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ENGLISH

III Year V Sem

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C O N T E N T S

ENGLISH

III Year V Sem

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UNIT I

1. **Poem** : Ecology "A.K. Ramanujan"
2. **Prose** : What's the Language of the Future? "Henry Hitchings"
3. **Vocabulary** : Indianisms
4. **Grammar** : Framing Questions (Including Tag Questions).

1. POEM: ECOLOGY

- A.K. Ramanujan

The day after the first rain,
for years, I would come home
in a rage,

for I could see from a mile away
our three Red Champak trees
had done it again,
had burst into flowers and given Mother
her first blinding migraine
of the season

with their street-long heavy-hung
yellow pollen fog of a fragrance
no wind could sift,

no door could shut out from our black-
pillared house whose walls had ears
and eyes

scales, smells, bone-creaks, nightly
visiting voices, and were porous
like us,

yellow pollen fog of a fragrance
no wind could sift,

no door could shut out from our black-
pillared house whose walls had ears
and eyes,

scales, smells, bone-creaks, nightly
visiting voices, and were porous
like us,

but Mother, flashing her temper
like her mother's twisted silver,
grandchildren's knickers

wet as the cold pack on her head,
would not let us cut down
a flowing tree

almost as old as she, seeded,
she said, by a passing bird's
providential droppings

to give her gods and her daughters
and daughters' daughters basketfuls
of annual flower

and for one line of cousins
a dower of migraines in season.

Glossary

ecology/i'kɒlədʒi/: the relation of plants and living creatures to each other and to their environment

rage/reɪdʒ/: a feeling of violent anger that is difficult to control; anger and violent behaviour caused by a particular situation

migraine/'mi:greɪn/'maɪgreɪn/: a severe type of headache that often makes a person feel sick and have difficulty in seeing

pollen/pɒlən/: fine powder, usually yellow, that is formed in flowers and carried to other flowers of the same kind by the wind or by insects to make those flowers produce seeds

sift/sɪft/: to sieve in order to separate the fine from the coarse particles

fog/fɒg/: a thick cloud just above the ground or water that makes it difficult to see

personify/pə'sɒnɪfaɪ/: to represent; to be a perfect example of

scales/skeɪlz/: flakes that peel off from skin

porous/pɔːrəs/: having many small holes that allow water or air to pass through slowly
providential/ˌprɒvɪ'denʃ(ə)l/: lucky because it happens at the right time but without being planned

dower/daʊə/: a dowry, natural endowment or gift

COMPREHENSION I (SHORT ANSWER QUESTIONS)

Q1. What season does the 'action' of the poem take place?

Ans:

From the first stanza, we can understand that the action of the poem takes place in the 'rainy season'.

Q2. How often do the "Red Champak trees" burst into flowers?

Ans:

The "Red Champak trees" burst into flowers every year.

Q3. What caused a "blinding migraine" to the poet's mother?

Ans:

The poet's mother has a severe attack of migraine-a very bad kind of headache. Her migraine is caused by the fragrance of the pollen of the flower of the Red Champak trees every time they are in bloom. The fragrance is heavy and suffocating as the yellow pollen spreads everywhere.

Q4. The poet says that the "walls had ears and eyes". What does this mean?

Ans:

The fragrance is heavy and suffocating as the yellow pollen spreads everywhere. Even the doors of the speaker's house cannot prevent the strong smell from entering the house. The walls of the house are able to absorb almost everything-the sounds, sights, the human voices, the harsh sounds produced when new shoes are worn. But they cannot stop the fog of pollen dust from the Champak trees. Therefore, the poet says that the "walls had ears and eyes".

Q5. How did the Champak tree take birth in the house? How old is it?

Ans:

According to the poem, the poet's mother says that the Red Champak tree took their birth by the droppings of a passing bird by chance. It means that its seed was seeded by a passing bird's providential droppings, i.e. a bird (which is a sign of good omen) dropped the seeds of those plants. . She says that the tree is as old as she is.

Q6. How does the mother try to deal with her migraine?

Ans:

The poet's mother tries to deal with her migraine with patience as the cold pack on her head and 'flashing temper' like her silver ornaments.

Q7. Why would the mother not let anyone cut the trees? What does this suggest?

Ans:

The mother would not let anyone cut the trees because she sees the positive side of the tree in her garden. She says that the tree is as old as her and had been fertilized by the droppings of a passing bird by chance which is considered to be a very good omen. Moreover, the tree provides basketful of flowers to be offered to her gods and to 'her daughters and daughter's daughters' every year. This suggests that she has a kind of emotional attachment to the tree, saying that it is as old as her.

Q8. How widespread and powerful is the pollen?

Ans:

The yellow dust of pollen carried in the air is thick and heavy like fog. It covers the earth. No amount of wind can sweep the pollen fog away or 'sift' it from the house.

Q9. What does the tree give to the daughters and the cousins?

Ans:

According to the poem, the tree provides many basketful of flowers to be offered to her gods and to 'her daughters and daughter's daughters' every year, although the tree would give a terrible migraine to one line of cousins as a legacy.

Q10. The entire poem, as you may have noticed, can be seen as a single sentence. Identify the connectors that hold the different parts of the sentence together.

Ans:

The entire poem, as you have noticed, can be seen as a single sentence. However, A.K. Ramanujan, the poet, skillfully manoeuvres different connectors and punctuation marks to conclude the poem in one single line. The poem can be read either as a single sentence or in stanzas. There is no rhyme scheme in the poem. The poet uses a number of literary devices in the poem like metaphor, personification, and simile to bring cohesion in the poem.

COMPREHENSION II (ESSAY TYPE ANSWER QUESTIONS)

Q1. Attempt a character sketch of the mother, as portrayed in the poem "Ecology".

Ans:

Attipat Krishnaswami Ramanujan (AK Ramanujan) is an Indo-Anglican writer. His literary work represents the Indian culture and tradition. His poem 'Ecology' is a mix of the Indian tradition and modernity. The poem highlights the relationship between human beings and nature. It stresses the need for protecting our ecology and environment. She has a kind of emotional attachment to the tree, saying that it is as old as she is.

The speaker's mother is the centre of the poem. Her attitude towards nature represents the traditional attitude of the Indians towards nature. She suffers from a severe migraine due to the pollen from the Champak trees in their backyard. Every year the trees blossom at the beginning of the rainy season. The speaker wants to protect his mother from the Champak trees. He is angry and wants to cut the trees. However the mother strongly opposes his move and is ready to suffer. She argues that the trees give her flowers for offering to God. She thinks about her daughters and granddaughters find happiness in the beautiful flowers. She loves the Champak trees which are as old as she is. She feels as a part of her family. As she says that the trees are sown by a bird's providential droppings. The speaker's mother is sentimental towards the trees and finds happiness among trees in nature. She represents the Indians' attitude towards Nature.

The Champak trees are a cause of happiness and joy for the mother. But they are the reason for the speaker's rage, as their pollen causes severe migraine to his mother. The trees are red in colour. They blossom at the beginning of every rainy season. Their yellow pollen causes severe migraine to the mother. The speaker loves his mother very much. He worries about his mother's health. He becomes angry and wants to cut down the trees to protect his mother. The mother is sentimental towards the trees. The son has great affection for his mother. Their attitudes are contrary to each other. Here lies irony in the poem.

Q2. Describe the Champak trees and their effect on the people and the place.

Ans:

In AK Ramanujan's poem 'Ecology', the "Red Champak trees" play an important role since they have strong effect on the people and the place. They represent the Mother Nature and have influenced the entire family and their relationship.

In the beginning of rainy season, the Red Champak trees burst into flowers. The speaker's mother suffers from a severe migraine due to the yellow pollen from the Champak trees in their backyard. The speaker becomes furious at the trees and wants to protect his mother from the Champak trees. He is so angry that he wants to cut down the trees.

However, the mother strongly opposes his move and is ready to suffer. The Champak trees are a cause of happiness and joy for the mother. She argues that the trees give her flowers for offering to God. She thinks about her daughters and granddaughters find happiness in the beautiful flowers. She loves the Champak trees which are as old as she is. She feels as a part of her family. As she says that the trees are sown by a bird's providential droppings. The speaker's mother is sentimental towards the trees and finds happiness among trees in nature. She represents the Indians' attitude towards Nature.

The Champak trees are a cause of happiness and joy for the mother. However, they are the reason for the speaker's rage, as their pollen causes severe migraine to his mother. The speaker loves his mother very much. He worries about his mother's health. He becomes angry and wants to cut down the trees to protect his mother. The mother is sentimental towards the trees. The son has great affection for his mother. Their attitudes are contrary to each other. Here lies irony in the poem.

Q3. Compare and contrast the attitudes of the speaker and the mother towards the Champak trees.

Ans:

Attipat Krishnaswami Ramanujan (AK Ramanujan) is an Indo-Anglican writer. His literary work represents the Indian culture and tradition. His poem 'Ecology' is a mix of the Indian tradition and modernity. The poem highlights the relationship between human beings and nature. It stresses the need for protecting our ecology and environment. The poem depicts the contrastive attitudes of two kinds of people towards the Champak tree and Mother Nature.

The mother loves the trees, though they cause her pain and suffering. The mother feels that the trees are the members of the family. She loves the Champak trees which are as old as she is. She feels as a part of her family. As she says that the trees are sown by a bird's providential droppings and they are considered a sign of good omen. She argues that the trees give her flowers for offering to God. She thinks about her daughters and granddaughters find happiness in the beautiful flowers. She has a kind of emotional attachment to the tree, saying that it is as old as she is. She is sentimental and represents the Indian tradition.

In the contrast, the speaker of the poem (her son) becomes furious at the trees and wants to protect his mother from the Champak trees. He is so angry that he wants to cut down the trees. He is indifferent to ecology and represents modernity. He wants to cut down the trees for their inconvenience to his mother.

The poem sensitizes the readers towards the need to protect ecology by depicting the contrasting attitudes of the people from two different generations.

Q4. Explain how Ramanujan humanises the issue of ecology in the poem.

Ans:

Tennyson called his present poem "The Flower" as "My Little Fable". The central idea of the poem is about the way people react to the new ideas and things. Here the poem explains how people react to the growth of a 'flower'.

The narrator sows a 'seed' and it sprouts a 'flower'. But people call it a 'weed.' They criticise and curse the narrator as well as the flower with 'muttering discontent'. When the flower grows tall and attractive, the same people are also curious. And they start appropriating it as a 'splendid flower'. As the time progresses, the new is adopted widely and assimilated into the old. Gradually, it loses its novelty and becomes commonplace. Once again, people lose interest in it and abandon it as useless. Finally the same people call the flower 'weed'.

The speaker of the poem says that the meaning of clear and uncomplicated. He says:

Read my little fable.

He that runs may read.

However, the poem is not clear in its meaning and complicated one. It throws up multiple interpretations. The flower in the poem is interpreted in different ways: as the Industrial Revolution, Christianity or Tennyson's own poetry. In Tennyson's days, it was the beginning of the Industrial Revolution. However, Tennyson suggested that the poem be read as a "universal apologue and parable". The narrator reflects while everyone may see things differently, they should avoid jumping to conclusions on their opinions of things.

Q5. Give an account of the house and its occupants as described in the poem.

Ans:

In his poem, 'Ecology', A.K. Ramanujan provides a detailed account of the house and its occupants. In turn he humanizes the issue of ecology in the poem.

The poem speaks about a house and its occupants. There are three red Champak trees in the backyards of the house. The mother feels that the trees are the members of the family. 'The black-pillared house whose walls had ears and eyes.' It had holes and cracks. The walls of the house are able to absorb almost everything-the sounds, sights, the human voices, the harsh sounds produced when new shoes are worn. But they cannot stop the fog of pollen dust from the Champak trees.

The poem depicts the contrastive attitudes of two kinds of people-mother and her son. The mother loves the trees, though they cause her pain and suffering. She is sentimental and represents the Indian tradition. Her son is indifferent to ecology and represents modernity. He wants to cut down the trees for their inconvenience to his mother. The poem sensitizes the readers towards the need to protect ecology.

The speaker, his mother, the daughters and the grand daughters are the occupants of the house. All of them, except the speaker (the son), enjoy the flowers from the trees.

Q6. Discuss the tone and the use of irony in "Ecology".

Ans :

Attipat Krishnaswami Ramanujan (AK Ramanujan) is an Indo-Anglican writer. His literary work represents the Indian culture and tradition. His poem 'Ecology' is a mix of the Indian tradition and modernity. The poem highlights the relationship between human beings and nature.

In the poem "Ecology" Ramanujan employs an empathetic tone towards nature. Irony plays an important role in the poem. It depicts the traditional and sentimental attitude of an Indian mother towards ecology.

The speaker's mother has a kind of emotional attachment to the tree, saying that it is as old as she is. She suffers from a severe migraine due to the pollen from the Champak trees in their backyard. Every year the trees blossom at the beginning of the rainy season. The speaker wants to protect his mother from the Champak trees. He is angry and wants to cut the trees. However the mother strongly opposes his move and is ready to suffer. She

argues that the trees give her flowers for offering to God. She thinks about her daughters and granddaughters find happiness in the beautiful flowers. She loves the Champak trees which are as old as she is. She feels as a part of her family. As she says that the trees are sown by a bird's providential droppings. The speaker's mother is sentimental towards the trees and finds happiness among trees in nature. She represents the Indians' attitude towards Nature.

In the contrast, the speaker represents modernism. His rage towards the Champak trees comes from his affection for his mother. The Champak trees are a cause of happiness and joy for the mother. But they are the reason for the speaker's rage, as their pollen causes severe migraine to his mother. The speaker loves his mother very much. He worries about his mother's health. He becomes angry and wants to cut down the trees to protect his mother. The mother is sentimental towards the trees. The son has great affection for his mother. Their attitudes are contrary to each other. Here lies irony in the poem.

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SUMMARY

AK. Ramanujan (1929-93) is the first contemporary Indian English poet to have achieved a remarkable breakthrough in cross-fertilizing English with native literary traditions. AK Ramanujan was a poet, translator, folklorist, and philologist. He was born in Mysore, India and earned degrees at the University of Mysore and Deccan College in Pune and a Ph.D. from Indiana University. Ramanujan wrote in both English and Kannada, and his poetry is known for its thematic and formal engagement with modernist transnationalism. As a scholar, Ramanujan contributed to a range of disciplines, including linguistics and cultural studies. Issues such as hybridity and transculturation figure prominently in such collections as *The Striders* (1966), *Selected Poems* (1976), and *Second Sight* (1986). The *Collected Poems of A.K. Ramanujan* (1995) received a Sahitya Akademi Award after the author's death. For much of his career, Ramanujan taught at the University of Chicago, where he helped develop the South Asian studies program. In 1976, the Indian government honored him with the title Padma Shri, the fourth-highest civilian award in the country. Ramanujan's other honors included a MacArthur Fellowship. The South Asia Council of the Association for Asian Studies awards the A.K. Ramanujan Book Prize for Translation in honor of his contributions to the field.

The present poem, 'Ecology' is taken from Ramanujan's third volume of poems, 'Second Sight' (1986). The speaker in the poem, a devoted son to his mother, is very angry because his mother has a severe attack of migraine; a very bad kind of headache, which is caused by the fragrance of the pollen of the flower of the Red Champak trees every time they are in bloom. The fragrance is heavy and suffocating as the yellow pollen spreads everywhere. Even the doors of the speaker's house cannot prevent the strong smell from entering the house. The walls of the house are able to absorb almost everything-the sounds, sights, the human voices, the harsh sounds produced when new shoes are worn. However, they cannot stop the fog of pollen dust from the Champak trees to enter the house.

Therefore, the speaker decides to cut down the trees. However, he is prevented from doing so by his mother who sees the positive side of the tree in her garden. She says that the tree is as old as her and had been seeded by the droppings of a passing bird by chance which is considered to be a very good omen. She also says that the trees provide basketful of flowers to be offered to her gods and to 'her daughters and daughter's daughters' every year, although the tree would give a terrible migraine to one line of cousins as a legacy. The yellow dust of pollen is carried in the air which is thick and heavy like covering the earth.

This poem portrays AK Ramanujan's strong interest in the family as a very important theme of his poetic craft. His memories of the past would inevitably bring pictures of his family, especially his mother who is self-sacrificing. The sense of irony is indicated when the mother very angrily protests the idea of cutting down the tree even though she is suffering badly from the migraine caused by it. She has a kind of emotional attachment to the tree, saying that it is as old as her.

'Ecology is a poem which could be read as one single sentence. However, each stanza has one particular idea. There is a casual connection between the ideas and they flow from one stanza to the next. 'Flash her temper'; an instance of the use of irony because she is very angry at the idea of having the tree cut down.

సారాంశం

ఎ.కె. రామానుజన్ (1929-93) స్థానిక సాహిత్య సంప్రదాయాలతో ఆంగ్లంలో క్రాస్ ఫలదీకరణం చేయడంలో విశేషమైన పురోగతిని సాధించిన మొదటి సమకాలీన భారతీయ ఆంగ్ల కవి. ఎకె రామానుజన్ కవి, అనువాదకుడు, జానపద రచయిత మరియు భాషా శాస్త్రవేత్త. అతను భారతదేశంలోని మైసూర్ లో జన్మించాడు మరియు మైసూర్ విశ్వవిద్యాలయం మరియు పూణేలోని దక్కన్ కళాశాలలో డిగ్రీలు మరియు Ph.D. ఇండియానా విశ్వవిద్యాలయం నుండి. రామానుజన్ ఇంగ్లీష్ మరియు కన్నడ రెండింటిలోనూ వ్రాసారు, మరియు అతని కవిత్వం ఆధునికవాద దేశీయతతో నేపథ్య మరియు అధికారిక నిశ్చితార్థానికి ప్రసిద్ధి చెందింది. పండితుడిగా, రామానుజన్ భాషాశాస్త్రం మరియు సాంస్కృతిక అధ్యయనాలతో సహా అనేక విభాగాలకు సహకరించారు. సంకలనం మరియు సంస్కృతీకరణ వంటి సమస్యలు ది స్ట్రెడర్స్ (1966), ఎంపిక చేసిన కవితలు (1976) మరియు సెకండ్ సైట్ (1986) వంటి సేకరణలలో ప్రముఖంగా ఉన్నాయి. కవితలు రచయిత మరణం తరువాత రామానుజన్ (1995) సాహిత్య అకాడమీ అవార్డును అందుకున్నారు. అతని కెరీర్ లో ఎక్కువ భాగం, రామానుజన్ చికాగో విశ్వవిద్యాలయంలో బోధించారు, అక్కడ అతను దక్షిణాసియా అధ్యయన కార్యక్రమాన్ని అభివృద్ధి చేయడంలో సహాయపడ్డాడు. 1976 లో, భారత ప్రభుత్వం దేశంలో నాలుగో అత్యున్నత పౌర పురస్కారమైన పద్మశ్రీ బిరుదుతో సత్కరించింది. రామానుజన్ యొక్క ఇతర గౌరవాలలో మాక్ ఆర్థర్ ఫెలోషిప్ కూడా ఉంది. దక్షిణాసియా కౌన్సిల్ ఆఫ్ ది అసోసియేషన్ ఫర్ ఏషియన్ స్టడీస్ అవార్డులు. ఈ రంగంలో ఆయన చేసిన కృషికి గౌరవార్థం అనువాదానికి ఎ.కె.రామానుజన్ పుస్తక బహుమతి.

ప్రస్తుత కవిత, 'ఎకాలజీ' రామానుజన్ మూడవ కవితా సంపుటి, 'సెకండ్ సైట్ (1986) నుండి తీసుకోబడింది. తన తల్లికి అంకితభావంతో ఉన్న కుమారుడు థోపాయిమ్ లోని స్పీకర్ చాలా కోపంగా ఉన్నాడు ఎందుకంటే అతని తల్లికి మైగ్రేన్ తీవ్రమైన దాడి ఉండ్ని ఎర్రటి చంపక్ చెట్ల పువ్వు యొక్క పుప్పొడి వాసన వలన అవి వికసించిన ప్రతిసారీ చాలా తీవ్రమైన తలనొప్పి. పసుపు పుప్పొడి ప్రతిచోటా వ్యాపించడంతో సువాసన భారీగా మరియు ఉక్కిరిబిక్కిరి చేస్తుంది. స్పీకర్ ఇంటి తలుపులు కూడా తీవ్రమైన వాసన ఇంట్లోకి రాకుండా నిరోధించలేవు. ఇంటి గోడలు దాదాపు అన్నింటినీ గ్రహించగలవు-శబ్దాలు, దృశ్యాలు, మానవ గాత్రాలు, కొత్త బూట్లు ధరించినప్పుడు ఉత్పన్నమయ్యే కఠినమైన శబ్దాలు. అయినప్పటికీ, చంపక్ చెట్ల నుండి పుప్పొడి ధూళి పొగమంచును వారు ఇంట్లోకి ప్రవేశించకుండా ఆపలేరు.

అందువల్ల, స్పీకర్ చెట్లను నరికివేయాలని నిర్ణయించుకున్నాడు. ఏదేమైనా, అతని తోటలో చెట్లు యొక్క సానుకూల వైపు చూసిన అతని తల్లి అతనిని అలా చేయకుండా నిరోధిస్తుంది. ఆ చెట్లు తనలాగే పాతదని, అదృష్టవశాత్తూ ప్రయాణిస్తున్న పక్షి రెట్టల ద్వారా విత్తనాలు వేయబడిందని ఆమె చెప్పింది, ఇది చాలా మంచి శకునంగా పరిగణించబడుతుంది. చెట్లు తన దేవతలకు మరియు ప్రతి సంవత్సరం 'తన కుమార్తెలు మరియు కుమార్తెల కుమార్తెలకు' అందించే బుట్టల పువ్వులను అందిస్తాయని కూడా ఆమె చెప్పింది, అయితే ఒక చెట్టు వారసత్వంగా ఒక వరుస బంధువులకు భయంకరమైన మైగ్రేన్ ఇస్తుంది. పుప్పొడి యొక్క పసుపు ధూళి గాలిలో మోయబడుతుంది, ఇది భూమిని కప్పేలా మందంగా మరియు భారీగా ఉంటుంది.

ఈ కవిత కుటుంబంలో ఎకె రామానుజన్ యొక్క బలమైన ఆసక్తిని తన కవితా నైపుణ్యానికి చాలా ముఖ్యమైన అంశంగా వర్ణిస్తుంది. అతని గత జ్ఞాపకాలు తప్పనిసరిగా అతని కుటుంబం, ముఖ్యంగా ఆత్మత్యాగం చేసే తల్లి చిత్రాలను తెస్తాయి. వృక్షాన్ని నరికివేయాలనే ఆలోచనను తల్లి చాలా కోపంతో నిరసించినప్పుడు, దాని వలన మైగ్రేన్ కారణంగా ఆమె తీవ్రంగా బాధపడుతున్నప్పటికీ వ్యంగ్య భావం సూచించబడింది. ఆమె చెట్టుతో ఒక రకమైన భావోద్వేగ అనుబంధాన్ని కలిగి ఉంది, అది ఆమెతో సమానమైనదని చెప్పింది.

ఎకాలజీ అనేది ఒక వాక్యం వలె చదవగలిగే పద్యం. అయితే, ప్రతి చరణానికి ఒక నిర్దిష్ట ఆలోచన ఉంటుంది. ఆలోచనల మధ్య సాధారణం కనెక్షన్ ఉంది మరియు అవి ఒక చరణం నుండి మరొక చరణానికి ప్రవహిస్తాయి. 'ఆమె కోపాన్ని ఫ్లాష్ చేయండి వృక్షాన్ని నరికివేయాలనే ఆలోచనతో ఆమె చాలా కోపంగా ఉన్నందున వ్యంగ్యం యొక్క ఉదాహరణ.

2. PROSE : WHAT'S THE LANGUAGE OF THE FUTURE?

- Henry Hitchings

Glossary**insatiable** /ɪn'seɪfəbəl/: impossible to satisfy**lingua franca** /ˌlɪŋ.gwə 'fræŋ.kə/: link language; a language used for communication between groups of people who speak different languages**unpurposed** /ʌn'pɜ:pəsəd/: without intention**propagate** /prəpəgeɪt/: to publicise; to make widely known**ascendancy** /ə'sendənsi/: domination; a position of power**auxiliary** /ɔ:g'zɪliəri/: supplementary; something used as a reserve**mortification** /mɔ:ti'keɪ.ʃən/: a feeling of being very embarrassed; of shame**Mark Abley**: Canadian writer and journalist; the reference here is to his book *Spoken Here: Travels Among Threatened Languages* (2005)**infuse** /ɪn'fju:z/: to fill something; to introduce something as if by pouring**entrepreneur** /ɒntreprə'nɜ:/: someone who starts their own business**unorthodox** /ʌn'ɔ:θədaks/: unusual; unconventional**dissent** /dɪ'sent/: disagreement; opposition**racism** /'reɪsɪzəm/: the belief that other races of people are not as good as your own; discrimination on the basis of race**ardent** /ɔ:dənt/: enthusiastic; passionate**conviction** /kən'vɪkʃən/: a strong opinion or belief**disconcerting** /dɪskən'sɜ:tin/: a feeling of being confused, worried, embarrassed**centre of gravity**: an imaginary point in a body of matter where the total weight of the body may be thought to be concentrated**potent** /pəʊtənt/: very powerful or effective**tie in**: to have a connection or harmonious relation**Robert Phillipson**: Professor emeritus and a strong advocate of multilingual education and linguistic rights best known for his book *Linguistic Imperialism* (1992); the reference here is to his book *English-Only Europe* (2003)**altruism** /æɪ.tru.ɪ.zəm/: unselfish concern for the welfare of others; selflessness**diminish** /dɪ'mɪnɪʃ/: to become less

COMPREHENSION I (SHORT ANSWER QUESTIONS)

Q1. What is the status of English in the twenty-first century?

Ans:

In the twenty-first century, the world is becoming more urban and more middle class, and the adoption of English is a symptom of this, for increasingly English serves as the lingua franca of business and popular culture. It is dominant or at least very prominent in other areas such as shipping, diplomacy, computing, medicine and education.

Q2. What are the Arabic and English languages associated with the UAE?

Ans:

According to the author, a recent study has suggested that among students in the United Arab Emirates "Arabic is associated with tradition, home, religion, culture, school, arts and social sciences," whereas English "is symbolic of modernity, work, higher education, commerce, economics and science and technology." In Arabic-speaking countries, science subjects are often taught in English because excellent textbooks and other educational resources are readily available in English.

Q3. What helped the spread of the English language in the past and what helps it spread in the present?

Ans:

According to the author, English has spread because of British colonialism, the technological advances of the Industrial Revolution, American economic and political ascendancy, and further (mostly American) technological developments in the second half of the twentieth century. Its rise has been assisted by the massive exportation of English as a second language, as well as by the growth of an English-language mass media. Hinchings opines that today it is English that is the world's auxiliary tongue. There are more people who use English as a second language than there are native speakers. Estimates of the numbers vary, but even the most guarded view is that English has 500 million second-language speakers. Far more of the world's citizens are eagerly jumping on board than trying to resist its progress. In some cases the devotion appears religious and can involve what to outsiders looks a lot like self-mortification.

Q4. What example does the author cite to show the craze for English in Korea?

Ans:

The author cites the example given by Mark Abley of the lengths people will go to in order to learn English, seduced by the belief that linguistic capital equals economic capital. According to Abley, some rich Koreans pay for their children to have an operation that lengthens the tongue because it helps them speak English convincingly. The suggestion

is that it enables them to produce r and l sounds, although the evidence of the many proficient English-speakers among Korean immigrants in America and Britain makes one wonder whether the procedure is either necessary or useful.

Q5. Which two languages may appear to pose a challenge to English in the twenty-first century? What are their strengths and weaknesses?

Ans:

According to the author, Spanish and Mandarin Chinese are the two languages that may appear to pose a challenge to the position of English as the dominant world language in the twenty-first century. Hitchens opines that both the languages have more first-language users than English. However, at present neither of the two languages is much used as a lingua franca, i.e., a connecting language among different language groups. The majority of speakers of Mandarin Chinese live in one country, and, excepting Spain, most Spanish-speakers are in the North and South Americas.

Q6. What does the author mean when he says that the main challenge to English may come from 'within'?

Ans:

Henry Hitchens explains that the main challenges to English may come from 'within'. There is a long history of people using the language for anti-English ends—of creative artists and political figures asserting in English their distance from Englishness or Britishness or Americanness. For instance, many writers whose first language has not been English have infused their English writing with foreign flavours; this has enabled them to parade their heritage while working in a medium that has made it possible for them to reach a wide audience.

Q7. Which two countries are mentioned as potential sites of challenge to the English language?

Ans:

The author mentioned India and China as potential sites of challenge to the English language.

Q8. Why are the Chinese learning English in large numbers? Which unconventional method of teaching English in China does the author mention?

Ans:

In his essay, Henry Hitchens explained the reason why the Chinese are learning English in large numbers. According to him, the entrepreneur Li Yang has developed Crazy English, an unorthodox teaching method. It involves a lot of shouting. This, Li explains, is the way for Chinese to activate their "international muscles." His agenda is patriotic. Kingsley Bolton, head of the English department at the City University of Hong Kong, calls this "huckster nationalism." It certainly has a flamboyant quality; one of Li's

slogans is "Conquer English to Make China Strong." A few dissenting voices suggest that he is encouraging racism, but the enthusiasm for his populist approach is in no doubt, and it is a symptom of China's English Fever: the ardent conviction that learning English is the essential skill for surviving in the modern world.

Q9. What is the result of the two most populous countries adopting the English language? How does it affect the native speakers of the language?

Ans:

Henry Hitchens opines that due the embrace of English in India and China, the English language is changing. Some of the changes are likely to prove disconcerting for its native speakers. The "English-ness" of English is being diluted. English's centre of gravity is moving; in fact, in the twenty-first century the language has many centres. The author feels that as this continues, native English-speakers may find themselves at a disadvantage. At the same time, native speakers of English tend to assume that their command over English makes it unimportant to learn other languages. Moreover, there is a chance that a command of English will within twenty or thirty years be regarded as a basic skill for business, and native speakers of the language will no longer enjoy any competitive advantage. The reality is different. British companies often miss out on export opportunities because of a lack of relevant language skills.

Q10. What disadvantages are the native speakers likely to face for knowing only English?

Ans:

The author shows that English is both 'pushed' and is equally 'pulled'. He explains that large companies such as British Petroleum (now BP Amoco) have worked with the British Council, set up in 1934 as an "international cultural relations body", funding educational schemes to encourage foreign nationals to learn English. The author feels that this is not exactly an act of altruism but for what Robert Phillipson says, "English for business is business for English." The British Council tries to promote or 'push' the British English for protecting both 'cultural' and 'corporate' interests. However, the English is the most attractive language in the world today that people are attracted or 'pulled' towards learning it.

Q11. How does the author show that English is both 'pushed' and 'pulled'?

Ans:

According to the author, the result of English spreading to different places is complex. Even as vast amounts are spent on spreading British English, the reality is that English is taking on more and more local colour in the different places where it is used. Accordingly, while the number of languages in the world is diminishing, the number of Englishes is increasing.

COMPREHENSION II (ESSAY TYPE ANSWER QUESTIONS)**Q1. Explain the main argument of the essay?**

Ans :

Henry Hitchings (born 1974) is an author and critic specializing in language and cultural history. The present essay, "What's the Language of the Future?" is an excerpt from his book *The Language Wars: A History of Proper English* (2001). The essay outlines the factors that helped the spread of English in the past, the reasons for the 'English Fever' in the present and the challenges that English is likely to face in the near future.

Presently, English serves as the *lingua franca* (link language) business and popular culture. In the countries like, the UAE, English "is symbolic of modernity, work, higher education, commerce, economics, and science and technology." The spread of English has a business or monetary purpose because excellent books are available in English. According to Sir Richard Francis, the Director General of the British Council, "Britain's black gold is not North Sea oil, but the English Language." Hence the propagation of English is an industry, not a happy accident. The spread of English is for the benefit of the British corporate interests. It is not an act of altruism- welfare of others. As Robert Phillipson says, "English for business is business for English."

Hitchings feels that there are challenges to the position of English in the 21st century. The main challenges are from Spanish and Mandarin Chinese. Both have more first-language users. But they are not used as *lingua franca* (link language) and limited to a specific geographical areas.

According to the author, the main challenge to English may come from within. Due to the embrace of English by Indians and Chinese, the language is changing. Hitchings feels that English's centre of gravity is moving. In the 21st century, there are many centres. This leads to the creation of many "Englishes". Increasingly, English is taking more local colour in different places where it is used. Hence the number of Englishes is increasing. The non-native speakers of English, especially creative artists and political figures, are now using the English language for anti-English ends by distancing themselves from Englishness or Britishness or American-ness. Hence, the "English-ness" or "American-ness" of English is being diluted.

As a result, the native speakers of English may find themselves at a disadvantage. The number of non-natives speakers increases, the competitive advantage the native speakers enjoy decreases.

Q2. Discuss the current status of English as a global language.

Ans :

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from his book ***The Language Wars: A History of Proper English*** (2001). The essay outlines the factors that helped the spread of English in the past, the reasons for the 'English Fever' in the present and the challenges that English is likely to face in the near future.

In the twenty-first century, the world is becoming more urban and more middle class, and the adoption of English is a symptom of this, for increasingly English serves as the lingua franca of business and popular culture. It is dominant or at least very prominent in other areas such as shipping, diplomacy, computing, medicine and education.

According to the author, English has spread because of British colonialism, the technological advances of the Industrial Revolution, American economic and political ascendancy, and further (mostly American) technological developments in the second half of the twentieth century. Hinchings opines that today it is English that is the world's auxiliary tongue. There are more people who use English as a second language than there are native speakers. Estimates of the numbers vary, but even the most guarded view is that English has 500 million second-language speakers.

The author cites the example given by Mark Abley of the lengths people will go to in order to learn English, seduced by the belief that linguistic capital equals economic capital. According to Abley, some rich Koreans pay for their children to have an operation that lengthens the tongue because it helps them speak English convincingly. The suggestion is that it enables them to produce *r* and *l* sounds, although the evidence of the many proficient English-speakers among Korean immigrants in America and Britain makes one wonder whether the procedure is either necessary or useful.

In this way, the devotion crazy towards learning English in the 21st century appears to be religious and can involve what to outsiders looks a lot like self-mortification.

Q3. Describe the image and the advantages that English has vis-a-vis the other languages mentioned in the essay.

Ans :

Henry Hinchings (born 1974) is an author and critic specializing in language and cultural history. The present essay, "What's the Language of the Future?" is an excerpt from his book *The Language Wars: A History of Proper English* (2001). The essay outlines the factors that helped the spread of English in the past, the reasons for the 'English Fever' in the present and the challenges that English is likely to face in the near future.

According to the author, Spanish and Mandarin Chinese are the two languages that may appear to pose a challenge to the position of English as the dominant world language in the twenty-first century. Hinchings opines that both the languages have more first-language users than English. However, at present neither of the two languages is much used as a lingua franca, i.e., a connecting language among different language groups. The majority of speakers of Mandarin Chinese live in one country, and, excepting Spain, most Spanish-speakers are in the North and South Americas.

However, Henry Hitchings explains that the main challenges to English may come from 'within'. There is a long history of people using the language for anti-English ends – of creative artists and political figures asserting in English their distance from Englishness or Britishness or American-ness.

According to the author, the English language has advantages over Mandarin Chinese and Spanish. Presently, English serves as the *lingua franca* (link language) business and popular culture. Moreover, more people in the world are now attracted or 'pulled' towards learning English.

Q4. According to the propagation of English is neither 'a happy accident' nor "an act of altruism".

Ans :

Henry Hitchings (born 1974) is an author and critic specializing in language and cultural history. The present essay, "What's the Language of the Future?" is an excerpt from his book ***The Language Wars: A History of Proper English*** (2001). The essay outlines the factors that helped the spread of English in the past, the reasons for the 'English Fever' in the present and the challenges that English is likely to face in the near future.

The author explains how the number of people who can speak English around the world is increasing. He presents the figures from a survey of 2005 which reveals that more than 80 per cent of people in the Netherlands, Denmark and Sweden claimed to be able to speak English. The figure was around 60 per cent in Finland, 50 per cent in Germany, 30 per cent in France and Italy, and 20 per cent in Spain and Turkey.

The author feels that propagation of English around the world is neither 'a happy accident' nor "an act of altruism". The author explains that the spread of English is actually done for what Robert Phillipson says, "English for business is business for English." The author explains that large companies such as British Petroleum (now BP Amoco) have worked with the British Council, set up in 1934 as an "international cultural relations body", funding educational schemes to encourage foreign nationals to learn English. The author explains that the British Council tries to promote or 'push' the British English for protecting both 'cultural' and 'corporate' interests. However, the English is the most attractive language in the world today that people are attracted or 'pulled' towards learning it.

5. What, according to Hitchings, is the likely impact of the "centre of gravity of English" moving?

Ans :

Henry Hitchings (born 1974) is an author and critic specializing in language and cultural history. The present essay, "What's the Language of the Future?" is an excerpt from his book ***The Language Wars: A History of Proper English*** (2001). The essay

outlines the factors that helped the spread of English in the past, the reasons for the 'English Fever' in the present and the challenges that English is likely to face in the near future.

Henry Hitchings opines that due the embrace of English in India and China, the English language is changing. Some of the changes are likely to prove disconcerting for its native speakers. The "English-ness" of English is being diluted. The 'centre of gravity of English' is moving; in fact, in the twenty-first century the language has 'many centres'. The author feels that as this continues, native English-speakers may find themselves at a disadvantage. At the same time, native speakers of English tend to assume that their command over English makes it unimportant to learn other languages. Moreover, there is a chance that a command of English will within twenty or thirty years be regarded as a basic skill for business, and native speakers of the language will no longer enjoy any competitive advantage. The reality is different. British companies often miss out on export opportunities because of a lack of relevant language skills.

As the result of shifting centre of gravity of English, the English language is taking on more and more local colour in the different parts of the world where it is used. Accordingly, while the number of languages in the world is diminishing, the number of Englishes is increasing.

SUMMARY

Henry Hitchings (born 1974) is an author and critic specializing in language and cultural history. Henry Hitchings was born in 1974. He is the author of *Dr Johnson's Dictionary: The Extraordinary Story of the Book that Defined the World* (2005), *The Secret Life of Words: How English Became English* (2008), *Who's Afraid of Jane Austen?: How to Really Talk About Books You Haven't Read* (2008), *The Language Wars: A History of Proper English* (2011), *Sorry! The English and their Manners* (2013), and has recently edited a collection of essays *Browse: The World in Bookshops*. He has contributed to many newspapers and magazines and is the theatre critic for the *London Evening Standard*. He became a fellow of the Royal Society of Literature in 2015.

The present essay, "What's the Language of the Future?" is an excerpt from his book *The Language Wars: A History of Proper English* (2001). The essay outlines the factors that helped the spread of English in the past, the reasons for the 'English Fever' in the present and the challenges that English is likely to face in the near future.

Presently, English serves as the lingua franca (link language) business and popular culture. In the countries like, the UAE, English "is symbolic of modernity, work, higher education, commerce, economics, and science and technology." The spread of English has a business or monetary purpose because excellent books are available in English. According to Sir Richard Francis, the Director General of the British Council, "Britain's black gold is not North Sea oil, but the English Language." Hence the propagation of English is an industry, not a happy accident. The spread of English is for the benefit of the British corporate interests. It is not an act of altruism- welfare of others. As Robert Phillipson says, "English for business is business for English."

Hitchings feels that there are challenges to the position of English in the 21st century. The main challenges are from Spanish and Mandarin Chinese. Both have more first-language users. But they are not used as lingua franca (link language) and limited to a specific geographical areas.

According the author, the main challenge to English may come from within. Due to the embrace of English by Indians and Chinese, the language is changing. Hitchings feels that English's centre of gravity is moving. In the 21st century, there are many centres. This leads to the creation of many "Englishes". Increasingly, English is taking more local colour in different places where it is used. Hence the number of Englishes is increasing. The non-native speakers of English, especially creative artists and political figures, are now using the English language for anti-English ends by distancing themselves from Englishness or Britishness or American-ness. Hence, the "English-ness" or "American-ness" of English is being diluted. As a result, the native speakers of English may find themselves at a disadvantage. The number of non-natives speakers increases, the competitive advantage the native speakers enjoy decreases.

సాధారణం

హెన్రీ హించింగ్స్ (జననం 1974) భాష మరియు సాంస్కృతిక చరిత్రలో ప్రత్యేకత కలిగిన రచయిత మరియు విమర్శకుడు. హెన్రీ హించింగ్స్ 1974 లో జన్మించారు. అతను డా. జాన్సన్ డిక్షనరీ: ది ఎక్స్ట్రార్డినరీ స్టోరీ ఆఫ్ ది బుక్ డిఫైన్డ్ ది వరల్డ్ (2005), ది సీక్రెట్ లైఫ్ ఆఫ్ వర్డ్స్: హౌ ఇంగ్లీష్ బీమ్ ఇంగ్లీష్ (2008), జేన్ ఆస్టెన్కి ఎవరు భయపడ్డారు : మీరు చదవని పుస్తకాల గురించి నిజంగా ఎలా మాట్లాడాలి (2008), భాషా యుద్ధాలు: సరైన ఇంగ్లీష్ చరిత్ర (2011), క్షమించండి! ఇంగ్లీష్ మరియు వారి మర్యాదలు (2013), మరియు ఇటీవల బ్రౌజ్: ది వరల్డ్ ఇన్ బుక్ షాప్స్ అనే వ్యాసాల సేకరణను సవరించారు. అతను అనేక వార్తాపత్రికలు మరియు మ్యాగజైన్లకు సహకరించాడు మరియు లండన్ ఈవెనింగ్ స్టాండర్డ్ కోసం థియేటర్ విమర్శకుడు. అతను 2015 లో రాయల్ సొసైటీ ఆఫ్ లిటరేచర్లో ఫెలో అయ్యాడు.

ప్రస్తుత వ్యాసం, “భవిష్యత్ భాష ఏమిటి?” అనేది అతని పుస్తకం ది లాంగ్వేజ్ వార్స్: ఎ హిస్టరీ ఆఫ్ ప్రాపర్ ఇంగ్లీష్ (2001). ఈ వ్యాసం గతంలో ఆంగ్ల వ్యాప్తికి దోహదపడిన అంశాలు, వర్తమానంలో ‘ఇంగ్లీష్ ఫీవర్’ కారణాలు మరియు సమీప భవిష్యత్తులో ఇంగ్లీష్ ఎదుర్కొనే సవాళ్లను వివరిస్తుంది.

ప్రస్తుతం, ఇంగ్లీష్ లింగువా ఫ్రాంకా (లింక్ లాంగ్వేజ్) వ్యాపారం మరియు ప్రముఖ సంస్కృతిగా పనిచేస్తోంది. యుఎఇ వంటి దేశాలలో, ఇంగ్లీష్ “ఆధునికత, పని, ఉన్నత విద్య, వాణిజ్యం, ఆర్థిక శాస్త్రం మరియు సైన్స్ అండ్ టెక్నాలజీకి ప్రతీక.” ఆంగ్ల వ్యాప్తికి వ్యాపారం లేదా ద్రవ్య ప్రయోజనం ఉంది ఎందుకంటే అద్భుతమైన పుస్తకాలు ఆంగ్లంలో అందుబాటులో ఉన్నాయి. బ్రిటిష్ కౌన్సిల్ డైరెక్టర్ జనరల్ సర్ రిచర్డ్ ఫ్రాన్సిస్ ప్రకారం, “బ్రిటన్ యొక్క నల్ల బంగారం ఉత్తర సముద్రపు నూనె కాదు, ఆంగ్ల భాష.” అందువల్ల ఇంగ్లీష్ ప్రచారం ఒక పరిశ్రమ, సంతోషకరమైన ప్రమాదం కాదు. ఇంగ్లీష్ వ్యాప్తి బ్రిటిష్ కార్పొరేట్ ప్రయోజనాల ప్రయోజనం కోసం. ఇది పరోపకార చర్య కాదు- ఇతరుల సంక్షేమం. రాబర్ట్ ఫిలిప్పస్ చెప్పినట్లుగా, “వ్యాపారం కోసం ఇంగ్లీష్ అనేది అంగ్లానికి వ్యాపారం.”

21 వ శతాబ్దంలో ఇంగ్లీష్ స్థానానికి సవాళ్లు ఉన్నాయని హించింగ్స్ భావిస్తున్నారు. ప్రధాన సవాళ్లు స్పానిష్ మరియు మాండరిన్ చైనీస్ నుండి. ఇద్దరికీ మొదటి భాష వాడుకదారులు ఎక్కువ. కానీ అవి భాషా ప్రాంకా (లింక్ లాంగ్వేజ్) గా ఉపయోగించబడవు మరియు నిర్దిష్ట భౌగోళిక ప్రాంతాలకు పరిమితం చేయబడ్డాయి.

రచయిత ప్రకారం, ఆంగ్లానికి ప్రధాన సవాలు లోపల నుండి రావచ్చు. భారతీయులు మరియు చైనీయులు ఇంగ్లీషును ఆలింగనం చేసుకోవడం వలన, భాష మారుతోంది. ఆంగ్ల గురుత్వాకర్షణ కేంద్రం కదులుతున్నట్లు హించింగ్స్ భావిస్తున్నారు. 21 వ శతాబ్దంలో, అనేక కేంద్రాలు ఉన్నాయి. ఇది అనేక “ఇంగ్లీష్ ల” సృష్టికి దారితీస్తుంది. పెరుగుతున్న కొద్దీ, ఆంగ్లం ఉపయోగించబడే వివిధ ప్రదేశాలలో మరింత స్థానిక రంగును పొందుతోంది. అందువల్ల ఇంగ్లీషుల సంఖ్య పెరుగుతోంది. ఆంగ్లంలో స్థానికీతరులు, ప్రత్యేకించి సృజనాత్మక కళాకారులు మరియు రాజకీయ ప్రముఖులు, ఇంగ్లీషు లేదా బ్రిటీష్ నెస్ లేదా అమెరికన్-నెస్ నుండి తమను దూరం చేయడం ద్వారా ఆంగ్ల వ్యతిరేక చివరల కోసం ఇప్పుడు ఆంగ్ల భాషను ఉపయోగిస్తున్నారు. అందువల్ల, ఇంగ్లీష్ యొక్క “ఇంగ్లీష్-నెస్” లేదా “అమెరికన్-నెస్” పలుచన చేయబడుతున్నాయి. ఫలితంగా, ఇంగ్లీషు మాతృభాష మాట్లాడేవారు తమను తాము నష్టపోవచ్చు. స్థానికీతరుల మాట్లాడేవారి సంఖ్య పెరుగుతుంది, స్థానిక మాట్లాడేవారు అనుభవించే పోటీ ప్రయోజనం తగ్గుతుంది.

3. VOCABULARY - INDIANISMS

Exercise I

Match the expressions in column I with the words in column II.

	I	Answer	II
1.	English medicine	e	a) Complaining
2.	Cent per cent	i	b) Lighter skin colour
3.	Cut the call	g	c) Blender, mixer
4.	Non-veg	h	d) Best
5.	Batchmate	j	e) Allopathy
6.	Wheatish	b	f) Memorize, cram
7.	Cribbing	a	g) Hang up abruptly
8.	Mixie	c	h) Food containing meat
9.	Level best	d	i) Hundred per cent
10.	Mug up	f	j) Classmate

Exercise II

Make the following sentences more acceptable.

1. I ordered for a coffee.

Ans : I ordered a coffee.

2. Let us discuss about common errors in English.

Ans : Let us discuss common errors in English.

3. The meeting is preponed.

Ans : The meeting is advanced.

4. I was out of station last week.

Ans : I was out of town last week.

5. I am sending you an application. Please do the needful.

Ans : I am sending you an application. Please do what needs to be done / Please do what is required.

6. He bought this car a few years back.
Ans : He bought this car a few years ago.
7. He had studied law. He passed out last year.
Ans : He had studied law. He graduated last year.
8. Kindly revert back at the earliest.
Ans : Kindly respond / reply at the earliest.
9. "My computer is not working". "Ok. Do one thing".
Ans : "My computer is not working". "Ok, what you can do is" ... / "Ok, you can do this" / "Ok, do this ..." / "Ok, here is what you can do."
10. I am having a headache.
Ans : I have a headache.
11. On Sundays, I am sitting at home only.
Ans : On Sundays, I stay at home.
12. I can be able to do it.
Ans : I can do it. / I will be able to do it.
13. Take the umbrella, rain is coming.
Ans : Take the umbrella, it is raining.
14. I forgot to give key to the watch.
Ans : I forgot to wind the watch.
15. He failed to get a job and so he is keeping quiet.
Ans : He failed to get a job and so he is doing nothing.
16. What is your good name, please?
Ans : May I know your name, please?
17. I'll go and come.
Ans : I'll come back.
18. No parking before the gate.
Ans : No parking in front of the gate.

19. Parking at the backside.

Ans : 'Parking at the back. / Parking in the rear.

20. Have you taken your meals?

Ans : 'Have you had your food? / Have you had your lunch (or dinner)?

21. She is my cousin sister but he is my real brother.

Ans : 'She is my cousin but he is my brother.

22. Kindly attend the meeting without fail.

Ans : 'Kindly attend the meeting.

23. He told he was going to America.

Ans : 'He said he was going to America.

24. I will explain you.

Ans : 'I will explain to you.

25. Let me suggest you something.

Ans : 'Let me suggest to you something. / Let me suggest something to you.

26. Why not you try this idea?

Ans : 'Why don't you try this idea?

27. Please correct if I'm incorrect.

Ans : 'Please correct me if I'm wrong.

28. You are calling regarding?

Ans : 'Your call regarding

29. Can you repeat it again, please?

Ans : 'Can you repeat it, please? / Could you please repeat it?

30. Sorry for the delay in replying to your letter.

Ans : 'Sorry for the delay in replying your letter. / Sorry for the delay in replying to you.

4. GRAMMAR : FRAMING QUESTIONS**➤ Information questions (or 'Wh' questions)**

"Where do you work?"

Information questions begin with 'Who', 'What', 'Where', 'How', 'How much' and so on, which are called 'question words'. Questions using these words cannot be answered with 'Yes' or 'No'. Some information is given in response. Hence, they are called information questions.

E.g., What is your name? Where do you study? Whose choice was it? Who teaches you English? Which subject do you like most? Why is it your favourite subject? How do you go to college?

➤ 'Yes'/'No' questions "Are you a teacher?"

The response to such questions may be affirmative ("yes") or negative ("no"), but it should be all affirmative or all negative.

➤ Are you a student?

➤ Yes, I am. / No, I'm not.

Never say

➤ Yes, I'm not. / No, I am.

➤ Alternative questions

"Do you like teaching or administration?"

Such questions offer alternatives and the response may be either or both or neither of the alternatives. Such questions are called alternative questions. Alternative questions are used with the word 'or', and they cannot be answered with 'Yes' or 'No'. A full sentence is needed as an answer.

➤ Tag questions

"Teaching is a noble profession, isn't it?"

Note that the question tag at the end draws attention to the statement that precedes it. Such questions are called 'tag questions'. Question tags are not actually questions—they only expect agreement (hence, they may be remembered as 'confirmation questions'). Tag questions are usually used only in conversation and not in formal English.

➤ If the statement is in the affirmative, the tag is in the negative.

You are a student, aren't you?

UNIT - I

- If the statement is in the negative, the tag is in the affirmative.
You aren't a bad student, are you?
- The subject of the tag question is always a pronoun, and it is a substitute for the subject of the statement.
Ramesh is a student, isn't he?
Zahira isn't a teacher, is she?
- The pronoun is used in the tag according to the number (singular/plural), gender (masculine/feminine) and person (1st, 2nd, 3rd) of the subject of the statement.
Ramesh is a student, isn't he?
Zahira isn't a teacher, is she?
Ramesh and Zahira are students, aren't they?
- In the tag, as in other 'Yes-No' type questions, the verb is shifted to the beginning of the tag.
Your mother is a teacher, isn't she?
- The other 'be' forms ('are, is, was, were') are repeated in the tag.
They are students, aren't they?
They were in the college yesterday, weren't they?
- In the case of linking verbs other than 'be', the appropriate form of 'do' in the statement is repeated in the tag.
They attend college every day, don't they? (Present tense, third person plural).
You got good marks last year, didn't you? (Past tense, second person singular).
She also works at home, doesn't she? (Present tense, third person singular).

Exercise I

Frame questions to elicit the following answers:

1. He is my friend.

Who is that man? / Who is he?

2. It's an audio book.

What is this? / What is it?

3. It's a Thursday.

What day is today? / What day is it today?

4. English is my favourite subject.

What is your favourite subject? (Where selection among indefinite number is involved) / Which is your favourite subject? (Where selection among a limited [definite] number is involved)

5. I would like to become an astronaut.

What would you like to become?

6. I study in New Ideas College

Where do you study?

7. It is near Charminar

Where is it?

8. I joined last year.

When did you join (the college)?

9. I go by bus.

How do you go to college?

10. I am 18 years old.

How old are you?

Exercise II

Frame questions to elicit the following answers:

1. My college is about 10 kilometres from home.

How far is your college from your home?

2. I spend nearly Rs. 30 everyday on transport.

How much do you spend on transport?

3. I go to the playground once a week.

How often do you go to the playground?

4. I play football.

What game do you play?

5. I play quite well.

How well do you play?

6. I have been playing form the last three years.

How long have you been playing?

7. The one with No. 10 is my jersey.

Which one is your jersey?

8. I like Ronaldo the most

Who do you like the most? Which player do you like the most?

9. Yes, I would love to meet him.

Would you like to meet him?

10. No, I don't watch cricket.

Do you watch cricket?

11. Yes, I used to play cricket when I ws in school.

Did you ever play cricket?

12. I prefer to play football.

What do you prefer to play?

Exercise III : Add question tags to the following statements:

1. Seema sings well, _____.

doesn't she?

2. He did not go to college, _____.

did he?

3. She is suffering from fever, _____.

isn't she?

4. He doesn't swim well, _____.

does he?

5. They are celebrating their victory, _____.

aren't they?

6. Gautham should buy this book, _____.
shouldn't he?
7. He can walk fast, _____.
can't he?
8. She would like this gift, _____.
wouldn't she?
9. They had their lunch, _____.
hadn't they?
10. She will listen to you, _____.
won't she?
11. They don't go to the market often, _____.
do they?
12. You paint well, _____.
don't you?

Rahul Publications

UNIT II	Gender Sensitisations - I
	1. Prose Poem : Girl "Jamaica Kincaid"
	2. Prose : Gender Equality Is Your Issue Too (Emma Watson)
	3. Vocabulary : Analogy and Odd Word Out
	4. Grammer : Verbs

1. PROSE POEM: GIRL

- Jamaica Kincaid

Wash the white clothes on Monday and put them on the stone heap; wash the color clothes on Tuesday and put them on the clothesline to dry; don't walk bare-head in the hot sun; cook pumpkin fritters in very hot sweet oil; soak your little cloths right after you take them off; when buying cotton to make yourself a nice blouse, be sure that it doesn't have gum in it, because that way it won't hold up well after a wash; soak salt fish overnight before you cook it; is it true that you sing benna in Sunday school?; always eat your food in such a way that it won't turn someone else's stomach; on Sundays try to walk like a lady and not like the slut you are so bent on becoming; don't sing benna in Sunday school; you mustn't speak to wharf-rat boys, not even to give directions; don't eat fruits on the street—flies will follow you; *but I don't sing benna on Sundays at all and never in Sunday school*; this is how to sew on a button; this is how to make a buttonhole for the button you have just sewed on; this is how to hem a dress when you see the hem coming down and so to prevent yourself from looking like the slut I know you are so bent on becoming; this is how you iron your father's khaki shirt so that it doesn't have a crease; this is how you iron your father's khaki pants so that they don't have a crease; this is how you grow okra—far from the house, because okra tree harbors red ants; when you are growing dasheen, make sure it gets plenty of water or else it makes your throat itch when you are eating it; this is how you sweep a corner; this is how you sweep a whole house; this is how you sweep a yard; this is how you smile to someone you don't like too much; this is how you smile to someone you don't like at all; this is how you smile to someone you like completely; this is how you set a table for tea; this is how you set a table for dinner; this is how you set a table for dinner with an important guest; this is how you set a table for lunch; this is how you set a table for breakfast; this is how to behave in the presence of men who don't know you very well, and this way they won't recognize immediately the slut I have warned you against becoming; be sure to wash every day, even if it is with your own spit; don't squat down to play marbles - you are not a boy, you know; don't pick people's flowers - you might catch something; don't throw stones at blackbirds, because it might not be a blackbird at all; this is how to make a bread pudding; this is how to make doukona; this is how to make pepper

pot; this is how to make a good medicine for a cold; this is how to make a good medicine to throw away a child before it even becomes a child; this is how to catch a fish; this is how to throw back a fish you don't like, and that way something bad won't fall on you; this is how to bully a man; this is how a man bullies you; this is how to love a man, and if this doesn't work there are other ways, and if they don't work don't feel too bad about giving up; this is how to spit up in the air if you feel like it, and this is how to move quick so that it doesn't fall on you; this is how to make ends meet; always squeeze bread to make sure it's fresh; *but what if the baker won't let me feel the bread?*; you mean to say that after all you are really going to be the kind of woman who the baker won't let near the bread?

Glossary

fritter: crispy, deep fried snack

gum: starch

benna: Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form

slut: a girl or woman of loose morals

wharf-rat boys: loafers, good-for-nothing fellows

okra: ladies' fingers

dasheen/da'fim/: colocasia, arvi

oukona: a kind of pudding made from starchy food like dried corn or banana

pepper pot: a West Indian dish consisting of stewed meat or fish with vegetables

COMPREHENSION I (SHORT ANSWER QUESTIONS)

Q1. List the various tasks the girl is being trained to perform.

Ans :

In the text, 'Girl', the mother advises her daughter to focus on doing certain household tasks that a girl or woman is traditionally supposed to perform. She tells her daughter how to do such household chores as laundry, sewing, ironing, cooking, setting the table, sweeping, and washing. The mother also tells the girl how to do other things she'll need to know about, including how to make herbal medicines and catch a fish. The mother also suggests to her daughter not to sing 'benna' (a Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form, broadly Antiguan folk songs) in Sunday school. She warns her not to talk to loafer boys. She talks about relationships with different people. The daughter is also supposed to do agriculture work.

Q2. Can you divide the various tasks into different categories (such as 'domestic tasks', etc.)?

Ans :

The mother prescribed to her daughter to perform different tasks. The tasks may be divided into different categories. Domestic tasks such as laundry, sewing, ironing, cooking, setting the table, sweeping, and washing; Educational tasks such as not to sing benna (traditional folksongs which are generally considered as seductive; Agriculture tasks such as growing different types of produce; Behavioural tasks such as societal etiquette-what to do and what not to do; Relationship tasks such as how to behave with boys, guests, etc.

Q3. Besides instructions, the passage also contains advices, warnings, etc. List all of them separately.

Ans :

The passage contains not only instructions but also advices, warnings, etc. The mother dispenses much practical and helpful advice that will help her daughter keep a house of her own someday.

She tells her daughter how to do such household chores as laundry, sewing, ironing, cooking, setting the table, sweeping, and washing. The mother also advises the girl how to do other things she'll need to know about, including how to make herbal medicines and catch a fish.

Alongside practical advice, the mother also warns her daughter on how to live a fulfilling life. She offers some suggestions about the relationships her daughter will have with men and talks about how to "bully" men and how a man may bully her daughter. She also warns her daughter "not to speak to wharf-rat boys" (loafers). She also says that

there are many kinds of relationships and some never work out. The mother advises her daughter, 'If they (relationships) don't work, don't feel too bad about giving up'.

However, the mother's advice or warning seems caustic and castigating, out of fear that her daughter is already well on her way to becoming a "slut." She tells the girl, for example, not to squat while playing marbles, not to singbenna (Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form, broadly Antiguan folk songs) in Sunday school, and to always walk like a lady. The girl periodically interjects to protest her innocence.

Q4. Do you think the mother is giving all the instructions at once or at different times and places, and at different stages of the girl's growing up?

Ans :

Though the prose poem "Girl" is a single literary entity, it consists of the mother giving instructions to her daughter at different times and places, and at different stages of the girl's growing up. The mother's instructions range from the behaviour at the school to cooking different dishes, to arranging table for the guests, to agriculture work, to maintaining relationships with different people, etc. It indicates that they are applicable to different places and times. They are also relevant to different stages of her growing up. The mother dispenses much practical and helpful advice that will help her daughter keep a house of her own someday.

Q5. How does the girl respond to the instructions?

Ans :

Ans :

The prose poem "Girl" consists of a single sentence, punctuated by semi-colons. Throughout the text, the mother's voice dominates the narratives. She gives instructions to her teenage daughter to prepare the girl to be a woman, to mould her character, and to control her private and public behaviour. The entire narrative is interrupted only twice by the daughter who makes a feeble attempt to ask a question or defend herself. The girl periodically interjects to protest her innocence. For instance, when her mother warns her not to sing benna (a Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form, broadly Antiguan folk songs) in Sunday school, the daughter tries to protest and says, "but I don't sing benna on Sundays at all and never in Sunday school." At the end of the text, when the mother talks about preparing bread, the daughter asks her mother a question "but what if the baker won't let me feel the bread?" Except the two instances, the daughter's role is mostly limited to passive listener.

Q6. List the words and phrases that suggest the setting to be West Indies.

Ans:

In the text, "Girl", the writer tries to describe her own struggle as a young girl when she was in Antigua. She portrays the mother-daughter relationship. The entire text is contextualized in Antigua, West Indies which is Kamaica Kincaid's birth place. There are certain words and phrases that suggest the setting to be West Indies such as

"is it true that you sing benna in Sunday school?"

"this is how to make doukona"

"pepper-pot"

Here, the word 'benna' means Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form, broadly Antiguan folk songs. Antiguan folksongs, or *benna*, symbolize sexuality, a subject the mother fears her daughter already knows too much about. Historically, native Antiguan sang *benna* to secretly spread scandalous rumors and gossip under the uncomprehending British people's noses. Singing *benna* in Sunday school, therefore, represents not only disobedience but also sinful, forbidden knowledge that can't be discussed openly in public, let alone in church.

Similarly, 'douxona' represents a Caribbean food item. It is a kind of pudding made from starchy food like dried corn or banana. The compound word "pepper-pot" is West Indian dish consisting of stewed meat or fish with vegetables. Therefore, it is clear that the milieu of "Girl" is purely West Indian.

Interestingly, foods such as 'douxona' and 'pepper-pot' also act as anchors that squarely place the story in Antigua and the Caribbean. Mentioning these specific regional foods allows Kincaid to recreate a world that's vivid and different from our own without ruining the story's structure with unnecessary descriptions.

Q7. What could be social and economic status of the family? What clues can you cite to justify your answer?

Ans:

The prose poem "Girl" is set in a particular social and economic milieu. There are certain words of wisdom that suggest that the women live in a poor economic and socially backward status. Similarly, it is the rural setting, wherein passing on such advice is essential for daily living. She tells her daughter how to do such household chores as laundry, sewing, ironing, cooking, setting the table, sweeping, washing, making herbal medicines, catching a fish, making bread pudding, making pepper-pot, etc. The mother dispenses much practical and helpful advice that will help her daughter keep a house of her own someday.

Q8. Although the mother's voice dominates the passage, it is titled as "Girl"? Comment on the appropriateness of the title.

Ans :

The short story "Girl," written by Jamaica Kincaid deals with the experience of a mother as a young and female in a poor country. Kincaid's complicated relationship with her mother comes out in the mother-daughter dynamic in the story. She describes her mother as a literate woman who struggled against her poor circumstances, eventually feeling bitterness toward her children because of all her problems. The text explores the life of a woman stuck in poverty and resentful of her children. She has also said that her mother's anger toward her seemed to get worse when Kincaid became a teenager. Just as the voice of the mother in "Girl" resents and worries about her daughter becoming a woman, Kincaid's mother seemed to become more oppressive and bitter toward Kincaid as she grew older.

Throughout the text, the mother's voice dominates the narratives. She gives instructions to her teenage daughter to prepare the girl to be a woman, to mould her character, and to control her private and public behaviour. The entire narrative is interrupted only twice by the daughter who makes a feeble attempt to ask a question or defend herself. The girl periodically interjects to protest her innocence. For instance, when her mother warns her not to sing benna (a Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form, broadly Antiguan folk songs) in Sunday school, the daughter tries to protest and says, "but I don't sing benna on Sundays at all and never in Sunday school." At the end of the text, when the mother talks about preparing bread, the daughter asks her mother a question "but what if the baker won't let me feel the bread?" Except the two instances, the daughter's role is mostly limited to passive listener.

COMPREHENSION II (ESSAY TYPE ANSWER QUESTIONS)

Q1. Attempt a character sketch of the mother.

Ans :

The present literary work "Girl" is taken from Kincaid's first short story collection titled *At the Bottom of the River* (1983). The "prose poem" is broadly based on Kincaid's own experiences of growing up in relative poverty with her domineering mother. It consists of a series of instructions, advices and warnings given by a mother to her teenage daughter. The instructions are intended to prepare the girl to be a woman, to mould her character, and to control her private and public behaviour. Though the title is after the daughter 'Girl', the voice of the mother dominates throughout the text.

The mother sees herself as the only person who can save her daughter from living a life of disrespect and promiscuity. She believes the girl has already started down this path because of the way she walks, sits, and sings *benna* (Antiguan folksongs) during Sunday

school, and she imparts her domestic knowledge to keep the girl respectable. In some ways, the mother is wise: not only does she know how to cook, clean, and keep a household, but she also has a keen sense of social etiquette and decorum, knowing how to act around different types of people. For her, domestic knowledge and knowing how to interact with people bring happiness along with respect from family and the larger community. Her instructions suggest that community plays a large role in Antiguan's lives and that social standing within the community bears a great deal of weight.

However, there is bitterness in the mother's voice, and she takes her anger and frustration out on her daughter. She seems to think that none of her wisdom will make any difference and that the girl is already destined for a life of ill repute. She even repeatedly hints that the girl wants to live promiscuously and be a "slut." Her fears for the girl actually belie deeper fears of the precarious state of womanhood in traditional Antiguan society. Despite the mother's caustic remarks and accusations, the fact that she knows how to make abortion-inducing elixirs implies that she has had some illicit relations with men or at least understands that such encounters sometimes occur.

Q2. Describe the mother-daughter relationship in the passage.

Ans :

Jamaica Kincaid (born 1949) is an award-winning Caribbean-American writer of fiction and nonfiction. Born, Elaine Potter Richardson, on the island of Antigua, West Indies, she was sent to New York in 1965 to work as an *au pair* (nanny). In New York, she attended college, studied photography and worked for the *New Yorker* magazine. In 1973, she changed her name to Jamaica Kincaid in order to write and publish anonymously. Many of her stories and novels describe the struggles of a young girl's growing up and the mother-daughter relationship. She teaches at Harvard University and lives in Vermont.

The present literary work "Girl" is taken from Kincaid's first short story collection titled *At the Bottom of the River* (1983). The ten interconnected stories in this collection, often described as "prose poem", are broadly based on Kincaid's own experiences of growing up in relative poverty with her domineering mother. In turn, it also talks about the mother-daughter relationship.

The prose poem "Girl" consists of a series of instructions, advices and warnings given by a mother to her teenage daughter. The instructions are intended to prepare the girl to be a woman, to mould her character, and to control her private and public behaviour. The mother sees herself as the only person who can save her daughter from living a life of disrespect and promiscuity. She believes the girl has already started down this path because of the way she walks, sits, and sings *benna* (Antiguan folksongs) during Sunday school, and she imparts her domestic knowledge to keep the girl respectable.

In some ways, the mother is wise: not only does she know how to cook, clean, and keep a household, but she also has a keen sense of social etiquette and decorum, knowing

how to act around different types of people. For her, domestic knowledge and knowing how to interact with people bring happiness along with respect from family and the larger community.

However, there is also bitterness in the mother's voice, and she takes her anger and frustration out on her daughter. She seems to think that none of her wisdom will make any difference and that the girl is already destined for a life of ill repute. She even repeatedly hints that the girl wants to live promiscuously and be a "slut." Her fears for the girl actually belie deeper fears of the precarious state of womanhood in traditional Antiguan society.

Even though the girl says very little in the story, the fact that readers perceive the mother's words through her ears makes her the silent narrator and protagonist. The daughter narrates "Girl" as if recalling the memory of her mother from a distant future place. "Girl" is not a word-for-word transcript of an actual conversation between the mother and daughter but a compilation of advice the daughter remembers her mother saying. She remembers, for example, how her mother constantly accused her of promiscuity and impropriety, an accusation that has apparently haunted her through the years. The inclusion of such remarks in the story illustrates how deeply they affected her while growing up and just how powerful a mother's influence and opinions can be on her children.

Therefore the text "Girl" explains all the complexities involved in the mother-daughter relationship, especially in the Antiguan society.

Q3. Based on the mother's instructions and warnings, attempt a description of the society and culture they are living in?

Ans :

Jamaica Kincaid (born 1949) is an award-winning Caribbean-American writer of fiction and non-fiction. Born, Elaine Potter Richardson, on the island of Antigua, West Indies, she was sent to New York in 1965 to work as an *au pair* (nanny). In New York, she attended college, studied photography and worked for the *New Yorker* magazine. In 1973, she changed her name to Jamaica Kincaid in order to write and publish anonymously. Many of her stories and novels describe the struggles of a young girl's growing up and the mother-daughter relationship. She teaches at Harvard University and lives in Vermont.

The present literary work "Girl" is taken from Kincaid's first short story collection titled *At the Bottom of the River* (1983). The ten interconnected stories in this collection, often described as "prose poem", are broadly based on Kincaid's own experiences of growing up in relative poverty with her domineering mother when she was living in Antigua, West Indies. It also talks about the mother-daughter relationship in the society.

The 'Girl' presents the vivid description of the Antiguan society and the culture of the main characters-mother and her daughter. From the understanding of the text, we can assume that the Antiguan society is evolving one, with poverty and strong gender roles. Here, the mother is particular about her daughter's upbringing as a responsible and acceptable young woman in the society.

Importance of Domesticity in the Antiguan Society

The mother believes that domestic knowledge will not only save her daughter from a life of promiscuity and ruin but will also empower her as the head of her household and a productive member of the Antiguan community. She basically believes that there are only two types of women: the respectable kind and the “sluts.” Undoubtedly for many Antiguan women, domestic knowledge leads to productivity, which in turn wins respect from family and society. Household work therefore brings power and even prestige to women in addition to keeping them busy and away from temptation. From the reading of the text ‘Girl’, we can recognize the reverence the mother has for the power of domesticity. Hence, she gives her daughter the numerous specific instructions, such as how to cook pumpkin fritters, sweep, grow okra, buy bread, and wash clothes. For her, domesticity brings respectability in their society.

Food Habits of the Antiguan Society

The text ‘Girl’ mentions the food habits of the Antiguan people. For example, the mother repeatedly emphasizes food throughout her lecture to reinforce her belief that happiness comes from domesticity. The acts—and art—of making pumpkin fritters, tea, bread pudding, *doukona*, and pepper pot thus take on greater meaning as elements that link women to their families, their households, and the greater community. In many ways, food will also be the mother’s greatest legacy as she passes old family recipes and culinary traditions down to her daughter and future generations of women. Interestingly, foods such as *doukona* and pepper pot also act as anchors that squarely place the story in Antigua and the Caribbean. Mentioning these specific regional foods allows Kincaid to recreate a world that’s vivid and different from our own without ruining the story’s structure with unnecessary descriptions.

Clothing Habits of the Antiguan Society

The text ‘Girl’ also talks about the clothing habits of the Antiguan people. Cloth and its relationship to appearances and proper housekeeping reappear throughout the story to highlight the importance of respectability. The mother knows that a person’s clothing reveals much about character and personality and that shabbiness implies laziness and poverty. Washing, sewing, and ironing allow women not only to project their status but also their productivity and self-worth. Neatness in appearance also corresponds to the community’s perception of a woman’s sexual respectability and morality. Organized, productive, well-groomed women appear competent and in control and consequently have much less chance of falling under suspicion of having had illicit relationships with men. The mother therefore stresses the importance of dress and appearance to save the daughter from a life of disrespect.

Benna

The mother cautions her daughter not to sing benna, i.e. Antiguan folksongs, in the Sunday school. Benna symbolizes sexuality, a subject the mother fears her daughter already

knows too much about. Historically, native Antiguan sang benna to secretly spread scandalous rumours and gossip under the uncomprehending British people's noses. Therefore, singing benna in Sunday school represents not only disobedience but also sinful, forbidden knowledge that can't be discussed openly in public, let alone in church. Even though the daughter may not consciously equate benna with sexuality as her mother does, her protestations nevertheless suggest she knows full well benna's seductive power, mystique, and forbidden qualities. In fact, the girl desperately denies that she has not sung benna in Sunday school with her friends.

Q4. Beyond being one mother's instructions to her daughter, what is the larger relevance of the passage? Explain.

Ans :

Jamaica Kincaid (born 1949) is an award-winning Caribbean-American writer of fiction and nonfiction. Born, Elaine Potter Richardson, on the island of Antigua, West Indies, she was sent to New York in 1965 to work as an *au pair* (nanny). In New York, she attended college, studied photography and worked for the *New Yorker* magazine. In 1973, she changed her name to Jamaica Kincaid in order to write and publish anonymously. Many of her stories and novels describe the struggles of a young girl's growing up and the mother-daughter relationship. She teaches at Harvard University and lives in Vermont.

The present literary work "Girl" is taken from Jamaica Kincaid's first short story collection titled *At the Bottom of the River* (1983). The ten interconnected stories in this collection, often described as "prose poem", are broadly based on Kincaid's own experiences of growing up in relative poverty with her domineering mother. In turn, it also talks about the mother-daughter relationship, the gender roles in the traditional Antiguan society, poverty, food habits, clothing habits, and traditional folk songs, etc.

The prose poem "Girl" represents the mother – daughter relationships. The relationship is presented in the form mother's instructions to the daughter and the daughter's little interaction. The text consists of a series of instructions, advices and warnings given by a mother to her teenage daughter. She tells her daughter how to do such household chores as laundry, sewing, ironing, cooking, setting the table, sweeping, washing, making herbal medicines, catching a fish, making bread pudding, making pepper-pot, etc. The mother dispenses much practical and helpful advice and imparts her domestic knowledge to keep the girl respectable. The instructions are intended to prepare the girl to be a woman, to mould her character, and to control her private and public behaviour.

The prose poem "Girl" is set in a particular social and economic milieu. There are certain words of wisdom that suggest that the women live in a poor economic and socially backward status. Similarly, it is the rural setting, wherein passing on such advice is essential for daily living. In the text, "Girl", the writer tries to describe her own struggle as a young girl when she was in Antigua. The entire text is contextualized in Antigua, West Indies which is Jamaica Kincaid's birth place. There are certain words and phrases that suggest the setting to be West Indies such as

UNIT - II

"is it true that you sing benna in Sunday school?"

"this is how to make doukona"

"pepper-pot"

The word 'benna' means a Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form, broadly Antiguan folk songs. Antiguan folksongs, or benna, symbolize sexuality, a subject the mother fears her daughter already knows too much about. Historically, native Antiguan sang benna to secretly spread scandalous rumours and gossip under the uncomprehending British people's noses. Singing benna in Sunday school, therefore, represents not only disobedience but also sinful, forbidden knowledge that can't be discussed openly in public, let alone in church.

Similarly, 'doukona' represents a Caribbean food item. It is a kind of pudding made from starchy food like dried corn or banana. The compound word "pepper-pot" is West Indian dish consisting of stewed meat or fish with vegetables. Therefore, it is clear that the milieu of "Girl" is purely West Indian. Interestingly, foods such as 'doukona' and 'pepper-pot' also act as anchors that squarely place the story in Antigua and the Caribbean. Mentioning these specific regional foods allows Kincaid to recreate a world that's vivid and different from our own without ruining the story's structure with unnecessary descriptions.

Therefore, the text 'Girl' has more than just a mother's instructions to her daughter. It also talks about the mother daughter relationship, importance of domesticity and gender roles in the Antiguan society in West Indies. It offers the social, economic, and cultural conditions of the traditional Antiguan society.

SUMMARY

Jamaica Kincaid (born 1949) is an award-winning Caribbean-American writer of fiction and non-fiction. Born, Elaine Potter Richardson, on the island of Antigua, West Indies, she was sent to New York in 1965 to work as an *au pair* (nanny). In New York, she attended college, studied photography and worked for the *New Yorker* magazine. In 1973, she changed her name to Jamaica Kincaid in order to write and publish anonymously. Many of her stories and novels describe the struggles of a young girl's growing up and the mother-daughter relationship. She teaches at Harvard University and lives in Vermont.

The present literary work "Girl" is taken from Kincaid's first short story collection titled *At the Bottom of the River* (1983). The ten interconnected stories in this collection, often described as "prose poem", are broadly based on Kincaid's own experiences of growing up in relative poverty with her domineering mother. The prose poem "Girl" consists of a series of instructions, advices and warnings given by a mother to her teenage daughter. The instructions are intended to prepare the girl to be a woman, to mould her character, and to control her private and public behaviour.

The entire text consists of a single sentence, punctuated by semi-colons. The mother's voice dominates the narratives and is interrupted only twice by the daughter who makes a feeble attempt to ask a question or defend herself. The mother intends the advice to both help her daughter and scold her at the same time. Kincaid uses semi-colons to separate the admonishments and words of wisdom but often repeats herself, especially to warn her daughter against becoming a "slut." Besides these repetitions, the prose poem "Girl" doesn't move forward chronologically: there is no beginning, middle, or end to the stream.

The mother dispenses much practical and helpful advice that will help her daughter keep a house of her own someday. She tells her daughter how to do such household chores as laundry, sewing, ironing, cooking, setting the table, sweeping, and washing. The mother also tells the girl how to do other things she'll need to know about, including how to make herbal medicines and catch a fish. These words of wisdom suggest that the women live in a poor, rural setting, where passing on such advice is essential for daily living.

Moreover, the repetition of phrases observes a specific structural pattern which moves from the part to the whole. See for example the lines below:

This is how you sweep a corner;

This is how you sweep a whole house;

This is how you sweep a yard;

Those lines quoted above also show the mother's way of thinking and reveal the daughter's overwhelmingness, stress position and submission in opposite to the mother's pressing, persuasive and oppressive instructive tone.

Alongside practical advice, the mother also instructs her daughter on how to live a fulfilling life. She offers sympathy, such as when she talks about the relationships her daughter will have with men and talks about how to “bully” men and how a man may bully her daughter. She also warns her daughter “not to speak to wharf-rat boys” (loafers). She also says that there are many kinds of relationships and some never work out. The mother advises her daughter, ‘If they (relationships) don’t work, don’t feel too bad about giving up’. The mother also tells the girl how to behave in different situations, including how to talk with people she doesn’t like.

However, the mother’s advice seems caustic and castigating, out of fear that her daughter is already well on her way to becoming a “slut.” She tells the girl, for example, not to squat while playing marbles, not to singbenna (Calypso-like folk songs, focussed on scandalous gossip and sung in a call-and-response form, broadly Antiguan folk songs) in Sunday school, and to always walk like a lady. The girl periodically interjects to protest her innocence.

సారాంశం

జమైకా కిన్ కైడ్ (జననం 1949) కరేబియన్ - అమెరికన్ కల్పన మరియు నాన్-ఫిక్షన్ రచయిత. వెస్టిండీస్ లోని ఆంటిగ్వా ద్వీపంలో జన్మించిన, ఎలైన్ పాటర్ రిచర్డ్ సన్, ఆమెను 1965 లో న్యూయార్క్ కు పంపారు. న్యూయార్క్ లో, ఆమె కళాశాలలో చదువుకుంది, ఫోటోగ్రఫీని అభ్యసించింది మరియు న్యూయార్క్ లో మ్యాగజైన్ లో పనిచేసింది. 1973లో, అనామకంగా వ్రాయడానికి మరియు ప్రచురించడానికి ఆమె తన పేరును జమైకా కిన్ కైడ్ గా మార్చుకుంది. ఆమె అనేక కథలు మరియు నవలలు ఒక యువతి పెరుగుతున్న పోరాటాలను మరియు తల్లి-కుమార్తె సంబంధాన్ని వివరిస్తాయి. ఆమె హార్వర్డ్ విశ్వవిద్యాలయంలో బోధిస్తుంది మరియు వెర్మోంట్ లో నివసిస్తుంది.

ప్రస్తుత సాహిత్య రచన “గర్ల్” కిన్ కైడ్ యొక్క మొదటి చిన్న కథా సంకలనం ఎట్ ది బాటమ్ ఆఫ్ ది రివర్ (1983) నుండి తీసుకోబడింది. ఈ సంకలనంలో పరస్పరం అనుసంధానించబడిన పది కథలు, తరచుగా “గద్య పద్యం” గా వర్ణించబడ్డాయి, ఆమె ఆధిపత్య తల్లితో సాపేక్ష పేదరికంలో పెరిగిన కిన్ కైడ్ యొక్క సొంత అనుభవాలపై విస్తృతంగా ఆధారపడి ఉన్నాయి. “గర్ల్” అనే గద్య కవితలో ఒక తల్లి తన టీనేజ్ కుమార్తెకు ఇచ్చిన సూచనలు, సలహాలు మరియు హెచ్చరికల శ్రేణి ఉంటుంది. అమ్మాయిని ఒక మహిళగా తయారు చేయడానికి, ఆమె పాత్రను మలచడానికి మరియు ఆమె ఫ్రైవేట్ మరియు పబ్లిక్ ప్రవర్తనను నియంత్రించడానికి ఈ సూచనలు ఉద్దేశించబడ్డాయి.

మొత్తం టెక్స్ట్ ఒకే వాక్యాన్ని కలిగి ఉంటుంది, సెమీ కోలన్ తో విరామ చిహ్నాలు ఉంటాయి. తల్లి స్వరం కథనాలపై ఆధిపత్యం చెలాయిస్తుంది మరియు ఒక ప్రశ్న అడగడానికి లేదా తనను తాను రక్షించుకోవడానికి బలహీనమైన ప్రయత్నం చేసిన కుమార్తె రెండుసార్లు మాత్రమే అంతరాయం కలిగింది.

తల్లి తన కుమార్తెకు సహాయం చేయడానికి మరియు అదే సమయంలో ఆమెను తిట్టడానికి సలహా ఇస్తుంది. కిన్ కామెడ్ సెమీ కోలన్ లను వివేకం యొక్క హెచ్చరికలు మరియు పదాలను వేరు చేయడానికి ఉపయోగిస్తుంది, కానీ తరచూ ఆమె పునరావృతం చేస్తుంది, ప్రత్యేకించి తన కుమార్తె “మురికివాడ” గా మారకుండా హెచ్చరించడానికి. ఈ పునరావృతాలు కాకుండా, గర్ల్ పద్యం “అమ్మాయి” కాలక్రమంలో ముందుకు సాగదు: ప్రవాహానికి ప్రారంభం, మధ్య లేదా ముగింపు లేదు.

తల్లి చాలా ఆచరణాత్మకమైన మరియు సహాయకరమైన సలహాలను అందజేస్తుంది, అది తన కుమార్తెకు ఏదో ఒక రోజు స్వంత ఇంటిని ఉంచుకోవడంలో సహాయపడుతుంది. బట్టలు ఉతకడం, కుట్టుపని చేయడం, ఇస్త్రీ చేయడం, వంట చేయడం, టేబుల్ వేయడం, ఊడ్చడం, ఉతకడం వంటి ఇంటి పనులు ఎలా చేయాలో ఆమె తన కూతురికి చెబుతుంది. మూలికా ఔషధాలను ఎలా తయారు చేయడం మరియు చేపలను పట్టుకోవడం వంటి వాటి గురించి తెలుసుకోవలసిన ఇతర విషయాలను కూడా తల్లి అమ్మాయికి చెబుతుంది. మహిళలు పేద, గ్రామీణ నేపథ్యంలో జీవిస్తున్నారని ఈ వివేకవంతమైన మాటలు సూచిస్తున్నాయి, ఇక్కడ రోజువారీ జీవనానికి అలాంటి సలహాలను అందించడం చాలా అవసరం.

అంతేకాకుండా, పదబంధాల పునరావృతం ఒక నిర్దిష్ట నిర్మాణ నమూనాను గమనిస్తుంది, ఇది భాగం నుండి మొత్తం వరకు కదులుతుంది. ఉదాహరణకు క్రింది పంక్తులను చూడండి:

ఈ విధంగా మీరు ఒక మూలను తుడుచుకుంటారు

మీరు ఇల్లు మొత్తం తుడుచుకునే విధానం ఇలా ఉంటుంది

మీరు యార్డ్ ని ఇలా తుడుచుకుంటారు

పైన ఉదహరించిన ఆ పంక్తులు తల్లి ఆలోచనా విధానాన్ని కూడా చూపుతాయి మరియు తల్లి ఒత్తిడి, ఒప్పించే మరియు అణచివేసే బోధనా స్వరానికి ఎదురుగా కూతురు యొక్క తీవ్రత, ఒత్తిడి స్థానం మరియు సమర్పణను వెల్లడిస్తాయి.

ఆచరణాత్మక సలహాతో పాటు, తల్లి తన కుమార్తెకు సంతృప్తికరమైన జీవితాన్ని ఎలా జీవించాలో కూడా నిర్దేశిస్తుంది. ఆమె తన కుమార్తె పురుషులతో కలిగి ఉండే సంబంధాల గురించి మాట్లాడేటప్పుడు మరియు పురుషులను ఎలా “వేధించాలి” మరియు ఒక వ్యక్తి తన కుమార్తెను ఎలా వేధించవచ్చు అనే దాని గురించి మాట్లాడేటప్పుడు ఆమె సానుభూతిని అందిస్తుంది. ఆమె తన కుమార్తెను “వార్మ్-ఎలుక అబ్బాయిలతో మాట్లాడకూడదని” (లోఫర్లు) హెచ్చరించింది. అనేక రకాల సంబంధాలు ఉన్నాయని మరియు కొన్ని ఎన్నటికీ పని చేయలేదని కూడా ఆమె చెప్పింది. తల్లి తన కూతురికి సలహా ఇస్తుంది, ‘వారు (సంబంధాలు) పని చేయకపోతే, వదులుకోవడం గురించి చాలా బాధపడకండి. తల్లి తనకు నచ్చని వ్యక్తులతో ఎలా మాట్లాడాలో సహా వివిధ పరిస్థితులలో ఎలా ప్రవర్తించాలో కూడా అమ్మాయికి చెబుతుంది.

ఏదేమైనా, తన కూతురు ఇప్పటికే “మురికివాడ” గా మారే స్థితిలో ఉందనే భయంతో తల్లి సలహాలు హేతుబద్ధమైనవి మరియు బాధాకరమైనవిగా అనిపిస్తాయి. ఉదాహరణకు, ఆ అమ్మాయికి, గోలీలు ఆడుతున్నప్పుడు చతికిలబడవద్దని, పాట పాడకూడదని (కాలిఫోర్ని లాంటి జానపద పాటలు, అపకీర్తి గాసిప్ పై దృష్టి పెట్టారు మరియు కార్-అండ్-రెస్పాన్స్ రూపంలో పాడారు, విస్తృతంగా ఆంటిగ్వాన్ జానపద పాటలు), మరియు ఎల్లప్పుడూ ఒక మహిళ లాగా నడవడానికి. అమ్మాయి తన నిర్దోషిత్యాన్ని నిరసిస్తూ క్రమానుగతంగా అంతరాయం కలిగిస్తుంది.

Rahul Publications

2. PROSE : GENDER EQUALITY IS YOUR ISSUE TOO

- Emma Watson

Glossary

campaign/kam'peɪn/: planned series of activities intended to achieve a particular aim

galvanize/galvə'nɪz/: to shock, stimulate or excite someone into taking action

advocate: publicly support or suggest an idea

tangible/tan(d)ʒɪb(ə)l/: real and able to be shown, touched or experienced

for the record (phrase): something that is said publicly, officially which can be written down, remembered and quoted

assumption: something accepted as truth without proof

sexualized: to see someone in sexual terms, treating the individual as an object rather than a person

muscly/mʌsli/: muscular

uncomplicated: simple

ranks: people who belong to a particular organisation or group

counterpart: a person or thing that has the same role or purpose as another in a different place or organisation

afford/ə'fɔ:d/: provide or supply

mentor/mento/: an experienced and trusted person who gives a younger or less experienced person help and advice over a period of time, especially at work or school

ambassador/am'basədə/: a person who represents, speaks for or advertises a particular organisation, group of people, activity or brand

inadvertent/,ɪnəd'vɜ:t(ə)nt/: not intentional or planned

effect: to cause something to happen

eclipse: surpass; to make something less important

fragile/fradʒaɪl/: something easily broken or damaged

distort: to twist something out of its original shape, form or meaning

constitute/kanstɪtju:t/: to be something, or to be considered something

stereotype: a fixed and oversimplified image or idea about someone or something

UNIT - II

submissive: willing to obey or be controlled by others.

perceive: to see, to become aware of, come to an opinion about something.

spectrum: a range of different positions, opinions, etc. between two extreme points.

mantle: an important role or responsibility that passes from one person to another.

vulnerable: able to be easily physically, emotionally or mentally hurt, influenced or attacked.

abandoned: left behind; deserted.

statesman: a skilled, experienced and respected political leader or figure.

applaud/ə'plɔ:d/: praise; show strong approval.

COMPREHENSION-I (SHORT ANSWER QUESTIONS)

Q1. In the title "Gender Equality Is Your Issue Too", who does 'your' refer to?

Ans :

In the title "Gender Equality Is Your Issue Too", the term 'your' refers to 'Men'.

Q2. Who does the campaign "HeForShe" seek to involve?

Ans :

The campaign "HeForShe" seeks to involve as many men and boys as possible to be advocates for gender equality. The campaign tries to make sure to galvanize their support to get tangible results in this regard.

Q3. What is the main objective of the 'HeForShe' campaign?

Ans :

The main objective of the 'HeForShe' campaign is to try and galvanize as many men and boys as possible to be advocates for gender equality.

Q4. What according to Emma Watson is 'feminism'?

Ans :

According to Emma Watson, feminism means, "The belief that men and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes."

Q5. Why has the word 'feminism' become popular?

Ans :

According to the speaker, the word 'feminism', which is 'fighting for women's rights', has too often become synonymous with man hating.

Q6. What kind of gender-based assumptions did Emma Watson notice as she was growing up?

Ans :

As Emma Watson was growing up, she noticed some gender-based assumptions: when she was 8 year old, she was confused at being called "bossy,"; when she was 14, she started being sexualized by certain elements of the press; when at 15, her girlfriends started dropping out of their sports teams because they didn't want to appear "muscly."; and when at 18 her male friends were unable to express their feelings.

Q7. According to Emma Watson, what rights should women have?

Ans :

According to Emma Watson, women should have the right to be paid the same as their male counterparts; the right to make decisions about their own body; the right to be involved on their behalf in the policies and decision-making of their country; the right that socially they are afforded the same respect as men. However, she is sad to say that there is no one country in the world where all women can expect to receive these rights.

Q8. Why does Emma Watson say that life is a 'sheer privilege'?

Ans :

Emma Watson says that life is a 'sheer privilege' for her because her parents didn't love her less because she was born a daughter. Her school did not limit her because she was a girl. Her mentors didn't assume she would go less far because she might give birth to a child one day. Emma Watson considers these influencers as the gender equality ambassadors that made her who she is today.

Q9. What was the most noticeable and disappointing aspect of Hillary Clinton's speech in Beijing?

Ans :

In 1995, Hilary Clinton made a famous speech in Beijing about women's rights. Emma Watson feels sad to notice that many of the things that Hillary Clinton wanted to change are still there today. However, the most noticeable and disappointing aspect of Hillary Clinton's speech was that only 30 per cent of her audience were male. Emma questions how we can affect change in the world when only half of it is invited or feel welcome to participate in the conversation of gender quality. Emma Watson would like to take the opportunity to extend the formal invitation to men and famously says that gender equality is their (men's) issue too.

COMPREHENSION-II (ESSAY TYPE QUESTIONS)

Q1. What is the central argument of Emma Watson's speech and how does she support it?

Ans :

As the UN Women Goodwill Ambassador, Emma Watson delivered an enduring speech at United Nations Headquarters, New York, on 20 September 2014. She was speaking for the HeForShe campaign. In the title of her speech "Gender Equality Is Your Issue Too", the term 'your' refers to 'Men'. The campaign "HeForShe" seeks to involve as many men and boys as possible to be advocates for gender equality.

The central argument of Emma Watson's speech is to make sure to galvanize the support of men in efforts to achieve gender equality. According to Emma Watson, feminism means, "The belief that men and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes." According to the speaker, the word 'feminism', which is 'fighting for women's rights', has too often become synonymous with man-hating.

As Emma Watson was growing up, she noticed some gender-based assumptions: when she was 8 year old, she was confused at being called "bossy,"; when she was 14, she started being sexualized by certain elements of the press; when at 15, her girlfriends started dropping out of their sports teams because they didn't want to appear "muscly."; and when at 18 her male friends were unable to express their feelings.

According to Emma Watson, women should have the right to be paid the same as their male counterparts; the right to make decisions about their own body; the right to be involved on their behalf in the policies and decision-making of their country; the right that socially they are afforded the same respect as men. However, she is sad to say that there is no one country in the world where all women can expect to receive these rights.

In 1995, Hilary Clinton made a famous speech in Beijing about women's rights. Emma Watson feels sad to notice that many of the things that Hillary Clinton wanted to change are still there today. However, the most noticeable and disappointing aspect of Hillary Clinton's speech was that only 30 per cent of her audience were male. Emma questions how we can affect change in the world when men remain uninvolved in or excluded from participating in the conversation of gender quality.

Emma Watson would like to take the opportunity to extend the formal invitation to men and famously says that gender equality is their (men's) issue too. Emma cites the example of her own father's suicide to show that the suicide rate among young men in the UK and says that men too "don't have the benefit of equality," and they too are "imprisoned by gender stereotypes." Emma Watson reminds the audience that the "HeForShe" campaign is not just about women, but about freedom. It is an invitation to both men and women to free themselves from binaries and recognise their total self. She says: "If men don't have to be aggressive in order to be accepted, women won't feel compelled to be submissive."

Q2. Explain how gender stereotyping affects both women and men.

Ans :

Emma Watson, the UN Women Goodwill Ambassador, delivered an enduring speech at United Nations Headquarters, New York, on 20 September 2014. She was speaking for the HeForShe campaign. In the title of her speech "Gender Equality Is Your Issue Too", the term 'your' refers to 'Men'. The campaign "HeForShe" seeks to involve as many men and boys as possible to be advocates for gender equality.

The central argument of Emma Watson's speech is to make sure to galvanize the support of men in efforts to achieve gender equality. According to Emma Watson, feminism means, "The belief that men and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes." According to the speaker, the word 'feminism', which is 'fighting for women's rights', has too often become synonymous with man-hating.

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Q3. Explain how understanding gender as a spectrum, instead of as a binary, will free both men and women.

Ans :

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Emma Watson mentions Hillary Clinton's famous speech in Beijing in 1995 about women's rights. Emma Watson feels sad to notice that many of the things that Hillary Clinton wanted to change are still there today. However, the most noticeable and disappointing aspect of Hillary Clinton's speech was that only 30 per cent of her audience were male. Emma questions how we can affect change in the world when men remain uninvolved in or excluded from participating in the conversation of gender equality.

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Therefore, Emma Watson would like to take the opportunity to extend the formal invitation to men and famously says that gender equality is their (men's) issue too.

Q4. Why has gender equality remained unachieved in any country? Give reasons implied in the speech.

Ans :

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According to Emma Watson, feminism means, "The belief that men and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes." According to the speaker, the word 'feminism', which is 'fighting for women's rights', has too often become synonymous with man-hating.

As Emma Watson was growing up, she noticed some gender-based assumptions: when she was 8 year old, she was confused at being called "bossy,"; when she was 14, she started being sexualized by certain elements of the press; when at 15, her girlfriends started dropping out of their sports teams because they didn't want to appear "muscly."; and when at 18 her male friends were unable to express their feelings.

Emma Watson says that life is a 'sheer privilege' for her because her parents didn't love her less because she was born a daughter. Her school did not limit her because she was a girl. Her mentors didn't assume she would go less far because she might give birth to a child one day. Emma Watson considers these influencers as the "gender equality

ambassadors" or "inadvertent feminists" that made her who she is today. She feels sad to say that not many women in the world have been fortunate enough to receive such equality of treatment.

According to Emma Watson, women should have the right to be paid the same as their male counterparts; the right to make decisions about their own body; the right to be involved on their behalf in the policies and decision-making of their country; the right that socially they are afforded the same respect as men. However, she is sad to say that there is no one country in the world where all women can expect to receive these rights. According to Emma Watson, gender equality has remained unachieved in any country because of the gender bias and non-involvement of men in the campaign for gender equality. Emma Watson, therefore, would like to take the opportunity to extend the formal invitation to men and famously says that gender equality is their (men's) issue too.

Q5. Justify how women's rights are human rights.

Ans :

Emma Watson mentions Hillary Clinton's famous speech in Beijing in 1995 about women's rights as human rights. Emma Watson also advocates the same in her speech. However, the most noticeable and disappointing aspect of Hillary Clinton's speech was that only 30 per cent of her audience were male. Emma questions how we can affect change in the world when men remain uninvolved in or excluded from participating in the conversation of gender equality. Therefore, she advocates for the involvement of boys and men in the campaign for gender equality.

According to Emma Watson, women's rights are human rights. She asserts that women should have the right to be paid the same as their male counterparts; the right to make decisions about their own body; the right to be involved on their behalf in the policies and decision-making of their country; the right that socially they are afforded the same respect as men. However, she is sad to say that there is no one country in the world where all women can expect to receive these rights.

Emma Watson feels that men are also imprisoned in gender stereotypes. She cites the example of her own father's suicide to show that the suicide rate among young men in the UK and says that men too "don't have the benefit of equality," and they too are "imprisoned by gender stereotypes." Emma Watson reminds the audience that the "HeForShe" campaign is not just about women, but about freedom. It is an invitation to both men and women to free themselves from binaries and recognize their total self. She remarks that when men free themselves from the constraints of gender stereotypes, it will quite naturally lead to change in the status of women. She says: "If men don't have to be aggressive in order to be accepted, women won't feel compelled to be submissive."

Therefore, Emma Watson would like to take the opportunity to extend the formal invitation to men and famously says that gender equality is their (men's) issue too.

Q6. What are the objectives of the 'HeForShe' campaign and how does Emma Watson seek to achieve them?

Ans :

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According to Emma Watson, feminism means, "The belief that men and women should have equal rights and opportunities. It is the theory of the political, economic and social equality of the sexes." According to the speaker, the word 'feminism', which is 'fighting for women's rights', has too often become synonymous with man-hating.

As Emma Watson was growing up, she noticed some gender-based assumptions: when she was 8 year old, she was confused at being called "bossy,"; when she was 14, she started being sexualized by certain elements of the press; when at 15, her girlfriends started dropping out of their sports teams because they didn't want to appear "muscly."; and when at 18 her male friends were unable to express their feelings.

According to Emma Watson, women should have the right to be paid the same as their male counterparts; the right to make decisions about their own body; the right to be involved on their behalf in the policies and decision-making of their country; the right that socially they are afforded the same respect as men. However, she is sad to say that there is no one country in the world where all women can expect to receive these rights.

Emma Watson says that life is a 'sheer privilege' for her because her parents didn't love her less because she was born a daughter. Her school did not limit her because she was a girl. Her mentors didn't assume she would go less far because she might give birth to a child one day. Emma Watson considers these influencers as the gender equality ambassadors that made her who she is today.

In 1995, Hilary Clinton made a famous speech in Beijing about women's rights. Emma Watson feels sad to notice that many of the things that Hillary Clinton wanted to change are still there today. However, the most noticeable and disappointing aspect of Hillary Clinton's speech was that only 30 per cent of her audience were male. Emma questions how we can affect change in the world when men remain uninvolved in or excluded from participating in the conversation of gender quality. Emma Watson would like to take the opportunity to extend the formal invitation to men and famously says that gender equality is their (men's) issue too. Emma cites the example of her own father's suicide to show that the suicide rate among young men in the UK and says that men too "don't have the benefit of equality," and they too are "imprisoned by gender stereotypes." Emma Watson reminds the audience that the "HeForShe" campaign is not just about

women, but about freedom. It is an invitation to both men and women to free themselves from binaries and recognise their total self. She says: "If men don't have to be aggressive in order to be accepted, women won't feel compelled to be submissive."

Emma Watson concludes her speech by commending the "inadvertent feminists" who believe in equality. She also assures that even if a "uniting word", as an alternative to the 'divisive word' feminism, may not yet be available, a "uniting movement" is now available in the form of 'HeForShe'.

Therefore, Emma Watson, through the campaign "HeForShe", seeks to involve as many men and boys as possible to be advocates for gender equality. The campaign tries to make sure to galvanize their support to get tangible results in this regard.

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SUMMARY

As the UN Women Goodwill Ambassador, Emma Watson delivered an enduring speech at United Nations Headquarters, New York, on 20 September 2014. She was speaking for the HeForShe campaign. In the title of her speech "Gender Equality Is Your Issue Too", the term 'your' refers to 'Men'. The campaign "HeForShe" seeks to involve as many men and boys as possible to be advocates for gender equality. The campaign tries to make sure to galvanize their support to get tangible results in this regard.

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As Emma Watson was growing up, she noticed some gender-based assumptions: when she was 8 year old, she was confused at being called "bossy,"; when she was 14, she started being sexualized by certain elements of the press; when at 15, her girlfriends started dropping out of their sports teams because they didn't want to appear "muscly.,"; and when at 18 her male friends were unable to express their feelings.

According to Emma Watson, women should have the right to be paid the same as their male counterparts; the right to make decisions about their own body; the right to be involved on their behalf in the policies and decision-making of their country; the right that socially they are afforded the same respect as men. However, she is sad to say that there is no one country in the world where all women can expect to receive these rights.

Emma Watson says that life is a 'sheer privilege' for her because her parents didn't love her less because she was born a daughter. Her school did not limit her because she was a girl. Her mentors didn't assume she would go less far because she might give birth to a child one day. Emma Watson considers these influencers as the gender equality ambassadors that made her who she is today.

In 1995, Hilary Clinton made a famous speech in Beijing about women's rights. Emma Watson feels sad to notice that many of the things that Hillary Clinton wanted to change are still there today. However, the most noticeable and disappointing aspect of Hillary Clinton's speech was that only 30 per cent of her audience were male. Emma questions how we can affect change in the world when men remain uninvolved in or excluded from participating in the conversation of gender equality. Emma Watson would like to take the opportunity to extend the formal invitation to men and famously says that gender equality is their (men's) issue too. Emma cites the example of her own father's suicide to show that the suicide rate among young men in the UK and says that men too

"don't have the benefit of equality," and they too are "imprisoned by gender stereotypes." Emma Watson reminds the audience that the "HeForShe" campaign is not just about women, but about freedom. It is an invitation to both men and women to free themselves from binaries and recognise their total self. She says: "If men don't have to be aggressive in order to be accepted, women won't feel compelled to be submissive."

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సారాంశం

UN ఉమెన్ గుడ్విల్ అంబాసిడర్ గా, ఎమ్మా వాట్సన్ 20 సెప్టెంబర్ 2014న యునైటెడ్ నేషన్స్ హెడ్ క్వార్టర్స్, న్యూయార్క్ లో శాశ్వతమైన ప్రసంగం చేసారు. ఆమె ప్రచారం కోసం ప్రసంగించారు. ఆమె ప్రసంగ శీర్షిక "లింగ సమానత్వం మీ సమస్య కూడా", 'మీ' అనే పదం 'పురుషులను' సూచిస్తుంది. "ప్రచారం లింగ సమానత్వం కోసం న్యాయవాదులుగా వీలైనంత ఎక్కువ మంది పురుషులు మరియు బాలురు పాల్గొనడానికి ప్రయత్నిస్తుంది. ఈ విషయంలో స్పష్టమైన ఫలితాలను పొందడానికి వారి మద్దతును బలపరచడానికి ప్రచారం ప్రయత్నిస్తుంది.

ఎమ్మా వాట్సన్ ప్రకారం, స్త్రీవాదం అంటే, "పురుషులు మరియు స్త్రీలకు సమాన హక్కులు మరియు అవకాశాలు ఉండాలనే నమ్మకం. ఇది లింగాల రాజకీయ, ఆర్థిక మరియు సామాజిక సమానత్వం యొక్క సిద్ధాంతం. స్పీకర్ ప్రకారం, 'మహిళల హక్కుల కోసం పోరాటం' అనే 'ఫెమినిజం' అనే పదం చాలా తరచుగా పురుష ద్వేషానికి పర్యాయపదంగా మారింది.

ఎమ్మా వాట్సన్ ఎదుగుతున్నప్పుడు, ఆమె కొన్ని లింగ-ఆధారిత ఊహలను గమనించింది: ఆమె 8 సంవత్సరాల వయస్సులో ఉన్నప్పుడు, ఆమె "బాసీ" అని పిలవబడటంలో గందరగోళం చెందింది. ఆమె 14 సంవత్సరాల వయస్సులో, ఆమె ప్రెస్ యొక్క కొన్ని అంశాల ద్వారా లైంగిక సంబంధం కలిగి ఉండటం ప్రారంభించింది. 15 ఏళ్ళ వయసులో, ఆమె స్నేహితులు తమ క్రీడా జట్ల నుండి తప్పుకోవడం మొదలుపెట్టారు ఎందుకంటే వారు "కండలు" గా కనిపించడానికి ఇష్టపడలేదన్నారు మరియు 18 ఏళ్ళ వయసులో ఆమె మగ స్నేహితులు తమ భావాలను వ్యక్తం చేయలేకపోయారు.

ఎమ్మా వాట్సన్ ప్రకారం, మహిళలకు వారి పురుష సహచరులకు సమానంగా చెల్లించే హక్కు ఉండాల్సి వారి స్వంత శరీరం గురించి నిర్ణయాలు తీసుకునే హక్కు వారి దేశం యొక్క విధానాలు మరియు నిర్ణయం తీసుకోవడంలో వారి తరపున పాల్గొనే హక్కు సామాజికంగా వారికి పురుషులతో సమానమైన గౌరవం లభించే హక్కు ఏదేమైనా, మహిళలందరూ ఈ హక్కులను అందుకోవాలని ఆశించే ప్రపంచంలో ఏ ఒక్క దేశం లేదని ఆమె చెప్పడం బాధాకరం.

ఎమ్మా వాట్సన్ జీవితం తనకు 'గొప్ప హక్కు' అని చెప్పింది, ఎందుకంటే ఆమె కుమార్తెగా జన్మించినందున ఆమె తల్లిదండ్రులు ఆమెను తక్కువ ప్రేమించలేదు. ఆమె ఒక అమ్మాయి కాబట్టి ఆమె పాఠశాల ఆమెను పరిమితం చేయలేదు. ఆమె ఒకరోజు బిడ్డకు జన్మనిచ్చే అవకాశం ఉన్నందున ఆమె తక్కువ దూరం వెళ్తుందని ఆమె సలహాదారులు ఊహించలేదు. ఎమ్మా వాట్సన్ ఈ ఇన్ ఫ్ల్యుయెన్సర్ లను లింగ సమానత్వ అంబాసిడర్లుగా పరిగణిస్తుంది, ఈ రోజు తనను ఆమెగా చేసింది.

1995 లో, హిల్లరీ క్లింట్న్ బీజింగ్ లో మహిళల హక్కుల గురించి ఒక ప్రసిద్ధ ప్రసంగం చేశారు. ఎమ్మా వాట్సన్ హిల్లరీ క్లింట్న్ మార్చాలనుకున్న అనేక విషయాలు ఈనాటికీ ఉన్నాయని గమనించడం బాధగా ఉంది. అయితే, హిల్లరీ క్లింట్న్ ప్రసంగంలో అత్యంత గుర్తించదగిన మరియు నిరాశపరిచే అంశం ఏమిటంటే, ఆమె ప్రేక్షకులలో 30 శాతం మాత్రమే పురుషులు. లింగ నాణ్యత సంభాషణలో పురుషులు పాల్గొనకుండా లేదా మినహాయించబడినప్పుడు ప్రపంచంలో మార్పును మనం ఎలా ప్రభావితం చేస్తామని ఎమ్మా ప్రశ్నించింది. ఎమ్మా వాట్సన్ పురుషులకు అధికారిక ఆహ్వానాన్ని అందించడానికి అవకాశాన్ని తీసుకోవాలనుకుంటున్నారు మరియు లింగ సమానత్వం వారి (పురుషుల) సమస్య అని ప్రముఖంగా చెప్పారు. ఎమ్మా యువకులలో ఆత్మహత్యల రేటును చూపించడానికి తన స్వంత తండ్రి ఆత్మహత్య ఉదాహరణను ఉదహరించింది మరియు పురుషులు కూడా “సమానత్వం యొక్క ప్రయోజనం కలిగి ఉండరు” అని మరియు వారు కూడా “లింగ మూస పద్ధతుల ద్వారా ఖైదు చేయబడ్డారు” అని చెప్పింది. ఎమ్మా వాట్సన్ క్యాంపెయిన్ కేవలం మహిళలకు సంబంధించినది కాదు, స్వేచ్ఛకు సంబంధించినది అని ప్రేక్షకులకు గుర్తు చేస్తుంది. పురుషులు మరియు మహిళలు ఇద్దరూ తమను బైనరీల నుండి విడిపించుకోవాలని మరియు వారి మొత్తం స్వీయతను గుర్తించాలని ఆహ్వానించారు. ఆమె చెప్పింది: “అంగీకరించబడాలంటే పురుషులు దూకుడుగా ఉండాల్సిన అవసరం లేకపోతే, మహిళలు లొంగదీసుకోవలసిన అవసరం లేదు.”

ఎమ్మా వాట్సన్ సమానత్వాన్ని విశ్వసించే “అజాగ్రత్త స్త్రీవాదులను” ప్రశంసిస్తూ తన ప్రసంగాన్ని ముగించారు. ‘విభజన పదం’ స్త్రీవాదానికి ప్రత్యామ్నాయంగా “ఏకీకరించే పదం” ఇంకా అందుబాటులో లేకపోయినా, ఇప్పుడు ‘హెఫోరే’ రూపంలో “ఏకమైన ఉద్యమం” అందుబాటులో ఉందని ఆమె హామీ ఇచ్చింది.

3. VOCABULARY : ANALOGY AND ODD WORD OUT

Verbal Analogy

Verbal Analogy or Word Analogy is an interesting way to enrich our vocabulary. 'Verbal' means related to words and 'analogy' means similarity, resemblance or comparison. Verbal analogy involves identifying relationships or similarities between pairs of words. Verbal analogy can build one's vocabulary as well as enhance the ability to analyse the relationships between words. Verbal analogies are useful tools to achieve a higher-level thinking about words and language. Verbal Analogy can help

- In understanding the relationships between ideas.
- In improving the ability to think methodologically.
- In thinking critically and logically.
- In recognising the multiple meanings of the words.
- In interpreting the word meaning from the context.

Many verbal aptitude tests in competitive, entrance or professional examinations use verbal analogy to assess the applicant's logic and reasoning skills and word knowledge. Look at the following pairs of words and try to understand the relationship between them.

1. Love-Hate
2. Create-Destroy
3. Regret-Past
4. Spider-Insect
5. Crocodile-Reptile
6. Whisper-Speak
7. Bat-Ball
8. Bow-Arrow

Let us learn some primary types of relationships which can help us identify the verbal analogy:

Analogy types	Examples
Synonyms	big-huge, show-reveal, cease-stop, sad-unhappy, weak-frail
Antonyms	stop-go, big-tiny, narrow-wide, clumsy-elegant, dumb-intelligent
Function	fork-eat, knife-cut, pen-write, shovel-dig, spectacles-see, legs-walk

UNIT - II

Degree	cold-freezing, difficult-impossible, rare-unique, clean-immaculate
Lack	ugly-beautiful, serious-humour, hope-pessimism
Characteristic	courage-hero, grass-green, sponge-porous, ball-round, elephant-big
Part to Whole	leaf-tree, month-year, student-classroom, letter-alphabet, wheel-car
Type/Kind	orange-fruit, anger-emotion, lotus-flower, jazz-music, sonnet-poem
Cause and Effect	spin-dizzy, fire-burn, trip-fall, cavity-toothache, earthquake-tsunami

Exercise I

Fill in the blanks.

- Rose : Flower :: Hammer : _____
a. Tool b. Instrument c. Car d. Song
- Pencil: Write :: Knife : _____
a. Erase b. Cut c. Clean d. Cook
- Banana : Yellow :: Carrot: _____
a. Blue b. Red c. Orange d. Pink
- Hungry : Eat:: Tired : _____
a. Play b. Run c. Limp d. Rest
- Up : Down :: Left: _____
a. Right b. Centre c. Arrived d. After

ANSWERS

- Tool
- Cut
- Orange
- Rest
- Right

Exercise II

Choose the sentences that make sense as per the analogy type.

1. Function

- a. A *car* is used to *walk*.
- b. A *house* is used to *move*.
- c. A *cup* is used to *drink*.

2. Type/Kind

- a. *Salmon* is a kind *offish*.
- b. *Rice* is a type of *dessert*.
- c. *Parrot* is a type of *insect*.

3. Characteristic

- a. A characteristic of *rain* is to *sing*.
- b. A characteristic of a *book* is to be *interesting*.
- c. A characteristic of *ice cream* is to be *cold*.

4. Part to Whole

- a. A *sister* is part of *home*.
- b. A *word* is part of a *sentence*.
- c. A *window* is part of *cupboard*.

5. Degree

- a. Something that is *scrumptious* is very *tasty*.
- b. Something that is *tiny* is *heavy*.
- c. Something that is *huge* is *terrible*.

ANSWERS

- 1. A *cup* is used to *drink*.
- 2. *Salmon* is a kind of *fish*.
- 3. A characteristic of *ice cream* is to be *cold*.
- 4. A *word* is part of a *sentence*.
- 5. Something that is *scrumptious* is very *tasty*.

Exercise III

Read the following verbal analogies and choose the correct alternative.

1. Big : Huge :: Tiny : _____
a. Good b. Happy c. Small d. New
2. Amnesia : Memory :: Paralysis : _____
a. Movement b. Limbs c. Handicapped d. Legs
3. Homeless : Home :: Unemployed : _____
a. Salary b. Job c. Money d. Sad
4. Milk : White :: Honey : _____
a. Good b. Costly c. Sticky d. Healthy
5. Selfish : Compassion :: Childish : _____
a. Playfulness b. Imagination c. Intelligence d. Maturity
6. Contract: Agreement:: _____ : _____
a. Limerick : Poem b. Human : Monster
c. Scarf: Jewellery d. Dog : Feline
7. Conclusion : Essay :: _____ : _____
a. Theme : Song b. Meal: Dessert c. Scene : Play d. Music : Party
8. Nearby : Distant :: _____ : _____
a. Permanent: Eternal b. Criminal: Illegal
c. Timid : Brave d. Speech : Language
9. Enigma : Mysterious :: _____ : _____
a. Professor : Glib b. Bigot: Prejudiced
c. Beetle : Venomous d. Politician : Obtuse
10. Blatant: Obvious :: _____ : _____
a. Preeminent: Important b. Legendary : Incredible
c. Novel: Obsolete d. Powerful: Dominant

ANSWERS

1. Small
2. Movement
3. Job
4. Sticky
5. Maturity
6. Limerick: Poem
7. Scene: Play
8. Timid: Brave
9. Bigot: Prejudiced
10. Powerful: Dominant

Odd Word Out

Read the group of words given below and circle the odd word out:

- | | | | |
|----------|---------|-------|------------|
| 1. windy | sunny | clock | freezing |
| 2. car | bicycle | truck | motorcycle |
| 3. high | sky | fly | bird |
| 4. knife | needle | pin | hammer |
| 5. bake | peel | fry | boil |

You must have circled the odd words, **clock** (does not refer to the weather), bicycle (does not use fuel), bird (does not rhyme), hammer (is not pointed) and peel (can be done just by hand). In odd word out exercises, we are given a list of four or five words and asked to identify the word that does not fit with the rest of the group. There may be different types of lists. The list could contain words that have

- similar meanings,
- similar functions,
- similar qualities,
- same part of speech,
- same rhyme, etc.

Strategies for Solving

The best way to find out the answer is to first determine which words share similarities. If all the words have similarities, then we should approach the problem in a different way. If we think carefully, and logically, we will notice that while the other words have similarities, one word stands out from the rest. Some of the questions that we can ask are:

Do these words:

- share a similar definition?
- belong to a similar vocabulary group (E.g., fruits, vehicles, plants, etc....)?
- rhyme?
- all begin with the a same letter?
- represent a specific part of speech?
- have a similar function?
- have a common characteristic?

Asking these questions can help us determine the relationship among the words and identify the word that does not fit into the group.

Exercise IV

Choose the odd word.

- | | | | | |
|-----|------------|-----------|-------------|-------------|
| 1. | Nylon | Silk | Wool | Cotton |
| 2. | Chalk | Brush | Pencil | Ink |
| 3. | Garlic | Onion | Radish | Cauliflower |
| 4. | Banana | Cashew | Guava | Mango |
| 5. | Revolve | Rotate | Spin | Linger |
| 6. | Faithful | Robust | Loyal | Devoted |
| 7. | Astonished | Shocked | Amazed | Elated |
| 8. | Illusion | Dream | Derision | Vision |
| 9. | Still | Tranquil | Serene | Placid |
| 10. | Feeble | Frail | Faint | Fake |
| 11. | Explain | Elucidate | Explication | Clarify |
| 12. | Walk | Crawl | Creep | Talk |
| 13. | Mend | Refund | Send | Bend |
| 14. | Cut | Cease | Can | Come |
| 15. | Flute | Violin | Cello | Guitar |

ANSWERS

1. Nylon
2. Brush/ink
3. Cauliflower
4. Cashew
5. Linger
6. Robust
7. Elated
8. Derision
9. Still
10. Fake
11. Clarify
12. Talk
13. Refund
14. Cease
15. Flute

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4. GRAMMER : VERBS

(I) Regular and irregular Verbs

Read the following sentences and observe the different forms of the verb.

1. a) I always **smile** at her. (present)
b) I always **smiled** at her. (past)
c) I have always **smiled** at her. (past participle)
2. a) She always **hurts** me. (present)
b) She **hurt** me when I was young. (past)
c) She has **hurt** everyone in her family. (past participle)
3. a) They **came** here very often. (present)
b) They **came** here last month. (past)
c) They have just **come**. (past participle)
4. a) We **speak** to her every week. (present)
b) We **spoke** to her last week. (past)
c) We have already **spoken** to her. (past participle)

Regular Verbs

The past and past participle of the regular verbs in English are formed using the ending *-ed*.

For example,

Open, opened, opened look, looked, looked listen, listened, listened

Talk, talked, talked search, searched, searched perform, performed, performed

Here are some spelling rules to remember with regard to the past and past participle forms of regular verbs:

1. Most verbs: add *-ed*
E.g., wish – wished; fill – filled
2. Verbs ending in *-e*: add *-d*.
E.g., date – dated; close – closed
3. Verbs ending in a consonant followed by *-y*: change the *-y* to *-ied*.
E.g., carry – carried; study – studied
4. Verbs ending in a single vowel followed by a single consonant: double the consonant and add *-ed*.
E.g., chat – chatted; tap – tapped

Exercise I

Write the past form of these regular verbs.

1. talk _____
2. stop _____
3. marry _____
4. rate _____
5. try _____
6. worry _____
7. knot _____
8. call _____
9. arrive _____
10. finish _____

ANSWERS

1. talked
2. stopped
3. married
4. rated
5. tried
6. worried
7. knotted
8. called
9. arrived
10. finished

Irregular Verbs

Irregular verbs have different ending in their past and past participle forms. Many common and frequently used verbs in English have irregular forms. Irregular verbs form their past and past participle forms in different ways. Broadly, there are four types of irregular verbs:

- 1. Verbs in which all the three forms - present, past and past participle, are the same.**

E.g.: put-put-put	let-let-let	cut-cut-cut
Hurt-hurt-hurt	cost-cost-cost	bet-bet-bet
Slit-slit-slit	hit-hit-hit	shut-shut-shut

UNIT - II

2. **Verbs in which two of the three forms, past and past participle, are the same.**

E.g.: sit-sat-sat bring-brought-brought buy-bought-bought
Feel-felt-felt think -thought-thought hear-heard-herd
Say-said-said catch-caught-caught have-had-had

3. **Verbs in which all the three, present, past and past participle, are different.**

E.g.: take-took -taken know-knew-known speak-spoke-spoken
Give-gave-given write-wrote-written eat-ate-eaten
See-sew-seen go-went-gone choose-chose-chosen

4. **Verbs in which two of the three, the present and the past participle, are the same.**

Some verbs can be both regular and irregular

E.g.: smelled-smelled-smelled smell-smelt-smelt
Burn-burned-burned burn-burnt-burnt
Dream-dreamed-dreamed dream-dreamt-dreamt
Spoil-spoiled-spoiled spoil=spoilt-spoilt

Exercise II

Write the past and past participle forms of the irregular verbs given below.

1. drink _____
2. begin _____
3. swim _____
4. fly _____
5. fall _____
6. sleep _____
7. teach _____
8. slept _____
9. do _____
10. be _____

ANSWERS

1. drank-drunk
2. Began-begun
3. Swam-swum
4. Flew-flown
5. Fell-fallen
6. Slept-slept
7. Taught-taught
8. slept-slept
9. did-done
10. Been-being (an umbrella word)

Exercise III

Fill in the blanks with the appropriate form of the verbs in brackets.

1. I _____ (rang/rung) the bell many times, but no one opened the door.
2. Have you _____ (bring/brought) your guitar with you?
3. The cat has _____ (drank/drank) all the milk
4. He did not _____ (lock/locked) the door last night.
5. Have you _____ (did/done) your duty?
6. They _____ (dig/dug) well in the backyard.
7. He _____ (drove/driven) all the way from Hyderabad
8. She _____ (went/gone) to a convent school
9. They _____ (grew/grown) up during the 90s.
10. The man _____ (become/became) very angry.

ANSWERS

1. rang
2. brought
3. drunk
4. lock
5. done

UNIT - II

6. dug
7. drove
8. went
9. grew
10. became

Exercise IV

Fill in the blanks with the past or the past participle form of the verb given in brackets.

1. The children _____ (eat) a lot of chocolates in the party.
2. I have _____ (write) a letter of application to the manager.
3. They _____ (have) lunch at a restaurant.
4. Tina has _____ (send) the latest news?
5. Have you _____ (hear) an email to all vendors.
6. She _____ (talk) to the friends.
7. We _____ (go) to see a film last evening.
8. She has not _____ (think) about it yet.
9. He _____ (buy) a motorcycle with his first salary.
10. The parents _____ (leave) the child with her grandparents.

ANSWERS

1. ate
2. written
3. had
4. sent
5. heard
6. talked
7. went
8. thought
9. bought
10. left

II) Transitive and Intransitive Verbs

Look at the sentences given below and identify the ones that make complete sense and those which appear to be incomplete:

1. I bought a bag. **(complete)**
2. She brought. **(incomplete)**
3. The girl laughed. **(complete)**
4. The teacher took. **(incomplete)**
5. He opened the door. **(complete)**
6. The baby cried. **(complete)**

Transitive Verbs

A transitive verb always has an object. (A noun that receives the action of the verb called the object). The subject transfers the action to the object. Therefore, it can be said that a verb that normally requires an object to complete its meaning is known as a transitive verb.

- I – took – my bike to the shop.
- we- played- football last Sunday.
- In the above examples, the verbs 'took' and 'played' are followed by the objects 'bike' and 'football' respectively. Some verbs can have two objects:
- My sister – gave – me – a laptop.
- She – showed – us – the new house.

It is also to be remembered that only transitive verbs can be used in the passive voice. For examples,

1. My mother bought the books.
2. She explained the problem to her house owner.
3. I received a phone call.
4. The students sent a text message to the school leader.
5. The girl saw a bird in the bush.

Exercise V

Tick the sentences that are correct and put a cross (X) after the ones in which the objects are missing.

1. I like. (X)
2. She is lying. (✓)
3. I don't run. (✓)
4. We enjoyed on the holiday. (✓)
5. She has fallen. (✓)
6. Did you buy today? (X)
7. We are trying to do. (X)
8. Where did she go? (X)
9. He was wearing. (X)
10. She is talking. (X)

Intransitive Verbs

An intransitive verb does not require any object to receive its action. Therefore, an intransitive verb does not need an object in a sentence to complete its meaning. However, there may be other information after the verb but not an object. For examples,

1. The old woman collapsed.
2. An accident happened.
3. Dinosaurs existed millions of years ago.
4. The girl worked for five hours.
5. The president arrived in city.

Exercise VI

Look at the verbs in the following sentences and circle whether they are transitive or intransitive. (The answer is in **Bold**)

- | | | |
|------------------------------|------------|--------------|
| 1. My mother laughed. | Transitive | Intransitive |
| 2. The bomb exploded. | Transitive | Intransitive |
| 3. I wrote a letter. | Transitive | Intransitive |
| 4. The child sneezed loudly. | Transitive | Intransitive |
| 5. She saw her friend. | Transitive | Intransitive |

Exercise VII

Underline the verb and state whether they are transitive or intransitive.

1. It rained hard yesterday.
2. A noise awakened me.
3. Many soldiers die during a war.
4. In a fairy tale, a princess kissed a frog.
5. Did the Koreans invent gunpowder?

ANSWERS

1. It rained hard yesterday. **Intransitive**
2. A noise awakened me. **Transitive**
3. Many soldiers die during a war. **Intransitive**
4. In a fairy tale, a princess kissed a frog. **Transitive**
5. Did the Koreans invent gunpowder? **Transitive**

Transitive and Intransitive

Some verbs can be both transitive and intransitive because they have more than one meaning. The verbs can be transitive in one meaning and intransitive in another meaning. For instance, run when used to refer to the physical movement is intransitive whereas when run refers to guiding or managing, it is transitive.

- I ran every day when I was 15 years old. (Intransitive)
- She runs every day to stay fit. (Transitive)
- My cousin runs his own restaurant. (Transitive)
- All the friends ran the business successfully. (Transitive)

E.g.:

1. They **continued** the meeting. (Transitive)
2. The meeting **continued** till 9 p.m. (Intransitive)
3. The girls **are playing** outside. (Intransitive)
4. The boys **played** the sitar very well. (Transitive)

Exercise-VIII

Identify whether the verbs in the following sentences are transitive or intransitive.

1. I have grown tomatoes in my garden.
2. She has grown taller.
3. I returned the books to the library.
4. The children returned to the school after the summer break.
5. The dancer moved gracefully.
6. The boy moved the heavy table easily.
7. My aunt drives very well.
8. She drives the car well.
9. She sings melodiously.
10. She sang the national anthem.

ANSWERS

(The underlined words are Objects of the Verbs)

- | | |
|----------------------------------------------------------------|---------------------|
| 1. I have grown <u>tomatoes</u> in my garden. | Transitive |
| 2. She has grown taller. | Intransitive |
| 3. I returned <u>the books</u> to the library. | Transitive |
| 4. The children returned to the school after the summer break. | Intransitive |
| 5. The dancer moved gracefully. | Intransitive |
| 6. The boy moved <u>the heavy table</u> easily. | Transitive |
| 7. My aunt drives very well. | Intransitive |
| 8. She drives <u>the car</u> well. | Transitive |
| 9. She sings melodiously. | Intransitive |
| 10. She sang <u>the national anthem</u> . | Transitive |

Exercise IX

Choose the correct alternative. If necessary, use a dictionary to check if the verbs are transitive or intransitive.

1. The teacher *cautioned us* / *cautioned to us* that we had a test the next day.
2. Please remember to *telephone to them* / *telephone them* after you reach.

3. This morning I *sent to you/sent you* an email.
4. You should never *give to anyone/give anyone* personal information over the internet.
5. Last week, I *lent you/lent to you* 200 rupees.

ANSWERS

- | | |
|---------------------------------------------------------------------------------------|-------------------|
| 1. The teacher <i>cautioned us</i> that we had a test the next day. | Transitive |
| 2. Please remember to <i>telephone them</i> after you reach. | Transitive |
| 3. This morning I <i>sent you</i> an email. | Transitive |
| 4. You should never <i>give anyone</i> personal information over the internet. | Transitive |
| 5. Last week, I <i>lent you</i> 200 rupees. | Transitive |

Rahul Publications

UNIT III

1. **Review Writing** : Film Review, Book Review
2. **Vocabulary** : Technical Vocabulary (Film, Literature)
3. **Grammar** : Conditionals

1. REVIEW WRITING : FILM REVIEW, BOOK REVIEW

- Verbal Analogy

EXERCISE-I

Q1. Describe the process of writing a film review.

Ans :

Film review, also known as movie review, is a journalistic review written for the general readers and is usually published in newspapers, magazines, or published in electronic mode, such as websites, blogs, etc. A good film review typically *informs, describes, analyses, evaluates, and advises*. It gives the readers an assessment of the view-worthiness of a film without giving away too much of its plot. Therefore, writing film review is a process which requires a special skill to write a good review. The writing of film review involves the following steps:

- Sep 1 :** Understand the genre to which the film belongs. Knowing the features of the genre helps us assess the success or failure of the film according to the criteria relevant to the genre. For instance, we cannot find fault with a fantasy film for not being realistic, nor can we complain about sentimentality in a melodrama.
- Step 2 :** Understand the purpose of a review. A film review is not merely a narration of the story or plot of the film. It is not entirely an expression of the reviewer's own opinions. The primary purpose of a film review is to help the reader arrive at a fairly accurate estimate of the film's nature, quality, and suitability. Therefore, a good film review should strike a balance between information, inference, and interpretation.
- Step 3 :** Understand the structure of a film review. Although reviewers bring their own character to the reviews they write, most film reviews follow a fairly well-defined structure.

Step 4 : Understand the target reader. Knowing who we are writing for and who is likely to read the review helps us choose the appropriate style and vocabulary. Depending on the target reader, the review can be written in a formal or informal style using vocabulary that is appropriate to that group.

Step 5 : Understand the medium. Although film reviews are generally associated with print media (newspapers and magazines), they have now spread to the electronic media and the cyberspace. Each media has its own style and requirements. Therefore, we have to customize our writing according to the medium. What works in one medium may not work in another.

Q2. Explain the structure of a film review.

Ans :

Film review, also known as movie review, is a journalistic review written for the general readers and is usually published in newspapers, magazines, or published in electronic mode, such as websites, blogs, etc. A good film review typically *informs, describes, analyses, evaluates, and advises*. It gives the readers an assessment of the view-worthiness of a film without giving away too much of its plot. Therefore, writing film review is a process which requires a special skill to write a good review. Although there is no fixed format of a film review, the following structure would be useful.

1. Title/Headline

The title of the review should be short, catchy and it may suggest the reviewer's assessment of the film. For example,

'Tubelight' fails to light up

'Tiger' roars again

2. Subhead/Deck

This is a summary line that highlights the most noteworthy or interesting feature of the film. The subhead is written below the headline and above the review and is typographically distinct from the rest of the review. For example,

A watchable routine drama with its share of moments.

A predictable storyline embellished with hilarious dialogues.

3. Introduction

The first paragraph, also known as the 'lead paragraph' or the 'lead', is the most crucial one. It sets the tone for the rest of the review and makes the reader want to read further. It gives the reader the overview of the film. It also conveys the reviewer's overall assessment of the film. The overview may also include the background information about the film, its context, and the criteria used for evaluation.

4. Analysis

The second paragraph should give the outline of the story. The subsequent paragraphs make an evaluation of the film in detail; the assessment of the plot, comments on the lead role and other important characters, screenplay, music, lyrics, dialogues, scenery, cinematography, etc. Reviewers may also cite specific examples in support of their assessment of a poignant scene, a melodious song, a lewd dialogue, etc.

5. Conclusion

The conclusion will consist of two parts: a summary of the reviewer's assessment and their advisory (a must-watch, watchable, ignore, etc.)

Example: Karthavyam – Exposes loopholes in the system

It is serious and thought provoking

Release Date: March 16, 2018

Starring: Nayanthara, Ramachandran, Sunu Lakshmi

Director: GopiNainar

Producer: SharathMarar

Music Director: Ghibran

Editor: Ruben

Introduction

Lady Superstar, Nayanthara's critically acclaimed Tamil film, *Aramm* has been dubbed in Telugu as *Karthavyam*. Touted to be a social drama, the film has hit the screens today. Let's see whether it impresses us or not.

i) Plot

Varshini (Nayanthara) is a sincere IAS officer who takes up the challenge of rescuing a four-year kid who falls into a bore well. In this process, Varshini also comes across some unnoticed and political issues which are causing problems in the rural areas where she is deployed. She decides to sort all these issues and the rest of the story is as to how she goes all out and saves the kid and also changes the system for good.

ii) Plus Points

As expected, Nayanthara is a major plus to the film. She literally lived in her role of a sincere government official and acted with a lot of ease. Being a commercial heroine, Nayan should be appreciated for accepting this unique script which addresses a core issue. The film has a very realistic approach without any deviations. The last ten minutes of the first half and interval episode are executed well. Especially, the pre-climax sequence and the rescue operation scenes are narrated on an intense note.

All the family members, who were showcased as poor and backward citizens did a good job in their given crucial roles. The ending which hints us of a sequel with strong political content looks good.

iii) Minus Points

Though the film is straight to the point and narrated on a convincing note, it lacks proper commercial elements which may not appeal to the regular audience. Those who expect some good entertainment and glamour from Nayanthara may get disappointed as the film runs on a serious note.

Nayanthara resigning from her reputed post at a crucial conflict point has not been addressed properly. If the director would have handled those episodes quite effectively, things would have been a lot better.

iv) Technical Aspects

Director GopiNainar shines in addressing a social issue and interlinking it with various burning problems in the rural areas. His intention and questioning the loopholes in the system will make us think for a while. Music by Ghibran is apt for the film's mood and his background score brings a lot of depth to proceedings. Production values for this limited budget film are good.

Cinematography by Om Prakash is superb. As the core film happens in a remote village, he succeeded in bringing the rustic texture in every frame. Editing by Ruben is good as he kept the film's run time short and crispy.

v) Conclusion

On the whole, Karthavyam addresses a burning issue in a very straight forward and gripping manner. Nayanthara's commendable screen presence and director's intention to expose loopholes in the system are impressive. But the film clearly lacks the regular commercial elements and this might not go well with the regular entertainment-seeking audience. For all those who like films which are serious and thought provoking, this film is surely worth a watch this weekend for its unique storyline.

Rating: 3/5

3. Write a review of a film you have enjoyed watching.

Ans :

Baahubali 2 – Salute to Rajamouli

It is a visual treat to the film lovers

Release Date: April 28, 2017

Rating: 4/5

Director: S. S. Rajamouli

Producer: ShobuYarlagadda, Prasad Devineni

Music Director: M. M. Keeravani

Starring: Prabhas, Anushka Shetty, Rana Daggubati, Tamannaah

i) Introduction

Off late, where ever you go, there is only topic and that is how Baahubali 2 is going to be. Directed by the genius Rajamouli, the magnum opus has released in over 8000 screens all over today. Let's see whether the film reaches our expectations or not.

ii) Plot

As shown in the first part, Baahubali (Prabhas) is declared as the king of Mahishmati. As part of the kingdom's ancestral ritual, the would-be king needs to visit the countryside to know what problems the people in his kingdom are facing. In this process, Baahubali visits a small kingdom called Kuntala and falls in love with its princess Devasena (Anushka).

He woos Devasena with his charm and brings her to Mahishmati. But to his shock, Baahubali's mother, Shivagami (Ramya Krishna) changes her decision suddenly and announces Bhallaladeva (Rana) as the king. Why did Shivagami suddenly announce Bhallaladeva as the king? What is the back story behind her decision? and why did Kattappa kill Baahubali? To know answers to these questions, you need to watch the film on the big screen.

iii) Plus Points

There are way too many things that impress you in Baahubali 2 but it is practically impossible to pen all of them down in this review. Let me start by talking about the gigantic scale of the film. It is like a never before and never again kind of scenario as Baahubali 2 is huge in every aspect. Every visual of the film is filled with surprises either in terms of graphics or the extravagant sets that have been put up. The costumes, drama showcased and performances are a first of its kind in Telugu films.

Credit should go to Rajamouli for taking Indian films to another level with his mind blowing story telling. The way he has induced a terrific conflict between the two brothers is the major asset of the film. Prabhas unleashes his beastly side in the second part and takes away your senses with his striking performance. From the first scene, his screen presence is top notch and the way he takes Bhallaladeva head on is just terrific.

A lot was said about Anushka's weight but boy she looks top class in this film. Right from her traditional costumes to her mature look, she has pulled off both the roles with ease. She looks slim and quite beautiful throughout the film. Coming to Rana, it would not be exaggerating to say that Rana will never get such a magnanimous role in the future. What makes the film even more fiery and ghastly is his fabulous villainous avatar. No other actor apart from him could have played this role of a lifetime and Rana has done full justice to it.

Nassar and Satyaraj are excellent in their roles and especially Nassar, is the major highlight among the supporting cast. Ramya Krishna showcases superb emotions and brings a lot of depth to the film. The family emotions are yet another highlight of the film as they elevate the proceedings with a lot of depth. The fist fight between Rana and Prabhas is a feast to the eye.

iv) Minus Points

A number of audiences might get disappointed with the way Rajamouli has answered why Katappa killed Baahubali. Even though, the twist gels well with the script, it might not meet the expectations of many. Once the twist is revealed, the film becomes a bit predictable. The climax looks a bit rushed upon as things happen way too quickly. Tamanna is hardly seen in the film and only appears during the climax. There are certain areas in the film where pace gets slow and some unforced drama overtakes the proceedings. The romance between Prabhas and Anushka could have been edited out a bit to make things better.

v) Technical Aspects

Baahubali 2 is one of the most technically efficient films made in India. If part one surprised you with its scale, then second part will leave you speechless with excellent visual effects and emotions. The kingdoms shown and sets created look top notch on screen. The entire team of Makuta should be appreciated for taking the film to another level with their VFX work.

What takes Baahubali to its peak is the stunning background score of M.M. Keeravani. Even though his songs are not that effective as the first part, the way he elevates the proceedings with his score is impressive. Dialogues are decent and so were the lyrics. Costumes done for every character look top class. The weaponry created and props used look quite lethal. Coming to the director Rajamouli, he has surely done India and the film fraternity proud with Baahubali. He has dreamt of something out of the box and has also succeeded in bringing life to India's biggest motion picture. The way he has continued the story in the second part and made the drama even more intense is superb. There is more depth in the proceedings and every character has been given complete justification.

Every frame of Baahubali is his creation and you can't but salute to the genius of this filmmaker who will be the next big thing in Indian cinema. At times, you just wonder how did he perceive all this in his mind and execute it in such a convincing manner. Technicians like him are rare and Telugu folks should be proud that our own director has gone ahead and proved that nothing is impossible.

vi) Conclusion

On the whole, Baahubali 2 is one film which leaves you speechless. Right from the word go, it has intense drama and action as every frame in the film is a visual wonder. Be it the heroic fights or the lavish war scenes, Rajamouli showcases some never before scenes in Indian film history. This film will be remembered and spoken about for years to come and break every possible record in the country. The performances, drama and the

lavish scale look jaw dropping and make this film a never before experience for every movie lover. Finally, just ignore the simple story line and do yourself a favour by taking your entire family to watch this magnum opus called Baahubali as wonders like these only happen very rarely.

Rating: 4/5 ****

4. Write a review of a film you did not enjoy watching.

Ans :

Review: MLA – Politics mixed with some fun

It is a typical mass masala movie with not much attraction

Release Date: March 23, 2018

Starring: Kalyan Ram, Kajal Aggarwal

Director: Upendra Madhav

Producer: Kiran Reddy

Music Director: Mani Sharma

Editor: Tammi Raju

i) Introduction

Out of the two films, Kalyan Ram is doing, a typical commercial entertainer called MLA has hit the screens today. Let's see how it is.

ii) Plot

Kalyan (Kalyan Ram) is a happy-go-lucky youth who falls in love with Indu (Kajal). He proposes to her but Indu rejects him and sets off to her village. Kalyan follows her and requests Indu's family for her hand. This is the time when Indu's dad (Jaya Prakash Reddy) throws a challenge at Kalyan and asks him to become an MLA and then marry his daughter. Why did Indu's dad ask Kalyan to become an MLA? Will Kalyan take up the challenge? And how does he become an MLA is the whole story of the film.

iii) Plus Points

Kalyan Ram is perfect in the central character of MLA. He looks quite handsome and fit in his new look and carries his role sincerely. Kalyan Ram has improved a lot with his performance and mouthed all the mass dialogues with ease. All his confrontation scenes with Ravi Kishen have been executed well.

Kajal looks lovely as always and the whole story revolves around her. Performance wise, she has nothing much to do but Kajal does her best in whatever she gets. Posani generates a few laughs here and there.

The interval bang has been highlighted quite well and ends the first half on an interesting note. Certain emotions regarding the kids in the second half have been executed well.

iv) Minus Points

MLA is yet another routine commercial drama which has nothing new to offer. The same old storyline, hero challenging the villain and helping the village people have been showcased in many films to date.

The story of the film only kick starts during the interval point and till then the proceedings that are showcased are just below average. The way Kalyan Ram and his gang cheat Ajay looks a bit silly. More romance should have been added between Kajal and Kalyan Ram to make things better.

v) Technical Aspects

Production values of the film are pretty decent as the village set up and mass elements have been showcased well. Mani Sharma's music is good as all the songs have been also shot well. The camerawork is top notch and so was the background score which elevated the mass scenes quite well. Editing is decent and so was the production design.

Coming to the director Upendra, he has done just an okay job with the film. He chooses a simple story and narrates it in an okayish manner. The only problem with his direction is that he has showcased the same old stuff which we have seen in many movies. The difference here is the energetic performance of Kalyan Ram.

vi) Conclusion

On the whole, MLA is a routine commercial entertainer with some good moments here and there. The confrontation scenes between Kalyan Ram and Ravi Kishan and some decent emotions are major assets. There is nothing new that this film showcases and all those who do not mind this factor and want to watch a typical mass masala movie, this film is for them. Others can look out for better options.

Rating: 3/5 ***

BOOK REVIEW

Q1. Explain the difference between a book report and a book review?

Ans :

A book review is a balanced assessment of a book. It offers a brief description of the book's key points and provides an evaluation of its strengths and weaknesses. A book review should not be confused with book reports. Book reports are short descriptions of books. They summarize and explain the content of a book- its theme, plot, characters, and so on and give a personal opinion-whether they like it or not. Book reviews, on the other hand, are relatively longer. They *analyze* a book and give a reasoned argument about the strengths and weaknesses of a book. Book reviews provide the following:

- a) Basic information about the book-about its title, its author, publisher, number of pages it contains, its price, etc.
- b) A preview of the book-what it is about, what it is like, how it works, etc.
- c) The reviewer's response-whether or not the reviewer enjoyed it and for what reason.
- d) The reviewer's advice-whether the book is worth the time, efforts, and money the reader is likely to spend on it.

Q2. Describe the process of writing a book review.

Ans :

A book review is a balanced assessment of a book. It offers a brief description of the book's key points and provides an evaluation of its strengths and weaknesses. Book reviews, are longer in length. They *analyze* a book and give a reasoned argument about the strengths and weaknesses of a book. Writing a book review is a process which requires constant practice to master. A book review could be written in four distinct steps:

Step 1: Before reading the book

Before you begin to read the book, think of the elements that could go into your review. For example, try to find out the answers for the following questions:

- i) What is the title of the book? What meaning does it convey to you?
- ii) Who is the author and what else has she/he written?
- iii) What does the author usually write about? Politics, religion, social issues, etc.
- iv) What kind of a book is it? Is it a work of imagination or of practical utility?
- v) What is the structure of the book? Is it divided into chapters? Do chapters have titles? Is there a preface, introduction, disclaimers, postface, appendix, etc.
- vi) What is the physical quality of the book? Its appearance, size, bulk, print, quality, etc.

Step 2: While Reading the Book

As you read the book, think of the components of the book which you want to focus in your proposed review. Generally, every book consists of two broad components: *content* and *form*. The answer to the question 'what is the book about?' is *content*, and the answer to the question 'how is it done?' is *form*. *Content* of the book can be divided into the following:

Theme: Theme is the abstract idea that a book explores-freedom, slavery, friendship, beauty, etc. It generally remains unstated and has to be inferred.

Subject: Subject is the concrete manifestation of the abstract idea. For example, to convey the abstract idea of nature's beauty, the writer may write about flowers or rainbow, or the writer may write about a caged bird to convey the idea of slavery.

Similarly, *form* is a broad category, and it includes everything that a writer uses to transmit the *content*: language, style, narrative technique, point of view, setting, symbolism, imagery, and so on. Besides, the review writer uses the following means to convey the idea behind the text:

- a) The main theme or chief argument of the book
- b) The substantiation of the argument with proof or evidence
- c) The important characters or events in the book
- d) The language and style of the author
- e) The tone and mood of the book-humorous, polemical, genial, informal, etc.
- f) Any special feature of the book-illustrations, references to other sources of information

Step 3: As you write

After reading the book and forming an opinion about it, get down to writing about it. Go back to the notes you have made while reading the book and write the first draft of the review when the book is still fresh in your mind.

- a) Begin with a short summary of the book without going into details of the book. In the same paragraph, try and contextualize (not evaluate) the book-by referring to other books of author or books by other writers on the subject.
- b) After the first paragraph, which introduces the main plot or chief argument of the book, provide further details of the book-how the plot progresses, who the main characters are, how the argument is developed, what the supporting arguments are, etc.
- c) After information about the book and discussion, provide your evaluation. Remember that purpose of the review is to give not merely a summary of the book, but also a critical evaluation. If the review is meant for a general readership,

description and discussion may be given more space than evaluation. If the review is intended for a specialist readership, evaluation may be given preference over description.

Step 4: After you write

While you should write the first draft of the review as soon as you have read the book and formed an opinion about it, it is advisable to *not* send the review for publication immediately after writing it. You should reread your review, preferably after a time gap, and see if you still want to say the same things about the book and in the same manner. While revising and finalizing the review, you should recheck the following:

- a) Spelling, particularly of the title, names of the people and places, punctuation and grammar.
- b) Factual information about the book, publisher, year of publication, etc.
- c) Accuracy of your quotations from the book
- d) Logic of your argument based on the evidence from the book or on the basis of your assumptions, opinions, and impressions.
- e) Check whether language used is clear or opaque; the style straightforward or convoluted; and the tone cordial or prejudicial.

Revision is not a waste of time, but is as important, if not more, as the writing itself. Revision helps you moderate some of the strong impressions you had earlier and thereby makes it more impartial and professional.

Q3. Explain the structure of a book review.

Ans :

A book review is a balanced assessment of a book. It offers a brief description of the book's key points and provides an evaluation of its strengths and weaknesses. Book reviews are long in length. They *analyze* a book and give a reasoned argument about the strengths and weaknesses of a book. Though there is no fixed blueprint or structure for writing review of a book. However, writing book review may broadly follow the following structure:

- a) **Headline/Title:** The title of the review should be short and may suggest the reviewer's assessment of the book. For example,
 - i) Shashi Tharoor's *Inglorious Empire*: Atonement of the British
 - ii) Chetan Bhagat's *Half Girlfriend*: Old wine in an Old Bottle
 - iii) Ramachandra Guha's *Makers of Modern India*: Conformity as history
- b) **Opening Statement:** A strong introduction is crucial to the success of a review. The lead paragraph should grab the attention of the readers and make them read the rest of the review. It should provide basic information about the book-title, author, publication details, genre, etc.; a short synopsis of the book; and the reviewer's overall impression of it.

- c) **Discussion:** Paragraphs following the lead, discuss the book further. The discussion may be spread over two to three paragraphs which form the body of the review. The discussion should cover the important aspects of book-central theme, supporting evidence, style of writing, etc. Relevant passages may be quoted to illustrate the points being made.
- d) **Assessment:** Evaluation of the book should be based on its merits and demerits and not on personal opinions. Praise or criticism of the book should be substantiated by evidence from the book. While unsupported praise is unconvincing, unsupported criticism betrays professionalism and is prejudice. While assessing a book, it is important to remember that the review is of the book that the author has written and not the book the reviewer wishes the author had written.
- e) **Conclusion:** The final paragraph is as important as the lead paragraph. Readers are likely to remember and be influenced by the reviewer's comments in the last paragraph. The concluding paragraph contains the reviewer's final comments on the success or failure.

Q4. Write a review of a book of fiction (i.e., a book with a story).

Ans :

Bibliography : *The Blue Umbrella*

Author : Ruskin Bond

Publication : Rupa

Cover Art : Prasun Mazumdar

It was a Saturday noon when I and my son sat together after lunch. We were discussing the past week's events at his school. Meanwhile, he insisted on reading a book as it's been a long time, we read anything. And here is our review of the blue umbrella by Ruskin Bond.

i) Introduction

The blue umbrella is a children's novella written by the legendary author Ruskin Bond. The fiction story is set in the hill village of Garhwal. The story revolves around the heroic acts of ordinary characters. A short entertaining story about the ordinary life of people in hills. It's a reader's delight to read, how a simple urban stylish blue umbrella makes its owner popular and envied among others in the village.

ii) Plot

A little girl Binya, loves herding her cows in the Himalayas. While roaming in the hills, she saw a beautiful blue umbrella. The umbrella belonged to some tourists. Binya was desperate to get the beautiful umbrella. She exchanged her lucky charm pendant for an umbrella. Her proud ownership of the attractive umbrella caused her to earn the jealousy of some villagers. Especially of the shopkeeper Ram Bharosa who wanted to own the best umbrella in the village by hook or crook.

The story is engaging and interesting. No, I am not going to reveal if the shopkeeper was able to get the umbrella or not. Read the book and find about it yourself. Let kids enjoy reading fiction.

iii) Characters

Binya is the main character of the story. She is a simple mountain girl with fair skin. She loved going out with cows. She is brave and kind.

The other characters are Vijay (Binya's brother), Ram Bharosa (the shopkeeper), tourists and a little boy. All the characters have their own quality of being shrewd, kind, clever, and brave. There is also a character who does the wrong action of stealing. And kids, you should not do such actions ever in life.

iv) My Favourite

I liked the simple writing style of the author. The beautiful village life of Binya roaming in the hillside. Her acts of bravery, kindness and her fondness for the umbrella. The kids tackling the daily chores and helping their mother. The dramatic scenarios and beautification of Garhwal Hills are all well-crafted. Children will learn to be kind, and empathetic with this fiction work.

v) Recommendation

A good read for youngsters in the age group 8 to 10. Though it is only a one time read, yet a good option to engage your kids. The sketch illustrations are not very appealing to children.

Q5. Write a review of a book of non-fiction (i.e., a book with an argument).

Ans :

Title of Review of the Book: *Playing It My Way*: Inspiring autobiography

Title and Author: *Playing It My Way* and Boria Mujumdar and Sachin Tendulkar

Pages: 486

Price: Rs. 899

Publisher: Hodder and Stoughton

Rating: 3/5

Lead Paragraph

When it was first announced that Sachin Tendulkar was writing an autobiography, the initial feeling was of euphoria. Who would not like to get personal insights from the most popular Indian cricketer ever? Sachin Tendulkar is not merely a person or player: he has become an icon, even an institution. A peek into the heart and mind of such an institution is always a hugely welcome proposition. However, on second thoughts, the

conscientious cricket fan would have realized that the autobiography could not be expected to shake the foundations of world cricket. Tendulkar, who was a reticent man during his career both on and off the pitch, preferring to duck controversy rather than confront it, could not be expected to suddenly throw caution to the winds. This would not be an image-altering exercise in exposes.

Synopsis of the Book

This impression was sought to be challenged by the PR exercises Tendulkar and his team carried out before the release of the book. They kept feeding interesting tidbits about the book to the media. Greg Chappell circa 2007 still had the potential to create controversy, and it did. There was a rallying cry from India's seniors, now happily retired but once hugely disgruntled with Chappell. There were photo ops, television appearances and posturing.

Anyone who has read the book now would know that most of the juicy bits had already been told before the book released. After the storm was over, what we received was rather dull weather. In the form of a mediocre, run-of-the-mill narrative of Tendulkar's career which is exactly how *'Playing It My Way'* can be described in stark terms. It would be fitting to describe the book as a chronological recollection of Tendulkar's career rather than an insight into the genius of Sachin Tendulkar. For a hardcore Indian cricket fan, there is not much to savour.

Details of the Plot

Every cricket fanatic in India for example, knows that Tendulkar made his debut against a hostile Pakistan attack in 1989. Most also know that he was struck on the mouth by a Waqar delivery in one of the Tests that followed, bled profusely and continued to bat on.

But these pieces of information would at least be of interest to a casual fan, or a very young fan who has fed off the Dhonis and Rainas of the world. It's the even more mundane bits which challenge a cricket fan's intelligence. For at the book's core is a tepid description of the events of every important match and series in Tendulkar's career. That kind of information could easily be obtained online. Few really want to be reminded for example, that Tendulkar scored a hundred on a minefield in Perth in 1992. They already know that. The book does not attempt to scratch beneath the surface to reveal the mental and psychological aspects of that great innings, or of most other innings.

Consequently, there is little in the book that could spark fan interest. One aspect of an interesting sports autobiography is the politics behind the scenes, or behind the curtains of power. We get none of this in the book. The 1990s were tumultuous times for Indian cricket off the pitch, and so were the early 2000s. But *Playing It My Way* does not even

attempt to venture close. Another aspect of a good sports autobiography is an insight into the workings of an art. In the case of Tendulkar, this means insights into the science of batting. While the master batsman does give us some information in this regard, it never becomes the focal point of any chapter.

Nor do we get much in the way of captain-coach relationships, captain-team mate relationships, board-captain relationships, or any kind of cricketing relationships at all. Sachin only consents to blow the cover off his secretive relationship in the early 1990s with his eventual wife Anjali. The chapter, titled 'Anjali', becomes the best chapter of the book simply because Indians love romantic tales (though it has to be conceded that Sachin-Anjali was one of the more interesting romantic stories). This says a lot about the quality of the book itself - if romance is the best part of a megastar sportsman's autobiography, the manuscript cannot be held in high regard.

Some autobiographies flop because fan expectations are too high. Some flop despite being full of spicy controversies. Tendulkar's book has outsold most others in India already and yet it is a major let down, simply because the author did not TRY to make it insightful which is extremely unfortunate. Eventually, you get the feeling that Tendulkar holds himself back nearly as much in his autobiography as he did during his high-profile, extremely successful cricketing career. SRT merely feeds the fans with things they would like to discuss, and that too without scraping the surface much. Between the chronological drivel, the sub-headings merely speak about issues widely discussed and debated by media and fans. The book is not so much a revelation of Sachin Tendulkar the man as it is an attempt to give the casual fan a reason to discuss Tendulkar's career.

Nor can it be said that the book is a masterpiece in linguistic expression. The language is plain, even clichéd at times. One also gets the impression that the book was written with haste, for there are several statistical inaccuracies. But the sad truth is that good autobiographies can never be written with haste, for an autobiography is meant to be a revelation of the person behind the image. Another disappointing aspect of ***Playing It My Way*** is the lack of first-person insights. Events are described almost dispassionately, like an observer in third person. There is also no attempt to bring in diverse perspectives on any single subject, to make the ardent fan think.

Why then, was this autobiography written? It ends up being a brilliant opportunity that has been superbly wasted. There can be no argument that Tendulkar needed the limelight - he still has it more than some of the players in the current Indian team. Nor is he a struggling ex-cricketer looking to improve his finances, and he is unlikely to ever go down that path. Without the spice of controversy, the force of cricketing intellect or eloquence of language, ***Playing It My Way*** is just another ordinary book.

Assessment

There are a few positives though. Despite the mundaneness, an unbiased fan would come to appreciate and respect Tendulkar the cricketer after reading *Playing It My Way*. It is simply amazing that a man could play cricket at near-peak level for over a decade while in constant pain. The book succeeds in bringing out the passion for cricket that the master batsman possessed. It also nullifies half-baked theories that Tendulkar, unlike Dravid, Laxman or Kumble, relied more on genius than on hard work to achieve success.

Incredibly, one can say that Tendulkar's performance over the second half of his career remained underappreciated because we knew little of his physical and mental struggles.

Conclusion

In conclusion, the book succeeds in elevating Tendulkar the batsman, but fails in revealing Tendulkar the person. It is a decent one-time read but would never rank anywhere amongst the greatest sporting autobiographies ever written.

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2. VOCABULARY : TECHNICAL VOCABULARY (FILM, LITERATURE)

Q1. Define the terms.

- i) **Technical Vocabulary**
- ii) **Film vocabulary**

Ans :

i) **Technical Vocabulary** : Technical vocabulary is a set of words and phrases used in a specific domain. Every discipline has its own specialised vocabulary and in this unit, we will learn the vocabulary that is helpful to write about films and books.

ii) **Film vocabulary**

- Film genres (categories or kinds of films): action, adventure, animation film, avant- garde (or experimental) film, biopic (biographies), comedy, detective, docudrama (documentary drama), drama, historical, horror, musical, mythological, rom-com (romantic comedy), sci-fi (science fiction), sitcom (situational comedy), suspense, thriller, western.
- Themes: coming of age, conflict, fate, friendship, justice, love, prodigal son, revenge, romance, sacrifice, transformation, vengeance.
- Characters: antagonist, anti-hero, archetype, cardboard character, confidant, foil, narrator, protagonist, two-dimensional character, stereotype.

Exercise I

Match the explanation in column I with the word in column II.

	I	Answer	II
1.	A boisterous comedy with absurd situations and pranks	g	a) Melodrama
2.	A recurring piece of music that represents a character, theme, or action	j	b) Family saga
3.	Someone the central character trusts and confides in	k	c) Screen play
4.	A film set in the past in which the actors are dressed like people from the past	m	d) Premiere
5.	A dramatized film based on real events	l	e) Western

6.	A list of people involved in making a film, usually shown at the end of it	n	f) Special effects
7.	A combination of drama and music	a	g) Slapstick
8.	Music that goes with a film	o	h) Foil
9.	A film about cowboys in Western north America	e	i) Stereo type
10.	The story of the lives and actions of a family	b	j) Leitmotif
11.	Someone whose character contrasts to that of the protagonist	h	k) Confidant
12.	A character who represents a type	i	l) Docudrama
13.	The first showing of a film	d	m) Costume drama
14.	Unusual sounds or images created artificially using new technology	f	n) Credits
15.	The script of a film, including acting instructions and scene directions	c	o) Sound track

Q2. Define literacy vocabulary.*Ans :*

Some of the common words are story, plot, theme, subject, narration, point of view, setting, characters, narrative technique, action, climax, resolution and so on. Writing genres can be broadly divided into two categories: works of imagination written in verse or prose) and works of information (or instruction; generally written in prose); in other words, fiction and nonfiction, which can be subdivided into the following:

- **Fiction** : Adventure, bildungsroman, comedy, crime, detective, epic, fable, fairytale, fantasy, gothic, graphic, historical, horror, mystery, parody, realistic, satire, science, suspense, tragedy, western and so on.
- **Nonfiction** : Autobiography, biography, criticism, diaries, essay, journal, letters, memoir, report, self-help, testimonio, travelogue, treatise, and so on.

Exercise II

Fill in the blanks with suitable words from the box.

empirical	setting	hagiography	hypothesis	irony
omniscient	parody	opinion piece	pastiche	epic
personification	persuasive	point of view	polemical	verisimilitude

UNIT - III

1. A biography that treats its subject with undue reverence: _____
Ans : hagiography
2. A mode of writing that uses vigorous and combative language to defend or oppose someone or something: _____
Ans : polemical
3. Writing based on or verifiable by observation and experience: _____
Ans : empirical
4. An idea or theory that is not proven but that leads to further study or discussion: _____
Ans : hypothesis
5. A work that imitates, makes fun of, or comments on an original work: _____
Ans : parody
6. A narrator who knows the thoughts and feelings of all the characters in the story: _____
Ans : omniscient
7. A writing style that attempts to convince the reader adopt a particular opinion: _____
Ans : persuasive
8. An article in a newspaper or magazine that mainly reflects the author's opinion about a particular issue: _____
Ans : opinion piece
9. The quality of appearing to be true or real: _____
Ans : verisimilitude
10. A piece of writing which contains a mixture of different styles: _____
Ans : pastiche
11. The time and place of the action: _____
Ans : setting
12. The use of words to convey a meaning that is the opposite of its literal meaning: _____
Ans : irony

13. Type of figurative language in which a nonhuman subject is given human characteristics: _____

Ans : **personification**

14. A book that is long and contains a lot of action, usually dealing with a historical subject: _____

Ans : **epic**

15. The perspective from which a story is told: _____

Ans : **point of view**

Exercise III

Fill in the blanks with suitable words from the box.

linguistics	author	Why	What	estimates
fascinating	tongue	Will	three	living

This is a commendably short book of only 142 pages, but it is a _____ work which addresses _____ questions: _____ makes a global language? _____ is English the leading candidate? _____ it continue to hold that position? The _____ is a former professor of _____ at the University of Reading (England). He tells us that there are today around 6,000 _____ languages, but some _____ suggest that perhaps 80% will die out in the next century. In terms of mother _____ use, Spanish is spoken in more countries and is growing in use more rapidly than any other language.

Ans :

This is a commendably short book of only 142 pages, but it is a **fascinating** work which addresses **three** questions: **What** makes a global language? **Why** is English the leading candidate? **Will** it continue to hold that position? The **author** is a former professor of **linguistics** at the University of Reading (England). He tells us that there are today around 6,000 **living** languages, but some **estimates** suggest that perhaps 80% will die out in the next century. In terms of mother **tongue** use, Spanish is spoken in more countries and is growing in use more rapidly than any other language.

3. GRAMMER : CONDITIONALS

On the basis of the degree of possibility, conditionals are divided into different types:

1. **Zero conditional** is used to talk about general truths and things that are always true. In zero conditional sentences, *if* can be replaced with *when* without changing the meaning. ("The lawn gets wet *if/when* it rains"). Simple present tense is used in both clauses (*gets-rains*).
2. **First conditional** is used to talk about real and possible situations. It refers to a **situation that is real and** a possible condition and its probable result. In these sentences, the *if* clause is in the simple present (*If the meeting is confirmed*), and the main clause is in the simple future (*you will be informed*).
3. **Second conditional** is used to refer to a situation that is unreal or impossible. The sentences are not based on fact, and they refer to a hypothetical condition and its probable result. In these sentences, the *if* clause uses the simple past (*If I were the Prime Minister of India*) and the main clause uses *would* + infinitive (*I would make you my secretary*). It is not important which clause comes first.
4. **Third conditional** sentences refer to the past and describe things that didn't happen. Thus, they are used to refer to an imaginary past condition and its probable past result. In third conditional sentences, the *if* clause uses the past perfect (*if you had tried*), and the main clause uses the perfect conditional (*You could have done it*).
5. **In Mixed conditional** sentences, the time in the 'if' clause is not the same as the time in the main clause. They refer to an unreal past condition and its probable result in the present. In these sentences, the *if* clause uses the past perfect (*If you had worked*), and the main clause uses *would/could/might* + infinitive (*you would have*).

Exercise I

Make zero and first conditional sentences.

Ex: 1. (you / heat ice / it / melt)

Ans: If you heat ice, it melts. (Zero conditional)

2. If he _____ (come), I _____ (be) surprised.

Ans: If he comes, I will be surprised. (First conditional)

1. (people / eat / too many sweets / they / become fat).

Ans:

If people eat too many sweets, they become fat.

2. (you / smoke / you / get cancer).

Ans:

If you smoke, you get cancer.

3. (children / play outdoors / they / have healthy bodies).

Ans:

If children play outdoors, they have healthy bodies.

4. (water / freeze / it / (be) very cold).

Ans:

Water freezes, if it is cold.

5. (everyone / feel / happy / the weather / (be) good).

Ans:

Everyone feels happy, if the weather is good.

6. I _____ early if you _____.

Ans:

I will come early if you want.

7. If they _____ invited, they _____ the meeting.

Ans:

If they are invited, they will attend the meeting.

8. She _____ in the city, if she _____ a job.

Ans:

She will stay in the city, if she finds a job.

9. If he _____ this exam, he _____ a promotion.

Ans:

If he passes this exam, he will get a promotion.

10. I _____ a new dress, if I _____ extra money.

Ans:

I will buy a new dress, if I have extra money.

Exercise II

Make second, third, and mixed conditional sentences.

Ex: If she _____ (study) Mandarin, she _____ (go) to China. (Third conditional)

Ans : If she **had studied** Mandarin, she **would have gone** to China.

1. If it _____ (win) an international award, the book _____ (sell) in thousands. (Second conditional)

Ans :

If it **won** an international award, the book **would sell** in thousands.

2. We _____ (arrive) on time if you _____ (give) the right directions. (Third conditional).

Ans :

We **would have arrived** on time, if you **had given** the right directions.

3. I _____ (ban) the school bag if I _____ (be) the education minister. (Second conditional).

Ans :

I **would ban** the school bag, if I **were** the education minister.

4. If she _____ (prepare) well, she _____ (answer) all the questions. (Third conditional).

Ans :

If she **had prepared** well, she **would have answered** all the questions.

5. If he _____ (invest) wisely, he _____ (live) happily. (Mixed conditional).

Ans :

If he **had invested** wisely, he **would be living** happily.

6. If he _____ (driven) so rashly, the accident _____ (happen). (Third conditional)

Ans :

If he **hadn't driven** so rashly, the accident **wouldn't have happened**.

7. "If wishes _____ (be) horses, beggars _____ (will) ride." (Second conditional)

Ans :

"If wishes were horses, beggars would ride."

8. If he _____ (to go) to college tomorrow, he _____ (so sad) today. (Mixed conditional)

Ans :

If he didn't have to go to college tomorrow, he wouldn't be so sad today.

9. You (find) the book if you _____ (look) carefully. (Third conditional)

Ans :

You would have found the book, if you had looked carefully.

10. I _____ (happy) to help you if I _____ (not) in the middle of another meeting. (Mixed conditional)

Ans :

I would have been happy to help you, if I was not in the middle of another meeting.

Exercise III

Match the clauses to make conditional sentences.

	I	Answer	II
1.	If you had informed in advance	j	a) if you had prepared well.
2.	If I find your key	h	b) we would have won the match.
3.	The door opens	f	c) if I were you.
4.	We will be late	i	d) we'll have enough time.
5.	You would have had no problem in the interview	a	e) you wouldn't feel so awful.
6.	I would inform the police	c	f) if you turn the knob.
7.	If we meet at 9 am	d	g) the audience would understand you.
8.	If he had hit a boundary	b	h) I will call you.
9.	If you spoke louder	g	i) if we don't hurry.
10.	If you hadn't eaten too much oily stuff	e	j) I would have kept the lunch ready.

**FACULTIES OF ARTS, COMMERCE, SCIENCE,
MANAGEMENT AND SOCIAL SCIENCES**

B.A / B.Com / B.Sc. / BBA and BSW III Year V Semester (CBCS) Examination

Model Paper - I

General English

PAPER - V

Time : 3 Hours]

[Max. Marks : 80

PART - A (4 × 5 = 20 Marks)

I) Answer any FOUR of the following:

1. Answer as directed.

- a) The meeting is preponed. (Make the sentences more acceptable.)
- b) I was out of station last week. (Make the sentences more acceptable.)
- c) Let us discuss about common errors in English. (Make the sentences more acceptable.)
- d) What is the Indian expression for 'Allopathy'?
- e) What is the Indian expression for 'Cut the call'?

2. Answer as directed.

- a) Pencil: Write:: Knife:_____ (Fill in the blanks based on verbal analogy.)
 - a. Erase b. Cut c. Clean d. Cook
- b) Hungry: Eat:: Tired: _____ (Fill in the blanks based on verbal analogy.)
 - a. Play b. Run c. Limp d. Rest
- c) Function (Choose the sentences that make sense as per the analogy type.)
 - a. A car is used to walk.
 - b. A house is used to move.
 - c. A cup is used to drink.
- d) **Odd word out:** Garlic Onion Radish Cauliflower
- e) **Odd word out:** Astonished Shocked Amazed Elated

3. Fill in the blanks with suitable words.

- a) A biography that treats its subject with undue reverence: _____
- b) A work that imitates, makes fun of, or comments on an original work: _____
- c) The time and place of the action: _____
- d) Someone whose character contrasts to that of the protagonist: _____
- e) The use of words to convey a meaning that is the opposite of its literal meaning: _____.

4. Frame the question to elicit the answer.

- a) I study in Hyderabad. (Frame the question to elicit the answer.)
- b) The man is my uncle. (Frame the question to elicit the answer.)
- c) I'm 18 years old. (Frame the question to elicit the answer.)
- d) Seema sings well, _____? (Add question tag.)
- e) He doesn't swim well, _____? (Add question tag.)

5. Choose the odd word:

- a) swim _____, _____ (Write the past and past participle forms of the irregular verb.)
- b) Have you _____ (send) an email to all vendors? (Write the past and past participle forms of the irregular verb.)
- c) I have grown tomatoes in my garden. (State whether the verb is transitive or intransitive.)
- d) Many soldiers die during the war. (State whether the verb is transitive or intransitive.)
- e) In a fairy tale, a princess kissed a frog. (State whether the verb is transitive or intransitive.)

6. Make the correct conditional sentence as directed.

- a) (water / freeze / it / (be) very cold) (Make zero or first conditional sentence.)
- b) If they _____ (be) invited, they _____ (attend) the meeting. (Make zero or first conditional sentence.)
- c) If she _____ (study) Mandarin, she _____ (go) to China. (Make third conditional sentence.)
- d) I _____ (ban) the school bag, if I _____ (be) the education minister. (Make second conditional sentence.)
- e) You _____ (find) the book, if you _____ (look) carefully. (Make third conditional sentence.)

PART - B (3 × 20 = 60 Marks)

II) Answer the following questions in about 300 words each.

7. a) Attempt a character sketch of the mother, as portrayed in the poem "Ecology".

OR

- b) Explain the main argument of the essay "What's the Language of the Future?"

8. a) Attempt a character sketch of the mother in 'Girl'.

OR

- b) What is the central argument of Emma Watson's speech and how does she support it?

9. a) Describe the process of writing a film review.

OR

- b) Write a review of a book of fiction (i.e., a book with a story).

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Answers

PART - A (4 × 5 = 20 Marks)

I) Answer any four of the following:

1. Answer as directed.

- a) The meeting is **advanced**.
- b) I was out of **town** last week.
- c) Let us **discuss** common errors in English.
- d) **English Medicine**
- e) **Hang up abruptly**

2. Answer as directed.

- a) Pencil: Write:: Knife: **Cut**
- b) Hungry: Eat:: Tired: **Rest**
- c) Function (Choose the sentences that make sense as per the analogy type.)
A cup is used to drink.
- d) **Odd word out:** Garlic Onion Radish **Cauliflower**
- e) **Odd word out:** Astonished Shocked Amazed **Elated**

3. Fill in the blanks with suitable words.

- a) A biography that treats its subject with undue reverence: **hagiography**.
- b) A work that imitates, makes fun of, or comments on an original work: **parody**.
- c) The time and place of the action: **setting**.
- d) Someone whose character contrasts to that of the protagonist: **Foil**
- e) The use of words to convey a meaning that is the opposite of its literal meaning: **irony**.

4. Frame the question to elicit the answer.

- a) Where do you study?
- b) Who is the man?
- c) How old are you?
- d) Seema sings well, **doesn't she?** (Add question tag.)
- e) He doesn't swim well, **does he?** (Add question tag.)

5. Choose the odd word:

- a) swim swam swum (Write the past and past participle forms of the irregular verb.)
- b) Have you sent (send) an email to all vendors? (Write the past and past participle forms of the irregular verb.)
- c) I have grown tomatoes in my garden. **Transitive**
- d) Many soldiers die during the war. **Intransitive**
- e) In a fairy tale, a princess kissed a frog. **Transitive**

6. Make the correct conditional sentence as directed.

- a) Water freezes, if it is very cold. (zero conditional sentence.)
- b) If they are invited, they will attend the meeting. (first conditional sentence)
- c) If she had studied Mandarin, she would have gone to China. (third conditional sentence)
- d) I would ban the school bag, if I were the education minister. (second conditional sentence.)
- e) You would have found the book, if you had looked carefully. (third conditional sentence.)

PART - B (3 × 20 = 60 Marks)

II) Answer the following questions in about 300 words each.

7. a) Unit-I from Poem-1 Ecology, Comprehension –II Question No. 1

OR

- b) Unit-I from Prose-1 What's the Future...? Comprehension-II Question No. 1.

8. a) Unit-II from Poem-1 Girl Comprehension-II Question No. 1.

OR

- b) Unit-II from Prose-1 "Gender Equality Is Your Issue Too" Comprehension -II Question No. 1.

9. a) Unit-III Film Review Exercise I Question No. 1.

OR

- b) Unit-III Book Review Question No. 4.

**FACULTIES OF ARTS, COMMERCE, SCIENCE,
MANAGEMENT AND SOCIAL SCIENCES****B.A / B.Com / B.Sc. / BBA and BSW III Year V Semester (CBCS) Examination****Model Paper - II*****General English*****PAPER - V****Time : 3 Hours]****[Max. Marks : 80****PART - A (4 × 5 = 20 Marks)****I) Answer any FOUR of the following:****1. Answer as directed.**

- a) I forgot to give key to the watch. (Make the sentences more acceptable.)
- b) Can you repeat it again, please? (Make the sentences more acceptable.)
- c) I will explain you. (Make the sentences more acceptable.)
- d) What is the Indian expression for 'Best'?
- e) What is the Indian expression for 'Memorize, cram'?

2. Answer as directed.

- a) Rose: Flower:: Hammer:_____
- a. Tool b. Instrument c. Car d. Song
- b) Banana: Yellow:: Carrot:_____
- a. Blue b. Red c. Orange d. Pink
- c) Type/Kind (Choose the sentences that make sense as per the analogy type.)
- a. *Salmon* is a kind of *fish*.
- b. *Rice* is a type of *dessert*.
- c. *Parrot* is a type of *insect*.
- d) **Odd word out:** Feeble Frail Faint Fake
- e) **Odd word out:** Nylon Silk Wool Cotton

3. Fill in the blanks with suitable words.

- a) A dramatized film based on real events: _____
- b) The first showing of a film : _____
- c) The script of a film, including acting instructions and scene directions: _____
- d) A writing style that attempts to convince the reader adopt a particular opinion: _____
- e) A piece of writing which contains a mixture of different styles: _____

4. Frame the question to elicit the answer.

- a) Today is Monday. (Frame the question to elicit the answer.)
- b) I joined the college in 2020. (Frame the question to elicit the answer.)
- c) The blue one is my jersey. (Frame the question to elicit the answer.)
- d) He can walk fast, _____? (Add question tag.)
- e) You paint well, _____? (Add question tag.)

5. Fill in the blanks with the appropriate form of the verbs in brackets.

- a) The cat has _____ (drank/drank) all the milk.
- b) The man _____ (become/became) very angry.
- c) We _____ (go) to see a film last evening.
- d) She has not _____ (think) about it yet.
- e) Have you _____ (did/done) your duty?

6. Make the correct conditional sentence as directed.

- a) (everyone / feel / happy / the weather / (be) good) (Make zero or first conditional sentence.)
- b) If he _____ (pass) this exam, he _____ (get) a promotion. (Make zero or first conditional sentence.)
- c) If she _____ (prepare) well, she _____ (answer) all the questions. (Make third conditional sentence.)
- d) "If wishes _____ (be) horses, beggars _____ (be) ride." (Second conditional) (Make second conditional sentence.)
- e) I _____ (be) happy to help you, if I _____ (be) not in the middle of another meeting. (Make Mixed conditional sentence.)

PART - B (3 × 20 = 60 Marks)**II) Answer the following questions in about 300 words each.**

7. a) Compare and contrast the attitudes of the speaker and the mother towards the Champak trees "Ecology".

OR

- b) Describe the image and the advantages that English has vis-a-vis the other languages mentioned in the essay "What's the Language of the Future?"

8. a) Beyond being one mother's instructions to her daughter, what is the larger relevance of the passage 'Girl'? Explain.

OR

- b) What is the central argument of Emma Watson's speech and how does she support it?

9. a) Write a review of a film you did not enjoy watching.

OR

- b) Describe the process of writing a book review.

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Answers

PART - A (4 × 5 = 20 Marks)

I) Answer any four of the following

1. Answer as directed.

- a) I forgot to wind the watch.
- b) Can you repeat it, please? / Could you please repeat it?
- c) I will explain to you.
- d) What is the Indian expression for 'Best'? **Level Best**
- e) What is the Indian expression for 'Memorize, cram'? **Mug up**

2. Answer as directed.

- a) Rose: Flower:: Hammer: **Tool**
- b) Banana: Yellow:: Carrot: **Orange**
- c) Type/Kind (Choose the sentences that make sense as per the analogy type.)
 - a. *Salmon* is a kind of *fish*.
- d) **Odd word out:** Feeble Frail Faint **Fake**
- e) **Odd word out:** **Nylon** Silk Wool Cotton

3. Fill in the blanks with suitable words.

- a) A dramatized film based on real events: **Docudrama**
- b) The first showing of a film: **Premiere.**
- c) The script of a film, including acting instructions and scene directions: **Screen play**
- d) A writing style that attempts to convince the reader adopt a particular opinion: **persuasive.**
- e) A piece of writing which contains a mixture of different styles: **pastiche.**

4. Frame the question to elicit the answer.

- a) What day is it today?
- b) When did you join (the college)?
- c) Which one is your jersey?
- d) He can walk fast, **can't he?** (Add question tag.)
- e) You paint well, **don't you?** (Add question tag.)

5. Fill in the blanks with the appropriate form of the verbs in brackets.

- a) The cat has drunk all the milk.
- b) The man became very angry.
- c) We went to see a film last evening.
- d) She has not thought about it yet.
- e) Have you done your duty?

6. Make the correct conditional sentence as directed.

- a) Everyone feels happy, if the weather is good. (zero conditional sentence)
- b) If he passes this exam, he will get a promotion. (first conditional sentence)
- c) If she had prepared well, she would have answered all the questions. (Third conditional sentence)
- d) "If wishes were horses, beggars would ride." (second conditional sentence)
- e) I would have been happy to help you, if I was not in the middle of another meeting. (Mixed conditional sentence.)

PART - B (3 × 20 = 60 Marks)**II) Answer the following questions in about 300 words each**

7. a) Unit-I from Poem 1 Ecology Comprehension-II Question No. 3.

OR

- b) Unit-I from Prose 1 What's the Future...? Comprehension-II Question No. 3.

8. a) Unit-II from Poem 1 Girl Comprehension-II Question No. 4.

OR

- b) Unit-II from Prose 1 "Gender Equality Is Your Issue Too" Comprehension-II Question No. 1.

9. a) Unit-III Film Review Exercise I Question No. 4.

OR

- b) Unit-III Book Review Question No. 2.

**FACULTIES OF ARTS, COMMERCE, SCIENCE,
MANAGEMENT AND SOCIAL SCIENCES**

B.A / B.Com / B.Sc. / BBA and BSW III Year V Semester (CBCS) Examination

Model Paper - III

General English

PAPER - V

Time : 3 Hours]

[Max. Marks : 80

PART - A (4 × 5 = 20 Marks)

I) Answer any FOUR of the following:

1. Answer as directed.

- a) I am having a headache. (Make the sentences more acceptable.)
- b) He bought this car a few years back. (Make the sentences more acceptable.)
- c) Take the umbrella, rain is coming. (Make the sentences more acceptable.)
- d) What is the Indian expression for 'Hundred per cent'?
- e) What is the Indian expression for 'Batchmate'?

2. Read the following verbal analogies and choose the correct alternative.

- a) Up: Down:: Left: _____
a. Right b. Centre c. Arrived d. After
- b) Milk: White :: Honey: _____
a. Good b. Costly c. Sticky d. Healthy
- c) Characteristic (Choose the sentences that make sense as per the analogy type.)
a. A characteristic of *rain* is to *sing*.
b. A characteristic of a *book* is to be *interesting*.
c. A characteristic of *ice cream* is to be *cold*.
- d) **Odd word out:** Flute Violin Cello Guitar
- e) **Odd word out:** Garlic Onion Radish Cauliflower

3. Fill in the blanks with suitable words.

- a) A combination of drama and music: _____
- b) A list of people involved in making a film, usually shown at the end of it: _____
- c) A recurring piece of music that represents a character, theme, or action: _____
- d) A mode of writing that uses vigorous and combative language to defend or oppose someone or something: _____
- e) A book that is long and contains a lot of action, usually dealing with a historical subject: _____

4. Frame the question to elicit the answer.

- a) I have been playing since morning. (Frame the question to elicit the answer.)
- b) Environmental Science is my favourite subject. (Frame the question to elicit the answer.)
- c) She is suffering from fever, _____? (Add question tag.)
- d) They are celebrating their victory, _____? (Add question tag.)
- e) Balu sings well, _____? (Add question tag.)

5. Choose the odd word:

- a) Marry _____ (Write the past form of the regular verb.)
- b) knot _____ (Write the past form of the regular verb.)
- c) drink _____, _____ Write the past and past participle forms of the irregular verb.)
- d) I _____ (rang/rung) the bell many times, but no one opened the door. (Fill in the blanks with the appropriate form of the verbs in brackets.)
- e) He did not _____ (lock/locked) the door last night. (Fill in the blanks with the appropriate form of the verbs in brackets.)

6. Make the correct conditional sentence as directed.

- a) (you / smoke / you / get cancer) (Make zero or first conditional sentence.)
- b) I _____ (come) early if you _____ (want). (Make zero or first conditional sentence.)
- c) If he _____ (drive) so rashly, the accident _____ (happen). (Make third conditional sentence.)
- d) If it _____ (win) an international award, the book _____ (sell) in thousands. (Make second conditional sentence.)
- e) If he _____ (invest) wisely, he _____ (live) happily. (Make mixed conditional sentence.)

PART - B (3 × 20 = 60 Marks)

II) Answer the following questions in about 300 words each.

7. a) Explain how Ramanujan humanizes the issue of ecology in the poem "Ecology".

OR

- b) Discuss the current status of English as a global language.

8. a) Describe the mother-daughter relationship in the passage "Girl".

OR

- b) Explain how understanding gender as a spectrum, instead of as a binary, will free both men and women.

9. a) Write a review of a film you have enjoyed watching.

OR

- b) Write a review of a book of non-fiction.

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Answers

PART - A (4 × 5 = 20 Marks)

I) Answer any FOUR of the following:

1. Answer as directed.

- a) I have a headache.
- b) He bought this car a few years ago.
- c) Take the umbrella, it is raining.
- d) What is the Indian expression for 'Hundred per cent'? **Cent percent**
- e) What is the Indian expression for 'Batchmate'? **Classmate**

2. Read the following verbal analogies and choose the correct alternative.

- a) Up: Down:: Left: **Right**
- b) Milk: White :: Honey: **Sticky**
- c) Characteristic (Choose the sentences that make sense as per the analogy type.)
 - a. A characteristic of *ice cream* is to be *cold*.
- d) **Odd word out: Flute** Violin Cello Guitar
- e) **Odd word out: Garlic** Onion Radish **Cauliflower**

3. Fill in the blanks with suitable words.

- a) A combination of drama and music: **Melodrama**
- b) A list of people involved in making a film, usually shown at the end of it: **Credits**
- c) A recurring piece of music that represents a character, theme, or action: **Leitmotif**
- d) A mode of writing that uses vigorous and combative language to defend or oppose someone or something: **polemical**
- e) A book that is long and contains a lot of action, usually dealing with a historical subject: **epic**

4. Frame the question to elicit the answer.

- a) How long have you been playing?
- b) What/Which is your favourite subject?
- c) She is suffering from fever, **isn't she?** (Add question tag.)
- d) They are celebrating their victory, **aren't they?** (Add question tag.)
- e) Balu sings well, **doesn't he?** (Add question tag.)

5. Choose the odd word:

- a) marry - **married** (Write the past form of the regular verb.)
- b) knot - **knotted** (Write the past form of the regular verb.)
- c) drink **drank drunk** Write the past and past participle forms of the irregular verb.)
- d) I **rang** the bell many times, but no one opened the door. (Fill in the blanks with the appropriate form of the verbs in brackets.)
- e) He did not **lock** the door last night. (Fill in the blanks with the appropriate form of the verbs in brackets.)

6. Make the correct conditional sentence as directed.

- a) If you smoke, you get cancer. (zero conditional sentence)
- b) I will come early if you want. (first conditional sentence)
- c) If he hadn't driven so rashly, the accident wouldn't have happened. (Third conditional sentence)
- d) If it won an international award, the book would sell in thousands. (second conditional sentence)
- e) If he had invested wisely, he would be living happily. (mixed conditional sentence)

PART - B (3 × 20 = 60 Marks)**II) Answer the following questions in about 300 words each.**

7. a) Unit-I from Poem 1 Ecology Comprehension –II Question No. 4)

OR

- b) (Unit-I from Prose1 What's the Future...? Comprehension –II Question No. 2)

8. a) Unit-II from Poem 1 Girl Comprehension –II Question No. 2.

OR

- b) Unit-II from Prose 1 "Gender Equality Is Your Issue Too" Comprehension-II Question No. 3.

9. a) Unit- III Film Review Exercise I Question No. 3

OR

- b) Unit-III Book Review Question No. 5.

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