies* is the object.

Passive Voice: When the object is acted upon by the subject, the sentence is written in Passive Voice.

Ex: **Idlies were eaten by me** -where *Idlies* is the object that is acted upon by *me*, the subject and where, *were eaten* remains the verb

In both the above sentences, the meaning remains the same and only the structure changes. Usually, the structure or sequence of the subject, verb, and object expressed in the active voice sentence **gets reversed** in the passive voice of the same sentence. To understand the difference, just focus on how the subject and object change the structure of the sentences in the table below:

ACTIVE VOICE	PASSIVE VOICE
I ate the mango.	The mango was eaten by me.
I bought a Honda car.	A Honda car was bought by me.
I am flying kites.	Kites are being flown by me.
Reema can do skydiving.	Skydiving can be done by Reema.

Now you must have gotten some idea of how the Active and Passive Voice sentences look like. Note again how the meaning has stayed the same throughout. You may use some different words in situations where you must. But this conversion from one voice to another voice is really simple when you know a few rules that we will chalk out for you here:

Structure of Active and Passive Voice:

Active Voice: Subject + Verb + Object

Passive Voice: Object + Verb + Subject

You must have seen that the verb form changes when you switch from Active to Passive Voice. Now verbs used are of two kinds: the **Primary and Auxiliary Verbs**. Usually, an auxiliary verb **is accompanied** by the main verb. The verbs **do or have** show the tense or mood of the verb when they are helping verbs. For example, in the sentence “**I have finished my scuba diving course in the Havelock Islands**”, *finished* is the main verb and *have* is the auxiliary verb.

Rules for changing Active Voice to Passive Voice:

1. **Exchange the places** of the subject and the object. The subject should come to the place of the object and vice-e-versa while changing a sentence from Active to Passive Voice or the reverse. This means that the subject of the verb acts as a passivised agent of the verb in Passive Voice

Ex: I ate the apple-does not become passive if we say, The apple ate me.

We should say, An apple was eaten by me.

Active Voice-Ex: She bought a new car. (*She* is the subject and *a new car* is an object.)

Passive Voice-Ex: A new car was bought by her. (*A new car* is a subject and *her* is the object.)

2. As a thumb rule, Passive Voice sentences always take the **third form** of the **verb** also called the **past participle** form of the verb (example- eat, ate, **eaten**- eaten is the third form of a **verb**). Notice this being used in the sentence above in the table: *The mango was **eaten** by him.* Always convert the main verb into its **past participle or third form** while converting from Active to Passive Voice. To remind you what the third form of a verb looks like, let us look at a few examples:

<u>First Form</u>	<u>Second Form</u>	<u>Third Form</u>
a. Buy	Bought	Bought
b. Sing	Sang	Sung
c. Grow	Grew	Grown

Ex: Active Voice: Bhaanu *wrote* a book.

Ex: Passive Voice: A book *was written* by Bhaanu.

3. Use the word “**by**” before the subject in the passive sentence. Words like “**with**” or “**to**” are also used in Passive Voice.

Ex: Active Voice: My brother *sang* a song.

Ex: Passive Voice: A song *was sung by* my brother.

Ex: Active Voice: I **know** her.

Ex: Passive Voice: She is known **to** me.

Ex: Active Voice: Love **fills** my heart.

Ex: Passive Voice: My heart is filled **with** love.

4. **Change** the **tense** of the **auxiliary verb**. Now when you change the verb form of the main verb, the tense of the auxiliary also changes accordingly. Let us see this with the help of a few examples:

Present Tense

Active Voice: He *buys* a cycle.

Passive Voice: The cycle *is bought* by him.

Past Tense:

Active Voice: She *sang* a song.

Passive Voice: A song *was sung* by her.

Future Time:

Active Voice: Sheena *will do* the craft work.

Passive Voice: Craft work *will be done* by Sheena.

5. Sometimes you may **completely omit** the subject from the passive voice, if the agent becomes redundant. You just have to take a judgment call for that.

For example:

Active Voice: They *elected* the President.

Passive Voice: The President **has been elected**.

That pretty much sums up our lesson on Active and Passive Voice. We recommend you pick up a few sentences below, identify whether they are in Active or Passive Voice and convert them to the other form.

Solved Questions

1. *Active Voice – She does not cook food.*

Passive Voice – The food is not cooked by her.

2. *Active Voice – Peter gave me flowers on my birthday.*

Passive Voice – I was given flowers by Peter on my birthday.

3. *Active Voice – You are teasing her.*

Passive Voice –She is being teased by you.

4. *Active Voice – The children have broken the window pane.*

Passive Voice – The window pane has been broken by the children.

5. *Active Voice –The kittens shall have their milk.*

Passive Voice –Milk shall be had by the kittens.

Exercises:

I. Identify the Voice of the verb and then convert the sentence:

- a. I love my music teacher.
- b. This painting is done by me.
- c. Tom gave Maggie a rabbit.
- d. She cast a beautiful spell on me.
- e. I want to go home after school.

II. Change the Voice of the verbs in the following sentences:

- 1. He made a loud noise. (Active) A loud noise was made by him. (Passive)
- 2. A book is being read by him. (Passive). He is reading a book. (Active)
- 3. Can you break the door?
- 4. Will she sing a song?
- 5. Is he speaking English?
- 6. Are you eating a banana?
- 7. Why are you washing the car?
- 8. When will he give the money?
- 9. Where will he meet you?
- 10. How do you make a cake?
- 11. Whom did you tell the story to?
- 12. He was struck by lightning.
- 13. I was quite shocked by the language that he used.
- 14. We were both filled with horror by the sight of that event.
- 15. I was much hurt by his voice and manner.
- 16. Should I be found at home by him, he would not be received by me.
- 17. The house is being cleaned by him.
- 18. She designs beautiful watches.
- 19. Father took his children to school.
- 20. The purring cat was asking for more fish.

LESSON-10

ADJECTIVES AND ADVERBS

Adjectives and Adverbs are confusing Parts of Speech. They often get misused. It is important to note the differences by observing their functions.

ADJECTIVES

Adjectives are used to qualify a noun or modify a pronoun. It provides more information about a noun in terms of shape, size, colour, number etc. They are information indicators for objects, places and people. Usually, they are placed before the nouns or pronouns they qualify.

Examples of Adjectives:

1. The short stool has disappeared!
2. Which book is there? OR Whose book is it?

One should also observe that **sometimes**, Adjectives **are not placed** before a noun.

Ex: Venu is handsome.

Ex: The table that is up for sale, is black.

Note: It is also necessary to keep in mind that some **adjectives end in 'ly'**.

Examples of Adjectives ending in 'ly'

Ex: This is a costly gift- where 'gift' is a noun, so *costly* is an adjective and not an adverb.

Ex: Yashu is a lovely girl-where *lovely* is an adjective qualifying the noun 'girl'

ADVERBS

Adverbs are used to **add to the verb** or **modify a verb, adjective or adverb**. The words furnish a context for the **action**. They provide a description of how, where, when, in what manner and to what extent something is done or happens. They **do not modify** nouns or pronouns. They **usually but not always end in 'ly'**.

Examples of Adverbs:

I wrote this test easily. -where *easily* modifies the verb ‘wrote’.

She sings melodiously.-where *melodiously* modifies the verb ‘sings’.

Examples of Adverbs ending in ‘ly’.

Cheaply, rightfully, sweetly, honestly, wisely, beautifully, crisply, urgently, etc.

Note: To avoid confusion between Adverbs and Adjectives, it is necessary to note that though most adverbs end in ‘ly’, **all adverbs need not end in ‘ly’**.

Examples of Adverbs not ending in ‘ly’

She works hard.-where *hard* modifies the verb ‘work’.

She writes well.-where *well* modifies the verb ‘writes’

Similar Words that can be used as Adjectives and Adverbs

I. There are some words that look **similar**, but differ in their functional use in a sentence.

1. a. He came late to school. (Adverb modifying the verb ‘came’).

b. I had a late lunch. (Adjective qualifying the noun ‘lunch’)

2. a. This is the most complex article. (Adverb modifying adjective, ‘complex’)

b. Most people like cricket. (Adjective qualifying the noun ‘people’).

II. The word ‘**Hard**’ has **TWO** meanings as an Adjective

1. a. These hard chores tire me. (Difficult).

b. This is a hard bed. (Not soft)

2. ‘Hardly’ as an Adverb, is used in a completely different sense.

a. I hardly sleep on this bed. (rarely; not very often)

Avoiding Common Errors:

1. Identify what word needs to be modified. If the word to be modified is a noun or a pronoun, use an adjective. If the word to be modified is a Verb, an Adjective, or another Adverb, use an adverb to modify it.

2. There are three degrees of Adverbs. (Ex: careful, more careful, and most careful) In formal usage, **do not drop the -ly** from an adverb when using the comparative form.

- a. She drives more careful than him. (x)
 - b. She drives more carefully than him. (✓)
-

3. When the words *this*, *that*, *these*, and *those* are **followed by a noun**, they are Adjectives. When they **appear without a noun** following them, they are **Pronouns**.

- a. This book is good. (Adjective)
 - b. This is a good book. (Pronoun)
-

4. The word *good* is an adjective, whose adverb equivalent is *well*. *Well* can be used as an Adjective too. (to refer to health)

- a. You did a good job. (Adjective)
 - b. You did well in the interview. (Adverb)
 - c. I am well. (Adjective-meaning in good health)
-

5. An Adjective and not an Adverb, follows a sense word or a word of appearance-smell, taste, look, sound, appear, seem etc.

- a. Roses smell sweet. (✓) The reference is to the 'roses' as nouns
 - b. Roses smell sweetly (x) The reference is that roses can smell and they smell things sweetly.
-

6. To describe how you feel, an adjective is used.

- a. I feel bad. (✓) Adjective
- b. I feel badly. (x) The reference would be *to feel* and it is not about you, meaning, you are unable *'to feel'*.

7. *Scarcely* and *Hardly* are negative Adverbs. Adding another negative term would make the sentence redundant.

- a. Hardly no one came to the party. (x)
 - b. Scarcely any one visits my house. (√)
-

Exercises

I. Fill in the blanks by choosing appropriate words to form Adjectives:

- 1. Ritvik's shirt is _____.
 - 2. Priya has a _____ terrier.
 - 3. I am _____.
 - 4. Castor oil tastes _____.
 - 5. This is a _____ box.
- (clean, beautiful, awful, mischievous, well)

II. Fill in the blanks by choosing appropriate words to form Adverbs:

- 1. Ritvik's shirt is _____ washed
 - 2. Priya's terrier barks _____.
 - 3. I _____ looked at her.
 - 4. She wrote _____ in this examination.
 - 5. This box is carved _____.
- (awfully, cleanly, beautifully, mischievously, well)

III. Identify the part of speech of the underlined words:

- 1. The slow bear found the bamboo shoots unloading slowly from the truck.
- 2. This water tastes more bitter than that juice.
- 3. English is an easy language if it is taught easily.
- 4. You will hardly find politicians handling hard cash.
- 5. Geetha is a good singer who sings well.

IV. Make sentences with the following words as Adverbs and Adjectives:

True, gentle, fatal, wonderful, terrible, loud, silly, sudden, yearly, full

D - WRITING SKILLS

"A professional writer is an amateur who didn't quit."

— Richard Bach

LESSON-11

PUNCTUATION MARKS (Not for Testing)

Name	Symbol / Punctuation Mark	Function
Period / Full stop	(.)	1. Placed at the end of sentences. 2. After an abbreviation.
Question Mark	(?)	To indicate a question.
Exclamatory Mark	(!)	Used to express a sudden outcry or to add emphasis
Comma	(,)	Used to show separation of ideas or elements within a sentence.
Semicolon	(;)	Used to connect independent clauses.
Colon	(:)	1. Used after a word to introduce a quotation, example, explanation or series. 2. Used between two independent clauses when the second clause explains the first. 3. Used for emphasis.
Hyphen	(-)	Used to join two or more words to form a compound word.
Brackets	[]	Used for technical explanation or clarify meaning.
Braces	{ }	To show two or more items as a unit.
Parentheses	(())	To contain further thoughts or qualifying remarks.
Apostrophe	(')	1. To indicate omission of letters in a word. 2. Possessive Case. 3.Plural for lower case letters
Quotation Marks	(“ ”)	To mark the beginning and end of quoted lines or sentences.
Ellipsis	Sometimes as (***)	To indicate omission

LESSON-12 PRÉCIS WRITING

Why do we need Précis Writing?

Academic writing as different from creative writing, demands specific writing skills. Of course, it is understood that writing skills do not exist independently of reading skills. Précis writing hones both academic reading and writing skills. Précis writing demands careful reading, critical thinking, recognizing repetition, and editing. Writing précis of a given passage demands that the reader follow important steps before writing. It is an exacting exercise.

A Note on Précis Writing:

Précis is a French word that means 'Precise'. The **shortening of a longer text** in one's own words is known as Précis Writing. Précis is an accurate and **concise** description of the **main idea** of the text, to be written **without changing** the meaning of the text. In fact, it is an exact reproduction of the logic, organization, and emphasis of the original text. It is a very useful exercise as it:

- Inculcates careful reading habits
- Develops our capacity to discriminate between the essential and the non-essential
- Insists on an economy of words
- Teaches one to choose words carefully
- Helps to construct sentences in a concise manner

In short, it is a miniature version of the original passage

Difference between Précis and Summary:

Usually, 'summarising' is used synonymously with précis writing. There are differences between them. The differences are listed below:

1. Précis is **made from a report**, article or a chapter; whereas summary is an **outline of the longer writing** such as a novel, a poem, a research thesis etc.
2. Précis has to **follow the order and proportion** of the material in the original. In a summary, on the other hand, the writer is **free to change the order and proportion** if required.

3. The most significant difference is that **précis states the thoughts/idea of the original text**; a **summary could include analysis, interpretation and/or comment on it**.

Steps to Write a Précis

1. **Read** the given text carefully and **understand** the main argument or idea. Identify the **main idea** of the text.
2. **Differentiate** the main idea from the subordinate idea; also, **recognise** which are the essential subordinate ideas that support the main idea.
3. From your careful reading of the text, provide a short, **suitable title** to the Précis.
4. First, make a **rough draft** of the text by **removing repeated** ideas, examples and **non essential** details. The draft has to be **exactly** one-third of the text.
5. **Re-read** the draft to ensure that the main point, supporting ideas and the argument is the same as the text. Also, check to **ensure that the order** of the original text is maintained. If required, **edit** the draft once again.
6. Now, make a **second draft**, ensuring that the order and the meaning of the text have not changed.

Sample Passage: Source <https://gdpi.hitbullseye.com/precise-writing.php>

There is an enemy beneath our feet - an enemy more deadly for his complete impartiality. He recognizes no national boundaries, no political parties. Everyone in the world is threatened by him. The enemy is the earth itself. When an earthquake strikes, the world trembles. The power of a quake is greater than anything man himself can produce. But today scientists are directing a great deal of their effort into finding some way of combating earthquakes, and it is possible that at some time in the near future mankind will have discovered a means of protecting itself from earthquakes. An earthquake strikes without warning. When it does, its power is immense. If it strikes a modern city, the damage it causes is as great as if it has struck a primitive village. Gas mains burst, explosions are caused and fires are started. Underground railways are wrecked. Buildings collapse, bridges fall, dams burst, gaping crevices appear in busy streets. If the quake strikes at sea, huge tidal waves sweep inland. If it strikes in mountain regions, avalanches roar down into the valley. Consider the terrifying statistics from the past 1755: Lisbon, capital of Portugal - the city

destroyed entirely and 450 killed. 1970: Peru: 50,000 killed. In 1968 an earthquake struck Alaska. As this is a relatively unpopulated part, only a few people were killed. But it is likely that this was one of the most powerful quakes ever to have hit the world. Geologists estimate that during the tremors, the whole of the state moved over 80 feet farther west into the Pacific Ocean. Imagine the power of something that can move an entire subcontinent! This is the problem that the scientists face. They are dealing with forces so immense that man cannot hope to resist them. All that can be done is to try to pinpoint just where the earthquake will strike and work from there. At least some precautionary measures can then be taken to save lives and some of the property. (330words)

Based on the above paragraph, we arrive at the following theme sentences for the four paragraphs:

- Earthquake - the deadly enemy of mankind.
- Damage caused by an earthquake in general.
- Damage caused by an earthquake-in particular,
- What can the scientists do?

The above four theme sentences can be developed into the following outline:

- **Earthquake - the deadly enemy of mankind.**
 - Earthquake strikes all without a distinction of national boundary or political affiliation.
 - The power of a quake is greater than that of a man-made weapon of destruction.
 - Scientists are trying to find out means to combat earthquakes; they will find some way to protect themselves from earthquakes.
- **Damage caused by an earthquake in general:**
 - Strikes without warning.
 - Modern city when struck, reduced to a primitive village.
- **Damage caused by an earthquake in particular.**
 - Quake strikes plains, seas and mountains causing all round destruction.
 - In 1755, Lisbon destroyed, 450 killed.
 - In 1970, Peru struck, 50,000 killed.

- **What can the scientists do?**

- In 1968, Alaska hit, subcontinent moved 80 feet into the Pacific Ocean.
- Scientists cannot resist the powerful earthquake.
- They can predict the place of origin of the quake so that precaution can be taken to save man & property.

Based on the above outline, we can make the following rough draft:

Earthquake- The Great Destroyer

Earthquake is the deadly enemy of mankind. Earthquake strikes all without a distinction of nationality or political affiliation. The power of a quake is greater than that of any man-made weapon of destruction. An earthquake strikes mankind without a warning. A modern city when struck is reduced to rubble. A quake strikes plains, seas and mountains causing all round destruction. The quake struck Lisbon in 1755 killing 450; Peru in 1970 killing 50,000; Alaska in 1968 moving it 80 feet into the Pacific Ocean. Scientists are trying to find out means to combat earthquakes and they are able to predict at least where the earthquake will hit so that precaution can be taken to save man and property from destruction. As the number of words in the rough draft is more than required we shall have to reduce it further without reducing the ideas.

The final draft would look as follows:

Earthquake - The Great Destroyer

Earthquake is the mankind's deadly enemy. Earthquake strikes all without a distinction of nationality or political affiliation. The power of a quake is greater than that of any man-made weapon of destruction. An earthquake strikes mankind without a warning. A modern city when struck is reduced -to a nibble. A quake strikes plains, seas and mountains causing all round destruction. The quake struck Lisbon in 1755 killing 450; Peru in 1970 killing 50,000; Alaska in 1968 moving it 80 feet into the Pacific Ocean. Scientists are trying to find out means to combat earthquakes, to predict the origin of the quake so that precaution can be taken to save man and property from destruction. (115 words)

Exercise

Write a précis of the following passage:

When we survey our lives and efforts we soon observe that almost the whole of our actions and desires are bound up with the existence of other human beings. We notice that whole nature resembles that of the social animals. We eat food that others have produced, wear clothes that others have made, live in houses that others have built. The greater part of our knowledge and beliefs has been passed on to us by other people through the medium of a language which others have created. Without language and mental capacities, we would have been poor indeed comparable to higher animals. We have, therefore, to admit that we owe our principal knowledge over the least to the fact of living in human society. The individual if left alone from birth would remain primitive and beast like in his thoughts and feelings to a degree that we can hardly imagine. The individual is what he is and has the significance that he has, not much in virtue of the individuality, but rather as a member of a great human community, which directs his material and spiritual existence from the cradle to grave. (192 words)

Follow the steps given below to write the précis:

Step 1:

The central (main) idea of the passage: _____

Step 2: The title of passage is: _____

Step 3: Make the rough draft in the space given (65 words):

Step 4: Re-read the rough draft. Edit the draft for repetitions; ensure that the order and the meaning of the précis are not changed.

Step 5: Now, write the précis, providing the title.

Exercise 3

Make a précis of the following passage in about 110 words and give it a suitable title.

The Department of Industrial Policy and Promotion (DIPP) will start working closely with banks to kick-start the government's Start-Up India initiative in both rural and urban India. Commerce and Industry Minister Nirmala Sitharaman said the government would ensure that startups don't run out of money and that their equity requirements don't go unattended. The minister was talking to the media on the sidelines of a FICCI event. The department is spearheading the Start-Up India initiative announced by Prime Minister Narendra Modi in his Independence Day address. Sitharaman said DIPP would work with banks across the country, especially in rural areas. "If each of these (bank) branches gives tribal or Dalit population something to start up with, it would take the whole startup and innovate India (initiative) thought to district level," she said. DIPP is also working on ways to reach out to the urban educated and the deprived section of the society to build entrepreneurship. "All over the country, youngsters are coming up with ideas of entrepreneurship. They don't have time to wait, we don't have time to lose," Sitharaman said. The commerce minister said there is a need for greater participation of industry in driving ahead the movement of Skill India. "India needs an ecosystem where talent and skills can be nurtured. Through our. `10,000 crore fund of fund for startups, we will provide soft loans, capital to those who want to start fresh enterprises," she said. The skill development and entrepreneurship ministry currently offers certified training in 31 different sectors under the Pradhan Mantri Kaushal Vikas Yojana. Sitharaman, in another event organised by the Confederation of Indian Industry, said India, which ranked 142 in the World Bank's 'Ease of Doing Business' index, is likely to fare better this year as the government has taken several steps to improve the standing.

(The Economic Times – September 11, 2015)

Source: PAPER II ENGLISH (Writing Skills) Set A-RBI Grade B Paper-2015

E - COMMUNICATIVE FUNCTIONS

“Whether you lead a nation, an enterprise, a community, or a family, we are all in the communication business”

-Robin Sharma

LESSON-13

COMMUNICATIVE FUNCTIONS

MAKING ENQUIRIES

Communicative functions are broadly determined by the context, addressor/ addressee relationship and purpose. There are many ways to impart or exchange information-body language, gestures, signs, displays, writing, gadgets etc. The most frequently used of course, is conversations that utilize our speaking skills gleaned through language and culture. Conversational skills are an integral part of socialization and behaviour. It is therefore important to know how to use the right words for the different purposes of communication.

A lot of what we say is for a specific purpose. Whether we are apologizing, expressing a wish or seeking permission, we use language in order to fulfill that purpose. Each purpose is a language Function. Let us look at how to make Enquiries as a Language Function.

When we seek **some specific information** from other people or agencies, we use Enquiry as a language function. You ask a question or questions in person or through a telephone/mobile.

Enquiries can be of **various types**, depending on what information we elicit.

1. We may seek a *Yes/No* response.

The questions framed for such enquiries begin with a Modal Auxiliary or a Helping Verb as follows:

a. Example with a **Modal Auxiliary**:

(Addressor- A): “**Can** I buy the painting?”

(Response-R): “Yes/No/you **can/ cannot** buy the painting.”

b. Example with a **Helping Verb**:

(A): “**Have** you bought the painting?”

(R): “Yes/No/ I **have/ have not** bought the painting.”

c. To elicit confirmation we can use a **Question Tag**:

(A) “You are selling this painting, **aren’t you?**”

(R): Yes, I am selling this painting.”

2. Enquiries seeking other Information/Object Questions:

‘Wh’ Questions are about the **object** of the sentence. We use them, depending on what kind of information we seek:

a. Where/When /How/Why are you going? (Place/Time/Manner/Reason)

I am going to school.

What are you doing? I am dropping her to school.

How many are going?

How much is this? (Nature of work/Number/Price)

3. Enquiries in Formal/Informal Contexts

Informal-Direct

“What time is the meeting?” is an **informal** question that is **direct** or abrupt.

Formal-Direct

“What time is the meeting, please?” is a more **polite**, **direct** question, especially in a **formal** context when the addressee is senior.

Formal-Indirect

“Do you know what time the meeting is?” is a **more polite** and **indirect** way of making an enquiry.

OR

“Could you tell me what time the meeting is?” is also a **more polite** and **indirect** way of making an enquiry.

Here are some of the most common phrases used for asking **indirect questions**.

Many of these phrases are questions (i.e., *Do you know when the next train leaves?*), while others are statements made to indicate a question (i.e., *I wonder if he will be on time.*).

- Do you know ... ?
- I wonder / was wondering

- Can you tell me ... ?
- Do you happen to know ...?
- I have no idea ...
- I'm not sure ...
- I'd like to know ...
- Have you any idea ...

Sometimes we also use these phrases to indicate that we'd like some more information.

- I'm not sure...
- I don't know...

Examples:

- Do you know when the concert begins?
- I wonder when he will arrive.
- Can you tell me how to check out a book.
- I don't know if he is coming to the party this evening.

Sample1: Conversation between a Bank Manager (BM) and a Client(C):

C: Good Morning Madam. My name is Raji. Can I speak to you for a moment?

BM: Good Morning Ms. Raji. Do sit down. How can I help you?

C: Thank you. I need some clarifications for taking a loan from your bank.

Am I eligible to avail the loan?

Can you kindly brief me about the formal procedures?

What are the documents that I need to submit for formalizing the process?

Sample 2: Conversation between a Travel Agent(TA) and a Client:

C: Good Morning. I need to book a train ticket to Delhi on the 20th. Can you help me out with a ticket for the earliest train?

TA: Sure Sir. Would you prefer travelling by night or in the morning?

C: If tickets are available for a night journey, please consider a booking for 2 passengers. That would be of immense help. Thank you.

Exercise: Structure a conversation around a career counsellor and a student where the student is making enquiries for pursuing her higher studies.

Note:***Enquiry: 'To enquire' means to request information/look into. From this comes the noun 'the/an enquiry.**

***Inquiry: is favoured in British English only when talking of investigations.**

MAKING REQUESTS

When we **need somebody to do something for us** or when we **ask for a favour** politely, we deem it a request. There are some common phrases that are used for requests:

Making Requests

- Will/Would/Can/Could you please...
- Do you mind...?
- If you don't mind, could you please...
- Do you think you could...?
- Do you think it would be possible to...?
- Would it be possible for you to...?
- Would there be any possibility of...
- Would you be kind enough to...?
- Would you mind...?
- Can/could you... for me, please?
- Could you possibly...
- I'd be grateful if you could . . .
- I'd appreciate it if you could...
- Can/Could I ask you to...?
- You couldn't... could you?
- I'm sorry to trouble you, but...

Accepting Requests

- Sure, I'd be glad to...
- I'd be happy to ...
- Sure. Just a moment.
- No problem
- Of course
- Certainly.
- All right.
- We'd love to
- We'd be delighted to...
- With pleasure
- O.K./All right

Refusing Requests

- I'm sorry, I can't.
- I'm sorry, but ...
- I'd loved to, but ...
- Sorry to say that ...
- It sounds great, but ...
- I'm afraid I won't be able to..
- I wish I could, but...
- Unfortunately, I'm not free

Please note that a degree of formality and politeness is of utmost importance to get our work done whether in formal or informal contexts. A careful choice of words and phrases is necessary, to deter refusal.

TENDERING APOLOGIES

Just as it is important to seek others' support, it is equally important to admit one's fault or express regret at having done something wrong or inappropriate. Again, a careful choice of words and phrases to ease a misunderstanding, annoyance or irritation is required. This would help us handle a sensitive situation. If we do not apologize correctly using the right vocabulary and emotion, we may further complicate the issue. A short explanation after the apology would help you by increasing chances of acceptance and reducing the distress of an aggrieved party.

Ex: *"I'm sorry I could not attend the party. My son fell sick."*

Here are a few phrases that would help in apologizing in any social context:

- It's my fault/It is/was my Fault
- My Mistake/Mistake
- I was Wrong About
- Sorry/ Sorry About That /I'm Sorry /I'm Sorry to... /I'm Sorry for...
- I'm Sorry You're Upset /I'm So Really Sorry/ I'm So Really Very Sorry
- I'm Awfully/Genuinely/Terribly Sorry
- My Humble/Deepest/Sincere Apologies
- Please Forgive Me /Would/Can You Forgive Me?
- Please Excuse/Excuse Me

- That is/was a Mistake
- Pardon/Pardon Me/I Beg Your Pardon
- I'm Sorry to Interrupt/I'm Sorry, But I Can't Agree/ I'm Sorry, But...
- Actually...
- I'm Afraid/ I'm Afraid Not
- I apologize /I'd like to apologize/I Must/Want to/Need to Apologize!
- I Owe You an Apology/ Please Accept My/Our/Apology/Apologies
- I Sincerely Apologize /My Apologies/ Please Allow Me to Apologize
- I'm Sorry to Hear That...
- I'm Sorry You're Upset/ I'm Sorry You Feel That Way...
- So/Really/Very Sorry
- We Regret to Tell/Inform You That...

Exercise: Construct a conversation between two friends where one has not been able to attend the other's wedding and she/he is very angry. She /He tenders an apology for not attending the wedding.

F - WORD BUILDING

“Knowledge of things and knowledge of the words for them grow together. If you do not know the words, you can hardly know the thing.”

– Henry Hazlitt

LESSON-14

ANAGRAMS

An Anagram is a word or phrase formed by **rearranging the letters** of a different word or phrase, typically **using** all the **original letters** exactly **once**. Any word or phrase that exactly reproduces the letters in another order is an anagram. For example, the word *anagram* can be rearranged into *nag a ram*, or the word *binary* into *brainy* or the word *adobe* into *abode*. The **original word** or phrase is known as the *subject* of the anagram. Anagrams may be created as a commentary on the subject. They may be a synonym or antonym of their subject, a parody, a criticism or satire. For example:

- rail safety = fairy tales
- Elvis = lives
- eleven plus two = twelve plus one

. Someone who creates anagrams may be called an "anagrammatist" and the goal of a serious or skilled anagrammatist is to produce anagrams that reflect or comment on their subject.

An anagram which means the opposite of its subject is called an "**antigram**". For example:

- restful = fluster
- funeral = real fun
- adultery = true lady
- customers = store scum
- forty five = over fifty
- placebo = obecalp

We can change words from a proper noun or personal name into an appropriate sentence:

- William Shakespeare = "I am a weakish speller"
- Madam Curie = Radium came
- In the second book of the Harry Potter series, it is revealed that "I am Lord Voldemort" is an anagram of the character's birth name, "Tom Marvolo Riddle"

They can change part of speech, such as, from the adjective "silent" to the verb "listen".

Anagrams itself can be anagrammatized as "*Ars magna*" (Latin, 'the great art').

Exercises:

I. Make Anagrams of the following words

1. festival
2. telegraph
3. sweet heart
4. steal
5. drop
6. creations
7. read
8. slip
9. leap
10. sister

II. Make *Country Anagrams* of the following words:

1. PANEL
2. CHAIN
3. ENMEY
4. ERECT
5. RAIN

III. Make *Animal Anagrams* of the following words:

1. bare
 2. ream
 3. flow
 4. love
 5. paroled
-

LESSON-15

HOMONYMS

Homonyms are words that **sound the same** but have **different** meanings. They **are** multiple meaning words or words that share the same spelling and the same pronunciation but have different meanings. For example,

1. Bear: A bear (the animal) can bear (tolerate) very cold temperatures.
2. Left: The driver turned left (opposite of right) and left (departed from) the main road.

The word *Homonym* comes from the prefix "*homo-*," which means *the same*, and the suffix "*-nym*," which means *name*. Therefore, a Homonym is a word that has the **same name** as another word, meaning that the two words look and sound similar. Homonyms can refer to both, **Homophones** and **Homographs**.

Homophones, also known as *sound-alike* words, are words that are **pronounced identically** although they have **different meanings** and often have **different spellings** as well. They are similar in pronunciation, but different in meaning. These words are a very common source of confusion when writing.

For example, *pale* and *pail* sound the same but are spelt differently and mean different things. The first is an adjective that is used to describe the skin tone or colour of a person. The second is a common noun that refers to a bucket.

Common examples of sets of homophones include:

- to, too, and two;
- they're, there and their
- bee and be
- sun and son
- which and witch
- plain and plane

Here are a few examples in sentences:

- The toys are over there on the floor.
- The wind gust blew away their papers.
- Did they say they're coming to my party?

Homographs are words with the **same spelling**, but with **different meanings**. A simple example is the word *pen*. This can mean both "a holding area for animals" and "a writing instrument." Another example is *book*, which can mean "something to read or the act of making a reservation." In both cases, the sound and spelling are the same, and only the definition changes.

Here is a list of commonly used Homonyms

- **Address** - to speak to / location
- **Air** - oxygen / a lilting tune
- **Arm** - body part / division of a company
- **Band** - a musical group / a ring
- **Bark** - a tree's out layer / the sound a dog makes
- **Bat** - an implement used to hit a ball / a nocturnal flying mammal
- **Bright** - very smart or intelligent / filled with light
- **Circular** - taking the form of a circle / a store advertisement
- **Current** - up to date / flow of water
- **Die** - to cease living / a cube marked with numbers one through six
- **Express** - something done fast / to show your thoughts by using words
- **Fair** - equitable / beautiful
- **Jag** - a sharp, juttred object / a crying spree
- **Kind** - type / caring
- **Lie** - to recline / to tell a falsehood
- **Match** - to pair like items / a stick for making a flame
- **Mean** - average / not nice
- **Pole** - a person from Poland / a piece of metal that holds a flag
- **Pound** - unit of weight / to beat
- **Quarry** - a site for mining stone / to extract or obtain slowly
- **Ream** - a pile of paper / to juice a citrus fruit
- **Ring** - a band on a finger / something circular in shape
- **Right** - correct / direction opposite of left
- **Rock** - a genre of music / a stone
- **Rose** - to have gotten up / a flower
- **Spring** - a season / coiled metal
- **Stalk** - a part of a plant / to follow or harass someone
- **Tender** - gentle / offer of money
- **Well** - in good health / a source for water in the ground

Exercises

I. Frame two sentences to convey different meanings of the following

Homonyms:

1. dear/deer 2.flee/ flea 3.grate/great 4.knot/not 5.Borough/burrow

II. Choose the appropriate answer for each question:

1. My cousin went to the _____.(fair, fare)
 2. This is_____ house. (there, their)
 3. I do not want to _____ my pen. (lose, loose)
 4. I feel that this dress is too _____. (plain, plane)
 5. She is too _____ to attend school. (weak, week)
 6. The boy put shampoo on his (hare/hair).
 7. Mum put some (flower/flour) in the cake mix.
 8. James didn't have a very good (night's/knight's) sleep.
 9. A rabbit is a bit like a (hare/hair).
 10. Tony got chased by a large (bare/bear).
 11. Lucy couldn't wait to (meet/meat) her friend.
 12. Andrew (missed/mist) the bus.
 13. The mouse got his (tale/tail) caught.
 14. Glen has a long (wait/weight) for the bus.
 15. The cat hurt its (pour/poor/paw).
 16. The old man had no money; he was (pour/poor/paw).
 17. "Could you (pour/poor/paw) the orange juice, please?"
 18. Mark got a letter in the (mail/male).
 19. This is the car that _____ wife has bought. (you're, your)
 20. I have always adhered to the _____ of equality.(principal, principle)
-

III. Choose the appropriate answer (a/b) for each question:

Examples:

1. [(a) = telling a lie, (b) = being in a horizontal position]
 - i. I hope you are not lying (a) to me.
 - ii. My books are lying (b) on the table.

2. [(a) = small clock worn on the wrist, (b) look at]
iii. The kids are going to watch ___ TV tonight.
iv. What time is it? I have to set my watch_____.
3. [(a) = one sheet of paper, (b) = to call someone on an electronic pager]
v. Which page _____ is the homework on?
vi. Please page _____the doctor if you need help.
4. [(a) = participate in a sport, (b) =theater piece]
vii. Let's play ___ soccer after school.
viii. The author wrote a new play _____.
5. [(a) = a tiny amount, (b) = past tense of bite]
ix. Ouch! The mosquito bit ___ me!
x. I'll have a little bit ___ of sugar in my tea.

LESSON-16

ANTONYMS AND SYNONYMS

ANTONYM

An Antonym is a word opposite in meaning to another. ‘*Anti*’ means opposite. They play an important role in several fields of study, such as Linguistics, Psychology, Literature, Psycholinguistics and Language Acquisition in children. It is used to express binary oppositions. For example, *above* is the antonym of *below* and vice versa. It increases the corpus of words in our vocabulary and thereby, strengthens expression. Antonyms can also be constructed by using prefixes or suffixes to words. (Refer Chapter 16, Imprints-1)

So, it is useful to expand our storehouse of words by accumulating new words as opposites of other words.

List of Antonyms

Maximum × Minimum	Vertical × Horizontal	Narrow × Wide
Agree × Disagree	Visible × Invisible	Order × Chaos
Private × Public	Present × Absent	Early × Late
Abundant × Insufficient	Freedom × Captivity	Include × Exclude

Exercises

I. Furnish the Antonyms of the following words:

1. Rich
2. Weak
3. Careless
4. Cheap
5. Neat
6. Exterior
7. Entrance
8. Arrival
9. Natural
10. Import

II. Furnish the Antonyms by adding appropriate prefixes:

1. Ability
2. Approve
3. Lead
4. Partial
5. Legal
6. Like
7. Common
8. Rational
9. Natural
10. Tolerant

SYNONYM

Synonym is a word or phrase that means exactly or nearly the same as another word or phrase in the same language. For example, *old* is a synonym of *aged*. Synonyms help us to make our writing more vivid and interesting. For example I can say that: ‘The girl’s smile was *beautiful*.’ But to make it more graphic, I

can say: ‘The girl’s smile was *stunning*.’ This adds a whole new dimension to attraction. Not only does the description become interesting, but it adds colour flavour and creativity, to writing. Moreover, it avoids repetition and boredom. Accumulate as many synonyms as you can, to hone your writing skills and improve your expression. A frequent use of the Thesaurus will provide a range of words adding depth and variety to your language. Remember that this is a frequently used item for Testing in competitive exams.

List of Synonyms

Beautiful-Attractive	Vacant-Empty	Make-Create	Inflame-Madden
Acquire-Obtain	Show-Display	Assist-Help	Calm-Serene
Garbage-Trash	Gather-Collect	Present-Gift	Begin-Start

Exercises

I. Furnish the synonyms of the following words:

- 1. Occur 3. Rest 5. Sad 7. Blend 9. Slim
- 2. Trust 4. Writer 6. Wrong 8. Scared 10. Small

II. Fill in the blanks with the antonyms of the underlined words:

- 1. If Rani is the tallest girl in the class, Ragini is the _____ girl in the class.
- 2. Rajath is an honest worker but his friend Raja is a _____ worker.
- 3. The intercity train arrives at 4 pm and _____ at 4.15 pm.
- 4. Did you _____ the pencil which you had lost?
- 5. My application was accepted but my friend’s was _____.

III. Fill in the blanks with the appropriate synonyms of the words shown in bracket:

- 1. There were no _____ jobs in the office. (Empty)
- 2. We should keep our city _____. (Neat)
- 3. An _____ man was walking slowly on the road. (Aged)
- 4. The statue of _____ is in New York. (Freedom)
- 5. He asked for _____ leave. (ill)

LESSON-17

CORRECTION OF ERRORS

According to a research, India has the second highest number of English speaking people in the world. It is a second language for a vast majority of people. In a country where many regional languages are used, a lot of errors creep into the grammar and vocabulary of an average English speaker in India.

Writing and speaking in English as a non-native speaker has its own set of problems. Grammatical errors come in many forms and can easily confuse and obscure meaning. Some common errors are with prepositions; most importantly, subject verb agreement, tenses, punctuation, spelling and other parts of speech. Prepositions are tricky, confusing and significant in sentence construction.

Here are 20 English grammatical/language mistakes frequently found in Indian English:

1. **Myself I am Suresh Babu. (x)**

I am Suresh Babu. (✓)

While introducing oneself, it is usually observed that the users mix up both the possessive pronoun 'myself' and the subject pronoun 'I'.

2. **I am having four brothers and three sisters. (x)**

I have four brothers and three sisters. (✓)

Present Continuous Tense cannot be used for pragmatic situations such as this. Simple Present Tense should be used.

3. **He do not have a laptop. (x)**

He **does not** have a laptop. (✓)

Do not should not be used after the subject pronoun (He, She, It).

4. **Does she has a car? (x)**

Does she **have** a car? (✓)

The helping verb *does* is used at the beginning of the sentence. The main verb *have* denotes possession or ownership.

5. **"Today office is there?" (x)**

"No, office is not there. Today is Bharat Bandh." (x)

"Is today a working day?" OR "Are we working today?" (✓)

"Yes, we are working today." or "No, we are not working today." (✓)

6. "That only, **she is very arrogant.**" (x)

"That was what I said. She is very arrogant." (√)

Saying "That only" is the wrong way to emphasize what the speaker has already said.

7. **Last** before year **she got very good marks.** (x)

Year before last she got very good marks. (√)

Phrases that can be used: Month before last, Day before last, Week before last and so on.

8. **He** did not wrote **the test last week.** (x)

He **did not write** the test last week. (√)

The helping verb 'did' is followed by the present tense of the verb and not the past tense form.

9. I cannot **cope up** with this pressure. (x)

I cannot **cope** with this pressure. (√)

The meaning of the verb cope is to manage. 'Cope' is followed by the preposition 'with', and never followed by 'up'. Even professionals commit this error.

10. **I came to office** by walk.(x)

I came to office **on foot.** (√)

We can say "by car", "by bike", "by bus", "by train" and "by flight". However, we cannot say "by walk", as it is the "foot" which is being used to travel and not "walk".

11. **What is the time in your watch?** (x)

What is the **time by** your watch? (√) This phrase goes by usage.

12. Our classroom **is in** the 2nd floor. (x)

Our classroom **is on** the 2nd floor.(√)This phrase goes by usage.

13. **The price of this mobile phone is higher than yours.** (x)

The price of this mobile phone is **higher than that** of yours. (√)

While **comparing** two individuals/things **than** is followed by the pronoun that.

14. **His son-in-laws have come home.** (x)

His **sons-in-law** have come home. (√)

In plural form, it is always mothers-in-law, brothers-in-law, sisters-in-law.

15. **He has white hairs.** (x)

He has white **hair.** (√)

All the hair on one's head is considered uncountable and so, "*hairs*" is almost always incorrect.

16. **I prefer coffee than tea. (x)**

I prefer coffee **to** tea. (✓) 'Prefer' is always followed by the preposition 'to'.

17. **“Whose line is it anyways?” (x)**

“Whose line is it anyway?” (✓)

Anyway is an adverb and cannot be used as a plural. *Anyways* is not used in writing formal articles. It is used as a slang or colloquial variant.

18. **“Please revert/reply back on receiving this letter.” (x)**

“Please revert/reply on receiving this letter.” (✓)

Revert means ‘going back to something’ so adding *back* is repetitive. It is like saying “*back, back*” so, should be avoided.

19. **“We will discuss about exams today.” (x)**

“We will discuss exams today.” (✓)

Discuss means *talk about*, so *discuss about* is redundant.

20. **“Suggest me a good book.” (x)**

“Suggest a good book for me.” (✓)

Suggest the verb, means ‘offering an idea for consideration’. *Suggest* is not followed by a personal object like *you, me* or *us*. *A good book* is an idea and not a person.

Exercise 1

GOODBYE PARTY FOR MISS PUSHPA T.S.

Friends,
our dear sister
is departing for foreign
in two three days,
and
we are meeting today
to wish her bon voyage.

You are all knowing, friends,
What sweetness is in Miss Pushpa.
I don't mean only external sweetness
but internal sweetness.
Miss Pushpa is smiling and smiling
even for no reason but simply because

she is feeling.

Miss Pushpa is coming
from very high family.
Her father was renowned advocate
in Bulsar or Surat,
I am not remembering now which place.
Surat? Ah, yes,
once only I stayed in Surat
with family members
of my uncle's very old friend-
his wife was cooking nicely...
that was long time ago.

Coming back to Miss Pushpa
she is most popular lady
with men also and ladies also.

Whenever I asked her to do anything,
she was saying, 'Just now only
I will do it.' That is showing
good spirit. I am always
appreciating the good spirit.

Pushpa Miss is never saying no.
Whatever I or anybody is asking
she is always saying yes,
and today she is going
to improve her prospect
and we are wishing her bon voyage.
Now I ask other speakers to speak
and afterwards Miss Pushpa
will do summing up.

-Nissim Ezekiel

The poet is making fun of people who cannot speak good English in a very gentle manner. Identify the grammatical errors, strange arrangement of words

and phrases that are an outcome of direct translation from the mother tongue to English.

Exercise 2: Rewrite this letter using correct English.

To
The Principle,
Modern Skul,
Bengaluru-01

Dear Sir,

Sub: Live Aplikation for eye coming

I will not come as my eyes have come. If I come with my coming eyes then your eyes will come and you will not come. But still if you come with your coming eyes all school eyes will come and all will not come. So I will not come and all will come. I will come back when my coming eyes will go and all will come without their eyes coming.

Yours sincerely,
XX

Exercise 3: This letter taken from an Indian newspaper is in response to a marriage proposal. Identify the errors and rewrite the contents of the letter.

Madam,

I am one young gentleman living with only myself in Patna. I am seeing your advertisement for marriage purpose in the daily newspaper. So I decide to press myself on you and I am hopping you will make the marriage with me.

I am the son of my father and mother of agriculture family from inside Patna. I having no sister and no brother also. I become big in Patna only. I educate myself in the Zuarilal Himmatlal High School, Bezna Road.

I am nice and big, six foots tall .. . My body is filled with hardness why because I am working hardly. I am playing also hardly .Especially I am liking the cricket. I am a good batter also I am a fast baller. Whenever I am coming

running for the balling, all batters are running everywhere why because they are
afraiding. . . That is very danger for them . . .

I am not having any bad habits, I drink milk only and no other bad things. I am
not chewing cigarettes or eating gutka paan why because it not good for all the
peoples. So I am not doing.

I am having very much money in my pant everyday. . . but still I am living with
myself only. What to do? . . .

LESSON-18

WORD BANK (Not for Testing)

Words define our personality, just as clothes define our style. New words keep getting added to the Dictionary. More than 1400 words have been added to OED in 2019. Some are just a new combination of old words, while some combine sounds of two or more words.

We need to update ourselves with the new vocabulary to upgrade our skills. Here are a few words in current usage that have been added in 2019 by OED:

- **anti-suffragism**, n.: Opposition to the extension of the right to vote in political elections to women; the political movement dedicated to this.
- **bigsie**, adj.: Having an exaggerated sense of one's own importance; arrogant, pretentious, conceited.
- **chuddies**, n.: Short trousers, shorts. Now usually: underwear; underpants.(Indian origin from probably churidars)
- **doxa**, n.: Opinion or belief; spec. the body of established or unquestioned attitudes or beliefs held generally within a particular society, community, group.
- **e-bike**, n.: electric bicycle
- **fantoosh**, adj.: "Fancy, showy, flashy; stylish, sophisticated; fashionable, exotic. Often used disparagingly, implying ostentation or pretentiousness.(Scottish origin)
- **hir**, pron.: Used as a gender-neutral third person singular objective pronoun
- **misgendering**, n.: The action or fact of mistaking or misstating a person's gender, esp. of addressing or referring to a transgender person in terms that do not reflect the gender.
- **peoplekind**, n.: The human race; humankind.
- **situatedness**, n.: "The quality of being situated (in various senses)."
- **sprit**, n. : A sudden quick movement; a spring, jump, leap.
- **translingual**, adj.: Occurring in or involving more than one language. Also (of a person): able to switch effortlessly from one language to another when speaking

SLANGS AND JARGONS

Besides these new words, new *Slangs* and *Jargons* are also constantly being added to the language. Slangs are words used in informal language special to particular groups, communities or regions. For example, *bae* (before anyone else) is commonly used between close or intimate friends. Another example is *epic* to express anything that is ‘*extraordinary*’ or ‘*highly enjoyable*’

Jargons are specialized words used by people in a particular profession or trade. They are standard phrases used in occupations or confined to certain specialized subjects. For example *anti-depressants* is a medical jargon while, *privacy laws* is a legal jargon.

SLANGS

- **tea:** gossip (spilling tea)
- **basic:** anything mainstream
- **keep it 100:** keep it real
- **chill:** calm down
- **flex:** knowingly show off

JARGONS

- **beat:** pulse/rhythm of the music(musical jargon)
- **bootleg:** pirated song
- **due diligence:** research necessary before beginning a project.(business)
- **AWOL:** absent without leave (military)
- **Prima facie:** at first look

Find more modern slangs and jargons used in the contemporary world.

PART III –TESTING SECTION QUESTION PAPER PATTERN

Duration: 3 Hours

Marks: 70

PART A –GRAMMAR SECTION

I. Do as directed:

- a. Direct to Indirect and Indirect to Direct Speech 4x1=04
- b. Active to Passive and Passive to Active Voice Transformation 4x1=04
- c. Adjective/ Adverb 2x1=02

II. Précis Writing 1x5=05

III Do as directed:

- a Requesting/Making Enquiries/apologizing in a context 1x5=05

IV. Do as directed

- a. Anagrams 1x2=02
- b. Homonyms 1x3=03
- c. Synonyms/Antonyms 1x3=03
- c. Correction of Errors 1x2=02

PART B-LITERARY SECTION

- V. 5 Factual Questions (Choice of 7) 1x5=05

- VI 2 Paragraph Questions (Choice of 4) 2x5=10

- VII. 1 Essay Question (Choice of 3) 1x10=10

PART C-DRAMA

- VIII.3 Paragraph Questions (Choice of 5) 3x5=15
-

INTERNAL ASSESSMENT

ASSIGNMENT	TEST	ATTENDANCE	TOTAL
15 Marks	10 Marks	05 Marks	30 Marks

MODEL QUESTION PAPER

Duration: 3 Hours

Marks: 70

PART-A GRAMMAR SECTION

1. Do as directed:

a. Change the following from either Direct or Indirect Speech: 1x4=04

1. Radha: "Seema, please get me the book."
2. Paul told Vandana that he had to visit his mother.
3. He said: "I am leaving this place now."
4. He said that he watched the movie yesterday.

b. Change the Voice of the verb in the following sentences: 1x4=04

1. The book is being written by Anjana.
2. She washed his clothes.
3. Arshad has driven this car.
4. The cake will be baked by Christina.

c. Use the following word as an adjective and an adverb in TWO grammatically correct sentences: 1x2=02

BEAUTIFUL

II. Write a précis of the following passage: 1x5=05

A life of action and danger moderates the dread of death. It not only gives us fortitude to bear pain, but teaches us at every step the precarious tenure on which we hold our present being. Sedentary and studious men are the most apprehensive on this score

.The most rational cure after all for the inordinate fear of death is to set a just value on life. If we mere wish to continue on the scene to indulge our head-strong humour and tormenting passions, we had better be gone at once, and if we only cherish a fondness for existence according to the good we desire from it, the pang we feel at parting will not be very severe (119 words)

III. Do as directed:

- a. Tender an apology to your friend for not returning her/his notes. 1x3=03
- b. Request your teacher to return your assignment book. 1x2=02

IV. Do as directed:

- a. Use the following word to make TWO new words: 1x2=02
THREE

b. Choose the right word/options from the brackets to fill in the blanks:

1x3=03

1. She is paying the right _____. (fare, fair)
2. The guard keeps a tight watch____ at night. (a- vigil; b-instrument keeping time)
3. He will _____ sleep for a week, for solving this problem. (lose, loose)

c. Follow instructions to fill in the blanks:

1x3=03

1. Sita knew that the interview would be very easy. (write an Antonym)
2. She_____ prepared for the interview such that it became a cakewalk for her. (Choose one: hardly, hard, thoroughly)
3. He_____ convincingly and won them over to his side. (Choose one: threatened, questioned, argued)

d. Correct the errors and rewrite the following sentences:

1x2=02

1. I had went to class.
2. I am thinking to buy a car,

PART B-LITERARY SECTION

V. Answer any FIVE of the following questions in not more than TWO sentences each:

1x5=05

1. Why did the Burmese bring dahs to the fields?
2. Why is Shashi Tharoor comparing himself to Henry VIII?
3. U. R. Anantamurthy was a disciple of _____ .
4. What is needed to become famous according to the narrator in *Celebrity*?
5. What did Gandhi and Polak debate about?
6. The narrator in *Shooting the Elephant* is a citizen of:_____ .
a. India b. Burma c. Britain
7. How has Ogden Nash described the buildings of banks?

VI. Answer any TWO of the following questions in not less than ONE page:

2x5=10

1. How does Ogden Nash depict banks in *Bankers are like anybody else, except Richer*?
2. What are the three reasons offered by Guha for English becoming more necessary in India?
3. How does the narrator describe celebrities in the song, *Celebrity*?
4. Comment on the conclusion of *Shooting an Elephant*.

VII. Answer any ONE of the following questions in not more than THREE pages:

1x10=10

1. Various aspects of development are discussed through the lessons you have examined. Analyse, with reference to the lessons prescribed.
2. What is Tharoor's argument regarding reparations? Critically examine whether the arguments are justified.
3. Summarize Guha's article on *A Question of English*.

PART C -DRAMA SECTION

VIII. Answer any THREE of the following questions in not more than a PAGE each: 3x5=15

1. Who is Hayavadana? What does he tell you about his birth?
2. What mischief does Oberon play on Titania through Puck? Why does he do so?
3. Describe how Titania takes care of Bottom.
4. Comment on the Bhagavatha and his role in the play *Hayavadana*.
5. Who is Puck? How does he create confusion among the fairies and their queen?

PART IV

PRACTICE SECTION

H – SAMPLE EXERCISE

CLOZE TESTS (Not for Testing)

Cloze Test is an exercise in which the participant is required to provide the missing words in an incomplete paragraph. It is an exercise where a passage is provided with certain words missing from it. Actually, it is a combination of *Fill in the blanks* and *Reading Comprehension*. One is required to understand the flow and context of a passage. They test the ability to understand context and vocabulary in order to identify the correct language or part of speech that belongs in the passages. These tests are used extensively in competitive exams for measuring language familiarity and proficiency.

Some Tips to handle Cloze Tests:

- The passage should be read thoroughly and slowly
- Each sentence is linked to the other, so try not to consider them individually
- Words to be filled in can be based on grammar, prepositions, tenses, vocabulary et
- Questions may also test the tone of the paragraph like sarcasm, humour etc
- The choices may be very nuanced and close. Elimination helps in such cases
- Pay close attention to key words/ clues in the sentences before and after the given blank.

Benefits of Cloze Tests:

- Active production of vocabulary
- Recognition of words and their linkages
- Active Recall value
- Reinforces grammatical language learning
- Strengthens comprehension
- Encourages deep reading:

Cloze Deletion Tests

I. Complete the paragraph by inserting the appropriate words provided below.

Bob and his father are (1) _____ a kite. It was a very (2) _____ day. The kite has a (3) _____ tail. Bob is (4) _____ the day with his father. The kite was made with (5) _____ and _____.

(1) Flying (2) windy (3) long (4) enjoying (5) paper (6) wooden stick

Paragraph 1:

(Member, rest, such, other, unlike, that, after, with, male, hatched, together, in, collect, into)

II. Fill in the blanks with words provided in the brackets:

Honey bee is a very unusual kind of insect. (1) _____ other insects which live alone, the honey bee lives as a (2) _____ of a community. These bees live (3) _____ in what is known as a bee colony. The head of the colony is called the queen bee. She is larger than the (4) _____ of the bees. Her main task (5) _____ the colony is to lay eggs. Most of the (6) _____ bees are the worker bees. These bees (7) _____ nectar and pollen from flowers. The nectar (8) _____ is carried by the worker bees and deposited on the hive and then converted (9) _____ honey. The worker bees also help look (10) _____ the young bees. As soon as the eggs are (11) _____, the worker bees feed the young bees (12) _____ pollen and nectar. The third type of bee found in the colony, is the drone or (13) _____ bee. The main task of (14) _____ bee is to mate with a new queen.

III. Complete the paragraph by inserting the appropriate words provided below.

(incident, travelling, compartment, impression, abuses, silent, surprised Englishmen, first, them)

While Swami Vivekananda was (1) _____ by train in Rajasthan, an interesting (2) _____ took place. He was resting in a second class (3) _____. Two Englishmen were profusely hurling (4) _____ at him. They were under the (5) _____ that the Swami did not know English. When the train reached a station, Swamiji asked an official, in English, for a glass of

water. The Englishmen were (6)_____; they asked Swamiji why he was (7)_____though he could understand them. Swamiji snapped back, "This is not the (8)_____time I have met fools." The (9)_____were enraged, but Swamiji's formidable physique silenced (10)_____.

IV. It's nearly spring and it's time to grow plants. Of course, not all plants are (1)in season. This makes it very (2) to pick the best plants to grow. The good news is that there are tons of choices. Do you know that plants can grow in nearly every climate? It's true that some plants are picky but most are super (3) and only require water, dirt and of course sun. This spring is the (4) time to start your own garden. There are three amazing plants that work in every single climate. The first is spinach. Spinach is very easy to grow because it (5) water well and can stand different levels of heat. The second is carrots. There are many types of carrots you can grow. Most carrots are very quick to grow and also handle all types of climates as well. The third is tomatoes. There are tons of different types of tomatoes. It's easy to find the perfect tomato for any location. Go plant some plants!

1. actually, today, currently, actively, now
2. easy, fun, stressful, difficult, giddy
3. Flexible, picky, divine, cranky, difficult
4. worst, best, perfect, better, fun
5. losses, gets rid of, removes, shakes, holds

V. One day, while a poor farmer named Fleming was ploughing his field to earn his (1); he (2) a cry for help coming from a nearby pond. He ran to the pond where he saw a terrified boy (3) to free himself. The farmer saved the boy. The next day, a a fancy carriage (4) up to the farmer's house. An (5) dressed nobleman stepped out and introduced himself as the father of the boy the farmer had saved. He offered the farmer a (6) for saving his son's life. The farmer refused to accept payment. At that moment the farmer's son returned home. Seeing him the nobleman said, "I'll make you a deal. Let me provide him with the (7) of education my son would enjoy."

The farmer's son **(8)** the best schools and graduated from St. Mary's Hospital, Medical School on London . He went on to become known throughout the world as Sir Alexander Fleming, the discoverer of penicillin. Years later, the nobleman's son was **(9)** with pneumonia. His life was **(10)** by penicillin. The nobleman's son was Sir Winston Churchill- Prime Minister of Britain.

1. (a) career (b) labour (c) livelihood (d) business (e) profession

2. (a) expressed(b) heard(c) discovered(d) uttered(e) listened

3. (a) struggling(b) attempted(c) seek(d) rushing (e) tried

4. (a) appeared(b) pulled(c) entered(d) arrived(e) approached

5. (a) expensive(b) ordinary(c) well(d) elegantly(e) impressive

6. (a) reward(b) thanks(c) price(d) cost(e) compliment

7. (a) process(b) sorts(c) pursuit(d) merit(e) kind

8. (a) passed(b) applied(c) eligible(d) went(e) attended

9. (a) injured(b) weaken(c) sick(d) hurt(e) infect

10. (a) protect (b) guarded(c) prevented (d) saved(e) rescue

LIST OF IRREGULAR VERBS (Not for Testing)

Irregular verbs are verbs that don't take on the regular -d, -ed, or -ied spelling patterns of the past simple (V2) or past participle. Here is a list of commonly used Irregular Verbs. You will need these for practicing many grammar exercises like Tenses, Voice etc:

Sl. No	Base Form	Simple Past Form	Past Participle
1	be	was/were	been
2	am	Was	been
3	have	Had	had
4	go	Went	gone
5	hang	Hung	hung
6	became	become	Become
7	bring	brought	Brought
8	cost	Cost	Cost
9	cut	Cut	Cut
10	Break	broke	Broken
11	build	Built	Built
12	catch	caught	Caught
13	choose	chose	Chosen
14	come	came	Come
15	Deal	dealt	Dealt
16	Do	Did	Done
17	Draw	Drew	Drawn
18	Drive	drove	Driven
19	Eat	Ate	Eaten
20	Feed	Fed	Fed
21	Feel	Felt	Felt
22	Find	found	Found
23	Fly	Flew	Flown
24	Freeze	froze	Frozen
25	Get	Got	Got, gotten
26	Give	Gave	Given
27	Have	Had	Had
28	lead	Led	Led
29	Know	Knew	Known
30	Lend	Lent	Lent
31	Lean	leaned	Leant
32	Lie	Lay	Lain
33	Make	made	Made
34	ride	Rode	Ridden

Sl. No	Base Form	Simple Past Form	Past Participle
35	Mean	meant	Meant
36	Ring	Rang	Rung
37	Rise	Rose	Risen
38	Run	Ran	Run
39	Say	Said	Said
40	Sell	Sold	Sold
41	Shake	shook	Shaken
42	Shine	shined	Shone
43	Show	showed	Shown
44	Shut	Shut	Shut
45	Slide	Slid	Slid
46	Spring	sprang	Sprung
47	Swing	swung	Swung
48	Take	Took	Taken
49	Teach	taught	Taught
50	Tear	Tore	Torn
51	Tell	Told	Told
52	Think	thought	Thought
53	Understand	understood	Understood
54	Stand	stood	Stood
55	Win	Won	Won
56	Write	wrote	Written
57	buy	bought	Bought
58	Creep	crept	Crept
59	Sweep	sweep	Swept
60	sleep	Slept	Slept
61	Weep	wept	Wept
62	Speak	spoke	Spoken
63	dive	dived	Dived
64	sink	sank	Sunk
65	lose	lost	Lost
66	put	Put	Put
67	see	Saw	Seen
68	read	read	Read
