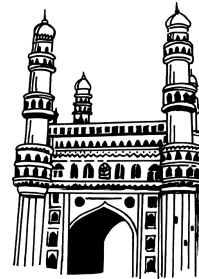


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C O N T E N T S

ENGLISH

I Year I Sem

STUDY MANUAL

Unit - I	1 - 34
Unit - II	35 - 78
Unit - III	79 - 128
Unit - IV	129 - 178

SOLVED MODEL PAPERS

Model Paper - I	179 - 182
Model Paper - II	183 - 188
Model Paper - III	189 - 192

SYLLABUS

Unit - I

1. **Poem** : In the Bazaars of Hyderabad – **Sarojini Naidu**
2. **Prose** : The Eyes are Not Here – **Ruskin Bond**
3. **Vocabulary** : Word Roots
4. **Grammar** : Nouns
5. **Speaking** : Getting Someone's Attention and interrupting
6. **Post Reading** : Creativity

Unit - II

1. **Poem** : If – **Rudyard Kipling**
2. **Prose** : On Saying Please – **A.G. Gardiner**
3. **Vocabulary** : Prefixes and Suffixes
4. **Grammar** : Pronouns
5. **Speaking** : Giving Instructions and Seeking Clarifications
6. **Post Reading** : Interpersonal Skills

Unit - III

1. **Poem** : **Ulysses** – *Alfred Tennyson*
2. **Prose** : **Seeing People Off** – *Max Beerbohm*
3. **Vocabulary** : Homonyms, Homographs, Homophones
4. **Grammar** : Adjectives
5. **Speaking** : Asking for a Giving Opinions
6. **Post Reading** : Motivation

Unit - IV

1. **Poem** : On His Having Arrived at the Age of Twenty-three
– **John Milton**
2. **Prose** : Shyness My Shield – **M.K. Gandhi**
3. **Vocabulary** : Collocation
4. **Grammar** : Articles
5. **Speaking** : Agreeing and Disagreeing with Opinions
6. **Post Reading** : Self-analysis

Contents

Page No.

UNIT - I

1.	Poem : In the Bazaars of Hyderabad - Sarojini Naidu	1 - 10
	Glossary	2 - 2
	Comprehension-I	3 - 4
	Comprehension-II	4 - 8
	Summary	8 - 10
2.	Prose : The Eyes are Not Here – Ruskin Bond	11 - 19
	Glossary	11 - 11
	Comprehension-I	11 - 12
	Comprehension-II	13 - 16
	Summary	16 - 19
3.	Vocabulary : Word Roots	20 - 23
4.	Grammar : Nouns	23 - 27
5.	Speaking : Getting Someone's Attention and interrupting	28 - 30
6.	Post Reading : Creativity	31 - 34

UNIT - II

1.	Poem : If– Rudyard Kipling	35 - 52
	Glossary	36 - 36
	Comprehension-I	36 - 39
	Comprehension-II	39 - 44
	Summary	45 - 52
2.	Prose : On Saying Please – A.G. Gardiner	53 - 63
	Glossary	53 - 56
	Comprehension-I	56 - 58
	Comprehension-II	58 - 60
	Summary	61 - 63
3.	Vocabulary : Prefixes and Suffixes	64 - 67
4.	Grammar : Pronouns	68 - 70
5.	Speaking : Giving Instructions and Seeking Clarifications	71 - 78
6.	Post Reading : Interpersonal Skills	78 - 78

UNIT - III

1.	Poem : Ulysses - Alfred Tennyson	79 - 95
	Glossary	81 - 82
	Comprehension-I	82 - 84
	Comprehension-II	84 - 88
	Summary	89 - 95
2.	Prose : Seeing People Off - Max Beerbohm	96 - 106
	Glossary	96 - 97
	Comprehension-I	97 - 99
	Comprehension-II	99 - 102
	Summary	103 - 106
3.	Vocabulary : Momonyms, Homographs, Homophones	107 - 113
4.	Grammar : Adjectives	114 - 117
5.	Speaking : Asking for a Giving Opinions	118 - 125
6.	Post Reading : Motivation	126 - 128

UNIT - IV

1.	Poem : On His Having Arrived at the Age of Twenty-three - John Milton	129 - 140
	Glossary	129 - 130
	Comprehension-I	130 - 132
	Comprehension-II	132 - 135
	Summary	136 - 140
2.	Prose : Shyness My Shield - M.K. Gandhi	141 - 150
	Glossary	141 - 142
	Comprehension-I	142 - 144
	Comprehension-II	144 - 146
	Summary	147 - 150
3.	Vocabulary : Collocation	151 - 154
4.	Grammar : Articles	155 - 164
5.	Speaking : Agreeing and Disagreeing with Opinions	165 - 175
6.	Post Reading : Self-analysis	176 - 178

UNIT I

1. Poem : In the Bazaars of Hyderabad – *Sarojini Naidu*
2. Prose : The Eyes are Not Here – *Ruskin Bond*
3. Vocabulary : Word Roots
4. Grammar : Nouns
5. Speaking : Getting Someone's Attention and interrupting
6. Post Reading : Creativity

1. POEM : IN THE BAZAARS OF HYDERABAD – *Sarojini Naidu*

What do you sell O ye merchants?
Richly your wares are displayed.
Turbans of crimson and silver,
Tunics of purple brocade,
Mirrors with panels of amber,
Daggers with handles of jade.

What do you weigh, O ye vendors?
Saffron and lentil and rice.
What do you grind, O ye maidens?
Sandalwood, henna and spice.

What do you call, O ye pedlars?
Chessmen and ivory dice.

What do you make, O ye goldsmiths?
Wristlet and anklet and ring,
Bells for the feet of blue pigeons
Frail as a dragon-fly's wing,
Girdles of gold for dancers,
Scabbards of gold for the king.

What do you cry, O ye fruitmen?
Citron, pomegranate and plum.
What do you play, O musicians?

Sitar, sarangi and drum.
What do you chant, O magicians?
Spells for aeons to come.

What do you weave, O ye flower-girls
With tassels of azure and red?
Crowns for the brow of a bridegroom,
Chaplets to garland his bed.
Sheets of white blossoms new-garnered
To perfume the sleep of the dead.

Glossary

wares: articles offered for sale *crimson:* a deep red
tunic: an upper garment, slightly longer than a shirt
brocade: a rich patterned fabric, typically woven with gold or silver thread
amber: a deep yellow-orange colour
dagger: a short knife with a pointed blade used for piercing or stabbing
jade: a hard green semiprecious stone
pedlar: someone who travels about selling his wares
girdle: belt or cord worn around the waist
scabbard: a close-fitting cover for a dagger or a sword
citron: a kind of citrus fruit, similar to oranges
sarangi: a stringed musical instrument, played with a bow
aeon: an immeasurably long period of time
tassel: a bunch of decorative threads knotted at one end
azure: bright blue
chaplet: garland
new-garnered: freshly plucked

Comprehension – I

Answer the following questions in 80-100 words.

Q1. Describe the variety of articles the goldsmiths make. Who will buy these things?

Ans :

When the poet goes up to the goldsmiths and asks them what they are making. They reply that they are making wristlet, anklet and ring to adorn us and are making bells to be tied to the feet of blue pigeons. And the bells are as thin and lightweight as the wings of a dragonfly. They are also making golden girdles (belts or cords worn around waist) for the dancers and golden sheaths for keeping the king's swords. Thus the goldsmiths are making a variety of articles which are bought by commoners and rich people; and dancers and kings.

Q2. Can you think of a reason why the musicians and magicians are paired together in one stanza? Elaborate on your answer.

Ans :

When the poet asks the musicians what instruments they are playing, they reply that they are playing on sitar, sarangi and drum. After that, the poet goes to the magicians and asks them what they are chanting. They reply that they are chanting the spells to bring in aeons (a divine power), who would help them perform their magical tricks. The musicians and magicians are paired together in one stanza because both of them have the power of spell on people and lead them to a world of fantasy.

Q3. Comment on the juxtaposition of the flower-girls making garlands for a bridegroom, while also making them for corpses at the same time.

Ans :

In the last stanza of the poem, the poet asks the flower girls what they are weaving with the azure (deep blue) and red tassels (strands of flower). The flower girls reply that they are making garlands for the bride and the groom and to adorn their bed for the wedding night. They also say that they are making sheets of newly brought white flowers for use on the dead man's grave for fragrance. There is the juxtaposition of the flower-girls making garlands for a bridegroom while also making them for corpses at the same time. The flower-girls make garlands of flowers for both happy movements and sad movements. It means that the poem celebrates both extremes of life.

Q4. How does this poem balance the physical world with the philosophical one?

Ans :

Sarojini Naidu's poem balances the physical world with the philosophical one. On the one hand, the poem talks about the articles made and sold for the purpose of material happiness. For example, the merchants sell richly displayed crimson and silver coloured turbans, purple silk tunics, mirrors of amber panels and jade handled daggers. Vendors weigh saffron, lentil and rice; maidens grind sandalwood, henna and spice. Pedlars call the customers to purchase chessmen and ivory dice and satisfy their gaming habits. Goldsmiths make wristlets, anklets, and rings; bells for the feet of the blue pigeons; golden girdles for dances golden scabbards for the king's swords; and garlands of flowers are sold for the bridal bliss. On the other hand, the poem also talks about selling of articles of things which have philosophical significance. For example, the flower-girls wave sheets of freshly collected white blossoms to perfume the dead bodies. Life has come to full circle from physical world to philosophical world.

Q5. The *swadeshi* movement launched during the freedom struggle urged Indians to boycott British products and to rely on local ones. Re-read Naidu's biography on page 1, and discuss what relevance the poem may have in this context.

Ans :

Sarojini Naidu wrote the poem in the context of India's freedom movement, particularly as a part of the *Swadeshi* Movement. During that freedom movement, the Indians decided to boycott European merchandise and use the Indian products instead. Through the poem 'In the Bazaars of Hyderabad', Sarojini wanted to convey **the message** that India is rich in tradition and they don't need the foreign products. So, she goes on to give a picture of a bazaar where traditional Indian products are ruling. The poem is in **the form** of questions and answers. The poet asks the questions and the merchants answer them. Through this technique, she makes the picture of the bazaar visible to us.

Comprehension – II

Answer the following questions in 350-400 words.

Q1. Describe the scene of the bazaar in your own words.

Ans :

Sarojini Naidu wrote the poem in the context of India's freedom movement, particularly as a part of the *Swadeshi* Movement. During that freedom movement, the Indians decided to boycott European merchandise and use the Indian products instead. Through the poem 'In the Bazaars of Hyderabad', Sarojini wanted to convey **the message** that India is rich in tradition and they don't need the foreign products. So, she goes on to give a picture of a bazaar where traditional Indian products are ruling. The poem is in **the form** of questions and answers. The poet asks the questions and the merchants, vendors, maidens, pedlars, goldsmiths, fruitmen, musicians, magicians, flower-girls answer them.

The poem begins with the poet's question to the merchants about what they are selling. She sees that the goods are displayed nicely to attract the buyers. The merchants reply that they are selling crimson (deep red) and silver coloured turbans, purple brocade tunics (loose long *kurtha*), mirrors with amber-frame and daggers (knife) with handles made of jade (a green stone).

The poet then visits the vendors, the maidens and the pedlars (salesmen). She asks the vendors what they are weighing for sale. The vendors reply that they are weighing saffron, lentil and rice. The poet then asks the maiden girls what they are grinding. The reply comes that they are grinding sandalwood, henna and spices. Then the poet asks the pedlars what they are calling as their trade cry. They say that they are selling chessmen and dice made from ivory for the game of chess.

Now the poet goes up to the goldsmiths and asks them what they are making. They reply that they are making wristlet, anklet and ring to adorn us and are making bells to be tied to the feet of blue pigeons. And the bells are as thin and lightweight as the wings of a dragonfly. They are also making golden girdles (belts or cords worn around waist) for the dancers and golden sheaths for keeping the king's swords.

The poet now asks the fruit sellers what fruits they are selling. They answer that they are selling the fruits such as citron, pomegranate and plum. Now as the poet asks the musicians what instruments they are playing, they reply that they are playing on sitar, sarangi and drum. After that, the poet goes to the magicians and asks them what they are chanting. They reply that they are chanting the spells to bring in aeons (a divine power), who would help them perform their magical tricks.

In the last stanza of the poem, the poet asks the flower girls what they are weaving with the azure (deep blue) and red tassels (strands of flower). The flower girls reply that they are making garlands for the bride and the groom and to adorn their bed for the wedding night. They continue to say that they are making sheets of newly brought white flowers for use on the dead man's grave for fragrance.

In this way, poet Sarojini Naidu portrays the scenes of the bazaars of Hyderabad and gives us a sense of the rich Indian heritage.

Q2. Reading this poem is an experience that involves the senses. Discuss.

Ans :

Reading Sarojini Naidu's poem 'In the Bazaars of Hyderabad' provides us with an experience that involves the senses. The poet describes the articles and goods in rich fashion. The colours and material used for making different merchandise that find place in the poem touch every human sense and therefore, the poem is a visual treat to its readers.

The poem begins with the poet's question to the merchants about what they are selling. She sees that the goods are displayed nicely to attract the buyers. The merchants reply that they are selling crimson (deep red) and silver coloured turbans, purple brocade tunics (loose long *kurtha*), mirrors with amber-frame and daggers (knife) with handles made of jade (a green stone).

The poet then visits the vendors, the maidens and the pedlars (salesmen) and asks about their goods on sale. The vendors reply that they are weighing saffron, lentil and rice. The maiden girls are grinding sandalwood, henna and spices. The pedlars are selling chessmen and dice made from ivory for the game of chess.

Now the poet goes up to the goldsmiths and asks them what they are making. They reply that they are making wristlet, anklet and ring to adorn us and are making bells to be tied to the feet of blue pigeons. And the bells are as thin and lightweight as the wings of a dragonfly. They are also making golden girdles (belts or cords worn around waist) for the dancers and golden sheaths for keeping the king's swords.

When asked, the fruit sellers answer that they are selling the fruits such as citron, pomegranate and plum. Now as the poet asks the musicians what instruments they are playing, they reply that they are playing on sitar, sarangi and drum. After that, the poet goes to the magicians and asks them what they are chanting. They reply that they are chanting the spells to bring in aeons (a divine power), who would help them perform their magical tricks.

In the last stanza of the poem, the poet asks the flower girls what they are weaving with the azure (deep blue) and red tassels (strands of flower). The flower girls reply that they are making garlands for the bride and the groom and to adorn their bed for the wedding night. They continue to say that they are making sheets of newly brought white flowers for use on the dead man's grave for fragrance.

Therefore, poet Sarojini Naidu's poem, 'In the Bazaars of Hyderabad' portrays the beautiful scenes of the bazaars of Hyderabad and gives us a rich visual treat to our sense whereby we can feel the rich Indian heritage.

3. What do you think are the special features of the bazaar? How does it compare with a fair or bazaar in your town?

Ans :

Sarojini Naidu's poem 'In the Bazaars of Hyderabad' presents the rich-heritage of the Indian culture and tradition. It explains the special features of the typical bazaars of Indian towns and cities. The poet describes the articles and goods in rich fashion with their colours and materials. The bazaars mentioned in the poem are rich in terms cost, artistry, skills, and self-sufficiency and thereby their representation to the world. However, when we compare these bazaars with a fair or bazaar in our towns, we can find that the present-day-bazaars are inferior to the ones mentioned in the poem.

The poem begins with the poet's question to the merchants about what they are selling. She sees that the goods are displayed nicely to attract the buyers. The merchants reply that they are selling crimson (deep red) and silver coloured turbans, purple brocade tunics (loose long *kurtha*), mirrors with amber-frame and daggers (knife) with handles made of jade (a green stone). If we compare our fairs, we hardly find the mirrors with such costly frames, coloured silk tunics or turbans.

The poet then visits the vendors, the maidens and the pedlars (salesmen) and asks about their goods on sale. The vendors reply that they are weighing saffron, lentil and rice. The maiden girls are grinding sandalwood, henna and spices. The pedlars are selling chessmen and dice made from ivory for the game of chess. In the contrast, sandalwood is not ground in the bazaars now-a-days.

Similarly, the goldsmiths in the poem are making wristlet, anklet and ring to adorn us and are making bells to be tied to the feet of blue pigeons. And the bells are as thin and lightweight as the wings of a dragonfly. They are also making golden girdles (belts or cords worn around waist) for the dancers and golden sheaths for keeping the king's swords. In the present day fairs, it is difficult to find bells being tied on the pigeon feet. Moreover no kings, no scabbards of gold!

In the present-day bazaars, we also find the fruit sellers selling the fruits such as citron, pomegranate and plum. We can also see musicians playing on sitar, sarangi and drum; and magicians chanting the spells to bring in aeons (a divine power), who would help them perform their magical tricks.

There is similarity between the bazaars mentioned in the poem and the bazaars of now-a-days. We can also find the flower girls weaving flowers of different colours with the azure (deep blue) and red tassels (strands of flower); and making garlands for the bride and the groom and to adorn their bed for the wedding night. We can also see them making sheets of newly brought white flowers for use on the dead man's grave for fragrance.

In her poem, Sarojini Naidu presents the beautiful bazaars of Hyderabad. The poem also presents us an opportunity to compare the bazaars of the then Hyderabad with those of the present Hyderabad and other towns and villages.

SUMMARY

Sarojini Naidu (1879-1949) was not only a patriot and freedom fighter, but also a great poet. She was born in Hyderabad, into a highly educated Bengali family. She was an active participant in India's freedom movement. An outstanding public speaker, she was elected president of the Indian National Congress in 1925. She worked for women's education and franchise, and campaigned against purdah. She became the Governor of Uttar Pradesh in independent India and thus became the first woman Governor in India. Naidu anchored her poetry in the culture of India. When she started writing poetry, she imitated English poets. Soon, however, she began to write about Indian themes. She played an important part in the social and cultural life of Hyderabad for many years. Gandhi hailed her as *Bharat Kokila* ('The Nightingale of India').

Sarojini Naidu wrote the poem in the context of India's freedom movement, particularly as a part of the Swadeshi Movement. During that freedom movement, the Indians decided to boycott European merchandise and use the Indian products instead. Through the poem 'In the Bazaars of Hyderabad', Sarojini wanted to convey the message that India is rich in tradition and they don't need the foreign products. So, she goes on to give a picture of a bazaar where traditional Indian products are ruling. The poem is in the form of questions and answers. The poet asks the questions and the merchants answer them. Through this technique, she makes the picture of the bazaar visible to us. The poem contains five stanzas of six lines each. It follows a unique rhyme scheme where the second, fourth and sixth lines in each stanza rhyme together. The third and fifth lines also rhyme in the same manner. The last stanza is a slight exception though. So the general scheme is ABCBCB.

The poem begins with the poet's question to the merchants about what they are selling. She sees that the goods are displayed nicely to attract the buyers. The merchants reply that they are selling crimson (deep red) and silver coloured turbans, purple brocade tunics (loose long *kurtha*), mirrors with amber-frame and daggers (knife) with handles made of jade (a green stone).

The poet then visits the vendors, the maidens and the pedlars (salesmen). She asks the vendors what they are weighing for sale. The vendors reply that they are weighing saffron, lentil and rice. The poet then asks the maiden girls what they are grinding. The reply comes that they are grinding sandalwood, henna and spices. Then the poet asks the pedlars what they are calling as their trade cry. They say that they are selling chessmen and dice made from ivory for the game of chess.

Now the poet goes up to the goldsmiths and asks them what they are making. They reply that they are making wristlet, anklet and ring to adorn us and are making bells to be

tied to the feet of blue pigeons. And the bells are as thin and lightweight as the wings of a dragonfly. They are also making golden girdles (belts or cords worn around waist) for the dancers and golden sheaths for keeping the king's swords.

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In the last stanza of the poem, the poet asks the flower girls what they are weaving with the azure (deep blue) and red tassels (strands of flower). The flower girls reply that they are making garlands for the bride and the groom and to adorn their bed for the wedding night. They continue to say that they are making sheets of newly brought white flowers for use on the dead man's grave for fragrance.

Therefore, poet Sarojini Naidu represents an Indian market to give us a sense of the rich Indian heritage. This poem was her protest against the European products and an appreciation of our own goods. With this poem, Ms. Naidu sensitises the people about the *Swadeshi* movement.

సారాంశము

సరోజినీ నాయుడు (1879-1949) దేశభక్తుడు మరియు స్వాతంత్ర్య సమరయోధురాలు మాత్రమే కాదు, గొప్ప కవయిత్రి కూడా. ఆమె హైదరాబాద్ లో ఉన్నత విద్యావంతులైన బెంగాలీ కుటుంబంలో జన్మించింది. ఆమె భారతదేశ స్వాతంత్ర్య ఉద్యమంలో చురుకుగా పాల్గొనేవారు. అత్యుత్తమ ప్రజా వక్త, ఆమె 1925లో భారత జాతీయ కాంగ్రెస్ అధ్యక్షురాలిగా ఎన్నికయ్యారు. ఆమె మహిళల విద్య మరియు ప్రాంచైజీ కోసం పనిచేసింది మరియు పర్దాకు వ్యతిరేకంగా ప్రచారం చేసింది. ఆమె స్వతంత్ర భారతదేశంలో ఉత్తరప్రదేశ్ కు గవర్నర్ గా పనిచేశారు మరియు తద్వారా భారతదేశంలో మొదటి మహిళా గవర్నర్ గా అవతరించారు. నాయుడు ఆమె కవిత్వాన్ని భారతదేశ సంస్కృతిలో ఎంకరేజ్ చేశారు. ఆమె కవిత్వం రాయడం ప్రారంభించినప్పుడు, ఆమె ఆంగ్ల కవులను అనుకరించింది. అయితే, త్వరలోనే ఆమె భారతీయ ఇతివృత్తాల గురించి రాయడం ప్రారంభించింది. ఆమె అనేక సంవత్సరాలు హైదరాబాద్ సామాజిక మరియు సాంస్కృతిక జీవితంలో ఒక ముఖ్యమైన పాత్ర పోషించింది. గాంధీ ఆమెను భారత్ కోకిల ('ది నైటింగేల్ ఆఫ్ ఇండియా') అని కీర్తించారు.

సరోజినీ నాయుడు భారత స్వాతంత్ర్య ఉద్యమం సందర్భంలో, ముఖ్యంగా స్వదేశీ ఉద్యమంలో భాగంగా ఈ కవితను రాశారు. ఆ స్వాతంత్ర్య ఉద్యమ సమయంలో, భారతీయులు యూరోపియన్ వస్తువులను బహిష్కరించాలని మరియు బదులుగా భారతీయ ఉత్పత్తులను ఉపయోగించాలని నిర్ణయించుకున్నారు. 'ఇన్ ద బజార్స్ ఆఫ్ హైదరాబాద్' అనే కవిత ద్వారా సరోజినీ భారతదేశం సంప్రదాయాలతో సుసంపన్నమైనదని, వారికి విదేశీ ఉత్పత్తులు అవసరం లేదనే సందేశాన్ని అందించాలనుకున్నారు. కాబట్టి, ఆమె సాంప్రదాయ భారతీయ ఉత్పత్తులు పాలించే బజార్ చిత్రాన్ని అందించింది. కవిత ప్రశ్నలు మరియు సమాధానాల రూపంలో ఉంది. కవి ప్రశ్నలు అడుగుతాడు మరియు వ్యాపారులు వాటికి సమాధానాలు ఇస్తారు. ఈ టెక్నిక్ ద్వారా, ఆమె

బజార్ యొక్క చిత్రాన్ని మనకు కనిపించేలా చేస్తుంది. పద్యంలో ఒక్కొక్కటి ఆరు పంక్తుల ఐదు చరణాలు ఉన్నాయి. ఇది ప్రతి చరణంలోని రెండవ, నాల్గవ మరియు ఆరవ పంక్తులు కలిసి ఉండే ప్రత్యేక ప్రాస పథకాన్ని అనుసరిస్తుంది. మూడవ మరియు ఐదవ పంక్తులు కూడా అదే పద్ధతిలో ప్రాసను కలిగి ఉంటాయి. చివరి చరణం కొంచెం మినహాయింపు. కాబట్టి సాధారణ పథకం ABCBCB.

వారు ఏమి విక్రయిస్తున్నారు అని వ్యాపారులను కవి ప్రశ్నతో కవిత ప్రారంభమవుతుంది. కొనుగోలుదారులను ఆకర్షించడానికి వస్తువులు చక్కగా ప్రదర్శించబడడాన్ని ఆమె చూస్తుంది. వ్యాపారులు తాము క్రిమ్సన్ (లోతైన ఎరుపు) మరియు వెండి రంగు తలపాగాలు, పర్పుల్ బ్రోకేడ్ ట్యూనిక్స్ (వదులుగా పొడవాటి కుర్తా), కాషాయం-ఫ్రేమ్తో కూడిన అద్దాలు మరియు జాడే (ఆకుపచ్చ రాయి) తో చేసిన హ్యాండిల్స్ తో కూడిన బాకులు (కత్తి) విక్రయిస్తున్నట్లు బదులిచ్చారు.

కవి ఇప్పుడు విక్రేతలను, కన్యలను మరియు పెద్దల్లను (అమ్మకందారులను) సందర్శిస్తాడు. ఆమె అమ్మకానికి ఏమి తూకం వేస్తున్నారని విక్రేతలను అడుగుతుంది. కుంకుమ, పప్పు, బియ్యం తూకం వేస్తున్నామని విక్రేతలు సమాధానమిస్తున్నారు. అప్పుడు కన్యాశుల్కం ఏమి గ్రెండ్ చేస్తున్నావు అని కవి అడిగాడు. గంధం, గోరింట, సుగంధ ద్రవ్యాలు రుబ్బుతున్నారని సమాధానం వస్తుంది. అప్పుడు కవి పెద్దల్లను తమ వ్యాపార కేకగా ఊస్తున్నారని అడుగుతాడు. చదరంగం ఆట కోసం ఏనుగు దంతాలతో తయారు చేసిన చదరంగం, పాచికలు విక్రయిస్తున్నట్లు చెబుతున్నారు.

ఇప్పుడు కవి స్వర్ణకారుల దగ్గరకు వెళ్లి ఏం చేస్తున్నావని అడిగాడు. వారు మమ్మల్ని అలంకరించేందుకు మణికట్టు, చీలమండ మరియు ఉంగరాన్ని తయారు చేస్తున్నారని మరియు నీలి పావురాల పాదాలకు కట్టడానికి గంటలు తయారు చేస్తున్నారని వారు సమాధానమిచ్చారు. మరియు గంటలు డ్రాగన్స్ రెక్కల వలె సన్నగా మరియు తేలికగా ఉంటాయి. వారు నృత్యకారులకు బంగారు కవచాలు (నడుము చుట్టూ ధరించే బెల్టులు లేదా త్రాడులు) మరియు రాజు కత్తులు ఉంచడానికి బంగారు తొడుగులు కూడా తయారు చేస్తున్నారు.

కవి ఇప్పుడు పండ్ల అమ్మేవాళ్లను ఏ పండ్లను విక్రయిస్తున్నారని అడిగాడు. సిట్రాస్, దానిమ్మ, రేగు వంటి పండ్లను విక్రయిస్తున్నామని సమాధానమిస్తున్నారు. ఇప్పుడు కవిగారు సంగీత విద్వాంసులను ఏ వాయిద్యాలు వాయిస్తున్నారని అడగగా, వారు సితార్, సారంగి మరియు డ్రమ్ పై వాయిస్తున్నారని సమాధానం ఇచ్చారు. ఆ తర్వాత కవి మంత్రగాళ్ల దగ్గరకు వెళ్లి ఏం జపిస్తున్నారని అడిగాడు. వారు తమ మంత్ర విన్యాసాలను ప్రార్థించడంలో సహాయపడే ఏయస్స్ (ఒక దైవిక శక్తి) ని తీసుకురావడానికి మంత్రాలను జపిస్తున్నారని వారు సమాధానం ఇచ్చారు.

కవిత చివరి చరణంలో, ఆకాశనీలం (లోతైన నీలిరంగు) మరియు ఎర్రటి కుచ్చులు (పువ్వుల తంతువులు) తో ఏమి నేస్తున్నారని కవి పూల అమ్మాయిలను అడుగుతాడు. తాము వధూవరులకు దండలు చేస్తున్నామని మరియు పెళ్లి రాత్రికి వారి మంచాన్ని అలంకరించుకుంటామని పూల అమ్మాయిలు జవాబిస్తారు. చనిపోయిన వ్యక్తి సమాధిపై సువాసన కోసం కొత్తగా తెచ్చిన తెల్లటి పువ్వుల షీట్లను తయారు చేస్తున్నామని వారు చెబుతూనే ఉన్నారు.

అందువల్ల, కవయిత్రి సరోజినీ నాయుడు మనకు గొప్ప భారతీయ వారసత్వం యొక్క భావాన్ని అందించడానికి భారతీయ మార్కెట్లను సూచిస్తుంది. ఈ పద్యం యూరోపియన్ ఉత్పత్తులపై ఆమె నిరసన మరియు మన స్వంత వస్తువులను ప్రశంసించింది. ఈ కవితతో శ్రీమతి నాయుడు స్వదేశీ ఉద్యమం గురించి ప్రజలను చైతన్య పరిచారు.

2. PROSE : THE EYES ARE NOT HERE – Ruskin Bond

Glossary

to see off: to go to an airport, station, etc. with someone who is beginning a journey and to bid goodbye.

startle: to cause someone to be suddenly surprised, sometimes making them jump.

register on: to have an effect (on a person); to be noticed or remembered.

formidable: causing anxiety or fearful respect.

dahlia: a garden flower with a lot of brightly coloured petals.

romantic fool: a highly imaginative person.

pretence: an action or way of behaving that is intended to make people believe something that is not true.

panting: the condition of being out of breath (here, the sound made by the train's engine is compared to the sound made by a person if he/she were out of breath).

venture: to make a statement in an uncertain or hesitant manner

flattery: excessive or insincere praise **gallant:** a man politely attentive to women

tantalising: causing temptation

You may break... linger there still: The narrator (mis)quotes the closing lines of the nineteenth-century poem 'Farewell' by the Irish writer Thomas Moore.

linger: to remain; to stay on.

stammer: to speak with difficulty, hesitating and repeating words or sounds

reverie: a state of imagining or thinking about pleasant things, as in a dream.

Comprehension – I

Answer the following questions in 80-100 words.

Q1. What did the narrator like about his travelling companion?

Ans:

The narrator was unable to tell what the girl (his travelling companion) looked like. However, he liked the sound of her voice. He also liked the sound of her slippers when they slapped against her heels.

Q2. Compare how the narrator and his new passenger each form an impression of the girl.

Ans: The narrator and his new travelling companion form diametrically opposite impression of the girl. The narrator feels that the young girl passenger is not blind and she is as normal as any other young girls. Though he can't see her face due to his blindness, he likes the sound of her voice and even the sound of her slippers slapping against her heels. He tries to touch her hair when she is about to depart. Moreover, the narrator throughout the story tries to cover up his disability. In the contrast, the new travelling companion is not blind and is able to notice the girl's eyes, not her hair when she is leaving the compartment. He also finds the truth that she is completely blind.

Q3. Describe what happens when the girl gets off the train.

Ans :

When the girl gets off the train, the narrator feels the perfume of her hair from the place where she has just stood. He also observes a new fellow-traveller has entered the compartment. And the new passenger is a man who stammers an apology to the narrator since he is in the doorstep.

Q4. Why do you think the narrator tries to trick people into believing he can see?

Ans :

The narrator tries to trick people into believing that he can see. It is because he feels that it could be a fascinating game to play, guessing what goes on out there, when one is blind and not able to see. The narrator wondered if he would be able to prevent the girl from discovering his blindness. And therefore, he prefers to sit in a dark corner in the compartment. When the girl passenger asks him to look out of the window, he faces the window, making pretence of studying the landscape.

Q5. How does the girl respond to the narrator's questions?

Ans :

Whenever the narrator asks the girl any question, she responds not in a usual manner. For example, when the narrator asks if she is going to Dehra, she replies that she has not found anyone else is present there. It means she does not see the narrator. However, she does not reveal about her blindness explicitly, she replies that she is getting down at Saharanpur. Her description of Mussoorie makes the narrator believe that she is a normal girl, not blind. The narrator asks her if she has noticed that trees seem to be moving while they seem to be standing still. She replies that such feeling always happens. Therefore the girl's responses to the narrator's questions indicate that she does not reveal her blindness and answers in a normal way.

Comprehension – II

Answer the following questions in 350-400 words.

- Q1. What are the instances in the story where it is evident that both the narrator and the girl are blind? How do they try to mislead each other? Do they succeed?**

Ans :

Ruskin Bond's story 'The Eyes are Not Here' (also known as 'The Girl on the Train' and 'The Eyes Have It') is a deeply touching story about two co-passengers in a train who are both blind and do not realize that the other is also blind. The irony lies in the fact that the narrator of the story learns that his co-passenger is blind only after she has got off the train. There is pathos and irony in the situation and Bond offers us the irony in the ending, adding to the effect of the whole story on the reader.

The narrator of the story loves to pretend that he is not blind. He develops this habit since he has lost his sight. The narrator also loves talking to people in the train. So, when new members enter the train he is very happy to get a new member to talk to. He loves to hear about them and also plays the game of concealing his blindness with a new fellow traveller. So many things are happening outside the window. It could be a fascinating game, guessing what goes on out there. Therefore the narrator loves guessing what is happening outside the window and playing this guessing game with his fellow travellers.

The narrator meets the girl on a train journey. Her parents who come to see her off seem anxious about her comfort. She tells the narrator that she would be received by her aunt at Saharanpur, the destination of her journey. When he tells her that he is going to Mussoorie, they exchange their views about that place. The narrator takes care not to reveal his disability to the girl. He does this by making only general remarks which are safe.

The narrator does not allow the girl to know that he is blind. He does not get too familiar with her. He moves easily along the berth and feels for the window ledge and faces the open window and pretends that he is studying the landscape. He tells her that the trees are moving while they are standing still. When the girl says that she knows about it and enquires about animals, he changes the topic and tells her she has an interesting face. In this way, the narrator tries to impress the girl by pretending he is not blind.

Like the narrator, the girl too is blind and is pretending to be able to see. She attempts to keep it from the narrator and is smarter in keeping her blindness from the narrator. Probably, she doesn't want to give away with her blindness for her own safety, a safety for a blind young girl who could be easily targeted by someone on a train.

The girl's parents give her detailed instructions as to where to keep her things. They seem to be very anxious about her comforts since she is travelling alone. She has not seen the narrator in the compartment and has only started to hear his voice. She becomes silent

when he gives a vivid description of Mussoorie probably because she is deprived of such visual pleasure. She does not find it strange when the narrator asks her what the view outside the window is like.

She asks him if he looks out of the window and sees any animals outside. When she is stepping out of the window, there is some confusion in the doorway and the man who is entering stammered an apology. These hints point to the girl's disability but the blind narrator does not notice anything.

When the girl gets off the train at her station, another man gets into his compartment. The new fellow passenger then apologizes to the narrator too for not being as attractive a traveling companion as the previous one. When the narrator asks him how the girl has worn her hair, the other person replies that he has not noticed her hair but only seen her eyes, which are beautiful but of no use to her, as she is completely blind. The last question this man asks to the narrator is if he has not noticed it too. The story ends with the narrator resuming his game of posing as a person with sight.

Q2. Several times in the conversation, the narrator tries to cover up his disability. Identify these instances and comment on them.

Ans :

The Eyes Are Not Here (also known as 'The Girl on the Train' & 'The Eyes Have It') is a short story by Ruskin Bond. It was originally published in *Contemporary Indian English Stories*. The narrator of this story is a blind man and his eyes are sensitive to light and darkness. He is going to Dehradun by train when he meets a girl and has a chit-chat with her. He tries to conceal to the girl about his blindness and plays a fascinating game of covering up his disability. It is only after she has left and another fellow passenger comes into the compartment reveals the truth that the narrator realizes the girl is blind.

In Ruskin Bond's story 'The Eyes are Not Here', the narrator explains that he is totally blind at the time, only able to see light and dark, and so he could not tell what the girl looks like, but he very much likes her voice. When the girl enters the train and wonders if there is anyone in the compartment, he responds, "I didn't see you either. But I heard you come in." The narrator starts to like the girl from the very beginning of their journey together. He is captivated by the sound of her voice and her slippers. The fascinated narrator even describes the voice of the girl to have the sparkle of a mountain stream.

The narrator decides to see if he can prevent her from discovering that he is blind. However, there are several times in the conversation, the narrator tries to cover up his disability. They talk about where each of them is going, and he tries to get her to describe the scenery outside, though she likely assumes he's asking about what it's like to be blind.

The narrator makes a mistake of asking the girl, "What is it like?" It means that what it is like outside the train. The speaker thinks he has made a mistake, as it is unusual of people with proper eyesight to ask such a question. The speaker is afraid that the girl may discover the truth that he is blind.

When the girl asks the speaker why he himself does not see outside the window, the narrator's doubts are cleared. Though the girl's question, "why don't you look out of the window" has almost dispelled the narrator's fears that the girl has discovered his blindness, he goes on pretending to be really sighted. In order to establish his lie more firmly, the speaker moves easily along the berth and feels for the window ledge. He faces the open window, and remarks that trees appear to be moving while they sit in the train. When he sees that it is a silly, childish remark which would have given him away, he goes on affirming that there are no animal on the hills.

She is pleased when he tells her that she has an interesting face because, she says, she's tired of hearing that she has a pretty face. When the train stops, he knows she'll forget their encounter, but he feels he will remember it forever. He smells the perfume of her perfume just as she is getting up to leave. He also hears some confusion in the doorway. Presumably, this is caused by her inability to see another young man waiting to enter the compartment. It is only when the new fellow male passenger tells the narrator about the girl's blindness is the narrator able to understand the irony of life.

Q3. The narrator is an imaginative person. Support this assertion by providing evidence that is unconnected to the girl on the train.

Ans :

The Eyes Are Not Here (also known as 'The Girl on the Train and The Eyes Have It') is a short story by Ruskin Bond. It was originally published in *Contemporary Indian English Stories*. The narrator of the story is a blind man and is highly imaginative in his dealing with other people, especially when he plays the game of concealing his blindness.

Blindness has made the narrator sensitive to minute things in his surroundings. As he says, lack of sight makes the other four senses more acute. He likes to play guessing games about the people and places around him. Though he seems to take his disability philosophically, the presence of the girl makes the youth in him want to keep it a secret. His description of Mussoorie shows him as a nature-lover. He makes sense of things by giving an imaginative colour to the hints dropped by people and knowledge gained through the other four senses.

The narrator sits by a girl who he enjoys speaking to, but he cannot see her and wonders what she looks like. He tells her she has an interesting face, which she says she hears often. Ironically he is unable to see the young woman's face. He likes the sound of her voice which he feels has the sparkle of a mountain stream. He is also able to identify the girl's slipper by hearing their sound slapping against her heels.

According to the narrator, October is the best time to visit Mussoorie and the hills. In October, the hills are covered with wild dahlias, the sunshine becomes pleasant and at night one can sit in front of a log fire and drink a little brandy. The roads become quiet and deserted as the tourist season gets over. When she responds with silence to his emotional description of Mussoorie, the narrator is afraid that she would think of him as a 'romantic fool'. He learns from her that she is considered to be pretty.

When the girl asks him why he does not look out the window, he faces the window and makes the pretence of studying the landscape. He hears the panting of the engine, the rumble of the wheels, and in his mind's eye, he could see the telegraph posts flashing by. He also asks the girl if she has noticed that the trees seem to be moving while they (the passengers) seem to be standing. Finally, he is able to smell her hair's perfume lingering on when she leaves the compartment.

From the reading of Bond's story, we can realize that the narrator is a highly imaginative person, even though he is blind. Despite being physically challenged, the narrator has the ability to live a full and varied life. Something that is noticeable by the fact he is travelling on his own.

SUMMARY

Ruskin Bond (born in 1934) is a noted Indian writer in English. He completed his first novel, *The Room on the Roof*, when he was 17, and was awarded the John Llewellyn Rhys Memorial Prize for it. Since then he has published more than a hundred books that include novellas, short story collections, poetry, essays, and anthologies of selected writing. He spent most of his Childhood in Shimla and Dehradun. These places provide the background for many of his short stories. He was awarded the 'Sahitya Akademi Award' in 1992 and the Padmashri in 1999, and later the Padma Bhushan for his contribution to children's literature.

Ruskin Bond's story 'The Eyes are Not Here' (also known as 'The Girl on the Train' and 'The Eyes Have It') is a deeply touching story about two co-passengers in a train who are both blind and do not realize that the other is also blind. The irony lies in the fact that the narrator of the story learns that his co-passenger is blind only after she has got off the train. There is pathos and irony in the situation and the author offers us the irony in the ending, adding to the effect of the whole story on the reader.

The narrator is a young blind man and is travelling alone in the compartment till Rohana. Then a young girl boards the train and her parents who come to the station to send her off give her certain instructions about her traveling on a train. As the train chugs out of the station, the narrator sitting opposite her by the window side strikes conversation with her.

She politely replies to all his questions and he shows off as he is not a blind chap. First they talk about nature and the narrator in between compliments that she has a beautiful face. Upon this, the girl says that this is a very common remark she often gets. The train is bound for Dehradun. The girl says that she will get down at Saharanpur where an aunt of her coming to receive her.

The girl feels envious when the narrator says that he is going to Mussoorie. The girl loves to be in the mountains. At Saharanpur she gets down, next a male passenger boards the train. The new passenger says that it would be disappointing for him (for the narrator) as he is not that beautiful like the previous passenger. The blind man asks about the girl's hair, the new passenger says that her eyes are beautiful but useless as she is blind. This revelation almost shocks the narrator and he laughs on the coincidence.

The main themes of the story are kindness, independent nature and of course desire. In fact, the prominent theme in the story is 'desire', because both persons are blind but still they pretend as if they were full-sighted and enjoy the colours of life like other normal people. Another great aspect is independent nature of both the characters, as both are blind but they are traveling alone, thus it shows how brave they are on practical grounds. Kindness is reflective through their conversations, as they both are strangers to each other, but still talk like they know each other for years. It shows how humble both characters are. Despite all themes, the biggest theme of the story is irony of fates. Both people blind but it never comes out. This is classic stuff by Ruskin Bond.

Ruskin Bond's story is a deeply touching story about two co-passenger in a train who are both blind and do not realise that the other is also blind. The title is appropriate because here in this story the two main characters-the narrator and fellow passenger- both are blind. The irony of the story lies in the fact that the narrator of the story learns that his co-passenger is blind only after she has got off the train. So, the title is really appropriate for this story.

The story is full of ironical turns and twists. There is a real humour in the narrator's attempt to conceal his blindness. But this humour takes an ironical turn when he discovers that the girl is also blind. It shows Ruskin Bond's sympathy for the blind and for their troubles and loneliness. Through the personal experience of the blind narrator Bond focuses on universal human experiences. It shows Bond's mastery in the art of characterization. Like the great French master Maupassant Bond also chooses common people to create interesting situations.

సారాంశము

రస్కిన్ బాండ్ (జననం 1934) ఆంగ్లంలో ప్రసిద్ధ భారతీయ రచయిత. అతను 17 సంవత్సరాల వయస్సులో తన మొదటి నవల, ది రూమ్ ఆన్ ది రూఫ్ ను పూర్తి చేస్తారు మరియు దానికి జాన్ లెవెల్లీన్ రైస్ మెమోరియల్ ప్రైజ్ ను అందుకున్నాడు. అప్పటి నుండి అతను నవలలు, చిన్న కథల సంకలనాలు,

కవితలు, వ్యాసాలు మరియు ఎంచుకున్న రచనల సంకలనాలను కలిగి ఉన్న వందకు పైగా పుస్తకాలను ప్రచురించారు. అతను తన చిన్నతనంలో ఎక్కువ భాగం సివ్ల మరియు డెప్రోడూన్‌లో గడిపాడు. ఈ ప్రదేశాలు అతని అనేక చిన్న కథలకు నేపథ్యాన్ని అందిస్తాయి. బాలసాహిత్యానికి ఆయన చేసిన కృషికి గాను 1992 లో 'సాహిత్య అకాడమీ అవార్డు, 1999 లో పద్మశ్రీ, ఆ తర్వాత పద్మభూషణ్ అవార్డులు అందుకున్నారు.

రస్కిన్ బౌండ్ కథ 'ది ఐస్ ఆర్ నాట్ హియర్' (దీనిని 'ది గర్ల్ ఆన్ ది ట్రైన్' మరియు 'ది ఐస్ హావ్ ఇట్' అని కూడా పిలుస్తారు) రైలులోని ఇద్దరు సహ-ప్రయాణికుల గురించిన ఒక లోతైన హత్తుకునే కథ. మరొకరు కూడా అంధుడు అని. వ్యంగ్యం ఏమిటంటే, ఆమె రైలు దిగిన తర్వాతే తన సహ-ప్రయాణికుడు అంధుడని కథ కథకుడికి తెలుస్తుంది. పరిస్థితిలో పాథోస్ మరియు వ్యంగ్యం ఉంది మరియు రచయిత మాకు ముగింపులో వ్యంగ్యాన్ని అందిస్తారు, ఇది మొత్తం కథ యొక్క ప్రభావాన్ని పారకుడిపై జోడిస్తుంది.

కథకుడు అంధుడైన యువకుడు మరియు రోహనా వరకు కంపార్ట్మెంట్‌లో ఒంటరిగా ప్రయాణిస్తున్నాడు. ఆ తర్వాత ఒక యువతి రైలు ఎక్కింది మరియు ఆమెను పంపించడానికి స్టేషన్‌కు వచ్చిన ఆమె తల్లిదండ్రులు ఆమె రైలులో ప్రయాణించడం గురించి ఆమెకు కొన్ని సూచనలు ఇస్తారు. రైలు స్టేషన్ నుండి బయటకు వెళుతుండగా, కిటికీ పక్కన ఆమె ఎదురుగా కూర్చున్న కథకుడు ఆమెతో మాట్లాడుతున్నాడు.

ఆమె అతని ప్రశ్నలన్నింటికీ మర్యాదపూర్వకంగా ప్రత్యుత్తరం ఇస్తుంది మరియు అతను అంధుడు కాదని చూపుతాడు. మొదట వారు ప్రకృతి గురించి మరియు ఆమె అందమైన ముఖం కలిగి ఉన్నారని పొగడ్తల మధ్య వ్యాఖ్యాత గురించి మాట్లాడుతారు. దీని గురించి, ఆ అమ్మాయి తనకు తరచుగా వచ్చే చాలా సాధారణ వ్యాఖ్య అని చెప్పింది. రైలు డెప్రోడూన్‌కు వెళ్లాలి. ఆ అమ్మాయి సహరాన్‌పూర్‌లో దిగుతానని చెప్పింది, అక్కడ తన అత్త తనను రిసీవ్ చేసుకోవడానికి వస్తుంది.

అతను ముస్సోరీకి వెళుతున్నాడని కథకుడు చెప్పినప్పుడు అమ్మాయి అసూయపడుతుంది. అమ్మాయికి పర్వతాలలో ఉండటం చాలా ఇష్టం. సహరాన్‌పూర్‌లో ఆమె దిగింది, తర్వాత ఒక మగ ప్రయాణికుడు రైలు ఎక్కాడు. కొత్త ప్రయాణికుడు మునుపటి ప్రయాణికుడిలా అందంగా లేనందున అది అతనికి (కథకుడికి) నిరాశ కలిగిస్తుందని చెప్పారు. గుడ్డివాడు అమ్మాయి జుట్టు గురించి అడిగాడు, కొత్త ప్రయాణికుడు ఆమె కళ్ళు అందంగా ఉన్నాయని, అయితే ఆమె గుడ్డిది కాబట్టి పనికిరాదని చెప్పింది. ఈ ద్యోతకం కథకుడికి దాదాపు షాక్ ఇచ్చింది మరియు అతను యాదృచ్ఛికంగా నవ్వుతాడు.

కథ యొక్క ప్రధాన ఇతివృత్తాలు దయ, స్వతంత్ర స్వభావం మరియు కోరిక. వాస్తవానికి, కథలోని ప్రముఖ ఇతివృత్తం 'కోరిక', ఎందుకంటే ఇద్దరు వ్యక్తులు అంధులు అయినప్పటికీ వారు పూర్తి దృష్టి ఉన్నవారిలా నటిస్తారు మరియు ఇతర సాధారణ వ్యక్తుల మాదిరిగానే జీవితపు రంగులను ఆస్వాదిస్తారు. మరో గొప్ప అంశం ఏమిటంటే, రెండు పాత్రల స్వతంత్ర స్వభావం, ఇద్దరూ అంధులు కానీ వారు ఒంటరిగా ప్రయాణిస్తున్నారు, కాబట్టి ఆచరణాత్మక కారణాలపై వారు ఎంత ధైర్యంగా ఉన్నారో చూపిస్తుంది. వారిద్దరూ ఒకరికొకరు అపరిచితులు కాబట్టి, వారి సంభాషణల ద్వారా దయ ప్రతిబింబిస్తుంది. ఇందులో రెండు పాత్రలు ఎంత నిరాడంబరంగా ఉంటాయో చూపిస్తుంది. అన్ని థీమ్లు ఉన్నప్పటికీ, కథ యొక్క అతిపెద్ద థీమ్ విధి యొక్క వ్యంగ్యం. ఇద్దరూ అంధులు కానీ అది బయటకు రాదు. ఇది రస్కిన్ బాండ్ యొక్క క్లాసిక్ స్టఫ్.

రస్కిన్ బాండ్ కథ రైలులో ఇద్దరు సహ ప్రయాణీకుల గురించి లోతుగా హత్తుకునే కథ. ఇక్కడ ఈ కథలో ఇద్దరు ప్రధాన పాత్రలు-కథకుడు మరియు తోటి ప్రయాణీకుడు- ఇద్దరూ అంధులు కాబట్టి టైటిల్ సముచితం. కథలోని వ్యంగ్యం ఏమిటంటే, ఆమె రైలు దిగిన తర్వాతే తన సహ-ప్రయాణికురాలు అంధుడని కథ కథకుడికి తెలుస్తుంది. కాబట్టి, ఈ కథకు టైటిల్ సరిగ్గా సరిపోతుంది.

కథ నిండా వ్యంగ్య మలుపులు, మలుపులు ఉంటాయి. తన అంధత్వాన్ని కప్పిపుచ్చడానికి కథకుడు చేసే ప్రయత్నంలో నిజమైన హాస్యం ఉంది. కానీ అమ్మాయి కూడా అంధురాలు అని తెలుసుకున్నప్పుడు ఈ హాస్యం వ్యంగ్య మలుపు తిరుగుతుంది. ఇది అంధుల పట్ల మరియు వారి ఇబ్బందులు మరియు ఒంటరితనం పట్ల రస్కిన్ బాండ్ యొక్క సానుభూతిని చూపుతుంది. అంధ కథకుడి వ్యక్తిగత అనుభవం ద్వారా బాండ్ సార్వత్రిక మానవ అనుభవాలపై దృష్టి సారించాడు. ఇది క్యారెక్టరైజేషన్ కళలో బాండ్కి ఉన్న నైపుణ్యాన్ని చూపుతుంది. గొప్ప ఫ్రెంచ్ మాస్టర్ మౌపస్సంట్ బాండ్ మాదిరిగానే ఆసక్తికరమైన పరిస్థితులను సృష్టించాడు. సాధారణ ప్రజలను కూడా ఎంచుకుంటాడు.

3. VOCABULARY : WORD ROOTS

Word Roots

Most words can be broken down into smaller units that have some meaning of their own. For example, the English word 'unable' can be broken down into two smaller units: *un* (meaning 'not') + *able* (meaning 'can be done').

The smallest meaningful unit that forms the main part of a word is called its root. Words grow from their roots. In the above example, the root of the word 'unable' is *able*. From the word root *able*, words such as 'enable' (*en* + *able*), 'portable' (*port* + *able*), 'disability' (*dis* + *able* + *ity*), and many others can be formed.

The roots for many English words were borrowed from Greek and Latin words. For example, the word 'biology' is composed of two simple roots - *bio* ('life') + *logy* ('science' or 'study') - that have been derived from Greek words. The resulting English word *biology* is therefore the 'study of life'.

Some roots can be independent words by themselves in English (*bio*, *graph*), while many others are not (*logy*, *chrono*). Roots combine with each other in various ways to form standalone English words: *biology*, *biography*, *chronology*, *chronograph*

Root	Meaning	Examples
audi	hear	audio, audience
bene	good	benefit, benign
bio	life	biology, biography
chrono	time	chronology, synchronise
contra	against	contradict, contrast
cred	believe, trust	credential, incredible
deca	(multiply by) ten	decade, decalogue
deci	(divide by) ten	decimate, decimeter
dem	people	democracy, demographic
diet	speak	dictate, verdict
eco	environment, habitat	ecology, ecosystem
extra	outside of, beyond	extraordinary, extrovert
fact	make	factory, manufacture
fin	end, limit	final, confine
gen	birth	gene, generation
geo	earth	geography, geology
gram	record	telegram, electrocardiogram

UNIT - I

graph	write	autograph, graphic
homo	like, similar	homogeneous, homonym
hyper	over, above, beyond	hyperactive, hyperbole
infra	below, inferior,	after infrared, infrasonic
kilo	thousand	kilogram, kilometre
logy	science or study of	biology, geology
macro	large	macroscopic, macroeconomics
mal	evil, badly	malnourished, malevolent
mega	large	megawatt megabyte
meter	measure	thermometer, kilometre
micro	small	microbe, microscope
mis, mit	send	transmit, missile
neo	new	neoclassical, neophyte
nov, nou	new	novice, renovate
octo	eight	octogenarian, octopus
omni	all	omnivorous, omnipotent
pan	all, entire	pandemic, pantheon
para	beside, beyond, near	paradox, paranormal
phil	love	philosophy, bibliophile
phobia	fear	of claustrophobia, xenophobia
photo	light	photograph, photosynthesis
port	carry	transport, portable
proto	first	prototype, proton
pseudo	false	pseudonym, pseudo-science
psych	mind, soul	psychiatry, psychology
quadr	four times, fourfold	quadriceps, quadrangle
retro	backwards, behind	retrofit, retrograde
scope	observe, watch	telescope, microscope
scrib, script	write	scribble, manuscript
sens, sent	feel	sentiment, sensation
syn, sym	together, with	symmetric, synopsis
tele	far away	television, telescope
theo	god	theology, atheist
therapy	to nurse, care for	hydrotherapy, aromatherapy
ultra	beyond, extremely	ultrasound, ultraconservative
vid, vis	see	visible, video

Exercise 1

Identify the roots of each of the following words.

1. Genetic - gene
2. Paragraph - graph
3. Predict - dict
4. Uncountable - count
5. Airport - port
6. Dictator - dict
7. Admit - mit
8. Photon - photo
9. Telemetry - tele

Exercise 2

Write down at least two words formed using each of the given roots. The meanings of the roots are given in brackets.

1. *Phones* (sound) - telephone, phonology
2. *Pater* (father) - paternal, paternity
3. *Voc* (to call) - vocabulary, invocation
4. *Temp* (time) - temporal, contemporary
5. *Mono* (one) - monopoly, monotony
6. *Act* (to move or do) - activate, proactive
7. *Alter* (other) - alternative, alteration
8. *Aqua* (water) - aquatic, aquarium
9. *Multi* (many) - multitude, multi-purpose
10. *Therm*(heat) - thermometer, thermostat
11. *Cent* (hundred) - century, centenary
12. *Astra* (star) - astronomy, astrophysics

Exercise 3

Pick out five words from the poem 'In the Bazaars of Hyderabad' or from the story 'The Eyes are Not Here.' Transform each of the words you have chosen into a different word by changing a root.

For example, word: *tele* (meaning 'far') + *phone* (meaning 'sound')

Change the root *phone* to *pathy* (meaning 'feeling'). New word formed: **telepathy**.

- | | | | |
|---------------|---|---------------------|--------------------------------------|
| 1. Disability | - | <i>dis+able+ity</i> | New word formed: inability |
| 2. Chessmen | - | <i>chess+men</i> | New word formed: chess master |
| 3. Wristlet | - | <i>wrist+let</i> | New word formed: bracelet |
| 4. Displayed | - | <i>dis+play+ed</i> | New word formed: discovered |
| 5. Sensitive | - | <i>sense+tive</i> | New word formed: senseless |

4. GRAMMAR : NOUNS

Noun

Noun are the names of persons, places, things, actions and concepts. These are called naming words, or more specifically, nonuns.

Types of Nouns

"Nouns may be classified in many different ways. In this unit, we will look at two ways of categorising them: as proper and common nouns, and as countable and uncountable nouns.

- i) **Proper Noun:** A proper noun is the name of a particular person, place or thing. They are always written with a capital letter. For example, Manmohan, Sri Lanka, Osmania University, Nobel Prize, Deccan Chronicle, Taj Mahal, Mars, Kannada, Holi.
- ii) **Common Nouns:** Common nouns are all other nouns that are not categorised as proper nouns. They may refer to concrete objects, abstract ideas or actions. For example, person, country, institution, award, newspaper, mausoleum, planet, festival, independence, flattery.
- iii) **Countable nouns:** A useful way of categorising nouns is making a distinction between countable and uncountable nouns.
- iv) **Uncountable nouns:** Countable nouns consist of things which can be recognised and counted as individual items. They usually have a singular and a plural form. For example, *book, books; mouse, mice; person, people*.

Uncountable nouns consist of substances (such as materials, liquid, powder) not usually considered as their individual components. For example, *salt, cotton, sand*. They may refer to a category of things (for example, *furniture, information, baggage*), or to abstract concepts (for example, *youth, danger, beauty*).

Countable nouns	Uncountable nouns
'A' or 'an' can be used in front of them: them: <i>a person, an ant</i> .	'A' or 'an' are usually not used in front of <i>milk, cotton</i> . (When a or an is placed before an uncountable noun, its meaning usually changes: ' <i>paper</i> ' = material, but ' <i>a paper</i> ' = a newspaper.)
Have a plural form: <i>ant</i> → <i>ants</i> .	Do not have a plural <u>form</u> .
Numbers can be used with them: <i>two people, four ants</i> .	Numbers are usually not used in front of them: <i>a little milk, some cotton</i> .
To quantify, we ask 'How many?'	To quantify, we ask 'How much?'

Uncountable nouns can be made countable by adding a suitable countable noun + *of*. For example, a few bottles of *milk*; a spoon of *salt*; five kilos of *rice*; several bowls of *soup*.

Exercise 1

Identify the nouns in the following passages. Also say whether each noun is a proper or a common noun, and if they are countable or uncountable.

- Our sun is, in fact, a rather unimportant member of a huge system of stars, or galaxy, consisting of at least a hundred thousand million stars. We can see a part of this galaxy stretching across the sky as a pale white band of stars called the Milky Way. In India it is sometimes called the Heavenly Ganga.**

Ans :

sun- proper noun & uncountable noun

member- common noun & countable noun

system- common noun & countable noun

stars- common noun & (un)countable noun

galaxy- common noun & (un)countable noun

part- common noun & countable noun

sky- proper noun & uncountable noun

band- common noun & countable noun

Milky Way- proper noun & uncountable noun

India- proper noun & uncountable noun

Heavenly Ganga- proper noun & uncountable noun

2. 'In the Bazaars of Hyderabad' is a popular lyric by Sarojini Naidu which romanticises the common man's pursuits and aspirations. The setting here is the crowded marketplace of Hyderabad, and the poem seems to be a dialogue between the customers and the vendors of the bazaars. The poem invokes the rich colours, smells, sounds, and tastes of a rich and varied cultural milieu. The poem also has a political backdrop. During the freedom struggle, the Congress launched the Swadeshi movement, urging Indians to boycott cheaply manufactured British products and to rely on Indian bazaars. The colonial administration had banned the publication of Indian newspapers and Naidu cleverly used her poems to propagate these ideas.

Ans :

Bazaars - common noun & countable noun

Hyderabad - proper noun & uncountable noun

Lyric-common noun & countable noun

Sarojini Naidu- proper noun & uncountable noun

Man- common noun & countable noun

Pursuits-common noun & countable noun

Aspirations-common noun & countable noun

Setting-common noun & countable noun

Marketplace-common noun & countable noun

Poem-common noun & countable noun

Dialogue-common noun & countable noun

Customers-common noun & countable noun

Vendors-common noun & countable noun

Colours-common noun & countable noun

Smells-common noun & countable noun

Sounds-common noun & countable noun

Tastes-common noun & countable noun

Milieu-common noun & countable noun

Backdrop-common noun & countable noun

Struggle-common noun & countable noun

Congress-proper noun & uncountable noun
Swadeshi movement-proper noun & uncountable noun
Indians-proper noun & countable noun
Products-common noun & countable noun
Administration-common noun & uncountable noun
Publication-common noun & countable noun
Newspapers-common noun & countable noun
Ideas-common noun & countable noun

3. **In class today, we read the touching story of a conversation between a blind narrator and a girl he met during a train journey. The twist at the end successfully conveyed the irony of the situation to the reader- both the narrator and his co-passenger had lost their sight, but were able to successfully mislead each other!**

Ans :

class - common noun & (un) countable noun
story-common noun & uncountable noun
conversation-common noun & uncountable noun
narrator-common noun & countable noun
girl-common noun & countable noun
journey-common noun & uncountable noun
twist-common noun & countable noun
end-common noun & countable noun
irony-common noun & uncountable noun
situation-common noun & uncountable noun
reader-common noun & countable noun
co-passenger- common noun & countable noun
sight-common noun & uncountable noun

Exercise 2

Quantify the following uncountable nouns to make them countable.

For example, jam-a jar of jam

1. Coffee - a cup of coffee
2. Bread - a loaf of bread

UNIT - I

3. Wood - a log of wood
4. Money - a lot of money/some money
5. Butter - a tin of butter
6. Chocolate - a cake of chocolate
7. Juice- a tin of juice/ a jar of juice
8. Information - a piece of information
9. Glue - a bottle of glue/a tube of glue
10. Petrol - a litre of petrol
11. Sugar - a kilogram of sugar/ a spoonful of sugar
12. Chips - a pocket of chips
13. Toothpaste - a tube of toothpaste
14. Detergent - a cake of detergent
15. Luggage - an item of luggage
16. Cable - a bundle of cable

Rahul Publications

5. SPEAKING : GETTING SOMEONE'S ATTENTION AND INTERRUPTING

Here are some other expressions you can use to interrupt or get someone's attention:

Pardon me...	I'm sorry, but...
Pardon the interruption, but...	Are you free for a minute?
I hate to interrupt you, but...	Have you got a minute?
I don't want to interrupt you, but...	Could I just ask...?
I'm sorry to interrupt you, but...	Excuse me, but...
Could I interrupt...?	Sorry to butt in, but...
Excuse me, but do you have a moment?	Sorry, but could I ask you a quick question?

Here are some other expressions you can use when someone else interrupts you:

Yes?	Not at all.
That's all right.	Yes? What can I do for you?
No problem.	Of course.
Sure.	It's not a bother.

Dialogue 1 (formal)

Razia wants to get the attention of her science teacher, who is in the staff room correcting examination scripts.

Razia	Excuse me, ma'am. I know (that) you're busy, but may I speak to you for a moment?
Teacher	Yes, Razia? What can I do for you?
Razia	It's about the chart for the science exhibition. Can I make one with pictures of what a healthy diet should include?
Teacher	I think that's a good idea, Razia. The chart will look attractive with pictures.
Razia	Thank you, ma'am, Sorry to have bothered you.
Teacher	That's all right.

Dialogue 2 (formal)

Manjula needs to deliver a message to the principal, who is in a staff meeting. She stands at the door of the staff room to get his attention.

Principal	(noticing Manjula at the door) Yes, Manjula, what is it?
Manjula	Sir, sorry to interrupt, but someone's come to see you. He's from the Board of Intermediate Education.

UNIT - I

Principal Thank you, Manjula. Please tell him I'll be coming in a minute. He could wait in my office.

Manjula Yes, sir.

Dialogue 3 (formal)

Roopa interrupts two strangers talking to each other at a bus stop.

Roopa Pardon me, but could you tell me which bus goes to the railway station from here?

Stranger 47 B.

Roopa Thanks. I'm sorry I interrupted your conversation.

Stranger That's okay.

Dialogue 4 (informal)

Veena is among her friends. Something occurs to her suddenly and she butts into the conversation to ask a question.

Veena **Just a minute.** Does anyone know if Mrs Sharma is leaving for Allahabad tomorrow?

Naresh I think she is.

Veena **Thanks. I** need to send a packet for Sunder with her. **Sorry, what were we talking about? Oh, yes,** the movie ...

Dialogue 5 (informal)

Lubna walks up to her friends who are chatting over coffee in the canteen.

Lubna **Sorry, am I interrupting?** I came to ask if some of you could come to the college on Sunday. We need people to help us decorate the place for the Independence Day celebrations.

Tony **Sure,** we can come. What time?

Activities

Try the following role play activities to improve your speaking skills.

1. Enact Dialogues 1-5 with a partner, taking turns to play the role of the person interrupting/trying to get someone's attention, as well as that of the person responding to the interruption.

Ans :

(The answers to the Situations 1-4 s in Question 2)

2. Form groups of four or five. Your teacher will give each group ten minutes to prepare brief dialogue based on any two of the following situations.

Ans :

Situation 1 : You interrupt an office meeting to inform one person about an urgent phone call.

Hrushu : Excuse me, Sir! I'm sorry to interrupt you, but there's an urgent phone call to a member of the meeting.

Manager : That's all right. Whom is the phone call related to?

Hrushu : Sir, it's related to Mr M. Raghuram.

Manager : I see. Mr Raghuram, please go and attend the meeting.

Situation 2 : You approach a group of strangers who are engaged in conversation, and ask one of them what time it is.

Raju : Excuse me, but do you have a moment?

Stranger : Yes? What can I do for you?

Raju : Could you please tell me what time it is?

Stranger : It's not a bother. It's 11:30 AM.

Raju : Sorry to have bothered you. Thank you very much, Madam.

Stranger : That's okay. Pleasure is mine.

Situation 3 : Two teachers are talking to each other. You interrupt their conversation to ask one of them about a project submission deadline. Remember to greet both teachers!

Gnanika : Excuse me, Madams! Am I interrupting, Madams?

Teacher : Not at all. What can I do for you?

Gnanika : Could you please tell me the last date for submission of the project?

Teacher : Of course. It's 25 December 2021.

Gnanika : Thank you very much, Madam. I'm sorry I interrupted your conversation.

Teacher : That's okay.

Situation 4 : A man is reading a book in a bus station. You ask him for directions.

Supraja : Excuse me, Sir! I understand that you're busy with your reading, but may I speak to you for a moment?

Man in the Bus : Yes. How can I help you?

Supraja : Could you please tell me the way to the Railway station from this bus station?

Man in the Bus : Sure. First, go straight till you reach the Ambedkar statue, then take left turn and proceed for about 200 meters; and then take right turn. You will see the Railway station arch in front of you!

Supraja : Thank you very much, Sir. I'm sorry I interrupted your reading newspaper.

Man in the Bus : It was nothing important.

6. POST READING : CREATIVITY

Creativity

Creative or innovative thinking is the kind of thinking that leads to new insights, novel approaches, fresh perspectives, and new ways of understanding and conceiving things. The products of creative thought include some obvious genres like music, poetry, dance, dramatic literature, inventions, and technical innovations. But there are some not-so-obvious examples as well, such as ways of framing a question that expand the horizons of possible solutions, or ways of conceiving of relationships that challenge presuppositions and lead one to see the world in imaginative and different ways.

Creativity is an effective resource that is latent in all people and within all organisations. Creativity can be nurtured and enhanced through the deliberate use of tools, techniques and strategies. Critical and creative thinking are the two most basic thinking skills. Critical thinking is a matter of thinking clearly and rationally. Creativity consists of coming up with new and relevant ideas. To be a good and an effective thinker, both kinds of thinking skills are needed.

Creativity can be divided into two kinds. One is cognitive creativity that is involved in solving problems. The other is aesthetic creativity relating to artistic creation. For many people, creativity is something reserved for scientists or artists. We need to make use of our creativity whether we are thinking about how to earn more money or how to make our loved ones happier. Many people also seem to think that creativity is a matter of waiting for inspirations. However, creativity is not a passive state of mind.

- (a) New ideas are composed of old elements.
- (b) Not all new ideas are equally good.
- (c) Creativity is enhanced by the ability to detect connections between ideas.

Some Creative Techniques

i) Koinonia

Incredible breakthroughs have often taken place through simple, open and honest conversation. Socrates developed principles of intra-group communication. The participants of a discussion were bound by seven principles to maintain a sense of collegiality. Socrates called these principles *koinonia* meaning 'spirit of fellowship'. These were:

- Establish dialogue
- Listen carefully
- Exchange ideas
- Clarify your thinking
- Don't argue

- Be honest
- Don't interrupt

Socrates believed that the key to establishing dialogue is to exchange ideas without trying to change the other person's mind. This is not the same as discussion which, from its Latin root, means to 'dash to pieces'. The basic rules of establishing dialogue were 'Don't argue', 'Don't interrupt', and 'Listen carefully'. To clarify your thinking you must first suspend all untested assumptions. Check your assumptions about everything/everyone with an unbiased view. Say what you think, even if your thoughts are controversial.

ii) Idea File

Idea file Maintain extensive idea files to stimulate new perspectives. Mark Twain once replied to an interviewer 'All ideas are second hand, consciously or unconsciously drawn from a million outside sources and used by the garnerer with a pride and satisfaction born of the superstition that he originated them. A creative mind recognises the essential merits and attributes of a good idea and can adapt them in new contexts thus creating a new idea. You may realise that the entire idea applies or only one procedure or only small portion of the idea applies. Try modifying the ideas. Ask:

- What can be **SUBSTITUTED**? (Who else? What else? Other ingredient? Other process? Other power? Other place? Other approach? Can you change the rules?)
- What can be **COMBINED**? (How about a blend, an alloy, an assortment, an ensemble? Combine units? Combine purposes with something else? Combine appeals? Combine ideas?)
- What can I **ADAPT** from something else to the idea? (What else is like this? What other idea does this suggest? Does the past offer a parallel? What could I copy? Whom could I emulate?)
- What can I **MAGNIFY**? (What can be added? More time? Stronger? Higher? Longer? Extra value? Extra features? Duplicate? Multiply? Exaggerate?)
- What can I **MODIFY** or change? (What can be altered? New twist? Change meaning, colour, motion, sound, odour, form, shape? What other changes can be made?)
- Can I **PUT** the idea **TO OTHER USES**? (New ways to use as? Other uses if modified? Can you make it do more things? Other extensions? Other spin-off? Other markets?)
- What can be **ELIMINATED**? (What to subtract? Smaller? Condensed? Miniature? Lower? Shorter? Lighter? Omit? Streamline? Split up? Understate?)
- What can be **REARRANGE**? (What other arrangement might be better? Interchange components? Other pattern? Other layout? Other sequence? Transpose cause and effect? Change pace? Change schedule?)
- Can it be **REVERSED**? (Transpose positive and negative? How about opposites? Turn it upside down? Reverse roles? Consider it backwards? What if you did the unexpected?)

Is your idea crazy enough? The playful openness of creative geniuses is what allows them to explore 'interesting' chance events. In genius there is patience for the odd and the unusual avenues of thought. This intellectual tolerance for the unpredictable allows geniuses to bring side by side what others had never sought to connect)

Situational Analysis

1. Show how you can be creative in the following situations:

- (a) **in a kitchen:** We all know that kitchen is the place for cooking. However, I prefer to change the ambiance of the place by placing a music system there. By doing so, I can make it a place of peace and soothing power. I will also make sure that the old melodious songs available, since my mother loves such songs. It will enhance my mother's happiness. In this way I make my mother's kitchen work less strenuous.
- (b) **writing an informal invitation:** Writing invitation is an art. But writing an informal one is challenging. Instead of writing the invitation on the mobile phone, I prefer to collect the old post cards to write the invitation and send them to my friends and relatives. I hope that this old method of invitation would bring the golden old memories to my invitees.
- (c) **trying to protect yourself from getting wet in the rain:** One day when I was returning from my college on foot, it started raining heavily. Unfortunately, I forgot to carry my umbrella on the fateful day. But I did not forget to carry my mind's ideas! When it started raining, I looked for a shelter nearby, but in vain. Then I searched for something to protect myself from getting wet in the rain. There I found a green teak tree. I collected its leaves and made the umbrella of leaves by stitching them with small twigs. Under its cover, I protected myself from the rain.
- (d) **entertaining yourself when you are alone in an open ground with only two trees:** In the afternoon of last Sunday, I went to the Municipal Ground hoping that my friends would come there, as regularly we meet there by the time. However, due to inexplicable reasons they did not turn up leaving me there all alone. I waited there for at least two hours with the hope of their arrival. After having felt bored, I started to talk to the two trees standing nearby. I imagined that they were like human beings talking to me and replying to my question. I asked them if they would like human beings for their role in the destruction of forests. Naturally, they replied negatively. Then I asked them about their finding of any good quality among humans. I was dumbstruck when I heard a chorus from them, "Planting sampling!"

2. List five situations where you can use creativity to present yourself better and say what measures you would take to do so.

- (a) **Preparing a collage of a poem you read:** I love reading poetry and I equally love painting the poems that I read in the form of collage. Taking inspiration from the great painter-cum-poet Rabindranath Tagore, I try to paint collages

based on the themes of the poems. Firstly, I collect different colours and brushes of all sizes. Of a good quality canvas is taken for the purpose. Then I look at the theme of the poem from different perspectives and draw mind maps. Next I allocate varied colours for different ideas and start applying a melange of colours on the canvas.

- (b) **Waiting for a guest at the railway station when the train is late:** Last week I happened to visit the railway station to receive a guest who was travelling by train. Since the train was late for hours together, I started feeling bored. However, in order to kill the boredom, I started to make a survey of the railway station which is hundred years old! When I looked into the foundation stone which read "15.08.1918", I was agape with surprise. With growing curiosity, I noted down the important architectural features of the building and observed that it was constructed in Indo-Arabic architecture. I wish I would bring my classmates to the station on a tour! Suddenly, my guest touched my shoulder!
- (c) **Cooking a special dish for your beloved parents on Sundays:** Sunday is my favourite day, of course, it is every body's favourite. Not that it offers free time but that it provides an opportunity to cook a special dish to my beloved parents! When I get up I ask my mother and father to tell me what they want to have for their breakfast, lunch and supper. I note down all the food items and the required ingredients for cooking. I even browse YouTube channels for assistance in preparing some special food items. When the dishes are ready for eating, I invite my parents to the dining table. It gives me immense pleasure and satisfaction when they eat the food items prepared and served by my own hands.
- (d) **Playing cricket when you are all alone:** Cricket is my favourite game. I always love playing it. It requires someone to play with, since it is a team sport. But it is difficult to me to get some people to either bowl or bat. One day I was all alone in my house and found no one to play cricket. I got an idea of hitting the ball against the compound wall and hitting it again when it returned. I played cricket on my own single handedly! I took precaution that the ball would not bounce too high or too low. This solo play of cricket enhanced my concentration.
- (e) **Speaking at the farewell party:** Of late I have developed the fear of public speaking, especially speaking on the stage before large audience. Last year when the college farewell party was approaching, I was both eager to speak on the occasion and scared of stage. I had sleepless nights before I decided to kill my fear. I started thinking about the ways of dispel the fear and develop public speaking skills. I met my English lecture for some tips; I listened to hundreds of speeches on YouTube as models; and started getting on to the stage in the classroom. After a couple of months of constant practice, I went on to the stage of college auditorium speak fluently on the day of Farewell party. I never forget the day of killing my fear of public speaking.

UNIT II

1. Poem : *If* – Rudyard Kipling
2. Prose : *On Saying Please* – A.G. Gardiner
3. Vocabulary : Prefixes and Suffixes
4. Grammar : Pronouns
5. Speaking : Giving Instructions and Seeking Clarifications
6. Post Reading : Interpersonal Skills

1. *If* – Rudyard Kipling

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise:

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim;
If you can meet with Triumph and Disaster
And treat those two impostors just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
Or walk with Kings - nor lose the common touch,
If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Glossary

Keep ones head: to remain calm, especially under pressure

Make allowance: to take into consideration when making calculations or plans

Triumph and Disaster: success and defeat (personified)

Imposter: a person who pretends to be someone else in order to deceive others

Knave: a dishonest or unscrupulous person

Stoop: to bend one's head or body forwards and downwards

Pitch-and-toss: a gambling game in which the player who manages to throw a coin closest to a mark gets to toss all the coins, winning those that land with the head up

Sinew: a piece of tough tissue connecting muscle and bone

Common touch: the ability to empathise with common people and not feel superior to them

Foe: enemy

The unforgiving minute: referring to how time does not wait for anyone.

Comprehension – I

Answer the following questions in 80-100 words.

Q1. The title of the poem is short and to the point. How does this apply to the overall theme of the poem?

Ans :

Most of the lines of Kipling's poem "If" begin with the word, "If". According to the narrator of the poem, in order to become a "Man," the son (may be every human being) has to incorporate those ideas into his minds. Only then, he can succeed in life. Here the choice is conditional. Whether to adopt them or not, is up to the listener. Therefore, the poem is titled, 'If-'. If one reads the poem wholeheartedly and obeys those principles, only then he or she can get success in life and can lead a blissful life.

Q2. Explain the significance of the final two lines of the poem.

Ans :

The final two lines of the poem have a lot of significance. Kipling's poem ends with the following two lines:

Yours is the Earth and everything that's in it,
And – which is more – you'll be a Man, my son!

Here the narrator confidently says that we can achieve anything and everything if we fulfil all the conditions mentioned so far in the poem. According to him, we can win this earth and everything in it. We can go to top of the world and rule over everything. And what is more, we would be a complete and perfect human being. Here the "Man" is a symbol of good qualities that the father wants his son to adopt.

Q3. Explain the poet's thoughts on the subject of patience.

Ans :

The father also advises that he (his son) should learn to be patient and not feel irritated by waiting. If someone does any bad to him or speaks lies about him, he should not do bad in return. If he is hated by people, he should not be hateful in return but rather stay positive. He then advises his son neither to show off to people nor act arrogant but to stay modest. Having acquired all these good qualities mentioned above, people generally feel proud and tend to show off how good they are. But, the poet warns us not to go that way. In that case, others would feel uncomfortable in our company and avoid us. Even others may try to prove us wrong at any cost, leading to an unhealthy competition. The narrator explains:

If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise

Q4. What does the poet say about perseverance?

Ans :

According to the narrator of the poem, we should have the quality of perseverance. It is an essential quality when we lose everything. Then we have to hold our nerves even after seeing that our favourite thing that we built with all our effort and time is broken. Then we have to pick up the scattered parts and build it all over again. This is another key to getting to the top of the world, according to the poet. To keep our cool is not easy in such a situation. But patience and the mental toughness would help us build them again. Indeed, there is a story about Newton that the papers containing his theories were destroyed in fire, and he wrote them again from the beginning. So the poet says:

Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

The narrator advises us to be able to accumulate all we have and take a risk in one turn of the game of pitch-and-toss. We may lose the game and all our possessions. But we have to stay calm without uttering a word about that loss and rebuild it from the beginning. So, the narrator says:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;

Here the poet talks about the importance of the quality of perseverance - the capability of taking big risks to achieve much greater success and keeping quiet even if we lose the bet. This is yet another aspect of our mental toughness that we need to possess.

Q5. Briefly explain the meaning of the following lines with reference to context:

Ans :

(a) But make allowance for their doubting too

According to the narrator of the poem, we should have the faith in ourselves, even when others doubt us. But after that, we should give some importance to their doubt too and try to find out what may be the reason for their suspicion. After all, 'To err is human...' Therefore, by keeping faith in ourselves we make sure that we don't get demoralized or disheartened. And, by allowing others' doubt a little space of thought, we ensure that we are not doing something wrong knowingly or unknowingly.

(b) And yet don't look too good, nor talk too wise.

Rudyard Kipling in his poem "If" advises us: *And yet don't look too good, nor talk too wise.* We should not show us as too good a person or talk too wisely with common people, even after possessing such qualities. Having acquired all these good qualities mentioned above, people generally feel proud and tend to show off how good they are. However, the poet warns us not to go that way. In that case, others would feel uncomfortable in our company and avoid us. Even others may try to prove us wrong at any cost, leading to an unhealthy competition.

(c) If you can dream- and not make dreams your master

In his poem "If", Kipling says: *If you can dream- and not make dreams your master.* According to him, we should dream first, in order to do something bigger. However, the poet also reminds us not to be guided by unrealistic dreams. If dreams become our masters or take the driver's seat, we would get detached from reality and eventually fail. There goes a saying – "You have to dream first before your dream

can come true." Therefore, we should dream to reach great heights in life, only by keeping the reality in mind.

(d) Twisted by knaves to make a trap for fools

In the poem "If" Kipling mentions: *If you can bear to hear the truth you've spoken / Twisted by knaves to make a trap for fools.* It means that we have to bear the tough situations where we see that our speech or statement is distorted by someone to befool us or others. Very often we see that people misinterpret or even deliberately distort our words to use it in their favour. In such situations, we should not lose our temper hearing that. Rather we should tolerate that ensuring we have spoken the truth.

(e) If all men count with you, but none too much

In the fourth stanza of the poem "If", Kipling mentions the lines: *If all men count with you, but none too much.* This means that we have to develop our personality the right way, so that everyone supports us and gives us importance (count with you), but none too much. If we allow someone to give us too much importance, we may be emotionally bound. Such situation may restrict our freedom and prevent us from doing our duty. Sometimes we may get complacent thinking that we are so much liked by people, thus reducing our effort.

Comprehension – II

Answer the following questions in 350-400 words.

Q1. What kind of a person does the poet want his child to be? What are the qualities the poet is espousing?

(OR)

According to the poem, what are some of the challenges that a person will have to face in life?

Ans :

The present poem "If" is a masterpiece written by a British Poet Rudyard Kipling in 1895. It was first published in 1910 in the chapter "Brother Square Toes" of the book "Rewards and Fairies" which is a collection of Rudyard Kipling's poetry and short-story fiction. He wrote 'If-' in the form of paternal advice to a child. Here, the child is none other than the poet's son, John. It is a type of didactic poem that teaches readers how to be an ideal human being. Kipling's poem is all about how to be an ideal human being. The text presents a series of advice following which one can become a "Man". In the poem, the poet exposes many qualities for his son to become of man of all-weather.

The poem begins with the narrator, being a father, addressing his son saying that he should keep calm in the situation of crisis when all the others around him are panicking

and blaming him. He should trust himself when all the people around him discourage him. Though he has confidence in himself and his decision, he should also listen to the opinions people give him.

According to the father, the son should learn to be patient and not feel irritated by waiting. If someone does any bad to him or speaks lies about him, he should not do any bad in return. If he is hated by people, he should not be hateful in return but rather stay positive. He then advises his son neither to show off to people nor act arrogant but to stay modest.

The narrator continues advising his son that it is good to dream high, have ambitions and goals but he must not allow his dreams to rule him. He should not lose connection with reality. If he thinks about his future and plans for it, he should not just sit and keep thinking. He needs to act upon the plans. If he achieves success or face failure, he should treat them equally. He neither should dwell in success if he achieves it and nor should he let himself collapse if he faces failure. He must not allow them to distract him because both of them are not long-lasting. He must have the courage and patience to listen to the things said by him but are modified by some dishonest men. He needs to be strong enough to see the most important things in his life to be broken, he must gather the courage to fix them and start trying again.

The narrator keeps advising his son that if he can take a chance in life and risk everything even if he loses. He should start trying again after losing and must not quit or give up. He must not complain about his loss to other people. He needs to be self-sufficient and must not look up to people when things go wrong. He should keep trying even though he is too exhausted to continue. He should stay strong and firm even if he has no strength left in him except for the inner voice in him that keeps him moving.

The poet as a father urges to his son to be social and keep in touch with his social group but not to lose his individual goodness and integrity so that people may not be able to misguide him. He says that when he becomes successful in life and his status rises. He should not lose connection with his roots and the people where he has come from because that is his reality.

The poet advises his son not to allow anyone to hurt him, be they friends or enemies. He advises him to let people depend on him but not to take too much advantage of him. He also asks him to make good use of his time and if he acts upon the given advice, the world, and everything herein, will belong to him. It will make him a 'Man'.

Q3. Summarise the poet's message in your own words. Do you agree with it?

Ans :

The present poem "If" is a masterpiece written by a British Poet Rudyard Kipling in 1895. It was first published in 1910 in the chapter "Brother Square Toes" of the book "Rewards and Fairies" which is a collection of Rudyard Kipling's poetry and short-story fiction. He wrote 'If-' in the form of paternal advice to a child. Here, the child is none other than the poet's son, John. It is a type of didactic poem that teaches readers how to be an ideal human being. Kipling's poem is all about how to be an ideal human being. The text presents a series of advice following which one can become a "Man". That's why this poem does not have a single meaning. Readers can find a variety of ideas in it. It consists of four stanzas, each one having eight lines. It is written in iambic pentameter.

The poem begins with the narrator, being a father, addressing his son saying that he should keep calm in the situation of crisis when all the others around him are panicking and blaming him. He (his son) should trust himself when all the people around him discourage him. Though he has confidence in himself and his decision, he should also listen to the opinions people give him. Hence the narrator says:

If you can keep your head when all about you
Are losing theirs and blaming it on you,
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;

The father also advises that he (his son) should learn to be patient and not feel irritated by waiting. If someone does any bad to him or speaks lies about him, he should not do bad in return. If he is hated by people, he should not be hateful in return but rather stay positive. He then advises his son neither to show off to people nor act arrogant but to stay modest. Having acquired all these good qualities mentioned above, people generally feel proud and tend to show off how good they are. But, the poet warns us not to go that way. In that case, others would feel uncomfortable in our company and avoid us. Even others may try to prove us wrong at any cost, leading to an unhealthy competition. The narrator explains:

If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise

The narrator continues advising his son that it is good to dream high, have ambitions and goals but he must not allow his dreams to rule him. He should not lose connection with reality. If he thinks about his future and plans for it, he should not just sit and keep thinking. He needs to act upon the plans. If he achieves success or face failure, he should treat them equally. So, the narrator advises us:

If you can dream—and not make dreams your master;

If you can think—and not make thoughts your aim;

The narrator says that he (his son) neither should dwell in success if he achieves it and nor should he let himself collapse if he faces failure. He must not allow them to distract him because both of them are not long-lasting. Life is a combination of success and failure, joy and sorrow, good times and bad times. We should accept both and face both situations with similar treatment.

Here the poet personifies Triumph and Disaster, capitalizing and calling them 'two impostors' (pretenders or cheaters). People become too happy in success and forget their duty at hand. We may also get too complacent or proud at a small success, reducing our chances to reach higher goals. Again, at bad times, if we are too grieved, we may lose our faith and confidence. In both cases, our regular course of work is hampered. That is the reason why the poet calls triumph and disaster 'two impostors'. He asks us to treat those deceivers similarly, with a smiling face. In short, don't be too happy or too sad under any circumstances.

The narrator also advises his son to have the courage and patience to listen to the things said by him but are modified by some dishonest men. He needs to be strong enough to see the most important things in his life to be broken, he must gather the courage to fix them and start trying again. We have to bear the tough situations where we see that our speech or statement is distorted by someone to fool others. Very often we see that people misinterpret or even deliberately distort our words to use it in their favour. We should not lose our temper hearing that. Rather we should tolerate that, ensuring we have spoken the truth. Therefore, the narrator explains:

If you can bear to hear the truth you've spoken

Twisted by knaves to make a trap for fools,

According to the narrator of the poem, we have to hold our nerves even after seeing that our favourite thing that we built with all our effort and time is broken. Then we have to pick up the scattered parts and build it all over again. This is another key to getting

to the top of the world, according to the poet. To keep our cool is not easy in such a situation. But patience and the mental toughness would help us build them again. Indeed, there is a story about Newton that the papers containing his theories were destroyed in fire, and he wrote them again from the beginning. So the poet says:

Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

The narrator advises us to be able to accumulate all we have and take a risk in one turn of the game of pitch-and-toss. We may lose the game and all our possessions. But we have to stay calm without uttering a word about that loss and rebuild it from the beginning. Here the poet talks about the capability of taking big risks to achieve much greater success and keeping quiet even if we lose the bet. This is yet another aspect of our mental toughness that we need to possess. So, the narrator says:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;

The narrator continues the same theme of mental strength and the power of 'Will', courage and patience. We have to force our body (heart and nerve and sinew) to serve us even after it has lost the strength due to old age or illness. Thus we should keep on working driven by the power of 'Will' which would ask them (heart and nerve and sinew) to 'hold on' compelling them to do their job. If we want to do something great from our heart, the 'Will' inside us would prevent the body from getting tired. Indeed, there goes a proverb: "When going gets tough, the tough gets going." Therefore, the narrator feels:

If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

The narrator advises us to stay in touch with people from every class of the society. According to him, we should be able to talk with common mass without losing our virtue or moral values. Again, we should be able to walk with kings without going beyond the reach of the common people. The common touch would help us realize the reality and feel the needs of the society. On the other hand, the noble touch would give us the power and opportunity to reach higher goals. The narrator opines:

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,

According to the narrator of the poem, we should build ourselves strong enough, mentally and physically, so that neither enemies nor loving friends can hurt us. Moreover, we should develop healthy relationship with everyone around us, and should not allow anyone to harm us. Thus he says:

If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;

The narrator explains the importance of 'time'. According to him, time is precious and a minute is filled with sixty seconds. Time (minute) is here called 'unforgiving', as it waits for none and doesn't forgive him who wastes it. Therefore, we should utilize every minute of our life in productive work. Wasting time is not something we can afford in our short lifespan. Hence he says:

If you can fill the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man, my son!

In the end of the poem, the narrator confidently says that we can achieve anything and everything if we fulfil all the conditions mentioned so far in the poem. According to him, we can win this earth and everything in it. We can go to top of the world and rule over everything. And what is more, we would be a complete and perfect human being. I fully agree to the message given by the poet and strongly believe that if we follow the life principles espoused by the poet, we will succeed in our life.

SUMMARY

Rudyard Kipling (1865-1936) was, born in Bombay, India, an English poet and novelist. He is remembered for his children's books, including the ever-popular *The Jungle Book* and *Kim*, and for his many stories and poems written about British in India during the Raj. As a boy, he took pleasure in the work of Ralph Waldo Emerson and Wilkie Collins. He was around eleven years old when he first started writing. Kipling was awarded the Nobel Prize in Literature in 1907, and was offered a knighthood several times, though he declined the honour. His writing has come under some scrutiny as readers' opinions of his colonial, and overly masculine tone now seem much less tasteful.

The present poem "If" is a masterpiece written by a British Poet Rudyard Kipling in 1895. It was first published in 1910 in the chapter "Brother Square Toes" of the book "Rewards and Fairies" which is a collection of Rudyard Kipling's poetry and short-story fiction. He wrote 'If-' in the form of paternal advice to a child. Here, the child is none other than the poet's son, John. It is a type of didactic poem that teaches readers how to be an ideal human being. Kipling's poem is all about how to be an ideal human being. The text presents a series of advice following which one can become a "Man". That's why this poem does not have a single meaning. Readers can find a variety of ideas in it. It consists of four stanzas, each one having eight lines. It is written in iambic pentameter.

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But make allowance for their doubting too;

The father also advises that he (his son) should learn to be patient and not feel irritated by waiting. If someone does any bad to him or speaks lies about him, he should not do bad in return. If he is hated by people, he should not be hateful in return but rather stay positive. He then advises his son neither to show off to people nor act arrogant but to stay modest. Having acquired all these good qualities mentioned above, people generally feel proud and tend to show off how good they are. But, the poet warns us not to go that way. In that case, others would feel uncomfortable in our company and avoid us. Even others may try to prove us wrong at any cost, leading to an unhealthy competition. The narrator explains:

If you can wait and not be tired by waiting,
Or being lied about, don't deal in lies,
Or being hated, don't give way to hating,
And yet don't look too good, nor talk too wise

The narrator continues advising his son that it is good to dream high, have ambitions and goals but he must not allow his dreams to rule him. He should not lose connection with reality. If he thinks about his future and plans for it, he should not just sit and keep thinking. He needs to act upon the plans. If he achieves success or face failure, he should treat them equally. So, the narrator advises us:

If you can dream – and not make dreams your master;
If you can think – and not make thoughts your aim;

The narrator says that he (his son) neither should dwell in success if he achieves it and nor should he let himself collapse if he faces failure. He must not allow them to distract him because both of them are not long-lasting. Life is a combination of success and failure, joy and sorrow, good times and bad times. We should accept both and face both situations with similar treatment.

Here the poet personifies Triumph and Disaster, capitalizing and calling them 'two impostors' (pretenders or cheaters). People become too happy in success and forget their duty at hand. We may also get too complacent or proud at a small success, reducing our chances to reach higher goals. Again, at bad times, if we are too grieved, we may lose our faith and confidence. In both cases, our regular course of work is hampered. That is the reason why the poet calls triumph and disaster 'two impostors'. He asks us to treat those deceivers similarly, with a smiling face. In short, don't be too happy or too sad under any circumstances.

The narrator also advises his son to have the courage and patience to listen to the things said by him but are modified by some dishonest men. He needs to be strong enough to see the most important things in his life to be broken, he must gather the courage to fix them and start trying again. We have to bear the tough situations where we see that our speech or statement is distorted by someone to fool others. Very often we see that people misinterpret or even deliberately distort our words to use it in their favour. We should not lose our temper hearing that. Rather we should tolerate that, ensuring we have spoken the truth. Therefore, the narrator explains:

If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,

According to the narrator of the poem, we have to hold our nerves even after seeing that our favourite thing that we built with all our effort and time is broken. Then we have to pick up the scattered parts and build it all over again. This is another key to getting to the top of the world, according to the poet. To keep our cool is not easy in such a situation. But patience and the mental toughness would help us build them again. Indeed, there is a story about Newton that the papers containing his theories were destroyed in fire, and he wrote them again from the beginning. So the poet says:

Or watch the things you gave your life to, broken,
And stoop and build 'em up with worn-out tools:

The narrator advises us to be able to accumulate all we have and take a risk in one turn of the game of pitch-and-toss. We may lose the game and all our possessions. But we have to stay calm without uttering a word about that loss and rebuild it from the beginning. Here the poet talks about the capability of taking big risks to achieve much greater success and keeping quiet even if we lose the bet. This is yet another aspect of our mental toughness that we need to possess. So, the narrator says:

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breathe a word about your loss;

The narrator continues the same theme of mental strength and the power of 'Will', courage and patience. We have to force our body (heart and nerve and sinew) to serve us even after it has lost the strength due to old age or illness. Thus we should keep on working driven by the power of 'Will' which would ask them (heart and nerve and sinew) to 'hold on' compelling them to do their job. If we want to do something great from our heart, the 'Will' inside us would prevent the body from getting tired. Indeed, there goes a proverb: "When going gets tough, the tough gets going." Therefore, the narrator feels:

If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: 'Hold on!'

The narrator advises us to stay in touch with people from every class of the society. According to him, we should be able to talk with common mass without losing our virtue or moral values. Again, we should be able to walk with kings without going beyond the reach of the common people. The common touch would help us realize the reality and feel the needs of the society. On the other hand, the noble touch would give us the power and opportunity to reach higher goals. The narrator opines:

If you can talk with crowds and keep your virtue,
Or walk with Kings—nor lose the common touch,

According to the narrator of the poem, we should build ourselves strong enough, mentally and physically, so that neither enemies nor loving friends can hurt us. Moreover, we should develop healthy relationship with everyone around us, and should not allow anyone to harm us. Thus he says:

If neither foes nor loving friends can hurt you,
If all men count with you, but none too much;

The narrator explains the importance of 'time'. According to him, time is precious and a minute is filled with sixty seconds. Time (minute) is here called 'unforgiving', as it waits for none and doesn't forgive him who wastes it. Therefore, we should utilize every minute of our life in productive work. Wasting time is not something we can afford in our short lifespan. Hence he says:

If you can fill the unforgiving minute
With sixty seconds' worth of distance run,

Finally, the narrator confidently says that we can achieve anything and everything if we fulfil all the conditions mentioned so far in the poem. According to him, we can win this earth and everything in it. We can go to top of the world and rule over everything. And what is more, we would be a complete and perfect human being.

Yours is the Earth and everything that's in it,
And - which is more - you'll be a Man, my son!

The poem is a motivational one in the form of a dramatic monologue. A father, who may be the narrator of the poem, is explaining different personality traits to his son to adapt them in order to be a good and humble man. The father advises his son in a fatherly but friendly way. The tone is rather unemotional but caring.

సారాంశము

రుడ్యర్డ్ కిప్లింగ్ (1865-1936) భారతదేశంలోని బొంబాయిలో జన్మించారు, ఒక ఆంగ్ల కవి మరియు నవలా రచయిత. అతను తన పిల్లల పుస్తకాలకు జ్ఞాపకం చేసుకున్నాడు, అందులో ఎప్పటికీ జనాదరణ పొందినది జంగిల్ బుక్ కాండ్ కిమ్ మరియు రాజ్ సమయంలో భారతదేశంలో బ్రిటిష్ వారి గురించి రాసిన అనేక కథలు మరియు కవితల కోసం. బాలుడిగా, అతను రాల్ఫ్ వాల్డ్స్ ఎమర్సన్ మరియు విల్మీ కాలిన్స్ ల పనిలో ఆనందాన్ని పొందాడు. అతను మొదట రాయడం ప్రారంభించినప్పుడు అతని వయస్సు దాదాపు పదకొండు సంవత్సరాలు. కిప్లింగ్ కు 1907 లో సాహిత్యంలో నోబెల్ బహుమతి లభించింది మరియు అనేక సార్లు నైట్ హుడ్ ను అందించారు, అయినప్పటికీ అతను గౌరవాన్ని తిరస్కరించాడు. అతని వలసవాదం మరియు అతి పురుష స్వరం గురించి పాఠకుల అభిప్రాయాలు ఇప్పుడు చాలా తక్కువ రుచికరంగా కనిపిస్తున్నందున అతని రచన కొంత పరిశీలనలో ఉంది.

1895 లో బ్రిటిష్ కవి రుడ్యర్డ్ కిప్లింగ్ రాసిన ప్రస్తుత కవిత “ఇఫ్”. ఇది మొదటగా 1910 లో రుడ్యర్డ్ కిప్లింగ్ కవితల సంకలనమైన “రివార్డ్స్ అండ్ ఫెయిరీస్” పుస్తకంలోని “బ్రదర్ స్టేర్ బోస్” అధ్యాయంలో ప్రచురించబడింది మరియు చిన్న కథల కల్పన. అతను ఒక బిడ్డకు తండ్రి సలహా రూపంలో ‘ఇఫ్-’ రాశాడు. ఇక్కడ, ఆ పిల్లవాడు మరెవరో కాదు, కవి కొడుకు జాన్. ఆదర్శవంతమైన మానవుడిగా ఎలా ఉండాలో పాఠకులకు బోధించే ఒక రకమైన ఉపదేశ కవిత ఇది. ఆదర్శ మానవుడిగా ఎలా ఉండాలనేది కిప్లింగ్ కవిత. వచనం సలహాల శ్రేణిని అందజేస్తుంది, దానిని అనుసరించి ఒకరు “మనిషి” కావచ్చు. అందుకే ఈ కవితకు ఒకే అర్థం లేదు. పాఠకులు దానిలో వివిధ రకాల ఆలోచనలను కనుగొనవచ్చు. ఇది నాలుగు చరణాలను కలిగి ఉంటుంది, ఒక్కొక్కటి ఎనిమిది పంక్తులు కలిగి ఉంటుంది. ఇది ఐయాంబిక్ పెంటామీటర్ లో వ్రాయబడింది.

తన చుట్టూ ఉన్నవారంతా భయాందోళనకు గురై తనపై నిందలు మోపుతున్నప్పుడు, సంక్షోభ పరిస్థితుల్లో ప్రశాంతంగా ఉండమని కథకుడు తండ్రిగా తన కొడుకును ఉద్దేశించి చెప్పడంతో కవిత ప్రారంభమవుతుంది. అతని చుట్టూ ఉన్న ప్రజలందరూ అతనిని నిరుత్సాహపరిచినప్పుడు అతను (తన కొడుకు) తనను తాను విశ్వసించాలి. తనపై, తన నిర్ణయంపై తనకు నమ్మకం ఉన్నప్పటికీ, ప్రజలు చెప్పే అభిప్రాయాలను కూడా వినాలి. అందుకే కథకుడు ఇలా అంటాడు:

మీరు మీ గురించి అన్ని ఉన్నప్పుడు మీ తల ఉంచుకోవచ్చు ఉంటే

వారిది పోగొట్టుకొని మీపై నిందలు వేస్తున్నారు,

మనుషులందరూ మిమ్మల్ని అనుమానిస్తున్నప్పుడు మిమ్మల్ని మీరు విశ్వసించగలిగితే,

కానీ వారి సందేహానికి కూడా అనుమతి ఇవ్వండి

తండ్రి కూడా అతను (తన కొడుకు) ఓపికగా ఉండటం నేర్చుకోవాలని మరియు వేచి ఉండటం ద్వారా చిరాకు పడకూడదని సలహా ఇస్తాడు. ఎవరైనా అతనికి చెడు చేస్తే లేదా అతని గురించి అబద్ధాలు మాట్లాడినట్లంటే, అతను తిరిగి చెడు చేయకూడదు. అతను ప్రజలచే ద్వేషించబడినట్లయితే, అతను ప్రతిఫలంగా ద్వేషించకూడదు, బదులుగా సానుకూలంగా ఉండాలి. అప్పుడు అతను తన కొడుకును ప్రజలకు చూపించవద్దని లేదా అహంకారంగా ప్రవర్తించవద్దని సలహా ఇస్తాడు. పైన పేర్కొన్న ఈ మంచి లక్షణాలన్నింటినీ సంపాదించిన తర్వాత, ప్రజలు సాధారణంగా గర్వపడతారు మరియు వారు ఎంత మంచివారో చూపించడానికి మొగ్గు చూపుతారు. కానీ, అలా వెళ్లవద్దని కవి హెచ్చరించాడు. అలాంటప్పుడు, ఇతరులు మా కంపెనీలో అసౌకర్యంగా భావిస్తారు మరియు మమ్మల్ని తప్పించుకుంటారు. ఇతరులు కూడా మనం తప్పు అని నిరూపించడానికి ప్రయత్నించవచ్చు, ఇది అనారోగ్యకరమైన పోటీకి దారి తీస్తుంది. కథకుడు వివరిస్తాడు:

మీరు వేచి ఉండి, వేచి ఉండి అలసిపోకుండా ఉండగలిగితే,

లేదా అబద్ధం చెప్పబడినా, అబద్ధాలతో వ్యవహరించవద్దు,

లేదా అసహ్యించుకోవడం, ద్వేషించడానికి మార్గం ఇవ్వకండి,

మరియు ఇంకా చాలా మంచిగా కనిపించవద్దు లేదా చాలా తెలివిగా మాట్లాడవద్దు

కథకుడు తన కొడుకుకు ఉన్నతమైన కలలు కనడం మంచిదని, ఆశయాలు మరియు లక్ష్యాలను కలిగి ఉండాలని సలహా ఇస్తూనే ఉంటాడు, అయితే అతను తన కలలు అతనిని పాలించేలా చేయకూడదు. అతను వాస్తవికతతో సంబంధాన్ని కోల్పోకూడదు. అతను తన భవిష్యత్తు గురించి ఆలోచించి, దాని కోసం ప్లాన్ చేస్తే, అతను ఆలోచిస్తూ కూర్చోకూడదు. అతను ప్రణాళికల ప్రకారం పని చేయాలి. అతను విజయం సాధించినా లేదా వైఫల్యాన్ని ఎదుర్కొన్నా, అతను వాటిని సమానంగా చూడాలి. కాబట్టి, కథకుడు మనకు సలహా ఇస్తాడు:

మీరు కలలు కనగలిగితే - మరియు కలలను మీ యజమానిగా చేసుకోకుంటే

మీరు ఆలోచించగలిగితే - మరియు ఆలోచనలను మీ లక్ష్యం చేసుకోకుండా

కథకుడు అతను (తన కొడుకు) విజయం సాధిస్తే దానిలో నివసించకూడదని మరియు అతను వైఫల్యాన్ని ఎదుర్కొంటే తనను తాను కుప్పకూలిపోకూడదని చెప్పాడు. అవి తన దృష్టి మరల్చడానికి అతను అనుమతించకూడదు ఎందుకంటే అవి రెండూ ఎక్కువ కాలం ఉండవు. జీవితం అనేది విజయం మరియు వైఫల్యం, ఆనందం మరియు దుఃఖం, మంచి సమయాలు మరియు చెడు సమయాల కలయిక. మేము రెండింటినీ అంగీకరించాలి మరియు ఒకే విధమైన చికిత్సతో రెండు పరిస్థితులను ఎదుర్కోవాలి.

ఇక్కడ కవి విజయాన్ని మరియు విఫలత్తును వ్యక్తీకరిస్తాడు, వాటిని క్యాపిటలైజ్ చేసి 'ఇద్దరు మోసగాళ్లు' (నటించేవారు లేదా మోసగాళ్లు) అని పిలుస్తాడు. ప్రజలు విజయంలో చాలా సంతోషంగా ఉంటారు మరియు చేతిలో ఉన్న తమ కర్తవ్యాన్ని మరచిపోతారు. ఒక చిన్న విజయానికి మనం చాలా ఆత్మసంతృప్తి చెందవచ్చు లేదా గర్వపడవచ్చు, ఉన్నత లక్ష్యాలను చేరుకునే అవకాశాలను తగ్గించుకోవచ్చు. మళ్ళీ, చెడు సమయాల్లో,

మనం చాలా దుఃఖానికి గురైతే, మన విశ్వాసం మరియు విశ్వాసాన్ని కోల్పోవచ్చు. రెండు సందర్భాల్లో, మా సాధారణ పనికి ఆటంకం ఏర్పడుతుంది. విజయం మరియు విపత్తులను 'ఇద్దరు మోసగాళ్లు' అని కవి అనడానికి కారణం అదే. ఆ మోసగాళ్లతో ఇలాగే ప్రవర్తించమని నవ్వే ముఖంతో అడుగుతాడు. సంక్షిప్తంగా, ఎట్టి పరిస్థితిలోనూ చాలా సంతోషంగా లేదా చాలా విచారంగా ఉండకండి.

కథకుడు తన కొడుకు చెప్పే విషయాలను వినడానికి ధైర్యం మరియు సహనం కలిగి ఉండాలని సలహా ఇస్తాడు, అయితే కొంతమంది నిజాయితీ లేని వ్యక్తులు వాటిని సవరించారు. తన జీవితంలో చాలా ముఖ్యమైన విషయాలు విరిగిపోవడాన్ని చూసేంత దృఢంగా ఉండాలి, వాటిని సరిదిద్దడానికి ధైర్యాన్ని కూడగట్టుకోవాలి మరియు మళ్లీ ప్రయత్నించడం ప్రారంభించాలి. మన ప్రసంగం లేదా ప్రకటన వక్రీకరించబడిందని మనం చూసే కఠినమైన పరిస్థితులను మనం భరించాలి. ఎవరైనా ఇతరులను మోసం చేయడానికి. చాలా తరచుగా, వ్యక్తులు మన పదాలను తమకు అనుకూలంగా ఉపయోగించుకోవడానికి తప్పుగా అర్థం చేసుకోవడం లేదా ఉద్దేశపూర్వకంగా వక్రీకరించడం మనం చూస్తాము. అది విని మనం కోపాన్ని కోల్పోకూడదు. దానికి బదులు మనం నిజమే మాట్లాడమని నిర్ధారించుకుని సహించాలి. కాబట్టి, కథకుడు ఇలా వివరించాడు:

మీరు మాట్లాడిన నిజం వినడానికి మీరు సహించగలిగితే

మూర్ఖుల కోసం ఉచ్చు వేయడానికి కత్తులతో వక్రీకరించబడింది,

కవితా కథకుడు చెప్పిన ప్రకారం, మనమంతా కష్టపడి, సమయంతో నిర్మించుకున్న మనకు ఇష్టమైన వస్తువు విచ్చిన్నమైందని చూసిన తర్వాత కూడా మన నరాలు పట్టుకోవాలి. అప్పుడు మేము చెల్లాచెదురుగా ఉన్న భాగాలను ఎంచుకొని, మళ్లీ దాన్ని నిర్మించాలి. కవి చెప్పిన ప్రకారం ప్రపంచంలోని అగ్రస్థానానికి చేరుకోవడానికి ఇది మరొక కీలకం. అలాంటి పరిస్థితుల్లో మనల్ని చల్లగా ఉంచుకోవడం అంత సులభం కాదు. కానీ ఓర్పు మరియు మానసిక దృఢత్వం వాటిని మళ్లీ నిర్మించడంలో మాకు సహాయపడతాయి. నిజానికి, న్యూటన్ గురించి ఒక కథ ఉంది, అతని సిద్ధాంతాలను కలిగి ఉన్న పత్రాలు అగ్నిలో ధ్వంసమయ్యాయి మరియు అతను వాటిని మొదటి నుండి మళ్లీ వ్రాసాడు. కాబట్టి కవి ఇలా అంటాడు:

లేదా మీరు మీ జీవితాన్ని అందించిన, విచ్చిన్నమైన వాటిని చూడండి

మరియు అరిగిపోయిన టూల్స్ తో వంగి వాటిని నిర్మించండి:

పిచ్ మరియు టాస్ ఆట యొక్క ఒక మలుపులో మన వద్ద ఉన్నదంతా కూడబెట్టుకోగలగాలి మరియు రిస్క్ తీసుకోగలగాలి అని వ్యాఖ్యాత మనకు సలహా ఇస్తాడు. మేము ఆటను మరియు మా ఆస్తులన్నింటినీ కోల్పోవచ్చు. అయితే ఆ నష్టం గురించి ఒక్క మాట కూడా మాట్లాడకుండా నిశ్చింతగా ఉండి మొదటి నుంచి దాన్ని పునర్నిర్మించుకోవాలి. ఇక్కడ కవి చాలా గొప్ప విజయాన్ని సాధించడానికి పెద్ద రిస్క్ తీసుకోవడం మరియు మనం పందెం ఓడిపోయినా నిశ్శబ్దంగా ఉండగల సామర్థ్యం గురించి మాట్లాడాడు. ఇది మన మానసిక దృఢత్వానికి సంబంధించి మనం కలిగి ఉండవలసిన మరో అంశం. కాబట్టి, కథకుడు ఇలా అంటాడు:

మీరు మీ విజయాలన్నింటినీ ఒక కుప్పగా చేయగలిగితే

మరియు పిచ్-అండ్-టాస్ యొక్క ఒక మలుపులో దాన్ని రిస్క్ చేయండి,

మరియు ఓడిపోయి, మీ ప్రారంభంలో మళ్లీ ప్రారంభించండి

మరియు మీ నష్టం గురించి ఎప్పుడూ ఊపిరి పీల్చుకోకండి

థీనారేటర్ మానసిక బలం మరియు 'విల్' యొక్క శక్తి, ధైర్యం మరియు సహనం యొక్క అదే ఇతివృత్తాన్ని కొనసాగిస్తాడు. వృద్ధాప్యం లేదా అనారోగ్యం కారణంగా బలం కోల్పోయిన తర్వాత కూడా మన శరీరం (గుండె మరియు నరాలు మరియు నరములు) బలవంతంగా మనకు సేవ చేయాలి. అందువల్ల మనం 'విల్' యొక్క శక్తితో పని చేస్తూనే ఉండాలి, అది వారిని (గుండె మరియు నరాలు మరియు నాడీ) వారి పనిని చేయమని బలవంతం చేస్తూ 'పట్టుకోమని' అడుగుతుంది. మనం మన హృదయం నుండి ఏదైనా గొప్ప పని చేయాలనుకుంటే, మనలోని 'సంకల్పం' శరీరం అలసిపోకుండా చేస్తుంది. నిజానికి, ఒక సామెత ఉంది: "వెళ్లడం కఠినంగా ఉన్నప్పుడు, కఠినమైనది వెళుతుంది." కాబట్టి, కథకుడు ఇలా భావిస్తాడు:

మీరు మీ హృదయాన్ని మరియు నరాలను బలవంతం చేయగలిగితే
వారు పోయిన చాలా కాలం తర్వాత మీ వంతు సేవ చేయడానికి,
మరియు మీలో ఏమీ లేనప్పుడు పట్టుకోండి
వారితో చెప్పే వీలునామా తప్ప: 'పట్టుకోండి!'

సమాజంలోని ప్రతి తరగతి వ్యక్తులతో సన్నిహితంగా ఉండాలని కథకుడు మనకు సలహా ఇస్తాడు. అతని ప్రకారం, మనం మన ధర్మాన్ని లేదా నైతిక విలువలను కోల్పోకుండా సాధారణ మానవత్వ మాట్లాడగలగాలి. మళ్ళీ, మనం సామాన్య ప్రజల పరిధిని దాటి వెళ్లకుండా రాజులతో కలిసి నడవగలగాలి. ఉమ్మడి స్వర్గ మనకు వాస్తవికతను గ్రహించడంలో మరియు సమాజ అవసరాలను అనుభూతి చెందడంలో సహాయపడుతుంది. మరోవైపు ఉదాత్తమైన స్వర్గ మనకు ఉన్నత లక్ష్యాలను చేరుకోవడానికి శక్తిని మరియు అవకాశాన్ని ఇస్తుంది. కథకుడు అభిప్రాయపడ్డాడు:

జనాలతో మాట్లాడి నీ ధర్మాన్ని కాపాడుకోగలిగితే..
లేదా రాజులతో నడవండి-లేదా సాధారణ స్వర్గను కోల్పోకండి,

పద్యం యొక్క వ్యాఖ్యాత ప్రకారం, శత్రువులు లేదా ప్రేమగల స్నేహితులు మనలను బాధపెట్టకుండా ఉండటానికి, మానసికంగా మరియు శారీరకంగా తగినంతగా మనల్ని మనం నిర్మించుకోవాలి. అంతేకాకుండా, మన చుట్టూ ఉన్న ప్రతి ఒక్కరితో మనం ఆరోగ్యకరమైన సంబంధాన్ని పెంపొందించుకోవాలి మరియు మనకు హాని కలిగించడానికి ఎవరినీ అనుమతించకూడదు. అతను ఇలా చెప్పాడు:

శత్రువులు లేదా ప్రేమించే స్నేహితులు మిమ్మల్ని బాధించలేకపోతే,
అన్ని పురుషులు మీతో లెక్కించినట్లయితే, కానీ ఎవరూ ఎక్కువ కాద్దు

కథకుడు 'సమయం' ప్రాముఖ్యతను వివరిస్తాడు. అతని ప్రకారం, సమయం విలువైనది మరియు ఒక నిమిషం అరవై సెకన్లతో నిండి ఉంటుంది. సమయాన్ని (నిమిషం) ఇక్కడ 'క్షమించనిది' అని పిలుస్తారు, ఎందుకంటే అది ఎవరి కోసం వేచి ఉండదు మరియు దానిని వృధా చేసే వారిని క్షమించదు. అందువల్ల, మన జీవితంలోని ప్రతి నిమిషాన్ని ఉత్పాదక పనిలో ఉపయోగించాలి. సమయాన్ని వృధా చేయడం అనేది మన తక్కువ జీవితకాలంలో భరించగలిగేది కాదు. అందుకే అతను ఇలా అంటాడు:

మీరు క్షమించరాని నిమిషాన్ని పూరించగలిగితే
అరవై సెకన్ల విలువైన దూరం పరుగుతో,

చివరగా, కవితలో ఇప్పటివరకు చెప్పిన అన్ని షరతులను నెరవేర్చినట్లయితే మనం ఏదైనా మరియు ప్రతిదీ సాధించగలము అని కథకుడు నమ్మకంగా చెప్పాడు. అతని ప్రకారం, మనం ఈ భూమిని మరియు దానిలోని ప్రతిదాన్ని గెలుచుకోగలము. మనం ప్రపంచంలోని అగ్రస్థానానికి వెళ్లవచ్చు మరియు ప్రతిదానిపైనా పరిపాలించవచ్చు. ఇంకా ఏమిటంటే, మనం పూర్తి మరియు పరిపూర్ణమైన మానవులుగా ఉంటాము.

భూమి మరియు దానిలో ఉన్న ప్రతిదీ మీదే,

మరియు - ఏది ఎక్కువ - మీరు మనిషి అవుతారు, నా కొడుకు!

పద్యం నాటకీయ ఏకపాత్రాభినయం రూపంలో ప్రేరణాత్మకమైనది. పద్యం యొక్క వ్యాఖ్యాత కావచ్చు, ఒక తండ్రి, మంచి మరియు వినయపూర్వకమైన వ్యక్తిగా ఉండటానికి తన కొడుకుకు వివిధ వ్యక్తిత్వ లక్షణాలను వివరిస్తున్నాడు. తండ్రి తన కొడుకుకు తండ్రిలాగా కానీ స్నేహపూర్వకంగా సలహా ఇస్తాడు. స్వరం ఉద్వేగభరితంగా ఉంటుంది కానీ శ్రద్ధగా ఉంటుంది.

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2. ON SAYING PLEASE – A.G. Gardiner

Glossary

City office: a municipal office

complainant: someone who brings a legal case against another in a court of law

concession: something that is granted in response to a demand

comply: to act in accordance with a wish or command

discourtesy: rude and inconsiderate behaviour

assault: physical harm to a person

battery: an act of personal violence against someone

acquit: to free someone from a criminal charge; to declare that someone accused of a crime is not guilty

retaliate: to attack in response to an attack

assailant: someone who physically attacks another person

legislate: to make or enact laws

sanction: to give official permission or approval for something

at liberty: allowed or entitled to do something

scowl: an angry or bad-tempered expression

uncivil: discourteous; impolite

haughty: arrogantly superior

boorish: rude, bad-mannered; unrefined, ungentlemanly **compel:** to force someone to do something

attune: to make (something or someone) aware or sensitive to something **ringlet:** tightly curled hair **laceration:** deep cuts and tears

negligible: insignificant; so small or unimportant as to be not worth considering **acutely:** intensely

slur: an insulting or derogatory remark or suggestion

standing: position, status, reputation

shin: the front of the leg below the knee

redress: remedy or compensation for an unfair act or injury

vanity: excessive pride in one's own appearance or achievements

brood: to think deeply about something that makes one unhappy, angry or worried

equilibrium: a calm state of mind

catching: likely to spread to other people

Anthony Absolute... *Fag:* characters in *The Rivals*, a popular eighteenth-century comic play by the English dramatist Richard Sheridan

page-boy: a young male attendant or servant

hen-peck: to bother continuously with trivial complaints

insolent: showing a rude and arrogant lack of respect

martyrdom: death or suffering as a result of one's religious or political beliefs (note: here, the author is using this word to mean a life of continuous suffering as a result of always tolerating an ill-mannered person) **morose:** bad-tempered and sulky

Decalogue: the Ten Commandments, a set of ten laws in the Bible related to ethics and worship **endorse:** to publicly approve of or support something or someone **enjoin:** to urge (someone) to do something

acknowledge: to express gratitude for or appreciation of something

courtesy: a polite remark or considerate act; politeness in one's attitude and behaviour towards others

intercourse: intercommunication and dealings between individuals or groups **vulgar:** unrefined; lacking good taste

resentment: bitter dissatisfaction at having been treated unfairly

feature: to discuss or mention (something or someone) in a noticeable way

discriminating: differentiating; making a distinction between things

rebuke: an expression of disapproval or criticism

disposed: inclined or willing

ordeal: a very unpleasant and prolonged experience

trying: difficult or annoying; hard to endure

calling: a profession or occupation

knave: a dishonest person; someone having no moral principles **in vain:** without success or a result **stray:** not in the right place; separated from the group **copper:** (British) coins of low value (made of copper)

the Bank: the Bank of England, the central bank of the United Kingdom (on which the Reserve Bank of India is modelled)

light on: to find or see something by chance

shilling, a former British coin equal to one twentieth of a pound

square: to balance an account

agony: extreme physical or mental suffering

countenance: a person's face or facial expression

tread: press down or crush with the feet ('trod' is the past tense of 'tread')

inexhaustible: unable to be used up because existing in abundance

room inside: the bus was an open-top double-decker bus (the top deck had no roof, and so the passengers there would get wet when it rained)

solicitous: showing interest or concern

indulge: allow oneself to enjoy the pleasure of something

jest: joke; a thing said or done for amusement

uncouth: lacking good manners, refinement, or grace

disagreeable: unfriendly and bad-tempered

sunny: cheery and bright

Keats: John Keats (1795-1821), a famous English poet

benediction: something that promotes goodness or well-being

conciliatory: intended or likely to make peace or to soothe anger and agitation

address: a person's manner of speaking to someone else

bearing: the way a person behaves or conducts themselves

diffuse: to spread over a wide area or between a large number of people

drab: dull; lacking brightness or interest

panegyric: a speech or text in praise of someone or something

Wordsworth: William Wordsworth (1770-1850), a famous English poet. His poem 'Resolution and Independence' describes his encounter with a leech-gatherer (a person who collects leeches that are then used for medicinal purposes).

moor: open uncultivated hilly land

modest: humble; unpretentious

temper: a person's state of mind

War: World War I (1914-18)

chilling effect: an undesirable discouraging effect or influence *invoke*: to cite or appeal to (someone or something) as an authority *material*: denoting or consisting

of physical objects (as opposed to abstract ideas) *affront*: an action or remark that causes offence

subtle: delicately complex and understated; making use of clever and indirect methods to achieve something

boor: an ill-mannered person

Chesterfield: Philip Stanhope, the Earl of Chesterfield (1694-1773), an English statesman who was famous for his wit

take!give the wall: Before the nineteenth century, the streets of London were unsafe, chaotic, very filthy, and crowded, with pedestrians, carts, and horse-drawn carriages jostling for space. The streets were not tarred; they were full of mud, as well as garbage (thrown directly onto the streets from the houses on both sides). The cleanest and safest places to walk would be as close as possible to the walls of the buildings on the sides of the street. Attempts to maintain or seize this position of relative safety led to numerous daily quarrels between pedestrians, more than a few of which would turn violent.

scoundrel: a dishonest or unscrupulous person

Comprehension - I

Answer the following questions in 80-100 words.

Q1. Does the author feel sympathy for the lift-man? Elaborate on your answer.

Ans :

The young liftman threw the passenger out of his lift because the passenger had refused to say, "Top please". That is why the young liftman was fined. According to the author, discourtesy is not a legal offence and it does not excuse assault and battery. The writer suggests to the angry lift-man that he should have treated the gentleman who would not say 'please' with elaborate politeness. The author feels sympathy for the lift-man, because no legal system could attempt to legislate against 'bad manners'. The author feels that the liftman deserves respect from the complainant or the passenger.

Q2. Write a short character sketch of the conductor.

Ans :

The writer had a very good experience from a bus conductor who was very polite and passenger-friendly. One day the writer boarded his bus and found that he had forgotten his pocket at home! That means he had no money now! He was penniless! Generally, in such a case, the bus conductor looks at the passenger with anger, doubt and hatred assuming that the passenger is a cheater. However, this great conductor understood the writer and showed kindness. The writer told the bus conductor that he wanted to go back home to

get the pocket. But the conductor made him feel comfortable and offered him a ticket for free (generosity). The writer was very pleased with the conductor's ways. He liked the ease with which he worked.

Once, this conductor friend happened to trample on the writer's sensitive toe. Actually, he had hurt the writer badly but since the conductor was so nice, the writer bore the pain silently and told him that he had not hurt him. This conductor friend showed very good patience and tried his best to make his passengers feel comfortable in his bus.

Q3. What does the author mean when he says that bad temper is infectious?

Ans :

According to A.G. Gardiner, good manners are essential to success. Poor manners are not a criminal offence. No law allows us to kick back the person who is misbehaving us. The author feels that bad temper is like infection and builds a reaction chain. When some burglar comes into the building, one is allowed to hit him, but if anyone hurts anyone's feelings, the rule is silent.

The liftman's attitude is not appreciable because he is reproaching bad manners with bad manners. The writer says that if we come in contact with a good-mannered person, we too become good. The bus conductor's good conduct, courtesy and sense of humour had a positive impact on his passengers. The great bus conductor has proved that an ordinary calling (simple, undignified profession) may be dignified by good temper and kindly feeling. We should take lessons/ inspiration from such people.

Q4. What is the significance of the Chesterfield anecdote to the author's argument?

Ans :

The author says that war has badly affected our manners. War has made people uncivil and boorish. He advises to restore good manners to make life a happy one. One should teach moral lesson to those who are guilty of bad manners. In this connection, people should follow the example of Lord Chesterfield. During that time, London streets were without pavement. Once Lord Chesterfield met a person in the way who said, "I never give the wall to a scoundrel." But Lord Chesterfield replied, "I always do." This victory of Lord Chesterfield was more lasting. He concludes the essay by stating that the liftman also might have followed the foot of Lord Chesterfield instead of punishing the man (the passenger).

Q5. Why is the author grateful that discourtesy is not a punishable offence? Do you agree with the author's opinion?

Ans :

The author is grateful that discourtesy is not a punishable offence. According to him, discourtesy or impoliteness is not a legal offence and so cannot be treated by violence. If it

is treated as an offence and treated by violence, the city will run blood all day due to violence. I fully agree with the author in this regard. However, the writer feels that incivility and impoliteness are not legally punishable, they are extremely dangerous and affect the course of life. "Please" and "Thank you" are the courtesies by which humans can keep the machine of life oiled and graceful. These courtesies make life happy.

Comprehension – II

Answer the following questions in 350-400 words.

1. Why, according to the author, is it important to exhibit good social graces?

OR

Comment on the importance of patience with respect to the theme of this society?

Ans :

The present essay "On Saying Please" is an apt commentary on the mannerism of people in the society. A.G. Gardiner wants people to be civil and courteous. The world is a place where, we have to live with a lot of different people who have different attitudes, different manners, traditions and mentalities. They behave in different ways but we have to put up with them so that life can smoothly go on. If we do not adopt good manners, we will poison the whole atmosphere and spoil the stream of life.

According to the author, it is important to exhibit good social graces. The writer shares some of his experiences in this regard. The writer had a very good experience from a bus conductor who was very polite and passenger-friendly. One day the writer boarded his bus and found that he had forgotten his pocket at home! That means he had no money now! He was penniless! Generally, in such a case, the bus conductor looks at the passenger with anger, doubt and hatred assuming that the passenger is a cheater. However, this great conductor understood the writer and showed kindness. The writer told the bus conductor that he wanted to go back home to get the pocket. But the conductor made him feel comfortable and offered him a ticket for free (generosity).

The author is especially impressed by the fact that the conductor would get out of the bus, asking the driver to wait for him so as to take the blind across the road or round the corner. A.G. Gardiner adds that just as good weather uplifts our spirit, good-natured people too bring about positivity. Their charm cannot be resisted by even unfriendly people. The author concludes the essay by observing that rudeness seemed to be the aftermath of war. He earnestly appeals to his readers to bring back civility to social behaviour.

With old people he was as considerate as a son. He was extremely as caring as a father. He created an atmosphere of good temper and kindness. Therefore journey with him was a lesson in natural courtesy and good manners. The writer was very pleased with the conductor's ways. He liked the ease with which he worked.

Once, this conductor friend happened to trample on the writer's sensitive toe. Actually, he had hurt the writer badly but since the conductor was so nice, the writer bore the pain silently and told him that he had not hurt him. This conductor friend showed very good patience and tried his best to make his passengers feel comfortable in his bus.

Q2. How, according to the author, can bad manners and a poor temper affect society?

Ans :

The present essay "On Saying Please" is an apt commentary on the mannerism of people in the society. A.G. Gardiner wants people to be civil and courteous. The world is a place where, we have to live with a lot of different people who have different attitudes, different manners, traditions and mentalities. They behave in different ways but we have to put up with them so that life can smoothly go on. If we do not adopt good manners, we will poison the whole atmosphere and spoil the stream of life.

According to A.G. Gardiner, good manners are essential to success. Poor manners are not a criminal offence. No law allows us to kick back the person who is misbehaving us. The author feels that bad temper is like infection and builds a reaction chain. When some burglar comes into the building, one is allowed to hit him, but if anyone hurts anyone's feelings, the rule is silent.

The author illustrates how bad manners are infectious and create a vicious circle with the example from Richard Sheridan's *The Rivals*. In the novel, when Sir Anthony Absolute bullied Captain Absolute, the latter went out and bullied his man, Fag, whereupon Fag went out downstairs and kicked the page boy.

The liftman's attitude is not appreciable because he is reproaching bad manners with bad manners. The writer says that if we come in contact with a good-mannered person, we too become good. The bus conductor's good conduct, courtesy and sense of humour had a positive impact on his passengers. The great bus conductor has proved that an ordinary calling (simple, undignified profession) may be dignified by good temper and kindly feeling. We should take lessons/ inspiration from such people.

The author says that war has badly affected our manners. War has made people uncivil and boorish. He advises to restore good manners to make life a happy one. One should teach moral lesson to those who are guilty of bad manners. In this connection, people should follow the example of Lord Chesterfield. During that time, London streets were without pavement. Once Lord Chesterfield met a person in the way who said, "I never give the wall to a scoundrel." But Lord Chesterfield replied, "I always do." This victory of Lord Chesterfield was more lasting. He concludes the essay by stating that the liftman also might have followed the foot of Lord Chesterfield instead of punishing the man (the passenger).

A.G. Gardiner sums up his essay by saying that politeness and good manners are the basic requirement of civility. "Please" or "Thank you" are small words, but these magical words have a great effect on mutual relationship. On the basis of these courtesies, human beings can keep the machine of life oiled and graceful. These courtesies make life happy. They create an atmosphere of cordiality and goodwill. The writer urges us to restore these manners and behaviours so that society can become a safe and pleasant place to live in.

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SUMMARY

Alfred George Gardiner (1865-1946) was one of the most distinguished English essayists of the twentieth century. He wrote under the pen-name 'Alpha of the Plough' drawing ideas for his essays from real life situations. His essays are delightful, humorous, and thought-provoking, dealing skilfully with simple as well as serious subjects. His essays appeared in volumes such as *Prophets, Priests and Kings* and *Pillars of the Society* which contain funny sketches of famous personages.

The present essay "On Saying Please" is an apt commentary on the mannerism of people in the society. A.G. Gardiner wants people to be civil and courteous. The world is a place where, we have to live with a lot of different people who have different attitudes, different manners, traditions and mentalities. They behave in different ways but we have to put up with them so that life can smoothly go on. If we do not adopt good manners, we will poison the whole atmosphere and spoil the stream of life.

Moreover, the writer wants to tell us that there is no law that can compel people, to have good manners. No law can force people to be well mannered. But the civilization, culture and tradition of all good nations enjoin a man to be civil and tolerant. So people should have good manners to make their lives easier and more pleasant.

The writer presents an incident in the city office where the liftman threw away a person who insulted him by treating him as a social inferior. The person was demanding "top." The liftman asked for "top, please." It led to a bitter quarrel. It was just a matter of "please" The elevator was punished for his violent behaviour. It happened because the law does not recognize the damage to our feelings, but if we experience material or physical loss, the law can protect us. The liftman was punished for breaking a definite rule of law by hitting the customer. We may sympathize with the elevator whose feelings have been hurt, but we will have to admit that the law is quite reasonable.

The author views that good manners are essential to success. Poor manners are not a criminal offence. No law allows us to kick back the person who is misbehaving us. Better manners and bad manners are like infection and build a reaction chain. When some burglar comes into the building, one is allowed to hit him, but if anyone hurts anyone's feelings, the rule is silent. The liftman's attitude is not appreciable because he is reproaching bad manners with bad manners.

Bad manners are subjective. Their effects vary from person to person. Sometimes even a slight remark or action can hurt a man. It depends on our state of mind at that time. If we are already hurt or disturbed, then we can be provoked by anything. As was the case with a man who did not say "please" to the elevator. He was rude because he was misbehaved by his employer. The employer did so because he had been bitten by his wife, and his wife was angry because the cook had been insolent, as the maid had replied back to the cook. This shows how quickly bad manners begin a chain reaction of social life penetration. The writer opines that all religions have preached in favour of good manners, but no religion or constitution has ever tried to legislate against bad manners.

From the writer's point of view, "Please," "Thank you" and "Sorry" are the little courtesies by which we keep the machine of life oiled and sweetly running. They create an atmosphere of cordiality and goodwill. The writer urges us to restore these manners and behaviours so that society can become a safe and pleasant place to live in.

సారాంశము

అబ్రెహం జార్జ్ గార్డినర్ (1865-1946) ఇరవయ్యవ శతాబ్దానికి చెందిన అత్యంత ప్రసిద్ధ ఆంగ్ల వ్యాసకర్తలలో ఒకరు. అతను 'అల్ఫ్ ఆఫ్ ది ఫ్లో' అనే కలం పేరుతో తన వ్యాసాల కోసం నిజ జీవిత పరిస్థితుల నుండి ఆలోచనలను గీసాడు. అతని వ్యాసాలు సంతోషకరమైనవి, హాస్యాస్పదమైనవి మరియు ఆలోచింపజేసేవి, సాధారణ మరియు తీవ్రమైన విషయాలతో నైపుణ్యంగా వ్యవహరిస్తాయి. అతని వ్యాసాలు ప్రవక్తలు, ప్రీస్ట్లు మరియు కింగ్స్ ఆఫ్ ది సొసైటీ మరియు పిల్లర్స్ వంటి సంపుటాలలో ప్రసిద్ధి చెందిన వ్యక్తుల యొక్క ఫన్నీ స్కెచ్లను కలిగి ఉన్నాయి.

ప్రస్తుత వ్యాసం "ఆన్ సేయింగ్ ప్లీజ్" సమాజంలోని వ్యక్తుల ప్రవర్తనపై సరైన వ్యాఖ్యానం. గార్డినర్ ప్రజలు సివిల్ మరియు మర్యాదపూర్వకంగా ఉండాలని కోరుకుంటున్నారు. ప్రపంచం అనేది విభిన్న వైఖరులు, భిన్నమైన మర్యాదలు, సంప్రదాయాలు మరియు మనస్తత్వాలు కలిగిన అనేక మంది వ్యక్తులతో మనం జీవించాల్సిన ప్రదేశం. వాళ్ళు రకరకాలుగా ప్రవర్తిస్తారు కానీ జీవితం సాఫీగా సాగిపోవాలంటే మనం వాటిని భరించాలి. మంచి నడవడికను అలవర్చుకోకుంటే వాతావరణాన్ని మొత్తం విషపూరితం చేసి జీవన ప్రసంతి పొందజేస్తాం.

అంతేకాదు, మంచి మర్యాదలు కలిగి ఉండాలని ప్రజలను బలవంతం చేసే చట్టం ఏదీ లేదని రచయిత మాకు చెప్పాలనుకుంటున్నారు. ఏ చట్టమూ ప్రజలను మంచి మర్యాదగా ఉండమని బలవంతం చేయదు. కానీ అన్ని మంచి దేశాల నాగరికత, సంస్కృతి మరియు సంప్రదాయాలు మనిషిని నాగరికంగా మరియు సహనంతో ఉండాలని ఆదేశిస్తాయి. కాబట్టి ప్రజలు తమ జీవితాలను సులభతరం చేయడానికి మరియు మరింత ఆహ్లాదకరంగా ఉండటానికి మంచి మర్యాదలను కలిగి ఉండాలి.

తనను అవమానించిన వ్యక్తిని సాంఘిక హీనంగా ప్రవర్తిస్తూ లిఫ్ట్మ్యాన్ విసిరికొట్టిన సంఘటనను రచయిత నగర కార్యాలయంలో ప్రదర్శించారు. వ్యక్తి "టాప్" డిమాండ్ చేస్తున్నాడు. లిఫ్ట్మ్యాన్ "టాప్, ప్లీజ్" అని అడిగాడు. అది తీవ్ర వాగ్వాదానికి దారి తీసింది. ఇది కేవలం "దయచేసి" అతని హింసాత్మక ప్రవర్తనకు ఎలివేటర్కు శిక్ష విధించబడింది. మన భావాలకు కలిగే నష్టాన్ని చట్టం గుర్తించనందున ఇది జరిగింది, కానీ మనం భౌతిక లేదా భౌతిక నష్టాన్ని అనుభవిస్తే, చట్టం మనలను రక్షించగలదు. కస్టమర్ను కొట్టడం ద్వారా ఖచ్చితమైన చట్టాన్ని ఉల్లంఘించినందుకు లిఫ్ట్మ్యాన్ శిక్షించబడ్డాడు. ఎలివేటర్ భావాలు దెబ్బతిన్నాయని మేము సానుభూతి చూపవచ్చు, కానీ చట్టం చాలా సహేతుకమైనదని మేము అంగీకరించాలి.

మంచి నడవడిక విజయానికి అవసరమని రచయిత అభిప్రాయపడ్డారు. అసభ్యకరమైన ప్రవర్తన క్రిమినల్ నేరం కాదు. మనతో దురుసుగా ప్రవర్తించే వ్యక్తిని తన్నేందుకు ఏ చట్టం అనుమతించదు. మంచి మర్యాదలు మరియు చెడు మర్యాదలు ఇన్ఫ్లెక్షన్ లాంటివి మరియు ప్రతిచర్య గొలుసును నిర్మిస్తాయి. ఎవరైనా దొంగ భవనంలో

వచ్చినప్పుడు, ఒకరిని కొట్టడానికి అనుమతించబడతారు, కానీ ఎవరైనా ఎవరి మనోభావాలను దెబ్బతీస్తే, నియమం మౌనంగా ఉంటుంది. లిప్ట్‌మ్యాన్ వైఖరి మెచ్చుకోదగినది కాదు ఎందుకంటే అతను చెడు మర్యాదలను చెడు మర్యాదలతో నిందించాడు.

చెడు మర్యాదలు ఆత్మాశ్రయమైనవి. వారి ప్రభావాలు వ్యక్తి నుండి వ్యక్తికి మారుతూ ఉంటాయి. కొన్నిసార్లు ఒక చిన్న వ్యాఖ్య లేదా చర్య కూడా మనిషిని బాధపెడుతుంది. అది ఆ సమయంలో మన మానసిక స్థితిని బట్టి ఉంటుంది. మనం ఇంతకుముందే బాధపడ్డా లేదా కలవరానికి గురైతే, మనం దేనికైనా రెచ్చగొట్టవచ్చు. లిప్ట్‌కి “దయచేసి” అని చెప్పని వ్యక్తి విషయంలో జరిగినట్లుగా. యజమాని దురుసుగా ప్రవర్తించాడని అసభ్యంగా ప్రవర్తించాడు. తన భార్య కరిచినందుకు యజమాని అలా చేసాడు, మరియు పనిమనిషి వంటవాడికి తిరిగి సమాధానం ఇవ్వడంతో అతని భార్య కోపంగా ఉంది. చెడు మర్యాదలు సామాజిక జీవితంలో చైన్ రియాక్షన్‌ను ఎంత త్వరగా ప్రారంభిస్తాయో ఇది చూపిస్తుంది. అన్ని మతాలు మంచి మర్యాదలకు అనుకూలంగా బోధించాయని రచయిత అభిప్రాయపడ్డారు, అయితే ఏ మతం లేదా రాజ్యాంగం చెడు మర్యాదలకు వ్యతిరేకంగా చట్టం చేయడానికి ప్రయత్నించలేదు.

రచయిత యొక్క దృక్పథం నుండి, “దయచేసి,” “ధన్యవాదాలు” మరియు “క్షమించండి” అనేవి చిన్న మర్యాదలు, దీని ద్వారా మనం జీవిత యంత్రాన్ని నూనెతో మరియు మధురంగా ??నడుపుతాము. వారు సహృదయత మరియు సద్భావన వాతావరణాన్ని సృష్టిస్తారు. ఈ మర్యాదలు మరియు ప్రవర్తనలను పునరుద్ధరించాలని రచయిత మనల్ని కోరాడు, తద్వారా సమాజం నివసించడానికి సురక్షితమైన మరియు ఆహ్లాదకరమైన ప్రదేశంగా మారుతుంది.

3. VOCABULARY – Prefixes and Suffixes

A prefix is a word fragment added in front of a root or a word. For example, *bi-*, *pre-*, *en-*, *un-*. Adding a prefix to a root or to a word produces new words. For example: prefix *en-* + word *sure* - new word *ensure* prefix *un-* + word *sure* = new word *unsure*.

Prefix	Meaning	Examples
a-	not, without	amoral, apolitical
ant-, anti-	instead, against	antisocial, antacid
auto-	self	autograph, automatic
bi-	two, double	bifurcate, biannual
de-, dis-	not, opposite	deform, discover
en-, em-	cause to	enact, empower
il—, im-, in-, ir-	not	illiterate, impure, insincere, irrelevant
inter-	between	international, intercept
mis-	wrong	misspell, misinterpret
non-	not	nonviolent, nonconformity
pre-	before, early, toward	precedent, preposition
re-	again	rewrite, regain
semi-	half, partly	semicircle, semifinal
sub-	under	substandard, subway
tri-	three	triangle, triceps
un-	not	unusual, unhappy

A suffix is a word fragment added at the end of a root or a word. For example, *-hood*, *-less*, *-ly*, *-ty*. Combining roots with suffixes produces new words. For example:

word *sure* + suffix *-ly* = new word *surely*

word *sure* + suffix *-ty* = new word *surety*

Suffix	Meaning	Examples
-able, -ible	able to, capable of being	transferable, reversible
-iac	pertaining to	cardiac, maniac
-age	belonging to, related to	postage, marriage

UNIT - II

-cracy	government	aristocracy, democracy
-en	to become, cause to be	darken, weaken
-fy	to make, cause to be	clarify, horrify
-hood	state, quality	childhood, priesthood
-ic, -ical	pertaining to, one who	dogmatic, aristocratic, political, physical
-ise	to make, to give	criticise, sanitise
-ish	of, belonging to	boyish, foolish
-ism	belief in, profession of	terrorism, feminism
-ist	person who does	[philanthropist, artist
-less	without, lacking	pitiless, tireless
-like	characteristic of	childlike, godlike
-ment	state of, action of	movement, contentment
-ness	state, quality of being	greatness, sadness
-oid	resembling, shaped like	cuboid, android
-some	tending to be	tiresome, lonesome
-ion	state of something	elation, depression
-wise	direction, manner	clockwise, lengthwise

A word can be made up of multiple prefixes, roots and suffixes,

beautifully = *beauty* + *-ful* + *-ly*

transformation = *trans* + *form* + *-tion*

nonconformist = *non-* + *con* + *form* + *-ist*

Exercise I

For each sentence below, study the word that is printed in bold. Try to identify the root word along with any prefix and / or suffix that is/are attached to it.

- Salman watched a **preview** of the movie.
Prefix: *pre-* & Root word: *view*
- Don't be so **childish**.
Root word: *child* & suffix: *-ish*
- The magician made the pigeon **disappear**.
Prefix: *dis-* & Root word: *appear*

4. Ayub supervised the **correction** of the answer scripts.
Root word: *correct* & suffix: *-ion*
5. Radhika asked the actress for her **autograph**.
Prefix: *auto-* & Root word: *graph*
6. Vaishnavi is always **methodical** in her work.
Root word: *method* & suffix: *-ical*
7. The **biology** lab has a microscope.
Root: *bio* & suffix: *-logy*
8. Good temper goes hand in hand with **happiness** and **contentment**.
Root word: *happy* & Suffix: *-ness*
Root word: *content* & suffix: *-ment*
9. The **airport** grounded flights due to low **visibility**.
Root word: *air* & suffix: *-port*
Root word: *visible* & suffix: *-ity*
10. I stood on a balcony **overlooking** the park.
Prefix: *over-*, Root Word: *look* & Suffix: *-ing*
11. Himesh's story was **unbelievable**.
Prefix: *un-*, Root Word: *believe* & Suffix: *-able*
12. Chandan **removed** the item from the box.
Root Word: *remove* & Suffix: *-ed*
13. One should not dress **informally** in office.
Prefix: *in-*, Root Word: *formal* & Suffix: *-ly*
14. Tata Motors **manufactures** cars.
Root Word: *manufacture* & Suffix: *-s*
15. He **contradicts** everything she says.
Prefix: *contra-*, & Root Word: *dict*
16. Rithika has a **postgraduate** degree.
Prefix: *post-*, & Root Word: *graduate*
17. I am reading a **biography**.
(Prefix: *bio-*,) Root Words: *bio* + *graph*, Suffix: *-y*
18. Sylvia says she can **predict** the future.
Prefix: *pre-*, & Root Word: *dict*

Exercise II

Fill in the blanks by modifying the words in the brackets as instructed.

1. He wants to _____ me on Facebook. (prefix + **friend**)
He wants to **befriend** me on Facebook. (prefix + **friend**)
2. She _____ her strength. (prefix + **estimate**)
She **underestimated** her strength. (prefix + **estimate**)
3. Our team won the hockey_____. (**champion** + suffix)
Our team won the hockey **championship**. (**champion** + suffix)
4. It is _____ to kill endangered animals. (prefix + **legal**)
It is **illegal** to kill endangered animals. (prefix + **legal**)
5. She was given a _____ of sweets. (**hand** + suffix)
She was given a **handful** of sweets. (**hand** + suffix)
6. You need a _____ of hard work and determination to succeed. (**combine** + suffix)
You need a **combination** of hard work and determination to succeed. (**combine** + suffix)

Exercise III

Split up the following words from Gardiner's essay 'On Saying Please' into their component prefixes, roots and suffixes. You will find clues to the answers in the Glossary section after the essay, in the list of roots in Unit 1, and in the tables of prefixes and suffixes in this chapter.

- | | |
|------------------|----------------------------|
| 1. Inexhaustible | <i>in + exhaust + ible</i> |
| 2. Intercourse | <i>inter + course</i> |
| 3. Attune | <i>at + tune</i> |
| 4. Disagreeable | <i>dis + agree + able</i> |
| 5. Enjoin | <i>en + join</i> |
| 6. Decalogue | <i>deca + logue</i> |
| 7. Benediction | <i>bene + dict + ion</i> |
| 8. Uncivil | <i>un + civil</i> |
| 9. Resentment | <i>re + sent + ment</i> |

4. GRAMMAR : *Pronouns*

A pronoun is a word that can be used in place of a noun or a noun phrase. They help make sentences shorter, clearer and less stylistically awkward.

Types of Pronouns

There are several categories of pronouns. We will examine the most fundamental ones.

		Subject Pronouns	Object Pronouns	Possessive Pronouns	Possessive Pronouns	Reflexive Pronouns
Singular	First person	I	me	my	mine	myself
	Second person	you	you	your	yours	yourself
	Third person male	he	him	_his	his	himself
	Third person female	she	her	her	hers	herself
	Third person thing	it	it	its	its	itself
Plural	First person	we	us	our	ours	ourselves
	Second person	you	you	your	yours	yourselves
	Third person	they	them	their	theirs	themselves

Subject pronouns are used in place of proper nouns as the subject of the verb in a sentence or a clause.

She taught me how to speak her language.

We went to Golconda with everyone.

Object pronouns refer to the object of a verb.

She taught *me* how to speak her language.

We went to Golconda with *them*.

Possessive adjectives show ownership (possession) of a noun. They are placed before the noun that is owned/possessed.

She taught me how to speak *her* language.

We went to Golconda with *our* family.

Possessive pronouns also indicate ownership, but can stand alone.

I knew one language already. She taught me how to speak *hers*.

You went to Golconda with your family, and we went with *ours*.

Reflexive pronouns replace the object of a verb when it is the same as the subject of that verb. I taught *myself* how to speak a third language.

We drove *ourselves* to Golconda.

Exercise 1

Identify the pronouns in the following passages. Also say which nouns/noun phrases they refer to.

Ans :

(The words in Bold are pronouns.)

1. I have missed him from my bus route of late; but I hope that only means he has carried his sunshine on to any road. It cannot be too widely diffused in a rather drab world.

I refers to **the author**.

Him refers to **the bus conductor**.

My refers to **the author's**.

His refers to **the bus conductor's**.

It refers to **the bus conductor's good mannerism**.

2. My sensitive toe was trampled on rather heavily as I sat reading on top of a bus. I looked up with some anger and was my friend, the conductor. 'Sorry, sir', he said, 'I know these are heavy boots. I got them because my feet get trod on so much, and now I'm treading on yours.'

Ans :

My refers to the **author's**.

I refers to the **author**.

My refers to the **author's**.

He refers to the bus **conductor**.

I refers to the bus **conductor**.

Them refers to the **boots**.

I refers to the bus **conductor**.

Yours refers to the **author**.

3. If you can fix the unforgiving minute
With sixty seconds' worth of distance run,
Yours is the Earth and everything that's in it,
And- which is more – you'll be a Man, my son!

Ans :

You refers to the author's **son**.

Yours refers to something related to the author's **son**.

It refers to the **earth**.

My refers to the **author's**.

Exercise 2

Fill in the blanks with suitable pronouns.

1. If anyone asks, tell him/her I will be back tomorrow.
2. Fatima said that she and her sister work together.
3. Rohana wants to do it herself.
4. The camera I wanted for so long is finally it!
5. There is no 'us' and 'you'. 'We' are all in it together.
6. They cooked the meat in their own juices.

Exercise 3

Choose the correct pronoun from the options given in brackets.

1. It is up to [we / **us**] to manage [**our** / ours] time well.
2. Shakeel, Hari and [**she** / her] rode [them / **their** / themselves] bikes all the way home.
3. Whom can [**I** / me] trust, if not [she / **her**]?
4. [Me / **I**] looked at [I / me/**myself**] in the mirror. [Myself / **My** / Mine] reflection stared back at [I / **me**/ myself / itself].
5. Neither Ravi nor Rishi has done [him / their / **his**] homework. The teacher has punished [him /they/ **them**].

5. SPEAKING : Giving Instructions and Seeking Clarifications

When giving instructions, use:

- Short, clear sentences
- Connecting words to show the order in which the instructions have to be followed, for example first / firstly, second / secondly, then, next, lastly.
- Imperative sentences such as Cut a square, Make a cross, Tie the loose ends, each beginning with a verb in the form it appears in a dictionary (cut, make, tie).

Activities 1

1. Enact Dialogues 1-3 with a partner, taking turns to play the role of the person giving the instructions, as well as that of the person (s) listening to the instructions.

Dialogue 1

An art teacher shows his students how to make a kite.

Teacher: **Let's learn to** make a kite today. **We'll need** a plastic bag, two sticks, a reel of cord, scotch tape and a pair of scissors.

Satish: **Excuse me**, sir. **What's** 'cord'?

Teacher: It's the thick thread we use to fly kites, Satish. Okay? Shall we continue, then? Now, **follow my instructions carefully. First, cut** a square sheet out of the plastic bag. **Then, make** a large round hole in the centre of the sheet. **Next, make** a cross with the two sticks and tie them together tightly with the cord to make a frame. **Now, tie** four pieces of cord of the same length to each corner of the frame. **Then, attach** the plastic sheet firmly to the frame with scotch tape. **Now tie** the loose ends of the pieces of cord together to the reel. **Add** two tails to the bottom of the kite for balance. The kite is now ready. **Is that clear to everyone?**

Students: Yes, sir. Thank you.

Dialogue 2

Renu instructs her brother, Jeevan, on how to make tea.

Jeevan Renu, can you teach me to make tea?

Renu Don't worry. **I'll teach you step by step. You can't go wrong. Let's begin. Step 1, put** one and a half cups of water into a small pan.

Jeevan **That will** make two cups of tea, **won't it?**

Renu **Right** - it will, when you add the milk. **Now, step 2, light** the stove **and place** the pan on it. When the water begins to boil, **add** a teaspoonful of tea leaves to it **and let it** simmer for a minute.

Jeevan **Will** one teaspoonful of tea leaves **do**?

Renu Yes, the tea will become too strong if we add more. **Next, step 3. Strain** the tea **and add** half a cup of milk and sugar to taste. One spoon per cup should do unless you want it sweeter. **Now, the tea's ready.**

Jeevan Hey, that's simple. Thanks, Renu.

Renu Anytime, Jeevan.

Dialogue 3

A mathematics teacher gives her students instructions on how to draw a figure.

Teacher: **Follow my instructions carefully and draw** the diagram. **First, start with** a point somewhere in the middle of the page. **Second**, with the help of a ruler, **mark off** 5 centimetres on either side of the point **and draw** a horizontal line. Perzaad Ma'am, **do we** draw a horizontal line measuring 10 centimetres through the point?

Teacher: **Exactly. You've got it right**, Perzaad. *(to the class)* **Now, for the third step. Mark off** 5 centimetres vertically on either side of the point **and draw** a vertical line measuring 10 centimetres. **Did you understand?**

Students: Yes, ma'am.

Teacher: Good. **Finally, draw** four lines joining the ends of the two lines and cutting each other at the corners. Can you describe the diagram you've drawn? Arushi It's a square, ma'am.

Teacher: You're right, Arushi.

2. **Here is an incomplete set of instructions on how to make a whistle. Fill in the blanks with any one of the connecting words used in the sample dialogues. After you finish, repeat each line for practice.**

- (a) _____, take a rectangular sheet of paper.
- (b) _____, fold it in half.
- (c) _____, fold the edges of each half backwards to meet at the middle fold.
- (d) The folds will look like the pleats of a sari.
- (e) _____, cut out a hole in the middle fold.
- (f) _____, hold the pleated paper firmly to your mouth to and blow hard to make the sound of a whistle.

Ans :

- (a) **Firstly**, take a rectangular sheet of paper.
 - (b) **Then**, fold it in half.
 - (c) **Now**, fold the edges of each half backwards to meet at the middle fold.
 - (d) The folds will look like the pleats of a sari.
 - (e) **Next**, cut out a hole in the middle fold.
 - (f) **Finally**, hold the pleated paper firmly to your mouth to and blow hard to make the sound of a whistle.
3. **Two sets of pictures showing the steps in making fried egg and cold coffee are given bellow. First, write a set of instructions for each set of pictures. Then, you and a partner can give each other instructions on how to make the item of your choice.**

Ans :

- (a) **Making Fried Egg- Set of Instructions:**
- i. Firstly, take a tray of eggs and some salt and oil.
 - ii. Then, lit the stove burner; put a pan on the stove flame; and pour some oil in it.
 - iii. Later, break one egg and let the egg white and yak be spread on the pan.
 - iv. After some time, add enough salt and chilli powder to the fried egg (omelet).
 - v. Now the fried egg is ready for eating.

Dialogue

Ramani: Hi, Gnanika! Do you know how to make fried egg?

Gnanika: No. Can you explain me the process of making fried egg.

Ramani: Sure! Firstly, take a tray of eggs and some salt and oil. Then, lit the stove burner, put a pan on the stove flame and pour some oil in it. Later, break one egg and let the egg white and yolk be spread on the pan. After some time, add enough salt and chilli powder to the fried egg (omelet). Now, the fried egg is ready for eating.

Gnanika: Thank you, Ramani for your patient explanation.

Ramani: Pleasure is mine, Gnani.

(b) Making Cold Coffee- Set of Instructions:

- i. Firstly, take two sachets of coffee pockets, a glass of milk and Ice cubes.
- ii. Then, pour the coffee powers, milk and ice cubes into a juice jar.
- iii. Next grid the content for a while.
- iv. Now, the cold coffee is ready for having.

Dialogue

Raju: Hi, Good morning Hrushi! Do you know the process of making cold coffee?

Hrush: I don't know! Can you explain me the process of making cold coffee.

Raju: Sure! Firstly, take two sachets of coffee pockets, a glass of milk and Ice cubes. Then, pour the coffee powers, milk and ice cubes into a juice jar. Next, grind the content for a while. Now, the cold coffee is ready for having.

Hrush: Thank you, Ramani for your patient explanation.

Raju: Pleasure is mine, Gnani.

Seeking Clarification**Useful Points to Remember**

- One way of seeking a clarification is by saying that you do not understand something, which will make the other person offer to explain it again or in a different way (e.g., ***I'm not quite clear... / I didn't really understand...***).
- You can also ask directly for a clarification, example or explanation (e.g., ***Could you clarify... / Could you explain... / Could you tell me how...***).
- A third way of clarifying something is to ask specific questions (e.g., ***When does... / How is... / What is the... / Where can...***). You could also ask partial or echo questions (e.g., ***When did you say... / What was it that... / Where did you say... / Why did she say she...***).
- When telling someone that you missed what they said or that you did not understand it, it is polite to begin with the words ***Sorry*** or ***I'm sorry*** and end with ***Thanks*** or ***Thank you***, because you are actually making a request when you ask for clarification or repetition.
- When someone asks you to repeat what you said or give a clearer explanation, it helps the person feel that he/she has not offended you or caused you bother if you start with expressions such as ***Right / Okay / Sure / No problem / Certainly / Of course***.
- After repeating or clarifying something you said on request, you can make sure that e person who asked for repetition or clarification is satisfied by asking ***Is that better. Clear? / Have you got that now? / Right?*** with a friendly intonation.

Activities 2

Try the following activities to practice what you have learnt in this section.

1. **Enact Dialogues 4-9 with a partner, taking turns to play the role of the person seeking clarifications, as well as that of the person responding.**

Ans :

Read the dialogues below, in which people ask for clarifications.

Dialogue 4 (formal)

Meena is in a mathematics class. She does not understand a definition and asks the teacher for a clearer explanation.

Meena **Excuse me, sir. I'm sorry, but I didn't really understand** the definition of a subset.

Teacher **Right. Let me explain it again.** If every element in set A is also an element of set B, then A is called a subset of B. **Have I made that clear now?**

Meena **Yes, sir. Thank you.**

Dialogue 5 (formal)

Mary is in an office meeting. She is not clear about a point in the discussion and asks the person speaking for clarification.

Mary **Sorry to interrupt, Mr Chandran, but I'm not quite clear about** the new arrangement.

Chandran **That's all right. I'll go through it again.** Mr Sen will look after the branch office accounts and Ms Bhat will report to him. **I hope that's clear now.**

Mary **Yes, it is. Thank you.**

Dialogue 6 (formal)

Roy is at a construction site. His chief engineer speaks to him, but he is not able to hear him clearly. Roy asks his senior colleague to repeat what he said.

Roy **Pardon? I didn't get what you said. Would you mind repeating it, sir?**

Chief **Not at all. What I said was that** the project has to be completed by August. Our clients want to move in by September.

Roy **Thank you, sir.**

Dialogue 7 (informal)

Madhu asks his mother to clarify something she said about a relative.

Madhu **Ma, I didn't get what you said about** my being related to Mohan.

Mother **Okay, I'll say it again.** Mohan's grandfather is your father's aunt's son. **Understood?**

Madhu **I think so, thanks. Let me see if I've got it.** Mohan's grandfather and Papa are cousins. **Right?**

Mother **Right.**

Dialogue 8 (informal)

Khalid asks his uncle to repeat his travel programme as he did not get it the first time.

Khalid Uncle, **I didn't quite** catch the dates. **Could you repeat** your programme, please.

Uncle **Sure.** I'm leaving for Kanpur on Thursday. I'll be there until Friday. Then I'll go to Jabalpur for a week and will return to Chennai on fifteenth June. **Got that?**

Khalid **Sorry? When did you say you'll** return to Chennai?

Uncle On fifteenth June.

Khalid Thanks.

Dialogue 9 (informal)

Ruth's father gives her a telephone number. She does not get it right and requests him to repeat the number.

Father Ruth, you must call your aunt Swathy when you're in Patna. Her mobile number is 9882754961.

Ruth **Sorry, I think I missed** a digit. **Could you come again, please.**

Father 98-82-75-49-61. **Okay?**

Ruth **I've got it. Thanks.**

2. **Complete the short exchanges below, using the clues given in brackets. After you finish, enact them with your partner.**

Ans :

Situation 1

(A) Rice grows best in warm places where there is also plenty of rainfall. East Godavari district in Andhra Pradesh is an example.

(B) **I see. Any other example of rice-growing region?** (B asks A for another example of rice-growing region.)

(A) **West Bengal.** Kerala is one.

(B) **Thank you.**

Situation 2

- A. In science, the terms 'mass' and 'weight' do not mean the same thing.
- B. **Okay**, but **what is the meaning of 'mass' and weight'**
- A. Okay. Let me explain. The mass of an object is the amount of matter it contains, and it remains constant. The weight of an object is the downward pulling force on it, and this changes because gravity is not constant in all places. **Am I clear now?** (A checks if her/his explanation is clear.)
- B. Yes, you are.

Situation 3

- A. Prema called to say that she will be arriving by the Shatabdi Express at 7 p.m. on Saturday.
- B. Pardon? I didn't get what you said. Could you mind repeating it, please.
- A. **Sure.** Prema's coming by the Shatabdi Express at 7 p.m. on Saturday. **Got that?** (A Checks whether B has got what she/he said.)
- B. I've got it. Thanks.
3. **Pair up for this activity. Your teacher will give five minutes to prepare brief dialogue based on the following situations. Take turns to give instructions and to seek clarifications. Keep your instructions simple and brief.**

Situation 1

You give instructions on how to make an omelette. Your friend interrupts you to seek clarification on any two of the total steps you outline.

Kumar: Sorry to interrupt, Suresh, but I didn't really understand the process of making an omelette.

Suresh: Right. Let me explain it again. Have I made it clear now? Firstly, take a tray of eggs and some salt and oil. Then, lit the stove burner, put a frying pan on the stove flame and pour some oil in it. Later, break one egg and let the egg white and yolk be spread on the pan. After some time, add enough salt and chilli powder to the omelette. Now omelette is ready for eating. I hope that's clear now.

Kumar: Yes, it is. Thank you.

Situation 2

You give instructions on how to buy shoes online. Your friend interrupts you to seek clarification on any two of the steps you outline.

Sunil: Excuse me, Suman. I'm sorry, but I didn't really understand the process of buying shoes online. Would you mind repeating it, Suman?

Suman: Not at all. What I said was that shoes can be bought online by logging into the e-commerce web portal. Then, type the word 'shoes' in the Search box. Next, choose the brand, size and price range of the shoes. Finally, you can either pay or choose the option of 'pay on delivery' with providing the delivery address. Have I made that clear now?

Sunil: Yes. Thank you, Suman.

6. POST READING : INTERPERSONAL SKILLS

Interpersonal skills are our skills to establish and maintain healthy relationships with people around us. Often, people judge you not only by who you are or what you think, but also by the way you interact with others. Your family, friends, colleagues, superiors, subordinates, and strangers often evaluate you also on the basis of your interpersonal skills.

Here are some ways of maintaining effective interpersonal skills:

1. Have an open, warm and friendly expression.
2. Be appreciative of others. Praise a person for a job well done.
3. Communicate ideas, views and feelings appropriately, and in an expressive manner.
4. Listen attentively, actively and empathetically.
5. Learn to resolve conflicts.
6. Bring people together.
7. Offer and receive assistance in an appropriate way, so that when someone wants your help you are available and when someone offers help you accept graciously.
8. Cultivate a sense of humour, and learn to enjoy a laugh at your own expense.
9. Try to empathise with others, even when they are not on your side.
10. Do not make a habit of complaining about people, things and situations.

UNIT III

1. Poem : **Ulysses** – *Alfred Tennyson*
2. Prose : **Seeing People Off** – *Max Beerbohm*
3. Vocabulary : **Momonyms, Homographs, Homophones**
4. Grammar : **Adjectives**
5. Speaking : **Asking for a Giving Opinions**
6. Post Reading : **Motivation**

1. POEM : **ULYSSES** – *Alfred Tennyson*

It little profits that an idle king,
By this still hearth, among these barren crags,
Matched with an aged wife, I mete and dole
Unequal laws unto a savage race,
That hoard, and sleep, and feed, and know not me.
I cannot rest from travel: I will drink
Life to the lees: All times I have enjoyed
Greatly, have suffered greatly, both with those
That loved me, and alone, on shore, and when
Thro' scudding drifts the rainy Hyades
Vexed the dim sea: I am become a name;
For always roaming with a hungry heart
Much have I seen and known; cities of men
And manners, climates, councils, governments,
Myself not least, but honour'd of them all;
And drunk delight of battle with my peers,
Far on the ringing plains of windy Troy.
I am a part of all that I have met;
Yet all experience is an arch wherethrough
Gleams that untravell'd world, whose margin fades
For ever and for ever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!
As though to breathe were life. Life piled on life
Were all too little, and of one to me
Little remains: but every hour is saved
From that eternal silence, something more,
A bringer of new things; and vile it were
For some three suns to store and hoard myself,
And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

This my son, mine own Telemachus,
To whom I leave the sceptre and the isle—
Well-loved of me, discerning to fulfil
This labour, by slow prudence to make mild
A rugged people, and through soft degrees
Subdue them to the useful and the good.
Most blameless is he, centred in the sphere
Of common duties, decent not to fail
In offices of tenderness, and pay
Meet adoration to my household gods,
When I am gone. He works his work, I mine.

There lies the port; the vessel puffs her sail:
There gloom the dark broad seas. My mariners,
Souls that have toiled, and wrought, and thought with me –
That ever with a frolic welcome took
The thunder and the sunshine, and opposed
Free hearts, free foreheads – you and I are old;
Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.

The lights begin to twinkle from the rocks:
The long day wanes: the slow moon climbs: the deep
Moans round with many voices. Come, my friends,
'Tis not too late to seek a newer world.
Push off, and sitting well in order smite
The sounding furrows; for my purpose holds
To sail beyond the sunset, and the baths
Of all the western stars, until I die.
It may be that the gulfs will wash us down:
It may be we shall touch the Happy Isles,
And see the great Achilles, whom we knew.
Though much is taken, much abides; and though
We are not now that strength which in old days
Moved earth and heaven; that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

Glossary

barren crags: the rocky island of Ithaca, Ulysses's kingdom

aged wife: Ulysses's wife, Penelope

mete and dole / Unequal laws: govern the inhabitants of the island. The word 'unequal' here may be a reference to how laws are enforced inconsistently depending on social status.

savage race: Ulysses refers to his people as uncivilised ('savage') because, as the next line makes clear, they prefer a life of comfort and certainty over intellectual pursuits and the thrills of discovery.

hoard, and ... know not me: The people of Ithaca are content to lead an animal existence and therefore cannot understand Ulysses's unquenchable thirst for adventure and knowledge. *to the lees:* to the fullest extent

scudding drifts: fast-moving rain clouds

Hyades: a group of stars that were associated with rainy weather

ringing plains: open land resounding with the noise of battle

Troy: an ancient city in southwestern Asia that was the site of the Trojan War; described as 'windy' because it was near the sea

eternal silence: death *vile:* shameful

some three suns: the few years left of his life *bound:* limit

sceptre: a staff carried by rulers as a symbol of power and sovereignty

discerning: clear-sighted and understanding

prudence: showing care and thought

centred in the sphere: entirely devoted to the area of

offices of tenderness: acts of kindness towards his subjects

meet: proper or fitting

wrought: worked

frolic: joyous or playful

free hearts, free foreheads: These men are free because they think for themselves (rather than follow the herd) and chase what their hearts desire.

men that strove with Gods: According to the *Iliad*, the gods took sides in the Trojan War.

sounding furrows: waves that splash and make a sound *the baths ... stars:* the western horizon

Happy Isles: the Elysian Fields, where the Greeks believed the virtuous went after death; supposed to be at the western end of the ocean

Achilles: a mythical Greek hero and the foremost Greek warrior at the battle of Troy

abides: remains

temper: condition of mind

Though much ... yield: The lines reflect Tennyson's firm faith in the strength of the indomitable will of humanity.

Comprehension – I

Answer the following questions in 80-100 words.

Q1. Who is the speaker of the poem, and what does he want to do?

Ans :

The Greek mythical hero by name Ulysses is the speaker of Alfred Tennyson's poem 'Ulysses'. He is the king of Ithaca and has taken part in the Trojan War. After the war, he returned to his kingdom, Ithaca. Being a brave warrior, he has proved his bravery and strength in the war very well. Then, after spending some years only sitting on his Royal seat, he became bored. Though he is an ageing king and worrier, he has an insatiable thirst for adventure and knowledge. Ulysses is not happy with the life of comfort and certainty and sets off to the final voyage in the intellectual pursuits and the thrills of discovery. Then some grief comes from his mind which forms this dramatic monologue. Ulysses is the poetic persona as well as the speaker of the poem which is in the form of a dramatic monologue, an extended speech by one character in drama or a poem or any other literary text.

Q2. How does Ulysses describe Ithaca and its people? What is his attitude towards his subjects?

Ans :

In the very first stanza (32 lines) of the poem, Ulysses makes it clear that he is not happy as being 'an idle king' and he thinks being idle he has become a perfect match to 'his aged wife' Penelope. He is fed with just administering 'unequal laws unto a savage race'. Ulysses refers to his own subjects or people of Ithaca as 'savage race' or uncivilised because they prefer a life comfort and certainty over intellectual pursuits and the thrills of discovery. They are content to lead an animal existence 'sleep and feed' and therefore they cannot understand Ulysses' unquenchable thirst for adventure and knowledge.

Q3. Who is Telemachus, and what kind of a person does he seem to be?

Ans :

In the second stanza (11 lines from 33-43) of the poem, Ulysses talks about his duty as a father. It becomes clear that he never forgets about the things left behind, although he has a spiritual urge to undertake an adventure. He has given his duties in the rightful hands of his son Telemachus ('To whom I leave the sceptre and the isle'). He is confident that his son Telemachus is "most blameless" and does his "common duties" decently. He is entirely devoted to the area of administration, shows acts of tenderness/kindness towards his people, shows adoration to their household gods. Ulysses strongly believes that "When I am gone. He works his work, I mine". Before leaving for the endless and the last voyage of his life, Ulysses leaves everything in the right order. He never wants to be an example of an irresponsible king in his nation. So, there is no way of judging him as a romantic hero. Based on Ulysses' description, Telemachus is an able-son who can prudently take up the father's responsibility.

Q4. 'How dull it is to pause...not to shine in use!' How does this statement reflect Ulysses' attitude to life?

Ans :

Ulysses reminds us of his life experience in the Trojan War and says that he has 'drunk delight of battle' with his fellow fighters on the battle fields of Troy, an ancient city in south-western Asia that was the site of the Trojan War. It seems to him that the more he knows the more his hunger for knowledge grows. He can see the "gleams" of the "untravell'd world" before him. It makes him remind of the endless sea of knowledge he is fond of. He proclaims:

How dull it is to pause, to make an end,

To rust unburnish'd, not to shine in use!

It is dull to stop and end this voyage of life when the sea of knowledge constantly calls him to start again. For him life is rust, if not polished or used and not to shine in use.

Q5. Explain the meaning and significance of the following lines:

(a) Yet all experience is an arch wherethrough / Gleams that untravell'd world, whose margins fades / For ever and for ever when I move.

Ans :

Ulysses reminds us of his life experience in the Trojan War and says that he has 'drunk delight of battle' with his fellow fighters on the battle fields of Troy, an ancient city in south-western Asia that was the site of the Trojan War. It seems to him that the more he knows the more his hunger for knowledge grows. Through the arch of his experience, he can see the "gleams" of the "untravell'd world" before him. He is eager to erase the margins or limits of unknown world. It makes him remind of the endless sea of knowledge he is fond of.

- (b) **Made weak by time and fate, but strong in will / To strive, to seek, to find, and not to yield.**

Ans :

The speaker (Ulysses) rather infuses the energy of his soul into his fellow mariners. They have to overcome their manifold fears to continue this journey of life. He thinks the way in front of them can be perilous. There can be a threat to their lives. But they had overcome all their fears in the past. In the old days, their vigour has shaken every kingdom. The repetition of the phrase "we are" in this line, "Moved earth and heaven, that which we are, we are" refers to their indomitable courage and will force. They are weak and old for the natural process of aging. But, they are "strong in will". At last, the narrator says they are starting their endless spiritual quest "To strive, to seek, to find, and not to yield."

The poem's final lines are the most famous. The need "to strive, to seek, to find, and not to yield" fits into the Victorian urge to escape the tedious nature of day-to-day life, to achieve a level of mythical fame reached by the classical heroes, to travel "beyond the sunset, and the baths of all the western stars." Tennyson doesn't want to conform, he wants to challenge himself, and he wants to break new ground before his inevitable death. Just like Ulysses, Tennyson wants to go out adventuring rather than settle for regular life.

Comprehension – II

Answer the following questions in 350-400 words.

- Q1. What is the theme of the poem? How does the poet communicate this to the reader through the images in the poem?**

Ans :

Alfred Tennyson's poem 'Ulysses' is about an experienced but ageing king of Ithaca by name Ulysses who has an insatiable thirst for adventure and knowledge. Ulysses is not happy with the life of comfort and certainty and sets off to the second innings for intellectual pursuits and the thrills of discovery. 'Ulysses' encompasses many important themes-optimism, pursuit of adventure and knowledge, transition of power, brotherhood, etc.

Theme of Optimism

The first and foremost theme of the poem is optimism. The poet presents the spirit of hope by using the character of Ulysses. He was old enough for continuing his lifelong voyage. Still, he was persistent. For an optimistic attitude towards life, he started for the sea again. He desperately wants to drink the wine of life to the lees, means that he wants to enjoy the life to the fullest extent, without taking any rest. The speaker is an embodiment of indomitable courage. There is satisfaction for him while he struggles. He claims that in his life, he has enjoyed greatly and suffered greatly. The enjoying moments can be related to shore and the suffering time can be compared with rainy Hyades. He has seen and known many 'cities of men and manners, climates, councils, governments'. He says:

I am become a name;

For always roaming with a hungry heart

Pursuit of Adventure

In the very first stanza of the poem, Ulysses makes it clear that he is not happy as being 'an idle king' and he thinks being idle he has become a perfect match to 'his aged wife' Penelope. He is fed with just administering 'unequal laws unto a savage race'. Ulysses refers to his own subjects or people of Ithaca as 'savage race' or uncivilised because they prefer a life comfort and certainty over intellectual pursuits and the thrills of discovery. They are content to lead an animal existence 'sleep and feed' and therefore they cannot understand Ulysses' unquenchable thirst for adventure and knowledge. He announces:

I cannot rest from travel: I will drink

Life to the lee:

For his desire to seek beyond the capacity of men, he has become famous in other nations. And whenever he went, he has been honoured by people. He says, "*Myself not least, but honour'd of them all*".

Pursuit of Knowledge

Ulysses reminds us of his life experience in the Trojan War and says that he has 'drunk delight of battle' with his fellow fighters on the battle fields of Troy, an ancient city in south-western Asia that was the site of the Trojan War. It seems to him that the more he knows the more his hunger for knowledge grows. He can see the "gleams" of the "untravell'd world" before him. It makes him remind of the endless sea of knowledge he is fond of. It is dull to stop and end this voyage of life when the sea of knowledge constantly calls him to start again. For him life is rust, if not polished or used and not to shine in use. He proclaims: *I am a part of all that I have met; / / How dull it is to pause, to make an end, / To rust unburnish'd, not to shine in use!*

Ulysses is well aware of the fact that he is old. However, in his heart, he knows being old is just a thought of mind. He says that he saves every hour till the 'eternal silence' or death to know 'new things'. Ulysses feels that he is like a "sinking star" that still has its light left in him. He wants to make use of the light of his soul to seek knowledge that is "Beyond the utmost bound of human thought." This old man has a long way to go! Ulysses' *grey spirit yearning in desire / To follow knowledge like a sinking star, / Beyond the utmost bound of human thought.*

Transition of Power

In the second stanza of the poem, Ulysses talks about his duty as a father. It becomes clear that he never forgets about the things left behind, although he has a spiritual urge to undertake an adventure. He has given his duties in the rightful hands. He is confident that his son Telemachus is "most blameless" and does his "common duties" decently. Before leaving for the endless and the last voyage of his life, Ulysses leaves everything in the right

order. He never wants to be an example of an irresponsible king in his nation. So, there is no way of judging him as a romantic hero. The poetic persona wants to be a name that will be a source of courage to the world.

Brotherhood

Another important theme of the poem is brotherhood. Ulysses is the greatest example of brotherhood. He never left his companions even if they were old and dropping.

In the third and last stanza of the poem, Ulysses begins with the words "Push off". So, the mood of this part is not an idle one. The speaker (Ulysses) rather infuses the energy of his soul into his fellow mariners. They have to overcome their manifold fears to continue this journey of life. He thinks the way in front of them can be perilous. There can be a threat to their lives. But they had overcome all their fears in the past. In the old days, their vigour has shaken every kingdom. The repetition of the phrase "we are" in this line, "Moved earth and heaven, that which we are, we are" refers to their indomitable courage and will force. They are weak and old for the natural process of aging. But, they are "strong in will". At last, the narrator says they are starting their endless spiritual quest "To strive, to seek, to find, and not to yield."

Ulysses is almost ready to leave for his last voyage. The poetic persona tells his companions, they have a long way in front of them: *Come, my friends, / 'T is not too late to seek a newer world.* He directly addresses his comrades, the mariners whose: *Souls that have toil'd, and wrought, and thought with me – and who are Made weak by time and fate, but strong in will / To strive, to seek, to find, and not to yield.*

Alfred Tennyson's Ulysses has multiple themes. The poet doesn't want to conform, he wants to challenge himself. He wants to break new ground before his inevitable death. Just like Ulysses, Tennyson wants to go out adventuring rather than settle for regular life.

Q2. Write a character sketch of the protagonist of the poem.

Ans :

Alfred Tennyson's poem 'Ulysses' is based on the earlier literary works such as Homer's the *Iliad* and the *Odyssey* as well as Dante's *Inferno*. Ulysses is a Greek mythical hero who had taken part in the Trojan War. Being a brave warrior, he had proved his bravery and strength in the war very well. After the war, he returned to his kingdom, Ithaca. Then, after spending some years only sitting on his Royal seat, he became bored. Then some grief comes from his mind which forms this dramatic monologue. Ulysses is the poetic persona as well as the speaker of the poem which is in the form of a dramatic monologue, an extended speech by one character in drama or a poem or any other literary text.

Ulysses is an experienced but ageing king of Ithaca. He has an insatiable thirst for adventure and knowledge. Ulysses is not happy with the life of comfort and certainty and sets off to the final voyage in the intellectual pursuits and the thrills of discovery. He's an old man, one who has seen the world and battled against the worst of it. Most of the time,

he won. Nowadays, he is matched by his old wife Penelope and ruling his kingdom of Ithaca, doling out "unequal laws unto a savage race". He considers his subjects as 'uncivilized' people who 'sleep and feed and known not me.'

Ulysses desperately wants to drink the wine of life to the lees, means that he wants to enjoy the life to the fullest extent, without taking any rest. The speaker is an embodiment of indomitable courage. There is satisfaction for him while he struggles. He claims that in his life, he has enjoyed greatly and suffered greatly. The enjoying moments can be related to shore and the suffering time can be compared with rainy Hyades. He has seen and known many 'cities of men and manners, climates, councils, governments'. He says: *I am become a name; / For always roaming with a hungry heart. For his desire to seek beyond the capacity of men, he has become famous in other nations. And whenever he went, he has been honoured by people. He says, "Myself not least, but honour'd of them all".*

Ulysses reminds us of his life experience in the Trojan War and says that he has 'drunk delight of battle' with his fellow fighters on the battle fields of Troy, an ancient city in south-western Asia that was the site of the Trojan War. It seems to him that the more he knows the more his hunger for knowledge grows. He can see the "gleams" of the "untravell'd world" before him. It makes him remind of the endless sea of knowledge he is fond of. It is dull to stop and end this voyage of life when the sea of knowledge constantly calls him to start again. For him life is rust, if not polished or used and not to shine in use. He proclaims: *I am a part of all that I have met; ...How dull it is to pause, to make an end, / To rust unburnish'd, not to shine in use!*

Ulysses is well aware of the fact that he is old. However, in his heart, he knows being old is just a thought of mind. He says that he saves every hour till the 'eternal silence' or death to know 'new things'. Ulysses feels that he is like a "sinking star" that still has its light left in him. He wants to make use of the light of his soul to seek knowledge that is "Beyond the utmost bound of human thought." This old man has a long way to go!

Ulysses also talks about his duty as a father. It becomes clear that he never forgets about the things left behind, although he has a spiritual urge to undertake an adventure. He has given his duties in the rightful hands. He is confident that his son Telemachus is "most blameless" and does his "common duties" decently. Before leaving for the endless and the last voyage of his life, Ulysses leaves everything in the right order. He never wants to be an example of an irresponsible king in his nation. So, there is no way of judging him as a romantic hero

In the third stanza of the poem, Ulysses is almost ready to leave for his last voyage. He directly addresses his comrades, the mariners. Being a single unit with a common heart, they thought and fought the odds together. He reminds them of their present situation and tells them that being old does not make everything look still. Movement is life, immobility is death. No matter, they are young or old. If they choose to be ashore, they are dead already. The poetic persona tells his companions, they have a long way in front of them: Come, my friends, / 'T is not too late to seek a newer world."

The speaker (Ulysses) rather infuses the energy of his soul into his fellow mariners. He reminds them their past achievements against all odds. The repetition of the phrase "we are" in this line, "Moved earth and heaven, that which we are, we are" refers to their indomitable courage and will force. They are weak and old for the natural process of aging. But, they are "strong in will". At last, Ulysses says they are starting their endless spiritual quest "To strive, to seek, to find, and not to yield." Tennyson's characterisation of Ulysses showcases the indomitable spirit of human race.

Q3. Some modern critics condemn Ulysses for selfishly abandoning his responsibilities-as a husband, father and king- in order to pursue his own goals. In your opinion, is Ulysses a heroic or an unheroic figure?

Ans :

Alfred Tennyson's poem 'Ulysses' is about an experienced but ageing king of Ithaca by name Ulysses who has an insatiable thirst for adventure and knowledge. Ulysses is not happy with the life of comfort and certainty and sets off to his final voyage for intellectual pursuits and the thrills of discovery.

Ulysses is a Greek mythical hero who had taken part in the Trojan War. Being a brave warrior, he had proved his bravery and strength in the war very well. After the war, he returned to his kingdom, Ithaca. Then, after spending some years only sitting on his Royal seat, he became bored. Then some grief comes from his mind which forms this dramatic monologue. Ulysses is the poetic persona as well as the speaker of the poem which is in the form of a dramatic monologue.

Some modern critics condemn Ulysses for selfishly abandoning his responsibilities-as a husband, father and king- in order to pursue his own goals. They debate on whether Ulysses is a heroic or an unheroic figure. Before leaving for the endless and the last voyage of his life, Ulysses leaves everything in the right order. He never wants to be an example of an irresponsible king in his nation.

In the second stanza (11 lines from 33-43) of the poem, Ulysses talks about his duty as a father. It becomes clear that he never forgets about the things left behind, although he has a spiritual urge to undertake an adventure. He has given his duties in the rightful hands of his son Telemachus ('To whom I leave the sceptre and the isle'). He is confident that his son Telemachus is "most blameless" and does his "common duties" decently. He is entirely devoted to the area of administration, shows acts of tenderness/kindness towards his people, shows adoration to their household gods. Ulysses strongly believes that "When I am gone. He works his work, I mine'. Based on Ulysses' description, Telemachus is an able-son who can prudently take up the father's responsibility.

Before leaving for the endless and the last voyage of his life, Ulysses leaves everything in the right order. He never wants to be an example of an irresponsible king in his nation. Ulysses, except as a husband to ageing Penelope, fulfils all his duties as father who takes care of his son Telemachus and groomed him well to take 'the sceptre and the isle' from him; and as a king, he places his kingdom in the safe hands of his young son. So, there is no way of judging him as a romantic hero. Therefore Ulysses is a heroic figure.

SUMMARY

Alfred Tennyson (1809-92) was Poet Laureate of the United Kingdom for much of the Victorian period. He wrote many lyric poems such as 'The Charge of the Light Brigade', 'Break, Break, Break', Ulysses, 'Tears, Idle Tears', 'The Lady of Shalott'. He also authored longer poems such as *In Memoriam* and *Idylls of the King*. A master of rhythm and of rich, descriptive imagery, Tennyson wrote in a variety of poetic styles and on a wide range of subject matters. He has remained popular to this day; his works are frequently anthologised and lines from his poems are often quoted.

Alfred Tennyson's poem 'Ulysses' is about an experienced but ageing king of Ithaca by name Ulysses who has an insatiable thirst for adventure and knowledge. Ulysses is not happy with the life of comfort and certainty and sets off to the second innings for intellectual pursuits and the thrills of discovery.

The earlier literary works such as Homer's the *Iliad* and the *Odyssey* as well as Dante's *Inferno* are basis for Tennyson's poem 'Ulysses'. Ulysses is a Greek mythical hero who had taken part in the Trojan War. Being a brave warrior, he had proved his bravery and strength in the war very well. After the war, he returned to his kingdom, Ithaca. Then, after spending some years only sitting on his Royal seat, he became bored. Then some grief comes from his mind which forms this dramatic monologue. Ulysses is the poetic persona as well as the speaker of the poem which is in the form of a dramatic monologue, an extended speech by one character in drama or a poem or any other literary text.

In the very first stanza (32 lines) of the poem, Ulysses makes it clear that he is not happy as being 'an idle king' and he thinks being idle he has become a perfect match to 'his aged wife' Penelope. He is fed with just administering 'unequal laws unto a savage race'. Ulysses refers to his own subjects or people of Ithaca as 'savage race' or uncivilised because they prefer a life comfort and certainty over intellectual pursuits and the thrills of discovery. They are content to lead an animal existence 'sleep and feed' and therefore they cannot understand Ulysses' unquenchable thirst for adventure and knowledge. He announces:

I cannot rest from travel: I will drink

Life to the lees:

Ulysses desperately wants to drink the wine of life to the lees, means that he wants to enjoy the life to the fullest extent, without taking any rest. The speaker is an embodiment of indomitable courage. There is satisfaction for him while he struggles. He claims that in his life, he has enjoyed greatly and suffered greatly. The enjoying moments can be related to shore and the suffering time can be compared with rainy Hyades. He has seen and known many 'cities of men and manners, climates, councils, governments'. He says:

I am become a name;

For always roaming with a hungry heart

For his desire to seek beyond the capacity of men, he has become famous in other nations. And whenever he went, he has been honoured by people. He says, *"Myself not least, but honour'd of them all"*.

Ulysses reminds us of his life experience in the Trojan War and says that he has 'drunk delight of battle' with his fellow fighters on the battle fields of Troy, an ancient city in south-western Asia that was the site of the Trojan War. It seems to him that the more he knows the more his hunger for knowledge grows. He can see the "gleams" of the "untravell'd world" before him. It makes him remind of the endless sea of knowledge he is fond of. It is dull to stop and end this voyage of life when the sea of knowledge constantly calls him to start again. For him life is rust, if not polished or used and not to shine in use. He proclaims:

I am a part of all that I have met;
Yet all experience is an arch wherethro'
Gleams that untravell'd world whose margin fades
For ever and forever when I move.
How dull it is to pause, to make an end,
To rust unburnish'd, not to shine in use!

Ulysses is well aware of the fact that he is old. However, in his heart, he knows being old is just a thought of mind. He says that he saves every hour till the 'eternal silence' or death to know 'new things'. Ulysses feels that he is like a "sinking star" that still has its light left in him. He wants to make use of the light of his soul to seek knowledge that is "Beyond the utmost bound of human thought." This old man has a long way to go!

And this grey spirit yearning in desire
To follow knowledge like a sinking star,
Beyond the utmost bound of human thought.

In the second stanza (11 lines from 33-43) of the poem, Ulysses talks about his duty as a father. It becomes clear that he never forgets about the things left behind, although he has a spiritual urge to undertake an adventure. He has given his duties in the rightful hands. He is confident that his son Telemachus is "most blameless" and does his "common duties" decently. Before leaving for the endless and the last voyage of his life, Ulysses leaves everything in the right order. He never wants to be an example of an irresponsible king in his nation. So, there is no way of judging him as a romantic hero. The poetic persona wants to be a name that will be a source of courage to the world.

In the third and last stanza of the poem from lines 44-57, Ulysses is almost ready to leave for his last voyage. He directly addresses his comrades, the mariners whose:

Souls that have toil'd, and wrought, and thought with me:-
That ever with a frolic welcome took
The thunder and the sunshine, and opposed

Free hearts, free foreheads—you and I are old;
Old age hath yet his honour and his toil;
Death closes all: but something ere the end,
Some work of noble note, may yet be done,
Not unbecoming men that strove with Gods.

Ulysses the dramatic persona does not want to go alone on the journey. Like before, he needs his friends. They were always there whenever there was any difficulty. Being a single unit with a common heart, they thought and fought the odds together. He reminds them of their present situation and tells them that being old does not make everything look still. **Movement is life, immobility is death.** No matter, they are young or old. If they choose to be ashore, they are dead already. The poetic persona tells his companions, they have a long way in front of them.

Come, my friends,
'T is not too late to seek a newer world.

This world is nothing but a metaphorical reference to the vast sea of knowledge.

In the last part (13 lines from 58-70) of the poem, Ulysses begins with the words "Push off". So, the mood of this part is not an idle one. The speaker (Ulysses) rather infuses the energy of his soul into his fellow mariners. They have to overcome their manifold fears to continue this journey of life. He thinks the way in front of them can be perilous. There can be a threat to their lives. But they had overcome all their fears in the past. In the old days, their vigour has shaken every kingdom. The repetition of the phrase "we are" in this line, "Moved earth and heaven, that which we are, we are" refers to their indomitable courage and will force. They are weak and old for the natural process of aging. But, they are "strong in will". At last, the narrator says they are starting their endless spiritual quest "To strive, to seek, to find, and not to yield."

We are not now that strength which in old days
Moved earth and heaven, that which we are, we are;
One equal temper of heroic hearts,
Made weak by time and fate, but strong in will
To strive, to seek, to find, and not to yield.

The poem's final lines are the most famous. The need "to strive, to seek, to find, and not to yield" fits into the Victorian urge to escape the tedious nature of day-to-day life, to achieve a level of mythical fame reached by the classical heroes, to travel "beyond the sunset, and the baths of all the western stars." Tennyson doesn't want to conform, he wants to challenge himself, and he wants to break new ground before his inevitable death. Just like Ulysses, Tennyson wants to go out adventuring rather than settle for regular life.

సారాంశము

అల్ఫ్రెడ్ టెన్నిసన్ (1809-92) విక్టోరియన్ కాలంలో చాలా వరకు యునైటెడ్ కింగ్డమ్ యొక్క కవి గ్రహీత. అతను 'ది ఛార్జ్ ఆఫ్ ది లైట్ బ్రిగేడ్', 'బ్రేక్, బ్రేక్, బ్రేక్', యులిస్సెస్, 'టియర్స్, ఐడిల్ టీయర్స్', 'ది లేడీ ఆఫ్ షాలోట్' వంటి అనేక గీత కవితలు రాశారు. అతను ఇన్ మెమోరియం మరియు ఐడిల్స్ ఆఫ్ ది కింగ్ వంటి పొడవైన కవితలను కూడా రచించాడు. లయ మరియు గొప్ప, వివరణాత్మక చిత్రాలలో మాస్టర్, టెన్నిసన్ వివిధ రకాల కవితా శైలులలో మరియు విస్తృత విషయాలపై రాశారు. అతను నేటికీ ప్రజాదరణ పొందాడు అతని రచనలు తరచుగా సంకలనం చేయబడ్డాయి మరియు అతని కవితల నుండి పంక్తులు తరచుగా ఉదహరించబడతాయి.

అల్ఫ్రెడ్ టెన్నిసన్ యొక్క 'యులిస్సెస్' కవిత, సాహసం మరియు జ్ఞానం కోసం తీరని దాహం కలిగి ఉన్న యులిస్సెస్ అనే అనుభవజ్ఞుడైన కానీ వృద్ధుడైన ఇతాకా రాజు గురించి. యులిస్సెస్ సౌకర్యం మరియు నిశ్చయంతో కూడిన జీవితంతో సంతోషంగా లేడు మరియు మేథో కార్యకలాపాలు మరియు ఆవిష్కరణ యొక్క పులకరింతల కోసం రెండవ ఇన్నింగ్స్కు బయలుదేరాడు.

హోమర్స్ ది ఇలియడ్ మరియు ఒడిస్సీ అలాగే డాంటెస్ ఇన్నెర్నో వంటి మునుపటి సాహిత్య రచనలు టెన్నిసన్ కవిత 'యులిస్సెస్'కి ఆధారం. యులిస్సెస్ ట్రోజన్ యుద్ధంలో పాల్గొన్న ఒక గ్రీకు పౌరాణిక వీరుడు. వీర యోధుడు కావడంతో యుద్ధంలో తన శౌర్యాన్ని, బలాన్ని బాగా నిరూపించుకున్నాడు. యుద్ధం తర్వాత, అతను తన రాజ్యమైన ఇతాకాకు తిరిగి వచ్చాడు. ఆ తర్వాత కొన్నాళ్లు తన రాయల్ సీటుపైనే కూర్చోవడం వల్ల విసుగు పుట్టింది. అప్పుడు అతని మనస్సు నుండి కొంత దుఃఖం ఈ నాటకీయ ఏకపాత్రాభినయాన్ని రూపొందిస్తుంది. యులిస్సెస్ కవితా వ్యక్తిత్వం మరియు పద్యం యొక్క వక్ర, ఇది నాటకీయ మోనోలాగ్ రూపంలో ఉంటుంది, ఇది నాటకం లేదా పద్యం లేదా ఏదైనా ఇతర సాహిత్య వచనంలో ఒక పాత్ర ద్వారా పోడిగించిన ప్రసంగం.

పద్యంలోని మొదటి చరణం (32 పంక్తులు)లో, యులిస్సెస్ తాను 'నిష్క్రియ రాజు'గా సంతోషంగా లేడని మరియు పనిలేకుండా ఉండటం వల్ల 'తన వయసులో ఉన్న భార్య' పెనెలోపేకి సరిగ్గా సరిపోతుందని భావిస్తున్నట్లు స్పష్టం చేశాడు. అతను కేవలం 'ఒక క్రూరుడైన జాతికి అసమాన చట్టాలను' నిర్వహించడం ద్వారా పోషించబడ్డాడు. యులిస్సెస్ తన స్వంత వ్యక్తులను లేదా ఇతాకాలోని ప్రజలను 'అనాగరిక జాతి' లేదా అనాగరికంగా సూచిస్తాడు ఎందుకంటే వారు మేథోపరమైన సాధనలు మరియు ఆవిష్కరణ యొక్క పులకరింతల కంటే జీవిత సౌలభ్యం మరియు నిశ్చయతను ఇష్టపడతారు. వారు జంతు ఉనికిని 'నిద్ర మరియు ఆహారం' నడిపించడంలో సంతృప్తి చెందారు మరియు అందువల్ల వారు సాహసం మరియు జ్ఞానం కోసం యులిస్సెస్ యొక్క అణచివేయలేని దాహాన్ని అర్థం చేసుకోలేరు. అతను ప్రకటిస్తాడు:

నేను ప్రయాణం నుండి విశ్రాంతి తీసుకోలేను: నేను తాగుతాను

లైఫ్ టు ది లీ:

జీవితపు వైన్ని లీస్కి తాగాలని ఉలిస్సెస్ తీవ్రంగా కోరుకుంటాడు, అంటే అతను విశ్రాంతి తీసుకోకుండా జీవితాన్ని పూర్తి స్థాయిలో ఆస్వాదించాలనుకుంటున్నాడు. స్పీకర్ అలుపెరగని ధైర్యానికి ప్రతిరూపం. అతను కష్టపడుతున్నప్పుడు అతనికి సంతృప్తి ఉంది. తన జీవితంలో ఎంతో ఆనందించానని, ఎన్నో కష్టాలు పడ్డానని

పేర్కొన్నాడు. ఆనందించే క్షణాలు తీరానికి సంబంధించినవి మరియు బాధ సమయాన్ని వర్షపు హైడ్రేస్ తో పోల్చవచ్చు. అతను చాలా 'పురుషులు మరియు మర్యాదలు, వాతావరణాలు, కౌన్సిల్ లు, ప్రభుత్వాల నగరాలను' చూశాడు మరియు తెలుసు. అతను చెప్తున్నాడు:

నేను ఒక పేరు అయ్యాను

ఎప్పుడూ ఆకలితో ఉన్న హృదయంతో తిరుగుతున్నందుకు

పురుషుల సామర్థ్యానికి మించి వెతకాలనే అతని కోరిక కారణంగా, అతను ఇతర దేశాలలో ప్రసిద్ధి చెందాడు. మరియు అతను వెళ్ళినప్పుడల్లా, అతను ప్రజలచే గౌరవించబడ్డాడు. అతను ఇలా అంటాడు, “నేనే కాదు, వారందరినీ గౌరవిస్తాను”.

యులిస్సెస్ ట్రోజన్ యుద్ధంలో తన జీవిత అనుభవాన్ని మనకు గుర్తుచేస్తూ, ట్రోజన్ యుద్ధం జరిగిన నైరుతి ఆసియాలోని పురాతన నగరమైన ట్రాయ్ యొక్క యుద్ధ క్షేత్రాలలో తన తోటి యోధులతో కలిసి 'యుద్ధం యొక్క ఆనందం' తాగినట్లు చెప్పాడు. తను ఎంత తెలుసుకుంటే అంత జ్ఞానం పట్ల ఆకలి పెరుగుతురద అతనికి అనిపిస్తుంది. అతను తన ముందు “అన్ట్రావెల్డ్ వరల్డ్” యొక్క “గ్లిమ్స్” చూడగలడు. ఇది అతను ఇష్టపడే అంతులేని జ్ఞాన సముద్రాన్ని గుర్తు చేస్తుంది. జ్ఞాన సముద్రం అతన్ని మళ్ళీ ప్రారంభించమని నిరంతరం పిలుస్తున్నప్పుడు ఈ జీవనయాత్రను ఆపడం మరియు ముగించడం నిస్తేజంగా ఉంది. అతనికి జీవితం తుప్పు, పాలిష్ చేయకపోయినా లేదా ఉపయోగించకపోయినా మరియు ఉపయోగంలో ప్రకాశించదు. అతను ప్రకటిస్తాడు:

నేను కలుసుకున్న అన్నింటిలో నేను ఒక భాగం

అయినా అనుభవమంతా ఒక తోరణం

మార్జిన్ మసకబారుతున్న ప్రపంచాన్ని అన్ ట్రావెల్ చేస్తుంది

నేను కదిలినప్పుడు ఎప్పటికీ మరియు ఎప్పటికీ.

పాజ్ చేయడం, ముగించడం ఎంత నీరసంగా ఉంది,

తుప్పు పట్టడానికి, ఉపయోగంలో మెరుస్తూ ఉండడానికి కాదు!

యులిస్సెస్ కు వయసు పైబడిన విషయం బాగా తెలుసు. అయినప్పటికీ, అతని హృదయంలో, అతనికి వృద్ధాప్యం అనేది కేవలం మనస్సు యొక్క ఆలోచన అని తెలుసు. 'కొత్త విషయాలు' తెలుసుకోవడం కోసం 'శాశ్వతమైన నిశ్శబ్దం' లేదా మరణం వరకు ప్రతి గంటను తాను ఆదా చేస్తానని చెప్పాడు. తనలో ఇంకా వెలుగు మిగిలి ఉన్న “మునిగిపోతున్న నక్షత్రం” లాంటివాడని యులిస్సెస్ భావించాడు. అతను తన ఆత్మ యొక్క కాంతిని ఉపయోగించుకోవాలని కోరుకుంటాడు, అది “మానవ ఆలోచనలకు అతీతంగా ఉంటుంది.” ఈ ముసలి మనిషికి చాలా దూరం వెళ్ళాలి!

మరియు ఈ బూడిద ఆత్మ కోరికతో ఆరాటపడుతోంది

మునిగిపోతున్న నక్షత్రం వలె జ్ఞానాన్ని అనుసరించడానికి,

మానవ ఆలోచన యొక్క అత్యంత పరిమితికి మించి.

పద్యంలోని రెండవ చరణంలో (33-43 నుండి 11 పంక్తులు) యులిస్సెస్ తండ్రిగా తన కర్తవ్యాన్ని గురించి మాట్లాడాడు. అతను సాహసం చేయాలనే ఆధ్యాత్మిక కోరికను కలిగి ఉన్నప్పటికీ, అతను వదిలిపెట్టిన విషయాల గురించి ఎప్పటికీ మరచిపోలేదని స్పష్టమవుతుంది. అతను తన బాధ్యతలను సరైన చేతుల్లోకి ఇచ్చాడు. తన కుమారుడు టెలిమాకస్ “అత్యంత దోషరహితుడు” మరియు తన “సాధారణ విధులను” మర్యాదగా చేస్తాడని అతను నమ్మకంగా ఉన్నాడు. తన జీవితంలోని అంతులేని మరియు చివరి సముద్రయానానికి బయలుదేరే ముందు, యులిస్సెస్ ప్రతిదీ సరైన క్రమంలో వదిలివేస్తాడు. అతను తన దేశంలో ఒక బాధ్యతారహిత రాజుకు ఉదాహరణగా ఉండాలనుకోడు. కాబట్టి, అతన్ని రోమాంటిక్ హీరోగా అంచనా వేయడానికి మార్గం లేదు. కవిత వ్యక్తిత్వం ప్రపంచానికి ధైర్యాన్ని నింపే పేరు కావాలని కోరుకుంటున్నాను.

44-57 పంక్తుల నుండి పద్యం యొక్క మూడవ మరియు చివరి చరణంలో, యులిస్సెస్ తన చివరి సముద్రయానం కోసం బయలుదేరడానికి దాదాపు సిద్ధంగా ఉన్నాడు. అతను నేరుగా తన సహచరులను సంబోధిస్తాడు, వీరిలో నావికులు:

నాతో కష్టపడి, శ్రమించి, ఆలోచించిన ఆత్మలు:-

అది ఎప్పుడో ఉల్లాసంగా స్వాగతం పలికింది

ఉరుము మరియు సూర్యరశ్మి, మరియు వ్యతిరేకించబడింది

ఉచిత హృదయాలు, ఉచిత నుదిటి-మీరు మరియు నేను వృద్ధులర్న

వృద్ధాప్యానికి అతని గౌరవం మరియు అతని శ్రమ ఉండొ

మరణం అన్నింటినీ మూసివేస్తుంది: కానీ ఏదో ముగింపు ఉంది,

ఉదాత్తమైన కొన్ని పనులు, ఇంకా పూర్తి కావచ్చు,

దేవుళ్లతో పోరాడే అనరులు కాదు.

యులిస్సెస్ నాటికీయ వ్యక్తి ప్రయాణంలో ఒంటరిగా వెళ్లడానికి ఇష్టపడడు. మునుపటిలాగే, అతనికి అతని స్నేహితులు కావాలి. ఎప్పుడు ఏ కష్టం వచ్చినా అక్కడే ఉండేవారు. ఉమ్మడి హృదయంతో ఒకే యూనిట్ కావడంతో, వారు కలిసి అసమానతలను ఆలోచించారు మరియు పోరాడారు. అతను వారి ప్రస్తుత పరిస్థితిని వారికి గుర్తు చేస్తాడు మరియు వృద్ధాప్యం వల్ల ప్రతిదీ నిశ్చలంగా కనిపించదని వారికి చెప్పాడు. ఉద్యమమే జీవితం, నిశ్చలత్వమే మరణం. చిన్నవారైనా, పెద్దవారైనా సరే. వారు ఒడ్డుకు ఎంచుకుంటే, వారు అప్పటికే చనిపోయారు. కవిత వ్యక్తిత్వం తన సహచరులకు చెబుతుంది, వారి ముందు వారికి చాలా దూరం ఉంది.

రండి, నా మిత్రులారా,

‘టి కొత్త ప్రపంచాన్ని వెతకడానికి చాలా ఆలస్యం కాదు.

ఈ ప్రపంచం విశాలమైన జ్ఞాన సముద్రానికి రూపక సూచన తప్ప మరొకటి కాదు.

పద్యం యొక్క చివరి భాగంలో (58-70 నుండి 13 పంక్తులు), యులిస్సెస్ “పుష్ ఆఫ్” పదాలతో ప్రారంభమవుతుంది. కాబట్టి, ఈ భాగం యొక్క మానసిక స్థితి నిశ్చయమైనది కాదు. స్పీకర్ (యులిస్సెస్) తన తోటి నావికులలో తన ఆత్మ యొక్క శక్తిని నింపుతాడు. ఈ జీవిత ప్రయాణాన్ని కొనసాగించడానికి వారు తమ అనేక రకాల భయాలను అధిగమించాలి. వారి ముందు మార్గం ప్రమాదకరంగా ఉంటుందని అతను భావిస్తాడు.

వారి ప్రాణాలకు ముప్పు వాటిల్లే అవకాశం ఉంది. కానీ వారు గతంలో తమ భయాలన్నింటినీ అధిగమించారు. పాత రోజుల్లో, వారి శక్తి ప్రతి రాజ్యాన్ని కదిలించింది. ఈ పంక్తిలో “మేము ఉన్నాము” అనే పదం యొక్క పునరావృతం, “కదిలిన భూమి మరియు స్వర్గం, మనం ఉన్నాము, మనమే” అనే పదం వారి అణచివేత ధైర్యాన్ని మరియు బలాన్ని సూచిస్తుంది. అవి వృద్ధాప్యం యొక్క సహజ ప్రక్రియ కోసం బలహీనమైన మరియు పాత. కానీ, వారు “సంకల్పంలో బలంగా” ఉన్నారు. చివరగా, కథకుడు వారు తమ అంతులేని ఆధ్యాత్మిక అన్వేషణను ప్రారంభిస్తున్నారని చెప్పారు “ప్రయత్నించటానికి, వెతకడానికి, కనుగొనడానికి మరియు లొంగకుండా ఉండటానికి.”

పాత రోజుల్లో ఉన్న బలం ఇప్పుడు మనం కాదు
కదిలిన భూమి మరియు స్వర్గం, మనం ఉన్నాము, మనర్న
వీరోచిత హృదయాల యొక్క ఒక సమాన స్వభావం,
సమయం మరియు విధి ద్వారా బలహీనమైనది, కానీ సంకల్పంలో బలంగా ఉంది
ప్రయత్నించడం, వెతకడం, కనుగొనడం మరియు లొంగిపోకూడదు.

పద్యం యొక్క చివరి పంక్తులు అత్యంత ప్రసిద్ధమైనవి. దైనందిన జీవితంలోని దుర్భరమైన స్వభావాన్ని తప్పించుకోవడానికి, శాస్త్రీయ కథానాయకులు చేరుకున్న పౌరాణిక కీర్తి స్థాయిని సాధించడానికి, ప్రయాణితుడైనా విక్టోరియన్ కోరికకు “ప్రయత్నించడం, వెతకడం, కనుగొనడం మరియు లొంగకపోవడం” అవసరం. “సూర్యాస్తమయం దాటి, మరియు అన్ని పశ్చిమ నక్షత్రాలన్నీ సాక్షాత్తుకు అనుగుణంగా ఉండటం ఇష్టం లేదు, అతను తనను తాను సవాలు చేసుకోవాలనుకుంటున్నాడు మరియు అతని అనివార్యమైన మరణానికి ముందు అతను కొత్త పుంతలు తొక్కాలని కోరుకుంటాడు. యులిస్సెస్ మాదిరిగానే, టెన్నిసన్ సాధారణ జీవితంలో స్థిరపడకుండా సాహసోపేతంగా వెళ్లాలని కోరుకుంటాడు.

2. PROSE : SEEING PEOPLE OFF – Max Beerbohm**Glossary**

feat: an achievement that requires great courage, skill or strength

lamentably: done very badly or in a way that deserves criticism

restraint: self-control *intimacy:* close familiarity or friendship

implore: to beg someone earnestly or desperately to do something

entreaty: an earnest or humble request

reciprocate: to respond to something by doing something similar; to feel for someone the same way they feel for you

gulf: a large division or a huge difference between two things, people, etc.

yawn: (of an opening or space) be very large and wide.

farce: an event or situation that is absurd

Euston: a busy train station in central London

elapse: to pass or go by

gaily: in a cheerful or light-hearted way

prophecy: a prediction of what will happen in the future

conviction: certainty; assurance

conscientiously: doing one's duty well or thoroughly

bustle: activity and movement

unabated: without any reduction in intensity or strength *alight:* to come to a rest; to settle upon

portly: having a stout body; of a stately or dignified appearance *injunction:* an authoritative warning or order

engagement: an arrangement to do something (here, out of an engagement means that he was not employed)

crown: a British coin worth 25 pence *sober:* serious and sensible *seedily:* in a disreputable way *imitation:* fake

ill-shorn: not well shaved (and therefore looking unkempt)

lantern jaw: a long, protruding or wide square jaw, often with a large chin

sombre: serious

unhinged: mentally unbalanced

explicit: stated clearly and in detail, leaving no room for confusion or doubt **presently:** after a short time; soon **assent:** to express approval or agreement **bewildered:** confused

inhospitable: unfriendly or unwelcoming to people **want:** lack of something essential

out of it: feeling that one has not been included in something

despise: to feel contempt or disgust for

footing: the basis on which something is established

be a martyr to something: (idiomatic expression) to suffer a lot because of an illness, problem or bad situation

resentment: bitterness at having been treated unfairly

Diderot: Denis Diderot (1713-84), a French philosopher and art critic, who argued that great actors display the illusion of emotions without actually feeling them **ornate:** highly decorated or elaborate

grudge: to feel resentful or to hold ill will towards someone or something

Comprehension - I

Answer the following questions in 80-100 words.

- Q1. 'Our failure is in exact ratio to the seriousness of the occasion, and to the depth of our feeling.' What failure is Beerbohm talking about? Explain the meaning of this statement.

Ans :

Henry Beerbohm feels that he is not good at seeing people off. For him, to send a friend off is one of the most difficult things in the world. Beerbohm opines that when a friend is going on a longish journey, and will be absent for a longish time, we turn up at the railway station. The dearer the friend, and the longer the journey, and the longer the likely absence, the earlier do we turn up, and the more lamentably do we fail. He laments that the process of 'seeing off' or 'sending off' cannot match our deep feelings towards the person who is travelling. The limitation of seeing off also fails in matching the seriousness of departing of a friend to a longer distance. It has become a formality or farce. Therefore, Beerbohm considers the limitations of the seeing off are a failure.

- Q2. What about le Ros surprises Beerbohm at the train station?

Ans :

When Beerbohm turns up at Euston railway station to see off a friend, he happens to see Hubert le Ros, a renowned stage actor in London. According to Beerbohm, Le Ros

was an excellent actor, and a man of sober habit. One thing about Le Ros that surprises the author is that he has changed a lot since the author saw him seven or eight years before. Le Ros used to work for the Strand, a London theatre, but with of less success. The author recalls that when Le Rose was not employed, he borrowed from the author a half-a- crown (a British coin worth 25 pence). The author feels that Le Ros was then a magnetic and attractive actor. However, his magnetism had never made him successful on the London stage. His failure remains a mystery to the author. As the result, Le Ros has gone into oblivion, and the author also forgot him for a while.

Q3. Elaborate on the purpose and working of the AASB in your own words.

Ans :

In the essay, "Seeing People Off", Beerbohm explains the futility of the process of seeing off people when they leave on a journey. After a gap of seven or eight years, the author happens to meet Hubert le Ros, a London stage actor at the platform. From the conversation with Le Ros, Beerbohm comes to know about AASB. According to Le Ros, AASB stands for the 'Anglo-American Social Bureau'. He explains that the thousands of Americans annually pass through England. Many hundreds of them have no English friends. In the old days, they used to bring letters of introduction. But the English are so inhospitable that these letters are hardly worth the paper they are written on.

According to Le Ros, many Americans cannot afford to keep friends in England. But they can all afford to be seen off. The fee is only five pounds (twenty-five dollars) for a single traveller; and eight pounds (forty dollars) for a party of two or more. They send that in to the Bureau, giving the date of their departure, and a description by which the seer-off can identify them on the platform. And then, they are affectionately seen off. Therefore, the AASB supplies a long-felt want of 'friends' or 'seers-off'. Moreover, Americans are a sociable people, and most of them have plenty of money to spend. The AASB supplies them with English friends. Fifty per cent of the fees is paid over to the 'friends' or 'seers-off'. The other fifty is retained by the AASB. Le Ros is an employee in the Bureau and acts as a seer-off to the visiting Americans. He wishes to be the Director of the Bureau, since it is earning a lot of money in the business.

Q4. Beerbohm says that despite being a good actor, le Ros never found success on the London stage. Comment on this statement in the light of this essay.

Ans :

Beerbohm says that despite being a good actor, le Ros never found success on the London stage. When Beerbohm turns up at Euston railway station to see off a friend, he happens to see Hubert le Ros, a not-so-successful stage actor in London. According to Beerbohm, Le Ros was an excellent actor, and a man of sober habit. One thing about Le Ros that surprises the author is that he has changed a lot since the author saw him seven or eight years before. Le Ros used to work for the Strand, a London theatre, but with of less success. The author recalls that when Le Rose was not employed, he borrowed from the

author a half-a-crown (a British coin worth 25 pence). The author feels that Le Ros was then a magnetic and attractive actor. However, his magnetism had never made him successful on the London stage. His failure remains a mystery to the author. As the result, Le Ros has gone into oblivion, and the author also forgot him for a while. However, in the due course of their interaction, the author comes to know that Le Ros is a successful employee as a 'seer-off' working with the 'Anglo-American Social Bureau' (AASB) which supplies a long-felt want of 'friends' or 'seers-off' to the visiting Americans who do not have friends in England. Though he was not successful as a 'stage actor', he is now successfully acting as a 'seer-off'.

Q5. Why does the author say that he envied le Ros? How is this connected to his request to le Ros?

Ans :

When the Author asks about his present work, Hubert le Rose shares his happiness in working or acting as 'seer-off' for the 'Anglo-American Social Bureau' (AASB). The AASB supplies a long-felt want of 'friends' or 'seers-off' to the visiting Americans who do not have friends in England. Le Ros also claims that it (acting as a seer-off to a visiting American) is a great pleasure in itself. Then Beerbohm laments that it was unbearable experience of coming to the platform to see off a friend in an artificial manner. In the contrast, Le Ros is acting in doing so and getting satisfaction out of his work for the AASB. He quotes French philosopher Denis Diderot who says: You can't act without feeling'. Therefore, the Author feels envied Le Ros. Then the author requests Le Ros to teach him the art of seeing off or acting with feelings. Such request is the direct result of his envying Le Ros' success as a seer-off and his own failure in the art of sending off people.

Comprehension - II

Answer the following questions in 350-400 words.

Q1. Who was Hubert le Ros? Describe him and his personality in your own words. What difference did the author notice between le Ros' previous and present circumstances?

Ans :

Sir Henry Beerbohm (1872-1956) was an English writer and caricaturist popular for his witty essays and amusing caricatures. He also worked as drama critic, and a radio broadcaster. People were attracted to Beerbohm for his charming conversation and amusing anecdotes. He parodies of famous people-both written and drawn – brilliantly captured the absurdities and affectations of his subjects with a gentle humour free of malice.

Sir Henry Beerbohm's essay 'Seeing People Off' is about the art of seeing off and difficulties associated with sending people off. In the essay, Beerbohm explains the futility of the process of seeing off people when they leave on a journey.

When Beerbohm turns up at Euston railway station to see off a friend, he happens to see Hubert le Ros, a not-so-successful stage actor in London. Beerbohm says that despite being a good actor, le Ros never found success on the London stage. The author now notices much difference between le Ros' previous and present circumstances. According to Beerbohm, Le Ros was an excellent actor, and a man of sober habit. One thing about Le Ros that surprises the author is that he has changed a lot since the author saw him seven or eight years before. Le Ros used to work for the Strand, a London theatre, but with of less success. The author recalls that when Le Rose was not employed, he borrowed from the author a half-a- crown (a British coin worth 25 pence). The author feels that Le Ros was then a magnetic and attractive actor. However, his magnetism had never made him successful on the London stage. His failure remains a mystery to the author. As the result, Le Ros has gone into oblivion, and the author also forgot him for a while.

However, in the due course of their interaction, the author comes to know that Le Ros is a successful employee as a 'seer-off' working with the 'Anglo-American Social Bureau' (AASB) which supplies a long-felt want of 'friends' or 'seers-off' to the visiting Americans who do not have friends in England. In the course of his argument, le Ros explains that the thousands of Americans annually pass through England. Many hundreds of them have no English friends. In the old days, they used to bring letters of introduction. But the English are so inhospitable that these letters are hardly worth the paper they are written on.

According to Le Ros, many Americans cannot afford to keep friends in England. But they can all afford to be seen off. The fee is only five pounds (twenty-five dollars) for a single traveller; and eight pounds (forty dollars) for a party of two or more. They send that in to the Bureau, giving the date of their departure, and a description by which the seer-off can identify them on the platform. And then, they are affectionately seen off. Therefore, the AASB supplies a long-felt want of 'friends' or 'seers-off'. Moreover, Americans are a sociable people, and most of them have plenty of money to spend. The AASB supplies them with English friends. Fifty per cent of the fees is paid over to the 'friends' or 'seers-off'. The other fifty is retained by the AASB. Le Ros is an employee in the Bureau and acts as a seer-off to the visiting Americans. He wishes to be the Director of the Bureau, since it is earning a lot of money in the business. Though he was not successful as a 'stage actor' earlier, he is now successfully acting as a 'seer-off'. Le Rose returns the half-a-crown that he has borrowed the author. Moreover, he is now looking prosperous and solid due to his making money for acting as a 'seer-off'.

Q2. How did the author's farewell at the train station differ from le Ros' send-off? What was iconic about this difference?

Ans :

Sir Henry Beerbohm's essay 'Seeing People Off' is about the art of seeing off and difficulties associated with sending people off. In the essay, Beerbohm explains the futility of the process of seeing off people when they leave on a journey.

When Beerbohm turns up at Euston railway station to see off a friend, he happens to see Hubert le Ros, a not-so-successful stage actor in London. Upon their interaction, the author comes to know that Le Ros is also at the station to see off a young American lady. Beerbohm and Le Ros both are at the station to send their respective 'friends'. However, the author's farewell at the train station differs from le Ros' send-off in a strikingly manner.

Beerbohm says that despite being a good actor, le Ros never found success on the London stage. The author now notices much difference between le Ros' previous and present circumstances. According to Beerbohm, Le Ros was an excellent actor, and a man of sober habit. One thing about Le Ros that surprises the author is that he has changed a lot since the author saw him seven or eight years before. Le Ros used to work for the Strand, a London theatre, but with of less success. The author recalls that when Le Rose was not employed, he borrowed from the author a half-a- crown (a British coin worth 25 pence). The author feels that Le Ros was then a magnetic and attractive actor. However, his magnetism had never made him successful on the London stage.

However, in the due course of their interaction, the author comes to know that Le Ros is now a successful employee as a 'seer-off' working with the 'Anglo-American Social Bureau' (AASB) which supplies a long-felt want of 'friends' or 'seers-off' to the visiting Americans who do not have friends in England. Therefore, the AASB supplies a long-felt want of 'friends' or 'seers-off'. Moreover, Americans are a sociable people, and most of them have plenty of money to spend. Le Ros is an employee in the Bureau and acts as a seer-off to the visiting Americans. He wishes to be the Director of the Bureau, since it is earning a lot of money in the business. Though he was not successful as a 'stage actor' earlier, he is now successfully acting as a 'seer-off'. Le Rose returns the half-a-crown that he has borrowed the author. Moreover, he is now looking prosperous and solid due to his making money for acting as a 'seer-off'.

Le Ros also claims that it (acting as a seer-off to a visiting American) is a great pleasure in itself. Le Ros is acting as a seer-off with a lot feeling. Moreover, he gets satisfied out of his work for the AASB. He quotes French philosopher Denis Diderot who says: You can't act without feeling'. Le Ros also claims that his work is worth, since it prevents the people from feeling "out of it"; it earns them the respect of the guard; it saves them from being despised by their fellow passengers. It gives them a footing for the whole voyage. In the contrast, Beerbohm laments that it was unbearable experience of coming to the platform to see off a friend in an artificial manner. Therefore, the Author feels envied Le Ros. Then the author requests Le Ros to teach him the art of seeing off or acting with feelings. Such request is the direct result of his envying Le Ros' success as a seer-off and his own failure in the art of sending off people. There lies the irony between their sending off: Beerbohm's seeing off is about seeing off people as acting without feelings and emotions, and Le Ros' seeing off is about seeing off people as acting with full of emotions and feelings.

Q3. What does Beerbohm's attitude towards seeing people off at a port or train station? Why does he feel this way, and what does he prefer instead?

Ans :

Sir Henry Beerbohm (1872-1956) was an English writer and caricaturist popular for his witty essays and amusing caricatures. He also worked as drama critic, and a radio broadcaster. People were attracted to Beerbohm for his charming conversation and amusing anecdotes. He parodies of famous people-both written and drawn – brilliantly captured the absurdities and affectations of his subjects with a gentle humour free of malice. Beerbohm's essay 'Seeing People Off' is about the art of seeing off and difficulties associated with sending people off. In the essay, Beerbohm explains the futility of the process of seeing off people when they leave on a journey.

Henry Beerbohm feels that he is not good at seeing off people at a port or train station. For him, to send a friend off is one of the most difficult things in the world. Beerbohm opines that when a friend is going on a longish journey, and will be absent for a longish time, that we turn up at the railway station. The dearer the friend, and the longer the journey, and the longer the likely absence, the earlier do we turn up, and the more lamentably do we fail. He laments that the process of 'seeing off' or 'sending off' cannot match our deep feelings towards the person who is travelling. The limitation of seeing off also fails in matching the seriousness of departing of a friend to a longer distance. It has become a formality or farce. Therefore, Beerbohm considers the limitations of the seeing off are a failure. Beerbohm's seeing off is about seeing off people as acting without feelings and emotions.

Instead, Beerbohm prefers to make the farewell quite worthy in a room, or, even on a door-step. For him, leave-taking is an ideal one when it ends in a private place where the friends can express their genuine feeling sorrow, without any awkwardness, no restraint on their side. In the contrast, even after their yesterday's part, when the same friends turn up at the railway station next day, they gaze at each other as dumb animals gazing at human beings. They try to 'make conversations' and are fed up with waiting eagerly for the train guard to blow his whistle and put an end to the farce- their impatient wait. Therefore, Beerbohm considers the act of 'seeing people off' is tedious one and not worth in doing it.

SUMMARY

Sir Henry Beerbohm (1872-1956) was an English writer and caricaturist popular for his witty essays and amusing caricatures. He also worked as drama critic, and a radio broadcaster. People were attracted to Beerbohm for his charming conversation and amusing anecdotes. His parodies of famous people—both written and drawn—brilliantly captured the absurdities and affectations of his subjects with a gentle humour free of malice. Beerbohm's essay 'Seeing People Off' is about the art of seeing off and difficulties associated with sending people off. In the essay, Beerbohm explains the futility of the process of seeing off people when they leave on a journey.

Henry Beerbohm feels that he is not good at seeing off people at a port or train station. For him, to send a friend off is one of the most difficult things in the world. Beerbohm opines that when a friend is going on a longish journey, and will be absent for a longish time, that we turn up at the railway station. The dearer the friend, and the longer the journey, and the longer the likely absence, the earlier do we turn up, and the more lamentably do we fail. He laments that the process of 'seeing off' or 'sending off' cannot match our deep feelings towards the person who is travelling. The limitation of seeing off also fails in matching the seriousness of departing of a friend to a longer distance. It has become a formality or farce. Therefore, Beerbohm considers the limitations of the seeing off are a failure.

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When Beerbohm turns up at Euston railway station to see off a friend, he happens to see Hubert le Ros, a not-so-successful stage actor in London. Beerbohm says that despite being a good actor, le Ros never found success on the London stage. The author now notices much difference between le Ros' previous and present circumstances. According to Beerbohm, Le Ros was an excellent actor, and a man of sober habit. One thing about Le Ros that surprises the author is that he has changed a lot since the author saw him seven or eight years before. Le Ros used to work for the Strand, a London theatre, but with less success. The author recalls that when Le Ros was not employed, he borrowed from the author a half-a-crown (a British coin worth 25 pence). The author feels that Le Ros was then a magnetic and attractive actor. However, his magnetism had never made him successful on the London stage. His failure remains a mystery to the author. As the result, Le Ros has gone into oblivion, and the author also forgot him for a while.

However, in the due course of their interaction, the author comes to know that Le Ros is now a successful employee as a 'seer-off' working with the 'Anglo-American Social Bureau' (AASB) which supplies a long-felt want of 'friends' or 'seers-off' to the visiting Americans who do not have friends in England. In the course of his argument, le Ros explains that the thousands of Americans annually pass through England. Many hundreds of them have no English friends. In the old days, they used to bring letters of introduction. But the English are so inhospitable that these letters are hardly worth the paper they are written on.

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సారాంశము

సర్ హెన్రీ బీర్బోమ్ (1872-1956) హాంస్ చమత్కారమైన వ్యాసాలు మరియు వినోదభరితమైన వ్యంగ్య చిత్రాలకు ప్రసిద్ధి చెందిన ఒక ఆంగ్ల రచయిత మరియు వ్యంగ్య చిత్రకారుడు. అతను నాటక విమర్శకుడిగా మరియు రేడియో బ్రాడ్కాస్టర్గా కూడా పనిచేశాడు. అతని మనోహరమైన సంభాషణ మరియు వినోదభరితమైన కథల కోసం ప్రజలు బీర్బోమ్ వైపు ఆకర్షితులయ్యారు. అతను ప్రసిద్ధ వ్యక్తులను పేరడీ చేసాడు-వ్రాసిన మరియు గీసిన రెండూ - దుర్మార్గం లేని సున్నితమైన హాస్యంతో అతని విషయాల యొక్క అసంబద్ధాలు మరియు ప్రభావాలను అద్భుతంగా సంగ్రహించారు. బీర్బోమ్ యొక్క వ్యాసం 'సీయింగ్ పీపుల్ ఆఫ్' అనేది చూసే కళ మరియు ప్రజలను పంపడంలో ఉన్న ఇబ్బందుల గురించి. వ్యాసంలో, బీర్బోమ్ ప్రజలు ప్రయాణంలో బయలుదేరినప్పుడు వారిని చూసే ప్రక్రియ యొక్క వ్యర్థతను వివరిస్తుంది.

ఓడరేవు లేదా రైలు స్టేషన్ వద్ద ప్రజలను చూడటం తనకు మంచిది కాదని హెన్రీ బీర్బోమ్ భావించాడు. అతనికి, స్నేహితుడిని పంపడం ప్రపంచంలోని అత్యంత కష్టమైన విషయాలలో ఒకటి. ఒక స్నేహితుడు సుదీర్ఘ ప్రయాణానికి వెళుతున్నప్పుడు మరియు చాలా కాలం పాటు గైరాజరు అయినప్పుడు, మేము రైల్వే స్టేషన్కు వస్తామని బీర్బోమ్ అభిప్రాయపడ్డారు. ప్రియమైన స్నేహితుడు, మరియు ప్రయాణం ఎక్కువ, మరియు ఎక్కువ కాలం లేకపోవడం, మనం అంత త్వరగా వస్తాము మరియు మరింత విచారకరంగా విఫలమవుతాము. ప్రయాణిస్తున్న వ్యక్తి పట్ల మనకున్న లోతైన భావాలకు 'సీయింగ్ ఆఫ్' లేదా 'సెండింగ్ ఆఫ్' ప్రక్రియ సరిపోలడం లేదని అతను విలపించాడు. స్నేహితుడి నుండి ఎక్కువ దూరం వెళ్లడం యొక్క గంభీరతను సరిపోల్చడంలో కూడా ఆఫ్ సీయింగ్ పరిమితి విఫలమవుతుంది. ఇది లాంఛనంగా లేదా ప్రహసనంగా మారింది. అందువల్ల, బీర్బోమ్ చూడటం యొక్క పరిమితులను వైఫల్యంగా పరిగణించింది.

బదులుగా, బీర్బోమ్ వీడ్కోలును ఒక గదిలో లేదా డోర్-స్టెప్లో కూడా చాలా విలువైనదిగా చేయడానికి ఇష్టపడతాడు. అతని కోసం, సెలవు తీసుకోవడం అనేది ఒక ప్రైవేట్ ప్రదేశంలో ముగుస్తుంది, అక్కడ స్నేహితులు తమ నిజమైన అనుభూతిని వ్యక్తం చేయగలరు, ఎటువంటి ఇబ్బంది లేకుండా, వారి వైపు ఎటువంటి సంయమనం లేకుండా. దీనికి విరుద్ధంగా, వారి నిన్నటి భాగం తర్వాత కూడా, అదే స్నేహితులు మరుసటి రోజు రైల్వే స్టేషన్కి వచ్చినప్పుడు, వారు ఒకరినొకరు మూగ జంతువులు మనుషులను చూస్తున్నారు. వారు 'సంభాషణలు' చేయడానికి ప్రయత్నిస్తారు మరియు రైలు గార్డు తన విజిల్‌ను ఊదడానికి మరియు ప్రహసనానికి ముగింపు పలికే వరకు ఆత్రుతగా వేచి ఉండటంతో విసుగు చెందారు- వారి అసహనంతో కూడిన నిరీక్షణ. అందువల్ల, బీర్బోమ్ 'ప్రజలను దూరంగా చూడటం' అనేది చాలా దుర్భరమైన చర్య మరియు దానిని చేయడం విలువైనది కాదు.

బీర్బోమ్ స్నేహితుడిని చూడటానికి యూస్టన్ రైల్వే స్టేషన్కి వచ్చినప్పుడు, అతను లండన్లో అంతగా విజయం సాధించని రంగస్థల నటుడు హుబెర్ట్ లే రోస్‌ని చూస్తాడు. మంచి నటుడిగా ఉన్నప్పటికీ, లండన్ వేదికపై లే రోస్ ఎప్పుడూ విజయం సాధించలేదని బీర్బోమ్ చెప్పారు. రచయిత ఇప్పుడు లే రోస్ యొక్క మునుపటి మరియు ప్రస్తుత పరిస్థితుల మధ్య చాలా వ్యత్యాసాన్ని గమనించారు. బీర్బోమ్ ప్రకారం, లే రోస్ అద్భుతమైన నటుడు మరియు తెలివిగల వ్యక్తి. లే రోస్ గురించి రచయిత ఆశ్చర్యం కలిగించే విషయం ఏమిటంటే, రచయిత తనను ఏడెనిమిదేళ్ల క్రితం చూసినప్పటి నుండి అతను చాలా మారిపోయాడు. లే రోస్ లండన్ థియేటర్ అయిన స్ట్రాండ్ కోసం పనిచేశాడు, కానీ తక్కువ విజయం సాధించాడు. లే రోజ్ ఉద్యోగంలో లేనప్పుడు, అతను రచయిత నుండి సగం-కిరీటం (25 పెన్స్ విలువైన బ్రిటిష్ నాణెం) తీసుకున్నాడని రచయిత

గుర్తుచేసుకున్నాడు. లే రోస్ అప్పుడు అయస్కాంత మరియు ఆకర్షణీయమైన నటుడని రచయిత భావిస్తాడు. అయినప్పటికీ, అతని అయస్కాంతత్వం అతన్ని లండన్ వేదికపై ఎప్పుడూ విజయవంతం చేయలేదు. అతని వైఫల్యం రచయితకు మిస్టరీగా మిగిలిపోయింది. ఫలితంగా, లే రోస్ ఉపేక్షకు గురయ్యాడు మరియు రచయిత కూడా అతనిని కొంతకాలం మరచిపోయాడు.

అయినప్పటికీ, వారి పరస్పర చర్య యొక్క నిర్ణీత సమయంలో, దీర్ఘకాలంగా భావించిన కోరికను అందించే 'ఆంగ్లో-అమెరికన్ సోషల్ బ్యూరో' తో కలిసి పని చేస్తున్న 'సీర్-ఆఫ్'గా లీ రోస్ ఇప్పుడు విజయవంతమైన ఉద్యోగి అని రచయిత తెలుసుకున్నారు. ఇంగ్లాండ్‌లో స్నేహితులు లేని సందర్భించే అమెరికన్లకు 'స్నేహితులు' లేదా 'సీర్స్-ఆఫ్'. తన వాదనలో, వేల మంది అమెరికన్లు ఏటా ఇంగ్లాండ్ గుండా వెళుతున్నారని లే రోస్ వివరించాడు. వారిలో అనేక వందల మందికి ఆంగ్లేయ స్నేహితులు లేరు. పూర్వకాలంలో పరిచయ లేఖలు తెచ్చేవారు. కానీ ఇంగ్లీషువారు చాలా నిరాదరణకు గురవుతున్నారు, ఈ అక్షరాలు వారు వ్రాసిన కాగితం విలువైనవి కావు.

లే రోస్ ప్రకారం, చాలా మంది అమెరికన్లు ఇంగ్లాండ్‌లో స్నేహితులను ఉంచుకోలేరు. కానీ వీక్షంతా చూసేచూడనట్లు చూసుకుంటారు. ఒక్క ప్రయాణికుడికి రుసుము ఐదు పౌండ్లు (ఇరవై-ఐదు డాలర్లు) మాత్రమే మరియు రెండు లేదా అంతకంటే ఎక్కువ పార్టీలకు ఎనిమిది పౌండ్లు (నలభై డాలర్లు). వారు దానిని బ్యూరోకి పంపుతారు, వారు బయలుదేరే తేదీని మరియు ఫ్లాట్‌ఫారమ్‌పై చూసే వ్యక్తి వారిని గుర్తించగల వివరణను ఇస్తారు. ఆపై వారిని ఆప్యాయంగా చూసుకుంటారు. అందువల్ల, %జుజుబు% 'స్నేహితులు' లేదా 'సీర్స్-ఆఫ్' యొక్క దీర్ఘకాల కోరికను అందిస్తుంది. అంతేకాకుండా, అమెరికన్లు స్నేహశీలియైన వ్యక్తులు, మరియు వారిలో చాలా మందికి ఖర్చు చేయడానికి డబ్బు పుష్కలంగా ఉంటుంది. %జుజుబు% వాటిని ఆంగ్ల మిత్రులతో సరఫరా చేస్తుంది. ఫీజులో యాభై శాతం 'ఫ్రెండ్స్' లేదా 'సీర్స్-ఆఫ్'కి చెల్లించబడుతుంది. మిగిలిన యాభైని %జుజుబు% నిలుపుకుంది. లే రోస్ బ్యూరోలో ఒక ఉద్యోగి మరియు సందర్భించే అమెరికన్లకు దర్శనిగా వ్యవహరిస్తాడు. వ్యాపారంలో చాలా డబ్బు సంపాదిస్తున్నందున, అతను బ్యూరో డైరెక్టర్‌గా ఉండాలని కోరుకుంటున్నాడు. ఇంతకుముందు 'రంగస్థల నటుడు'గా రాణించలేకపోయినా, ఇప్పుడు 'సీయర్ ఆఫ్'గా సక్సెస్‌ఫుల్‌గా నటిస్తున్నాడు. లే రోజ్ రచయితను అరువుగా తీసుకున్న సగం కిరీటాన్ని తిరిగి ఇచ్చాడు. అంతేకాదు, 'సీర్-ఆఫ్'గా నటించి డబ్బు సంపాదించడం వల్ల ఇప్పుడు ఆయన సంపన్నంగా, దృఢంగా కనిపిస్తున్నారు.

లే రోస్ కూడా ఇది (సందర్భిస్తున్న అమెరికన్‌కి సీర్-ఆఫ్‌గా నటించడం) చాలా ఆనందంగా ఉందని పేర్కొంది. లే రోస్ చాలా ఫీలింగ్‌తో చూసే వ్యక్తిగా నటిస్తున్నాడు. అంతేకాకుండా, అతను %జుజుబు% కోసం తన పని నుండి సంతృప్తి చెందుతాడు. అతను ఫ్రెంచ్ తత్వవేత్త డెనిస్ డిడెరోట్‌ను ఉటంకిస్తూ ఇలా అన్నాడు: మీరు అనుభూతి లేకుండా నటించలేరు. లే రోస్ తన పని విలువైనదని కూడా పేర్కొన్నాడు, ఎందుకంటే ఇది ప్రజలను "అది బయటకు" అనుభూతి చెందకుండా చేస్తున్నది అది వారికి గార్లు యొక్క గౌరవాన్ని పొందుతున్నది ఇది వారి తోటి ప్రయాణికులచే తృణీకరించబడకుండా వారిని కాపాడుతుంది. ఇది మొత్తం సముద్రయానం కోసం వారికి పునాదిని ఇస్తుంది. దీనికి విరుద్ధంగా, కృత్రిమ పద్ధతిలో స్నేహితుడిని చూడటానికి ఫ్లాట్‌ఫారమ్‌పైకి రావడం భరించలేని అనుభవం అని బీర్బోమ్ విలపించాడు. అందువల్ల, రచయిత లే రోస్‌కు అసూయపడుతున్నట్లు అనిపిస్తుంది. అప్పుడు రచయిత లే రోస్‌ని తన భావాలతో చూసే లేదా నటించే కళను నేర్పించమని అభ్యర్థించాడు. అటువంటి అభ్యర్థన, అతను అసూయపడే లే రోస్ యొక్క ప్రత్యక్ష ఫలితం, ఒక సీర్-ఆఫ్ మరియు ప్రజలను పంపే కళలో అతని స్వంత వైఫల్యం.

3. Vocabulary: Homonyms, Homographs and Homophones

I) HOMONYMS

Homonyms are words that have the same spelling and the same pronunciation, but different meanings.

I wanted to **lie**. **lie** = say something that is not true

I wanted to **lie** down. **lie** = assume a reclining position

Exercise

Each set of sentences in Column X has homonyms. Match every sentences of each set in Column X with the corresponding meaning in Column Y of homonyms in the sentences. One has been done for you.

Set	X	Y
A	(1) You must n't always <i>bank</i> on him.	(a) financial institution
	(2) She withdrew money from the <i>bank</i> .	(b) sloping land beside a water body
	(3) I sat on the <i>bank</i> and watched boats sail by.	(c) rely on
B	(1) He was <i>fair</i> -skinned.	(a) Travelling show or exhibition
	(2) It wasn't a <i>fair</i> deal.	(b) Slightly above average quality
	(3) We visited the <i>fair</i> .	(c) Free from bias or deception
	(4) Her performance was <i>fair</i> .	(d) Lightly coloured
C	(1) It <i>suit</i> my needs.	(a) Set of garments
	(2) I wore my best <i>suit</i> .	(b) Legal proceedings
	(3) I bought a <i>suit</i> against him.	(c) Be acceptable to
D	(1) The map was not to scale	(a) Get on top of
	(2) The thief could easily <i>scale</i> the wall.	(b) Ratio between actual size and its image
	(3) The patient stood on the <i>scale</i> .	(c) Standard of reference
	(4) They were ranked on a <i>scale</i> of 10.	(d) Weighing instrument
E	(1) We need someone to <i>lead</i> the team.	(a) Advantage held by a competitor
	(2) The police are following a <i>lead</i> .	(b) Clue pointing to possible solution
	(3) She lost her <i>lead</i> in the final round.	(c) Be in charge of

ANSWERS

Set	X		Y
A	(1)	You mustn't always <i>bank</i> on him. (c)	(a) financial institution
	(2)	She withdrew money from the <i>bank</i> . (a)	(b) sloping land beside a water body
	(3)	I sat on the <i>bank</i> and watched boats sail by. (b)	(c) rely on
B	(1)	He was <i>fair-skinned</i> . (d)	(a) Travelling show or exhibition
	(2)	It wasn't a <i>fair</i> deal. (c)	(b) Slightly above average quality
	(3)	We visited the <i>fair</i> . (a)	(c) Free from bias or deception
	(4)	Her performance was <i>fair</i> . (b)	(d) Lightly coloured
C	(1)	It <i>suit</i> my needs. (c)	(a) Set of garments
	(2)	I wore my best <i>suit</i> . (a)	(b) Legal proceedings
	(3)	I bought a <i>suit</i> against him. (b)	(c) Be acceptable to
D	(1)	The map was not to <i>scale</i> . (c)	(a) Get on top of
	(2)	The thief could easily <i>scale</i> the wall. (a)	(b) Ratio between actual size and its image
	(3)	The patient stood on the <i>scale</i> . (d)	(c) Standard of reference
	(4)	They were ranked on a <i>scale</i> of 10. (b)	(d) Weighing instrument
E	(1)	We need someone to <i>lead</i> the team. (c)	(a) Advantage held by a competitor
	(2)	The police are following a <i>lead</i> . (b)	(b) Clue pointing to possible solution
	(3)	She lost her <i>lead</i> in the final round. (a)	(c) Be in charge of

Exercise 2

Fill in the blanks in each set of sentences with a single homonym.

For example: A snake _____ him.

Add a _____ of salt.

Answer: **bit**

1. She wrote a new _____.

The children went to _____ in the park.

Answer: **play**

2. I was asked to _____ a few lines of verse.

The sheep are not in their _____.

She uses a brush _____ for calligraphy.

Answer: **pen**

3. The _____ tree is found in temperate regions.

Let's _____ up the house before the guests arrive.

Answer: **lime**

UNIT - III

4. We didn't realise the _____ of the pandemic.

The symphony is in the _____ of C major.

You need to _____ the fish before cooking it.

Answer: **scale**

5. _____ out for fraudulent calls and e-mails.

She got me an expensive _____ for my birthday.

Answer: **Watch**

II) HOMOGRAPHS

Homographs are words that have the same spelling, but different pronunciations and meanings.

The wind is strong tonight.

Wind (rhymes with 'pinned') = moving air

I forgot to wind my watch.

Wind (rhymes with 'find') = twist or coil something

Exercise

For each set, match both sentences in Column X with the corresponding meaning in Column Y of the homograph in the sentence.

Set	X		Y	
A	(1)	The major will <i>present</i> the award.	(a)	Something given as gift
	(2)	She gave me a <i>present</i> for Diwali.	(b)	To give, especially an award
B	(1)	You missed the train by a <i>minute</i> .	(a)	Immeasurably small
	(2)	The chances of success are <i>minute</i> .	(b)	Unit of time
C	(1)	I watched the match <i>live</i> .	(a)	To inhabit
	(2)	I <i>live</i> in Hyderabad.	(b)	Broadcast transmitted at the time of occurrence
D	(1)	She did not <i>bow</i> before the queen.	(a)	To lower one's head in respect
	(2)	The archer picked up his <i>bow</i> .	(b)	Weapon for shooting arrows
E	(1)	Pick up the <i>object</i> .	(a)	To express disapproval or disagreement
	(2)	I did not <i>object</i> to her demand.	(b)	A material thing
F	(1)	She did not shed a single <i>tear</i> .	(a)	To separate by force
	(2)	Do not <i>tear</i> the paper.	(b)	Liquid produced by the eye when one cries

G	(1)	The pipe was made of <i>lead</i> .	(a)	A type of metal
	(2)	This will <i>lead</i> to success.	(b)	Result in
H	(1)	My <i>wound</i> has not yet healed.	(a)	Injury
	(2)	I <i>wound</i> the tape.	(b)	To arrange or coil around
I	(1)	She asked me to close the window.	(a)	Very near
	(2)	He stood close to the window.	(b)	To shut

Ans :

Set		X		Y
A	(1)	The major will <i>present</i> the award. (b)	(a)	Something given as gift
	(2)	She gave me a <i>present</i> for Diwali. (a)	(b)	To give, especially an award
B	(1)	You missed the train by a <i>minute</i> . (b)	(a)	Immeasurably small
	(2)	The chances of success are <i>minute</i> . (a)	(b)	Unit of time
C	(1)	I watched the match <i>live</i> . (b)	(a)	To inhabit
	(2)	I <i>live</i> in Hyderabad. (a)	(b)	Broadcast transmitted at the time of occurrence
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	(2)	I did not <i>object</i> to her demand. (a)	(b)	A material thing
F	(1)	She did not shed a single <i>tear</i> . (b)	(a)	To separate by force
	(2)	Do not <i>tear</i> the paper. (a)	(b)	Liquid produced by the eye when one cries
G	(1)	The pipe was made of <i>lead</i> . (a)	(a)	A type of metal
	(2)	This will <i>lead</i> to success. (b)	(b)	Result in
H	(1)	My <i>wound</i> has not yet healed. (a)	(a)	Injury
	(2)	I <i>wound</i> the tape. (b)	(b)	To arrange or coil around
I	(1)	She asked me to <i>close</i> the window. (b)	(a)	Very near
	(2)	He stood <i>close</i> to the window. (a)	(b)	To shut

III) HOMOPHONES

Homophones are words that have the same pronunciation, but different spellings and different meanings.

Do not waste paper.

waste = spend thoughtlessly

She tied a sash around her waist. waist = part of the body between ribs and hips

Exercise

Fill in the blanks with the correct homophones from the options given in the box below.

Road, rode	to, two, too	principal, principle
Banned, band	board, bored	their, there, they're

- I am bored of board games.
- She rode her bike down the road.
- Our principal is a lady of great principle (s).
- They're in their garden over there.
- Did you buy two tickets to the show, too?
- Arjun's band was banned from playing in the school.

Fill in the blanks with the correct homophones from the options given in the brackets.

- I bought a pair of gloves. (pare, pair, pear)
- The king's reign did not last very long. (rein, rain, reign)
- If you park here, the police will tow your car away. (tow, toe)
- The lioness picked up the scent of her prey. (sent, scent, cent)
- She wanted to wear her favourite outfit. (wear, ware)

Show the difference between the words in the given sets of homophones by using them in sentences of your own.

Aisle, isle	pane, pain	break, brake	heal, heel
Four, fore	sell, cell	paw, pause	past, passed

1. Aisle, isle

Aisle-a passage between rows of seats in a building such as a church or theatre, an aircraft, or train

e. g. Please don't keep your baggage in the aisle.

Isle- an island

e. g. Sri Lanka is an isle.

2. Pane, pain

Pane- a single sheet of glass in a window or door

e.g. The ball broke the window pane.

Pain-highly unpleasant physical sensation caused by illness or injury

e.g. No pain, no gain.

3. Break, brake

Break - separate or cause to separate into pieces as a result of a blow, shock, or strain

e.g. The match will be resumed after the lunch break.

Brake- a device for slowing or stopping a moving vehicle

e.g. The driver applied the brake to stop the vehicle.

4. Heal, heel

Heal-cause (a wound, injury, or person) to become sound or healthy again

e.g. The medicine will heal the injury.

Heel- the back part of the human foot below the ankle

e.g. Her left heel has got hurt due to wearing the high heel-shoes.

5. Four, fore

Four- a numeral that comes after 3

e.g. There are four players in the team.

Fore- situated or placed in front

e.g. The cat hurt its fore legs.

6. Sell, cell

Sell-give or hand over (something) in exchange for money

e.g. The vendors sell their goods on the road side.

Cell- small room in which a prisoner is locked up or in which a monk or nun sleeps
- (in biology) the smallest structural and functional unit of an organism

e.g. The criminal was imprisoned in the cell.

The student is interested in cell biology.

7. Paws, pause

Paws- an animal's feet having claws and pads

e.g. The cat attached the hen with its paws.

Pause- interrupting action or speech briefly

e.g. The comma indicates that there is pause at the end of the sentence.

8. Past, passed

Past- the time before the moment of speaking or writing

e.g. We have to forget about the past if it is not good for us.

Passed- the past or past participle tense of the verb 'pass'

e.g. He passed the examination in 2010.

Rahul Publications

4. Grammar: Adjectives

We use **adjectives** to say what a person, animal, place or thing is like, for example tall, purple, fierce, hilly, soft. These words usually come in front of the nouns they describe, but they are also used after the verbs be, feel, seem, etc., to complete a sentence.

There was a vase of yellow roses on the table.

I'd like to have a cup of hot coffee, please.

The girl seems friendly.

Kinds of Adjectives

You can use the following kinds of adjectives to describe nouns:

- Adjectives that tell us about shape, size, colour, texture, taste, quality, behaviour, etc.: *long* face, *big* house, *red* tie, *rough* cloth, *sweet* mangoes, *fine* silk, *shy* child.
- Adjectives formed from proper names to show nationality or a period in history: *English* countryside, *Korean* cuisine, *Elizabethan* drama, *Mughal* architecture.
- nouns used as adjectives to describe another noun: *kitchen* door, *cotton* sari (but *wooden* table, *woollen* shawl), *passenger* train, *chocolate* cake
- -ing and -ed/-en forms of verbs: *dancing* peacocks, *boiled* potatoes, *broken* glass
- compound adjectives: *icy-cold* wind, *fat-free* diet, *five-year-old* contract.

Comparison of Adjectives

Adjectives that simply describe features of a noun, such as its size, age, colour and shape, are

said to be in **positive** degree.

He is a *strong* man.

The butterfly is *beautiful*.

Adjectives in the positive degree are also used when we compare two people, things, places, etc., and say that the quality is present equally in both of them.

Mohan is as *tall* as his brother.

The table in the room is as *large* as the one outside.

However, when we compare two people, things, etc., and say that a quality is not present equally in the two, we use the comparative degree of the adjective. The comparative form is followed by *than* (except in some cases such as in *inferior to* and *superior to*).

Your pencil is *longer* than mine.

The flower is *more beautiful* than its picture in the book.

UNIT - III

When three or more people, things, places, etc., are compared, and they have a particular quality in unequal measure, we use the superlative degree of the adjective. Remember that this form of the adjective always has the definite article *the* before it.

This table is the *largest* of the three in the room.

The spotted butterfly is the *most* beautiful of all those found in the region.

Exercises

Complete the exchanges below with single words or groups of words chosen from below.

Lovely	tiny pink	rusty and chipped	blue silk dress
Famous	old brass	long and frilly	short middle-aged

1. A: Do you know the short middle-aged man sitting by the window.

B: I do. He is a famous artist.

2. A: I love these tiny pink flowers.

B: Yes, they're lovely.

3. A: Is this blue silk dress Deepika's?

B: No, I don't think so. Hers is long and frilly.

4. A: We saw an old brass coin in the shop window.

B: Was it rusty and chipped.

Fill in the blanks in the following sentences with the right form of the adjectives in the brackets.

1. What kind of food do you like the least? (little)

2. Mother is a better singer than I am. (good)

3. Rahul is a kind boy. (kind)

4. This task is more urgent than all others. (urgent)

5. He thinks his car is as fast as yours. (fast)

6. The man was nobler than his father. (noble)

7. Savita is the most childish of all my friends. (childish)

8. His house is farther from the college than hers. (far)

9. It is safer to stay out in the open than indoors when there is an earthquake. (safe)

10. Of all the boxes in the van, the black steel one is the heaviest. (heavy)

Rewrite the following sentences using the words in brackets in place of the words in italics. Make sure that the meaning of your re-written sentences remains the same as that of the original sentences given to you. See the example below for reference.

Example: Lead is the *heaviest* all metals.

Use *heavier*: Lead is *heavier* than all other metals.

Use *heavy*: No other metal is as *heavy* as lead.

1. Mount Everest is the *highest* mountain in the world. (higher)

Ans :

Mount Everest is *higher than any other* mountain in the world.

2. Suman is *quicker* than anyone in the group. (quickest)

Ans :

Suman is the *quickest one* in the group.

3. Pune is *closer* to my village than Nagpur is. (close)

Ans :

Nagpur is not as *close* to my village as Pune is.

4. Mother is not as *tall* as her sister. (taller)

Ans :

Her sister is *taller* than Mother.

5. No player in the team is as *talented* as Prabhakar. (most talented)

Ans :

Prabhakar is the *most talented* player in the team.

6. Asha's house is *farther* from the city than all ours. (far)

Ans :

Our houses are not as *far* from the city as Asha's.

7. Nitin's watch is *less expensive* than everyone else's. (least expensive)

Ans :

Nitin's watch is the *least expensive* of everyone else's.

UNIT - III

8. Of all his children, Sudha is *closest* to her father. (closer)

Ans :

Of all his children, Sudha is closer to her father than any other.

9. Maharashtra is one of the *largest* states in the country. (large)

Ans :

No other state in the country is as *large* as Maharashtra.

10. Kamala has *fewer* chocolates than all her friends. (fewest)

Ans :

Kamala has the *fewest* chocolates of all her friends.

Fill in the blanks choosing the correct adjective from the list below. Each word can be used only once.

Second	several	what	every	heavy
good	few	next	same	great

- The ship sustained heavy damage.
- I have called several times.
- Every dog has its day.
- What time is it?
- Abdul won the second prize.
- The man fell down from a great height.
- Good wine needs no bush.
- Don't say the same thing twice over.
- He is a man of few words.
- My uncle lives in the next house.

Fill in the blanks with the comparative and superlative forms of the adjectives given in the brackets.

- My bungalow is larger than hers. My bungalow is the largest in my colony. (large)
- I am the fastest runner in my school. But my sister can run faster than me. (fast)
- Not only is her handwriting better now, it is in fact the best in her class. (good)
- This task is more important to me. It is the most important task I'll do this week.
- I thought the green ones would cost the least, but the red ones cost the least/less.

5. Speaking : Asking for a Giving Opinions**Asking for Opinions****Useful Points to Remember**

When you ask for, or seek, someone's opinion, you can...

- ask for it directly:

I'd like your opinion on...

Could you give us your views on..., please.

Could we have your opinion on...

Note that these are formal ways of asking for someone's opinion.

- ask *wh-* questions beginning with *what* or *how*:

How do you like... ? What do you think... ?

- ask *yes/no* questions:

Do you think... ? Would you rather... ?

- ask negative questions:

Don't you think... ? Won't she like... ?

- use opinion verbs, such as *think, feel, believe, like, love, hate* in your questions.

ACTIVITIES 1

Try the following activities to improve your speaking skills.

1. **Enact Dialogues 1-3 with a partner, taking turns to play the roles of the person asking for an opinion and the one giving it.**

Ans :

Dialogue 1

Lata seeks Ashwin's opinion on a change in the working hours of the school.

Lata Ashwin, did you hear that classes will be from eight to two, starting next year?

Ashwin Yes, I saw the circular.

Lata What do you think of the change?

Ashwin I like it because we can go home sooner and I can take up a part-time job in the evenings. That'd be a great help, you know.

Lata I guess you're right. I hadn't thought of it that way.

Dialogue 2

Seema wants to take music lessons in the evenings. Her parents discuss the issue.

Mother Seema says she'd like to go to the Pandit Eknath Sarolkar Music Academy after college to learn classical music. Do you think she should?

Father I don't think so. She'll find it too tiring.

Mother Would you prefer we had a music teacher come home to teach her?

Father Yes, that would be a better idea.

Dialogue 3

Aysha and Karim are buying a present for their mother.

Aysha Karim, don't you think this sari's beautiful?

Karim It's a lovely shade of red, but...

Aysha Won't mother like it?

Karim I don't think she will. You know she doesn't wear dark colours.

2. **Working in pairs, form as many questions as you can by combining the items in the following columns. For example: *Do you believe we should have entrance examinations?* Take turns with your partner to repeat the questions aloud for practice.**

What do you	feel	we should have entrance examination?
How do you	approve	us your opinion on capital punishment?
Would you	think	to study in an evening college?
Do you	love	having a six-month holiday?
Don't you	give	we could do to reduce pollution?
Wouldn't you	believe	of people sending their parents to old age home?
Could you	like	about open book exams?

ANSWERS

- i. What do you think about open book exams?
- ii. How do you approve of people sending their parents to old age home?
- iii. Would you like to study in an evening college?
- iv. Do you believe we should have entrance examinations?
- v. Don't you love having a six-month holiday?
- vi. Wouldn't you feel we could do to reduce pollution?
- vii. Could you give us your opinion on capital punishment?

3. After you have completed the above activity, match some of the questions you have formed with the replies given below.

For example:

Do you believe we should have entrance examinations?

No. I don't think they can really help assess students.

- a. _____ ? Oh, no! I'll be bored if I have nothing to do.
- b. _____ ? It's a good idea. I can work while I study.
- c. _____ ? Riding bicycles and walking, to begin with.
- d. _____ ? I am not sure it'll work in our kind of educational system.
- e. _____ ? Most certainly not.
- f. _____ ? It's very cruel in my opinion.

ANSWERS

- (a) Don't you love having a six-month holiday?
- (b) Would you like to study in an evening college?
- (c) Wouldn't you feel we could do to reduce pollution?
- (d) What do you think about open book exams?
- (e) Could you give us your opinion on capital punishment?
- (f) How do you approve of people sending their parents to old age home?

ACTIVITIES 2

Try the following activities to improve your speaking skills.

1. Match the following to make short exchange. After you finish, enact the exchanges with a partner.

S.No.	A	B
1.	The rains were good, weren't they?	Yes , they are. I feel that people find it's more economical to use public transport.
2.	Ms Joseph is a good teacher, isn't she?	In my opinion , parents should monitor the type of programmes they watch.
3.	Don't you find that buses are over crowded these days?	No , they shouldn't. I believe children should have a say in the matter.
4.	Do you feel parents should decide their children's career?	Yes. I don't think we've ever had such a good monsoon.
5.	What is your view on children watching adult programmes on TV?	You're right. I think she's wonderful.

ANSWERS

- i. A: The rains were good, **weren't** they?
B: **Yes. I don't think we've ever** had such a good monsoon.
- ii. A: Ms Joseph is a good teacher, **isn't** she?
B: **You're right. I think** she's wonderful.
- iii. A: **Don't you find that** buses are overcrowded these days?
B: **Yes**, they are. **I feel that** people find it's more economical to use public transport.
- iv. A: **Do you feel** parents should decide their children's career?
B: **No**, they shouldn't. **I believe** children should have a say in the matter.
- v. A: **What is your view on** children watching adult programmes on TV?
B: **In my opinion**, parents should monitor the type of programmes they watch.

2. Form groups of five. Each of you can ask one of the other members in the group for his or her opinion on something, using the highlighted words in Column A from the activity above. The person responding must use the highlighted expression in the matching item in the Column B. For example:

i. **Question:** The oranges were delicious, **weren't** they?

Response: Yes. **I don't think we've ever** tasted such sweet oranges.

(The respondents may change a yes to a *no* and vice versa, to suit their opinion.)

ii. **Question:** Kane Williamson is a great cricketer, **isn't** he?

Response: You're right. **I think** he's a wonderful cricketer.

iii. **Question:** **Don't you find that** students are overburdened with online classes these days?

Response: Yes, they are. **I feel that** COVID-19 pandemic affected the education sector badly.

iv. **Question:** **Do you feel** that development is more important than the concern over environment?

Response: No, it shouldn't. **I believe** development should be sustainable.

v. **Question:** **What is your view on** vocational education should be integrated with the formal education?

Response: **In my opinion**, government and all the stakeholders should involve to make it a successful enterprise.

3. Pair up for this activity. Take turns to ask your partner's opinion on five matters each. You can either pick subjects from those listed below or think of something of your own. Your teacher will give you two minutes to prepare brief dialogues. Use the expressions you have learnt in this section, trying your best to ensure that none of the expressions are repeated.

(a) Mercy killing

A: Mercy killing should be allowed legally, shouldn't it?

B: Personally I've nothing against mercy killings. However, there should be stringent procedure to allow it legally.

A: You're right. Do you talk about its misuse?

B: Yes, that's my concern.

(b) Replacing marks with grades

A: From my point of view, it's a good idea for replacing marks with grades.

B: I feel students are free from marks burden.

A: Yes. You're right. I think grading system will reduce pressure on the students. Don't you think there should be uniformity in the grading system?

B: Certainly, there should be uniformity.

(c) Junk food

A: Isn't junk food affecting young people's health?

B: Yes. But don't you find it is attractive for the youngsters to eat roadside eateries?

A: Yes, you're right. There needs to be diet awareness amongst the present generation. What do you think of including diet-related courses in the school curriculum?

B: That's a great idea. I like it though.

(d) English language education at primary school

A: I think English language education should be made compulsory at primary school. The English medium students are supposed to be more proficient in English skills.

B: No, I don't think so. In the contrast, the empirical studies reveal that the students who study in their mother tongue can do better in learning other languages as well.

A: Would you prefer mother tongue over English?

B: Certainly. In my opinion, the learners at primary schools can grasp concepts better when they learn them in their vernacular languages.

(e) Crash diets

A: Don't you think crash diet can reduce one's weight rapidly?

B: Yes, I do think. But there are certain repercussions as well.

A: Personally, I feel that under the expert guidance, the people with heavy weight can go for crash diet.

B: Yes, that could be a better idea.

(f) Taking coaching for competitive exams

A: I think taking coaching should be compulsory for succeeding in competitive exams.

B: I don't think so. Don't you think that the coaching may help but is not compulsory for success?

A: Yes, I do. But don't you find that the success rate of the aspirants with coaching is higher?

B: Personally, I have nothing against coaching.

(g) TV serials

A: TV serials spoil the homely atmosphere, don't they?

B: Yes, you're right. I think they sneak into the private life of the viewers.

A: Indeed, they disturb the family life with continuously haunting their minds.

B: Yes, they do.

(h) Vocational courses

A: What is your view on introducing vocational courses from the primary school level?

B: From my point of view, it's a good idea for creating skilled workforce in future.

A: You're right. I think this will reduce the burden of providing employment to all the students.

B: I guess you're right.

(i) Call centre jobs

A: Do you think that call centre jobs are handy for the graduates?

B: Yes, I do. But they are very limited in numbers.

A: Indeed, they're. They're only available in the metropolitan cities.

B: In my opinion, we can think of self-employment vocational training for the graduates.

(j) Compulsary military service after school

A: Akhil, don't you think compulsory military service should be introduced after school education?

B: I don't think so. Military service should be voluntary, not forceful. Then only we obtain the desired results.

A: You're right. But if no one comes forward to serve in the military, what will happen to the security?

B: Then there should be awareness programmes motivating the young about importance of military service.

4. Enact Dialogues 4-8 with your partner.

Read the dialogues below. In all of them, opinion is expressed freely during a conversation.

Dialogues 4

Sophia and Vinay are talking about a music concert.

Sophia Alia sang **so well** last evening.

Vinay **Yes, she was very good. I loved the way** she sang the fast numbers.

Dialogue 5

Surya meets a friend in college.

Surya **What terrible** weather! **I hate** getting wet, but didn't want to miss the test.

Sajida **I'm glad** the rains have started. **It's a relief after the** long summer we've had.

Dialogue 6

A group of people are discussing the right age for children to start school.

Mrs Jose **From my point of view, it's a good idea for** children to start school at three. **I feel** they learn fastest at that age.

Mr Shastri **In my opinion,** the earlier system of sending children to school at five **was better.**

Mrs Sharma You're right. **I think** it used to give them time to discover the world around them on their own.

Mr Husain **Personally, I have nothing against** the present system. **The way I see it,** children anyway do nothing but play and have fun in the nursery and kindergarten classes.

Dialogue 7

Som and Tina talk about a reception they went to.

Som **What a** nice reception that was! **Everything was so** tastefully done, **wasn't it?**

Tina **Yes, it was.** The decorations and the music **were just** superb.

Som Indeed, they paid attention to every detail.

Dialogue 8

Yogesh and his friend Pinto talk about the city they have both recently moved to.

Yogesh **Isn't** Hyderabad a nice place?

Pinto Yes. But **don't you find** it a bit too quiet after Mumbai?

Yogesh **I like it though.** Mumbai was far too noisy for me.

6. Post Reading : Motivation

Motivation is the driving force that leads us to undertake and accomplish various actions. It ' is the spur that goads a person on to performance and also helps to keep alive the interest in the task at hand, till it is successfully completed. One of the reasons for failure among human beings is a lack of motivation. Motivation can be of two types: self-motivation and the ability to motivate others.

To motivate ones own self a person needs to have balanced self-esteem and an accurate assessment of self-worth. Self-esteem arises from realising what we are capable of and overcoming our shortcomings. Often our self-esteem is imbalanced because we do not have the right image of ourselves. We believe what others say about us: if they praise us, we become complacent, and if they find fault, we become disheartened. Once we acquire a balanced self-esteem, our confidence in ourselves increases and this leads to a feeling of self-worth. Again, we should be cautious and not have mistaken self-worth. Unless we are aware of our actual strengths and weaknesses, we shall never have accurate self-worth.

Here are some strategies for self- motivation:

- Think of everyone and everything as your teacher.
- Build positive, meaningful relationships in the family and place of work.
- Read elevating literature.
- Work with a mentor who believes in you and trusts you as a true friend.
- Work creatively at whatever task you do.
- Work with commitment so that every failure turns into success.
- Empower yourself by making the mind strong and focused.
- To motivate others, we need to...
- Provide them with the right incentives.
- Stimulate, inspire, reward and praise them in the right situations.
- Cultivate the habit of listening to people with positive involvement, and encourage them.

Different methods motivate different people so we need to know which method is to be used in any given context. For instance, if a person is praised for his/her achievement he/she may improve further while another person in the same situation may become complacent and stop all improvement. The same is true of pointing out the faults of a person: one may take it as positive motivation while another may be discouraged.

THINK AND RESPOND

Waheed, a businessman, is worried that he is becoming old and can do nothing efficiently any more. He is losing his concentration and memory. He feels tired all the time and is disheartened by his failures. How can he motivate himself? How can his wife and children motivate him to make him believe in himself and in his capabilities?

Motivation is the driving force that leads us to undertake and accomplish various actions. Motivation can be of two types: self-motivation and the ability to motivate others. In order to motivate one's own self, a person needs to have balanced self-esteem and an accurate assessment of self-worth. Self-esteem arises from realising what we are capable of and overcoming our shortcomings. Sometimes our self-esteem is balanced because we do not have the right image of ourselves. Then only our confidence increases and this leads to a feeling of self-worth. Unless we are of our actual strengths and weaknesses, we shall never have accurate self-worth.

Waheed, who is a businessman, is worried that he is becoming old and can do nothing efficiently any more. He is losing his concentration and memory. He feels tired all the time and is disheartened by his failures. Waheed can be motivated in two ways: self-motivation and motivation by others.

Self-motivation (by Waheed himself): Waheed can be motivated by adopting the following strategies:

- (a) Waheed can think of everyone and every thing as his teacher.
- (b) He builds positive, meaningful relationships in both his family and his work place.
- (c) He can also start reading elevating and inspiring literature.
- (d) Waheed can also work with a mentor who believes in him and trusts him as a true friend.
- (e) Besides, he can work creatively at whatever task he does.
- (f) Waheed has to empower himself by making the mind strong and focused.
- (g) He can work with commitment so that every failure turns into success.

Motivation by others: Waheed can also be motivated by his family members- his wife and children.

- (a) The family is of great support for Waheed and the family members –his wife and children can provide him with the much needed support in the hard times.

- (b) The family can stimulate, inspire, reward and praise him in the right situations.
- (c) Waheed's family must cultivate the habit of listening to him with positive involvement, and encourage him.

Therefore, Waheed can be motivated himself, and by his family members and friends. Any motivation should be appropriate to the person's attitude towards certain situations and life experiences. Motivation should not bring complacency, but bring encouragement in the particular individual.

Rahul Publications

UNIT IV

1. Poem : **On His Having Arrived at the Age of Twenty-three**
– John Milton
2. Prose : **Shyness My Shield** – M.K. Gandhi
3. Vocabulary : Collocation
4. Grammar : Articles
5. Speaking : Agreeing and Disagreeing with Opinions
6. Post Reading : Self-analysis

1. POEM : ON HIS HAVING ARRIVED AT THE AGE OF TWENTY-THREE – John Milton

How soon hath Time, the subtle thief of youth,
Stol'n on his wing my three-and-twentieth year!
My hasting days fly on with full career,
But my late spring no bud or blossom shew'th.

Perhaps my semblance might deceive the truth
That I to manhood am arrived so near;
And inward ripeness doth much less appear,
That some more timely-happy spirits endu'th.

Yet be it less or more, or soon or slow,
It shall be still in strictest measure ev'n
To that same lot, however mean or high,

Toward which Time leads me, and the will of Heav'n:
All is, if I have grace to use it so As ever in my great Task-Master's eye.

Glossary

subtle: not obvious; cunning

hasting: archaic variant of 'hastening', that is, moving hurriedly

career: to move at great speed and in an uncontrolled way

shew'th: archaic spelling for 'showed'

semblance: the outward appearance of something

some... timely-happy spirits: those people who manage to do the right things (or have the right luck) at the right time

endu'th: endued; a literary term for 'endowed', that is, provided with something

strictest: very demanding; exactly

measure: quantity, degree or portion of something

ev'n: even (equal in value)

lot: a person's luck, situation or destiny in life

mean: low; inferior

grace: God's favour, blessings or goodwill towards a believer. An important thing to note with regard to the idea of grace in Protestant theology is the belief that one cannot do anything to receive grace - one simply has to accept what God has given or decided for you.

task-master: one who imposes a (usually harsh) workload on someone (Milton is referring to God here).

Comprehension - I

Answer the following questions in 80-100 words.

Q1. What does the poet accuse 'time' of? What quality does the poem associate with time?

Ans :

In the opening two lines of the poem, the poet associates certain qualities with Time. John Milton accuses 'Time' as a winged "subtle thief of youth". He says: *How soon hath Time, the subtle thief of youth, / Stol'n on his wing my three- and -twentieth year!* Time as the thief has stolen the poet's adolescence before he could make anything of himself. The poet associates certain qualities with Time. Calling 'Time' a "subtle thief of youth" suggests that Milton does not blame himself for his lack of advancement in his 23 years of life. He avoids castigating himself by placing blame on an uncontrollable force. It is much easier to find fault outside of one's self, especially if the thing supposedly at fault is an abstract concept such as Time.

2. What prompted the poet to write this poem?

Ans :

The present poem 'On His Having Arrived at the Age of Twenty-three' which exists in manuscript and was printed twice during Milton's lifetime (in the *Poems* of 1645 and 1673), was most likely written in 1632 at a crucial time in Milton's life, just after his graduation from Cambridge. The poem, which is written in the form of a sonnet (a poem of 14 lines) is a reflection of his state of mind at the time. Milton uses this sonnet to symbolize the poet's journey from doubt to self-discovery. As he nears age twenty-four, the poet feels he is at

the border between youth and manhood, a time to which he has “arrived so near.” He looks on his young life so far and assessing himself. He understands that time is passing quickly - that before you know it the years stack up. He worries that when he reaches maturity his talent may be less, rather than more. The crisis created by Milton’s awareness of the passage of time is one that can be resolved by the poet’s choice to put his future in God’s hands. In these final lines, Milton finds the answer to his problem in giving control over his life to God and, as a result, his ‘crisis of faith’ is resolved. John Milton writes this poem to symbolize his journey from doubt to self-discovery.

Q3. Whom does the poet feel jealous of, and why?

Ans :

John Milton’s poem ‘On His Having Arrived at the Age of Twenty-Three’ indicates that the poet feels jealous of losing his youthful age. He feels that time as a “subtle thief of youth” has stolen his twenty-three years. The Poet feels that time flies so fast that he does not really notice this. John Milton says that time is a bird, which flies very fast. A proof of this statement comes from line two when the author refers to time as the one who has stolen his youth on his wing. As he nears age twenty-four, the poet feels he is at the border between youth and manhood, a time to which he has “arrived so near.” He worries that when he reaches maturity his talent may be less, rather than more. Although worried, he is confident in his own abilities, and so the sonnet moves the poet from the hesitance and questioning of youth to the realization that perhaps he will achieve all he wishes. As a whole, the poet longs to be young and feels jealous of losing his youthful days.

Q4. How does the poet console himself as the poem progresses?

Ans :

In the poem ‘On His Having Arrived at Age of Twenty-three’, the poet consoles himself as the poem progresses. In the first eight lines of the poem, Milton worries that time has passed too quickly. He has been at Cambridge studying, but has had little time to fulfil what he sees as his destiny. Milton is aware he is a talented poet, but instead of writing poetry, he has been studying. This precipitates a ‘crisis of faith’ for the poet, who worries he has wasted precious time. But maybe the poet’s talent, which “be it less or more,” will be less when he is mature. He worries, although he is still confident of his future. In the final six lines of the sonnet, Milton acknowledges that time, whether “soon or slow,” will still inevitably lead him to God. This is the same future that all men will face, “however mean or high.” Time will lead Milton to God, if he can accept the limitations of earthly time. In these final lines, Milton finds the answer to his problem in giving control over his life to God and, as a result, his ‘crisis of faith’ is resolved. The crisis created by Milton’s awareness of the passage of time is one that can be resolved by the poet’s choice to put his future in God’s hands. John Milton writes this poem to symbolize his journey from doubt to self-discovery.

- Q5. List the character traits of the poet that you can deduce from this poem. Give brief reasons for your answer.**

Ans :

When we read John Milton's poem 'On His Having Arrived at Age of Twenty-three', we can deduce some character traits of the poet. The poem tells us a great deal about the nature of Milton's religiosity and his Christian belief in his young age. The crisis created by Milton's awareness of the passage of time is one that can be resolved by the poet's choice to put his future in God's hands. John Milton writes this poem to symbolize his journey from doubt to self-discovery. However, at the end of his 23 years of age, Milton is a worried, ambitious young man who is comparing himself to friends and wondering when he will produce the creative work he so desires to compose. However, the youthful worry and ambition dissolves as God's will is embraced by the end of the poem. Milton also shows his personal grace in accepting the reality. Instead of anxious concern over his development ("it"), he expresses a sanguine acceptance of the creative output-minor or major- "less" or "more"; and acceptance of a development "slow" or quick ("soon").

Comprehension – II

Answer the following questions in 350-400 words.

- Q1. What does Milton focus on in the first eight lines of the poem? What change do you notice in the final six lines?**

Ans :

John Milton's poem "On His Having Arrived at the Age of Twenty-Three" is written in the form of sonnet, a poem of 14 lines consisting of two-parts-octave (the first eight lines) and sestet (last six lines). The octave of the sonnet encourages poetic meditations that first introduces or sets up a problem. The sestet then resolves or reflects upon the problem. This problem-resolution structure allowed Milton to address more mundane topics than love the general subject of the sonnets. Milton's poem exemplifies the problem-solution organization of the octave-sestet sonnet form.

Milton's sonnet or poem explores the idea of time as a guide to his destiny. Milton calls time "the subtle thief of youth" because time steals his youth or young age without awareness. The poet has no sooner stated that he sees "no bud or blossom" to show for his years than he states that he even looks younger than his age: "Perhaps my semblance might deceive the truth / That I to manhood am arrived so near." Milton's "semblance" was deceptive in his early twenties, scholars say, because his delicate, feminine facial features made him appear much younger than he really was. He sees the ways in which time steals the days away from him, and he is not even aware of each day passing. The poet notes how he has planned to accomplish so many things, yet instead feels he has spent too much

time studying and learning. What he considers the promise of his youth has come to no fruition. In lines 5 through 8, the poet suggests that time can deceive others, since he still appears to be young; but Milton knows the truth, that time has stolen his youth.

Moving on from the matter of his outward appearance, Milton returns in the octave's next lines to the problem of his professional belatedness. He points to some "more timely-happy spirits" who have achieved feats commensurate with their age, persons whose "ripeness" would seem to accord with their stage in life: "And inward ripeness doth much less appear, / That some more timely-happy spirits endu'th." Critics suggest that Milton had in mind close friends who, like himself, had chosen writing as their profession, but who, unlike Milton, had already published substantially by their early twenties.

The octave's focus is quite clear. The poet is wondering whether his tardiness to mature might mean that he will never mature at all, whether his ambition to become a writer of renown may never come to be. This would be a catastrophe for Milton, for he had set himself by this time a strict course of reading and study, all to the end of becoming a master of English letters. Indeed, Milton is said to have gone blind in 1651 owing to his prodigious reading during these years of apprenticeship; he is said to have read, in his early manhood, everything of note written in English, Latin, Italian, and Greek.

The sestet and final, extra line of Milton's sonnet solves the problem put forth in the octave by re-conceiving time and ambition. Milton subordinates his own, individual ambitions to God's will in the sestet, and he substitutes God's eternal time for mortal, human time. Milton has thus decided by the end of this poem that his own ambitions are secondary to God's plans for him, that he will submit to God's will, and that in submitting to God's will in this way he no longer feels keenly the possibility of any personal disappointment. Milton's regret over his advancing age (mortal time) and belated development pales in significance once the rule and time of Heaven and God is considered.

Thus, in the first 8 lines (in the octave), the poet is a worried, ambitious young man who is comparing himself to friends and wondering when he will produce the creative work he so desires to compose. In the sestet, to the contrary, youthful worry and ambition dissolves as God's will is embraced. This change of mood and perspective is evident in the very first line of the sestet: "Yet be it less or more, or soon or slow." Instead of anxious concern over his development ("it"), this line expresses a sanguine acceptance of whatever the poet's personal pace and capabilities turn out to be. His "lot" will be that which God decides, and whether it is "mean" (low) or "high," he will embrace it as "the will of Heaven."

2. What is the poet's main cause of regret in the poem, and how does he finally come to terms with it?

Ans :

John Milton's poem 'On His Having Arrived at the Age of Twenty-Three' indicates that the poet regrets of losing his youthful age. He feels that time as a "subtle thief of youth" has stolen his twenty-three years. The Poet feels that time flies so fast that he does

not really notice this. John Milton says that time is a bird, which flies very fast. A proof of this statement comes from line two when the author refers to time as the one who has stolen his youth on his wing. As he nears age twenty-four, the poet feels he is at the border between youth and manhood, a time to which he has "arrived so near." He worries that when he reaches maturity his talent may be less, rather than more. Although worried, he is confident in his own abilities, and so the sonnet moves the poet from the hesitance and questioning of youth to the realization that perhaps he will achieve all he wishes. As a whole, the poet longs to be young and the feeling of wasting his youthful days cause a great regret at the age of 23.

In the first eight lines of the poem, Milton worries that time has passed too quickly. He has been at Cambridge studying, but has had little time to fulfil what he sees as his destiny. Milton is aware he is a talented poet, but instead of writing poetry, he has been studying. This precipitates a 'crisis of faith' for the poet, who worries he has wasted precious time. But maybe the poet's talent, which "be it less or more," will be less when he is mature. He worries, although he is still confident of his future.

However, the poet consoles himself as the poem progresses. In the final six lines of the sonnet, Milton acknowledges that time, whether "soon or slow," will still inevitably lead him to God. This is the same future that all men will face, "however mean or high." Time will lead Milton to God, if he can accept the limitations of earthly time. In these final lines, Milton finds the answer to his problem in giving control over his life to God and, as a result, his 'crisis of faith' is resolved. The crisis created by Milton's awareness of the passage of time is one that can be resolved by the poet's choice to put his future in God's hands. John Milton writes this poem to symbolize his journey from doubt to self-discovery.

Q3. Comment on the tone of the poem. Do you think the poem ends on a hopeful note? Give reasons to support your answer.

Ans :

John Milton writes the poem 'On His Having Arrived at the Age of Twenty-three' to symbolize his journey from doubt to self-discovery. As he nears age twenty-four, the poet feels that he is at the border between youth and manhood, a time to which he has "arrived so near." He worries that when he reaches maturity his talent may be less, rather than more. The tone of the poem is a mix of sadness, and reconciliation and realisation.

John Milton's poem "On His Having Arrived at the Age of Twenty-Three" considers, specifically, is the problem of the poet's belated creative maturity. Milton's poem exemplifies the problem-solution organization of the octave-sestet sonnet form. Milton calls time "the subtle thief of youth" because time steals his youth or young age without awareness. This sonnet is written sometime after Milton's twenty-third birthday, and already the poet is thinking about the approach of his twenty-fourth birthday. He sees the ways in which time steals the days away from him, and he is not even aware of each day passing. What he considers the promise of his youth has come to no fruition, "no bud or blossom shew'th."

In lines 5 through 8, the poet suggests that time can deceive others, since he still appears to be young; but Milton knows the truth, that time has stolen his youth. The poet has no sooner stated that he sees "no bud or blossom" to show for his years than he states that he even looks younger than his age: "Perhaps my semblance might deceive the truth / That I to manhood am arrived so near." Milton's "semblance" was deceptive in his early twenties, scholars say, because his delicate, feminine facial features made him appear much younger than he really was.

In the final six lines of the poem, Milton changes direction and the sestet (last six lines) responds to the problem expressed in the octave: time which steals his youth is also bringing him closer to God. This religious interpretation of time expresses the Renaissance notion that the passage of time will bring mankind closer to a final meeting with God. Milton justifies his use of time because, regardless of how he spends it, in the end time is on his side, bringing him closer to his God. Thus, where time is that which is "hasting" or accumulating rapidly in the octave, "Time" is that which is meaningful only in terms of "the will of Heaven" in the sestet.

The crisis created by Milton's awareness of the passage of time is one that can be resolved by the poet's choice to put his future in God's hands. In these final lines, Milton finds the answer to his problem in giving control over his life to God and, as a result, his 'crisis of faith' is resolved. John Milton writes this poem to symbolize his journey from doubt to self-discovery. By the end of the poem, the poet finds peace through realisation of God's will. Therefore, I think the poem ends on a hopeful note.

SUMMARY

John Milton (1608-74) is widely regarded as one of the greatest writers of English verse. He wrote both poetry and prose, and in poetry wrote pastoral, elegy, epic, drama, sonnet, and other kinds of verse. In addition to being a versatile poet, he was an adept linguist and translator, proficient in Latin, Greek and Italian. His epic poem *Paradise Lost* is considered a masterpiece of world literature. Milton also wrote a number of political and theological essays, including a famous defence of free expression and freedom of the press, which is cited by thinkers and jurists even today.

The present poem 'On His Having Arrived at the Age of Twenty-three' which exists in manuscript and was printed twice during Milton's lifetime (in the *Poems* of 1645 and 1673), was most likely written in 1632 at a crucial time in Milton's life, just after his graduation from Cambridge. The poem, which is written in the form of a sonnet (a poem of 14 lines) is a reflection of his state of mind at the time. Milton uses this sonnet to symbolize the poet's journey from doubt to self-discovery. As he nears age twenty-four, the poet feels he is at the border between youth and manhood, a time to which he has "arrived so near." He looks on his young life so far and assessing himself. He understands that time is passing quickly - that before you know it the years stack up. He worries that when he reaches maturity his talent may be less, rather than more.

In the opening lines of the poem, John Milton characterizes or personified 'Time' as a winged "subtle thief of youth" that has stolen the poet's adolescence before he could make anything of himself. Calling 'Time' a "subtle thief of youth" suggests that Milton does not blame himself for his lack of advancement in his 23 years of life. He avoids castigating himself by placing blame on an uncontrollable force. It is much easier to find fault outside of one's self, especially if the thing supposedly at fault is an abstract concept such as Time. He says:

How soon hath Time, the subtle thief of youth,
Stol'n on his wing my three-and-twentieth year!

In the 3-4 lines, Milton emphasizes the speed with which he feels time has passed by describing his days as "hasting" and "full." Hasting certainly implies speed, although it also implies purpose. A person is told to "make haste" when they are needed somewhere. Similarly, "full" may imply that his days are busy, leaving little empty time between tasks. It seems that the time he felt pass has not been passed idly, but rather with hard work and toil. These lines may be referring to the years he had already spent studying at Christ's College, Cambridge where he was still enrolled when he wrote this poem. He would graduate the following year in 1632. Perhaps he felt that many years had been wasted studying and learning about other people's works rather than making his own. In line four, the poet introduces a metaphor in which he uses the seasonal cycle to symbolize the various stages in life. Within this metaphor, spring symbolizes youth, summer is the prime of life, autumn is middle age, and winter is old age or death. He characterizes his own stage

in life as "late spring." In continuation of his seasonal metaphor, Milton states that "no bud or blossom" has grown in his late spring. In other words, he believes he has nothing to show for it thus far, and furthermore implies that he does not see good prospects for the summer of his life. After all, if there are no buds or blossoms in spring, then how can there be beautiful full flowers in the summer! Milton feels:

*My hasting days fly on with full career,
But my late spring no bud or blossom shew'th.*

In lines five through seven, John Milton recognizes that his "semblance" may make him seem very young to others, although he inwardly feels that he is leaving the time of his youth. "I to manhood am arrived so near." Whether he wishes for others to recognize his maturity seems unclear, however he clearly feels that there is a discrepancy between his inner maturity or "ripeness" and his outward appearance. At the time this poem was written Milton was still a student at Christ's College, Cambridge and perhaps he felt that his role as a student or inferior to his teachers did not reflect the artistic maturity he felt he possessed. The poet explains:

*Perhaps my semblance might deceive the truth,
That I to manhood am arrived so near,
And inward ripeness doth much less appear,*

In lines eight through eleven, the poet begins to change his attitude toward the passage of time by surrendering his "lot" or fate to the will of God, a power he considers to be higher than that of Time. He also seems to relent some of his worry about the degree of his success by implying that whether it is "less or more," "soon or slow" doesn't matter. These lines mark a clear shift in the poet's thinking.

*That some more timely-happy spirits indu'th.
Yet be it less or more, or soon or slow,
It shall be still in strictest measure ev'n
To that same lot, however mean or high,*

In the last three lines of the poem, poet John Milton completely surrenders his worry about success to the "will of Heav'n." Interestingly, although this outlook is more positive in some aspects than his opening attitude, he is still using a scapegoat to avoid taking responsibility for his situation in life. In the beginning, he blames 'Time' for stealing away his youth, displacing responsibility, and in the end, he displaces responsibility again by surrendering his fate to the "great Task-Master's eye," referring to God, the almighty. The poet believes that he has no say in what task God will assign him. So, although the poet feels that he has gone through a self-discovery of sorts, he is back where he started.

*Toward which Time leads me, and the will of Heav'n:
All is, if I have grace to use it so
As ever in my great Task-master's eye.*

The crisis created by Milton's awareness of the passage of time is one that can be resolved by the poet's choice to put his future in God's hands. In the first eight lines of the poem, Milton worries that time has passed too quickly. He has been at Cambridge studying, but has had little time to fulfil what he sees as his destiny. Milton is aware he is a talented poet, but instead of writing poetry, he has been studying. This precipitates a 'crisis of faith' for the poet, who worries he has wasted precious time. But maybe the poet's talent, which "be it less or more," will be less when he is mature. He worries, although he is still confident of his future. In the final six lines of the sonnet, Milton acknowledges that time, whether "soon or slow," will still inevitably lead him to God. This is the same future that all men will face, "however mean or high." Time will lead Milton to God, if he can accept the limitations of earthly time. In these final lines, Milton finds the answer to his problem in giving control over his life to God and, as a result, his 'crisis of faith' is resolved. John Milton writes this poem to symbolize his journey from doubt to self-discovery.

సారాంశము

జాన్ మిల్టన్ (1608-74) ఆంగ్ల పద్యం యొక్క గొప్ప రచయితలలో ఒకరిగా విస్తృతంగా పరిగణించబడ్డాడు. అతను కవిత్వం మరియు గద్యం రెండింటినీ వ్రాసాడు మరియు కవిత్వంలో పాస్టోరల్, ఎలిజీ, ఇతిహాసం, డ్రామా, సానెట్ మరియు ఇతర రకాల పద్యాలను వ్రాసాడు. బహుముఖ కవిగా ఉండటమే కాకుండా, అతను లాటిన్, గ్రీక్ మరియు ఇటాలియన్ భాషలలో ప్రావీణ్యం కలిగిన భాషావేత్త మరియు అనువాదకుడు. అతని పురాణ కావ్యమైన పారడైజ్ లాస్ట్ ప్రపంచ సాహిత్యంలో ఒక ఉత్తమ రచనగా పరిగణించబడుతుంది. మిల్టన్ అనేక రాజకీయ మరియు వేదాంత వ్యాసాలను కూడా వ్రాశాడు, వీటిలో స్వేచ్ఛా వ్యక్తికరణ మరియు పత్రికా స్వేచ్ఛ యొక్క ప్రసిద్ధ రక్షణతో సహా, ఈనాటికి ఆలోచనాపరులు మరియు న్యాయనిపుణులు దీనిని ఉదహరించారు.

‘ఆన్ హిస్ హావింగ్ ఆరైవ్డ్ ఎట్ ది ఏజ్ ఎట్ ది ట్వంటీ-త్రి’ అనేది మాన్యుస్క్రిప్ట్లో ఉంది మరియు మిల్టన్ జీవితకాలంలో (1645 మరియు 1673 కవితలలో) రెండుసార్లు ముద్రించబడింది, ఇది మిల్టన్ జీవితంలో ఒక కీలక సమయంలో 1632 లో వ్రాయబడింది. , కేంబ్రిడ్జ్ నుండి గ్రాడ్యుయేషన్ పూర్తి చేసిన తర్వాత. సానెట్ (14 పంక్తుల పద్యం) రూపంలో వ్రాయబడిన ఈ పద్యం ఆ సమయంలో అతని మానసిక స్థితిని ప్రతిబింబిస్తుంది. సందేహం నుండి స్వీయ-ఆవిష్కరణ వరకు కవి యొక్క ప్రయాణానికి ప్రతీకగా మిల్టన్ ఈ సానెట్ను ఉపయోగిస్తాడు. అతను ఇరవై నాలుగు సంవత్సరాల వయస్సులో ఉన్నప్పుడు, కవి తాను యవ్వనం మరియు పౌరుషం మధ్య సరిహద్దులో ఉన్నట్లు భావిస్తాడు, ఆ సమయానికి అతను “అంత దగ్గరగా వచ్చాడు.” అతను ఇప్పటివరకు తన యువ జీవితాన్ని చూసి తనను తాను అంచనా వేసుకున్నాడు. సమయం త్వరగా గడిచిపోతోందని అతను అర్థం చేసుకున్నాడు - మీకు తెలియకముందే సంవత్సరాలు దొరుకుతాయని అతను అర్థం చేసుకున్నాడు. అతను పరిపక్వతకు చేరుకున్నప్పుడు అతని ప్రతిభ ఎక్కువ కాకుండా తక్కువగా ఉంటుందని అతను ఆందోళన చెందుతాడు.

పద్యం యొక్క ప్రారంభ పంక్తులలో, జాన్ మిల్టన్ ‘సమయం’ని రెక్కలుగల “యువత యొక్క సూక్ష్మ దొంగ”గా వర్ణించాడు లేదా వ్యక్తీకరించాడు, అది కవి యొక్క కౌమారదశను అతను తనంతట తానుగా ఏమీ చేసుకోకముందే దొంగిలించాడు. ‘సమయం’ను “యువత యొక్క సూక్ష్మ దొంగ” అని పిలవడం, మిల్టన్ తన 23 సంవత్సరాల జీవితంలో పురోగతి లేకపోవడానికి తనను తాను నిందించుకోలేదని సూచిస్తుంది. ఒక

అనియంత్రిత శక్తిపై నిందలు వేయడం ద్వారా అతను తనను తాను దూషించుకోకుండా తప్పించుకుంటాడు. ఒకరి స్వీయ వెలుపల తప్పును కనుగొనడం చాలా సులభం, ప్రత్యేకించి తప్పుగా భావించే విషయం సమయం వంటి నైరూప్య భావన అయితే. అతను చెప్తున్నాడు:

ఎంత త్వరగా సమయం వచ్చింది, యువత యొక్క సూక్ష్మ దొంగ,
నా మూడు మరియు ఇరవయ్యవ సంవత్సరం తన రెక్కపై స్టోల్!

3-4 పంక్తులలో, మిల్టన్ తన రోజులను “త్వరగా” మరియు “పూర్తిగా” వర్ణించడం ద్వారా సమయం గడిచిపోయిందని అతను భావించే వేగాన్ని నొక్కి చెప్పాడు. తొందరపాటు అనేది ఖచ్చితంగా వేగాన్ని సూచిస్తుంది, అయితే ఇది ప్రయోజనాన్ని కూడా సూచిస్తుంది. ఒక వ్యక్తి ఎక్కడైనా అవసరమైనప్పుడు “త్వరపడండి” అని చెప్పబడింది. అదేవిధంగా, “పూర్తి” అనేది అతని రోజులు బిజీగా ఉన్నాయని, పనుల మధ్య తక్కువ ఖాళీ సమయాన్ని వదిలివేస్తుందని సూచించవచ్చు. అతను భావించిన సమయం ఖాళీగా గడిచిపోలేదని, కష్టపడి మరియు శ్రమతో గడిచిపోయినట్లు అనిపిస్తుంది. ఈ పంక్తులు అతను ఇప్పటికే కేంబ్రిడ్జ్ లోని క్రైస్ట్ కాలేజ్ లో చదువుతున్న సంవత్సరాలను సూచిస్తూ ఉండవచ్చు, అక్కడ అతను ఈ పద్యం రాసినప్పుడు ఇంకా నమోదు చేసుకున్నాడు. అతను తరువాతి సంవత్సరం 1632లో పట్టభద్రుడయ్యాడు. బహుశా తన స్వంత రచనలు చేయడం కంటే ఇతరుల రచనల గురించి అధ్యయనం చేయడం మరియు తెలుసుకోవడం చాలా సంవత్సరాలు వృధా అయిందని అతను భావించి ఉండవచ్చు. నాలుగవ పంక్తిలో, కవి కాలానుగుణ చక్రాన్ని సూచించడానికి ఉపయోగించే ఒక రూపకాన్ని పరిచయం చేశాడు. జీవితంలో వివిధ దశలు. ఈ రూపకంలో, వసంతం యవ్వనాన్ని సూచిస్తుంది, వేసవి జీవితం యొక్క ప్రధానమైనది, శరదృతువు మధ్య వయస్సు, మరియు శీతాకాలం వృద్ధాప్యం లేదా మరణం. అతను జీవితంలో తన స్వంత దశను “వసంత చివరలో” గా వర్ణించాడు. తన కాలానుగుణ రూపకం యొక్క కొనసాగింపుగా, మిల్టన్ తన వసంత ఋతువు చివరిలో “ఏ మొగ్గ లేదా మొగ్గ” పెరగలేదని పేర్కొన్నాడు. మరో మాటలో చెప్పాలంటే, అతను ఇప్పటివరకు దాని కోసం చూపించడానికి ఏమీ లేదని అతను నమ్ముతున్నాడు మరియు తన జీవితంలోని వేసవికి మంచి అవకాశాలను చూడలేదని సూచిస్తుంది. అన్నింటికంటే, వసంతకాలంలో మొగ్గలు లేదా పువ్వులు లేకపోతే, వేసవిలో అందమైన పూర్తి పువ్వులు ఎలా ఉంటాయి! మిల్టన్ ఇలా భావిస్తాడు:

నా తొందరపాటు రోజులు పూర్తి కెరీర్ తో ఎగురుతాయి,
కానీ నా చివరి వసంతకాలంలో మొగ్గ లేదా మొగ్గ కనిపించదు.

ఐదు నుండి ఏడు పంక్తులలో, జాన్ మిల్టన్ తన “సమానత్వం” ఇతరులకు చాలా యవ్వనంగా కనిపించవచ్చని గుర్తించాడు, అయినప్పటికీ అతను తన యవ్వన సమయాన్ని వదిలివేస్తున్నట్లు అంతర్గతంగా భావించాడు. “నేను పౌరుషానికి చాలా దగ్గరగా వచ్చాను.” ఇతరులు తన పరిపక్వతను గుర్తించాలని అతను కోరుకుంటున్నాడా అనేది అస్పష్టంగా కనిపిస్తోంది, అయినప్పటికీ తన అంతర్గత పరిపక్వత లేదా “పరిపక్వత” మరియు అతని బాహ్య రూపానికి మధ్య వ్యత్యాసం ఉందని అతను స్పష్టంగా భావిస్తాడు. ఈ పద్యం వ్రాసిన సమయంలో మిల్టన్ ఇప్పటికే కేంబ్రిడ్జ్ లోని క్రైస్ట్ కాలేజ్ లో విద్యార్థిగా ఉన్నాడు మరియు అతను విద్యార్థిగా లేదా అతని ఉపాధ్యాయుల కంటే తక్కువ స్థాయికి చెందిన పాత్రను అతను కలిగి ఉన్న కళాత్మక పరిపక్వతను ప్రతిబింబించలేదని అతను భావించాడు. కవి వివరిస్తాడు:

బహుశా నా పోలిక సత్యాన్ని మోసం చేసి ఉండవచ్చు,
నేను పౌరుషానికి చాలా దగ్గరగా వచ్చాను,
మరియు లోపలి పక్వత చాలా తక్కువగా కనిపిస్తుంది,

ఎనిమిది నుండి పదకొండు పంక్తులలో, కవి తన “చాలా” లేదా విధిని భగవంతుని చిత్తానికి అప్పగించడం ద్వారా కాలగమనం పట్ల తన వైఖరిని మార్చుకోవడం ప్రారంభిస్తాడు, ఇది సమయం కంటే ఎక్కువ అని అతను భావించాడు. అతను “తక్కువ లేదా ఎక్కువ,” “త్వరలో లేదా నెమ్మదిగా” అన్నది పట్టింపు లేదు అని సూచించడం ద్వారా అతను తన విజయ స్థాయి గురించి కొంత ఆందోళనను పశ్చాత్తాపపడతాడు. ఈ పంక్తులు కవి ఆలోచనలో స్పష్టమైన మార్పును సూచిస్తాయి.

ఇంకొన్ని సమయానుకూలమైన సంతోషకరమైన ఆత్మలు ఇందు.

ఇంకా అది తక్కువ లేదా ఎక్కువ, లేదా త్వరలో లేదా నెమ్మదిగా,

ఇది ఇప్పటికీ కఠినమైన కొలతలో ఉండాలి

అదే ఎక్కువ, అయితే సగటు లేదా ఎక్కువ,

పద్యం యొక్క చివరి మూడు పంక్తులలో, కవి జాన్ మిల్టన్ విజయం గురించి తన ఆందోళనను పూర్తిగా “హెవ్’న్ ఇష్టానికి” అప్పగించాడు. ఆసక్తికరంగా, ఈ దృక్పథం అతని ప్రారంభ వైఖరి కంటే కొన్ని అంశాలలో మరింత సానుకూలంగా ఉన్నప్పటికీ, అతను ఇప్పటికీ జీవితంలో తన పరిస్థితికి బాధ్యత వహించకుండా ఉండటానికి బలపశువును ఉపయోగిస్తున్నాడు. ప్రారంభంలో, అతను తన యవ్వనాన్ని దొంగిలించినందుకు, బాధ్యతను స్థానభ్రంశం చేసినందుకు ‘సమయం’ని నిందించాడు మరియు చివరికి, అతను సర్వశక్తిమంతుడైన దేవుడిని సూచిస్తూ తన విధిని “గొప్ప టాస్క్-మాస్టర్ కన్ను”కి అప్పగించడం ద్వారా మళ్ళీ బాధ్యతను స్థానభ్రంశం చేస్తాడు. భగవంతుడు తనకు ఏ పని అప్పగిస్తాడో తనకు చెప్పలేనని కవి నమ్ముతాడు. కాబట్టి, కవి తాను ఒక రకమైన స్వీయ-ఆవిష్కరణ ద్వారా వెళ్ళినట్లు భావించినప్పటికీ, అతను ప్రారంభించిన చోటికి తిరిగి వచ్చాడు.

సమయం నన్ను ఏ వైపుకు నడిపిస్తుంది మరియు హెవెన్ యొక్క సంకల్పం:

అంతే, నేను దానిని అలా ఉపయోగించుకునే దయ ఉంటే

నా గొప్ప టాస్క్-మాస్టర్ దృష్టిలో ఎప్పటిలాగే.

కాల గమనంపై మిల్టన్ కున్న అవగాహన ద్వారా సృష్టించబడిన సంక్షోభం, కవి తన భవిష్యత్తును భగవంతుని చేతుల్లో పెట్టడం ద్వారా పరిష్కరించబడుతుంది. పద్యంలోని మొదటి ఎనిమిది పంక్తులలో, సమయం చాలా త్వరగా గడిచిపోయిందని మిల్టన్ ఆందోళన చెందాడు. అతను కేంబ్రిడ్జ్ లో చదువుతున్నాడు, కానీ అతను తన విధిగా భావించిన వాటిని నెరవేర్చడానికి చాలా తక్కువ సమయం ఉంది. అతను ప్రతిభావంతుడైన కవి అని మిల్టన్ కు తెలుసు, కానీ అతను కవిత్వం రాయడానికి బదులుగా చదువుతున్నాడు. ఇది కవికి ‘విశ్వాసం యొక్క సంక్షోభాన్ని’ వేధిస్తుంది, అతను విలువైన సమయాన్ని వృథా చేసానని చింతిస్తాడు. కానీ కవి యొక్క ప్రతిభ, “తక్కువ లేదా ఎక్కువ” అతను పరిణతి చెందినప్పుడు తక్కువగా ఉంటుంది. అతను ఆందోళన చెందుతాడు, అయినప్పటికీ అతను తన భవిష్యత్తు గురించి ఇంకా నమ్మకంగా ఉన్నాడు. సొనెట్ యొక్క చివరి ఆరు పంక్తులలో, “త్వరలో లేదా నెమ్మదిగా” ఉన్న సమయం, ఇప్పటికీ అనివార్యంగా తనను దేవుని వద్దకు నడిపిస్తుందని మిల్టన్ అంగీకరించాడు. ఇదే భవిష్యత్తును అన్ని పురుషులు ఎదుర్కొంటారు, “అయినా సరే” మిల్టన్ ను భూసంబంధమైన సమయ పరిమితులను అంగీకరించగలిగితే, సమయం దేవుని వద్దకు దారి తీస్తుంది. ఈ చివరి పంక్తులలో, మిల్టన్ తన జీవితంపై దేవునికి నియంత్రణ ఇవ్వడంలో తన సమస్యకు సమాధానాన్ని కనుగొన్నాడు మరియు దాని ఫలితంగా, అతని ‘విశ్వాసం యొక్క సంక్షోభం’ పరిష్కరించబడుతుంది. జాన్ మిల్టన్ సందేహం నుండి స్వీయ-ఆవిష్కరణ వరకు తన ప్రయాణానికి ప్రతీకగా ఈ కవితను వ్రాసాడు.

2. PROSE : SHYNESS MY SHIELD – M.K. Gandhi

Glossary

tongue-tied: too shy or embarrassed to speak

drone: a male bee that does not work (referring to a person who does no useful work)

banter: the playful and friendly exchange of teasing remarks

mustered: summoned wise: (archaic) manner

puritan: a person with strict moral beliefs and who does not approve of pleasure

protege: a person who is guided and supported by an older, more experienced person

Allinson: Thomas Allinson, a British doctor and dietary reformer **entitled:** have the right to do something

social call: a visit to the home of an acquaintance for social reasons (as opposed to business reasons)

Ventnor: a seaside resort in England

Sjt: an abbreviation for 'Srijut', a polite (now uncommon) title appended to a man's name in India (somewhat similar to 'mister')

watering-place: a place that you visit frequently, especially to eat, drink or stay

ascertain: to find out; to confirm

coherently: in an understandable way

tempore: without preparation

foolscap: a paper size measuring 8 inches by 13 inches (slightly larger than an A4-size sheet)

incapacity: inability to do something or to manage one's affairs

in these chapters: The extract printed here is from an early chapter in Gandhi's autobiography, *The Story of My Experiments with Truth*, first published in Gujarati in 1927 and translated into English by Mahadev Desai soon after.

eclat: brilliant display; social distinction

House of Commons: the lower house of the Parliament of the United Kingdom (the model for the Lok Sabha in India)

wag: a person who makes jokes

impromptu: without planning or preparation

constitutional: inherent; relating to one's nature or physical condition

mishap: an unfortunate unexpected event

votary: devoted follower or advocate of something or someone

proneness: tendency

surmount: overcome

pester: to annoy

buckler: a light shield used for personal defence *discernment:* ability to understand

Comprehension 1

Answer the following questions in 80-100 words.

Q1. Why did Gandhi not talk at meetings? What did people think of his silence?

Ans :

The present lesson "Shyness my shield" is written by M.K. Gandhi. It was taken from his auto biography 'The Story of My Experiments with Truth'. In this lesson, Gandhi explains how he struggled to speak in public occasions and how his shyness became an advantage for him in his career. Many an occasion, Gandhi was not successful in expressing his opinion. Though he prepares the speech on a paper, he fails to speak. Mr. M.K. Gandhi was not successful in expressing his opinion. Though he prepares the speech on a paper, he fails to speak. He was at a loss to know how to express himself and felt tongue-tied. The first instance when MK Gandhi failed to speak due to his shyness was at the meeting of Vegetarian Society. He was elected to the Executive Committee of the Vegetarian Society. He could not speak in the meetings of the society. He failed to make impression on his audience however hard he tried. Gandhi thought that it was wrong to be silent and was cowardice to register a silent vote. Due to his silence at the meetings, people think of him as a 'drone' assume one who follows a schedule and doesn't change it, meaning useless.

Q2. What was the conflict that the Vegetarian Society faced with regard to Mr. Hills and Mr. Allison? What was Gandhi's position?

Ans :

In his lesson, Mr. Mk Gandhi mentions the conflict that the Vegetarian Society faced with regard to Mr. Hills and Mr. Allison and Gandhi's position in this regard. Gandhi was elected to the Executive Committee of the Vegetarian Society. It was at the meeting of Vegetarian Society that MK Gandhi for the first instance failed to speak due to his shyness.

Mr. Hills, the proprietor of the Thames Iron Works, was the financier of the committee and he was a puritan. Dr. Allinson was another member of the Committee of the Vegetarian Society. He was also an advocate of the new birth control movement and was thereby an

anti-puritan. Mr. Hills viewed the methods of Dr. Allinson as cutting at the root of the morals. Therefore, a motion was brought for Dr. Allinson's removal from the Vegetarian Society. This interested Mr. Gandhi, he thought that it was quite improper to remove a man from a vegetarian society just because he was anti-puritan.

MK Gandhi thought that when a serious question came up for discussion, it was wrong to be silent and was cowardice to register a silent vote. He thought that any vegetarian could be a member of the society, irrespective of his views on other morals and religion. Gandhi wanted to support Mr. Allinson but he was not successful in expressing his opinion. As the result, Dr. Allinson was removed and Mr Gandhi resigned to the Vegetarian Society. He could not speak in the meetings of the society. He failed to make impression on his audience however hard he tried.

**Q3. What happened when Mr Howard invited Gandhi to speak at a meeting?
How did Gandhi feel about the incident?**

Ans :

In the lesson, 'Shyness My Shield', Mr MK Gandhi mentions his second-time failure to speak in a public space due to his shyness. The second instance where Mr MK Gandhi failed to express himself was when he went to Ventnor with Sjt Majumdar. They stayed there with a vegetarian family. There, he met Mr Howard, the author of *The Ethics of Diet*. He invited him to speak at a meeting for the promotion of vegetarianism. Gandhi had written down his speech before hand. He stood up to read it but could not read out his own write up. His vision became blurred and he trembled. Majumdar had to read it for him. Despite his preparations in advance, Gandhi was not successful in his speech. He felt ashamed of himself and sad at heart for his incapacity.

**Q4. What preparations for a speech did Gandhi make before he left England?
How did the event end?**

Ans :

In the lesson 'shyness My Shield', Mr MK Gandhi explains how he failed in public speaking due to his shyness. He is well aware of his shyness and in order to overcome this drawback, before he left England he made preparations in advance for a speech to make at a party supposed to be hosted by him for his vegetarian friends in Holborn Restaurant. However, this is going to be the third instance of Gandhi's failure at public speech due to his shyness while he was in London, just before he was leaving for India. He organized a party and invited his vegetarian friends in Holborn Restaurant. He had with great care thought out be brief and written a speech consisting of a very few sentences. All made speeches. When Gandhi's turn to speak came, he stood up to make a humorous speech but he could not proceed beyond the first sentence. He made himself ridiculous and sat down abruptly.

Q5. What did his experience with public speaking teach Gandhi about himself?

Ans :

In the concluding part of the lesson 'Shyness My Shield', Mr Gandhi feels that experience has taught him that silence is part of the spiritual discipline of a votary of truth. He further explains that his hesitancy in speech, which was once an annoyance, now became a pleasure. The greatest advantage was that it taught him the economy of words. It helped him in forming the habit of restraining his thoughts. Thoughtless words never escaped from his mouth. He never uttered anything wrong and never regretted anything he spoke or wrote. He also opines that proneness to exaggerate; to suppress or modify the truth, wittingly or unwittingly; is a natural weakness of man. Therefore, silence is necessary in order to surmount it. Mr MK Gandhi says that a man of few words will rarely be thoughtless in his speech and he will measure every word. He concludes that his shyness helped him to grow. It is his shield and buckler. It has allowed him to grow. It has helped him in his understanding of truth.

Comprehension 2

Answer the following questions in 350-400 words.

Q1. When a serious question came up for discussion, Gandhi says, 'I thought it wrong to be absent, and felt it cowardice to register a silent vote.' What light does this throw on Gandhi's attitude to shyness? Discuss.

Ans :

Mohandas Karamchand Gandhi (1869-1948) is popularly known as 'Mahatma Gandhi' or 'Bapuji'. M.K. Gandhi was a key figure of the Indian national freedom struggle. Apart from being a political leader, Gandhi also became well-known for his strict adherence to truth, his campaign for human rights, and for championing of non-violence. His life and teachings inspired many leaders and socio-political movements, not just in India but also around the world. The present lesson "Shyness My Shield" is extracted from his autobiography '*The Story of My Experiments with Truth*'. In this lesson, Gandhi explains how he struggled to speak in public occasions and how his shyness became an advantage for him in his career. Many an occasion, Gandhi was not successful in expressing his opinion. Though he prepares the speech on a paper, he fails to speak.

In his lesson, Mr. M.K. Gandhi mentions the conflict that the Vegetarian Society faced with regard to Mr. Hills and Mr. Allison and Gandhi's position in this regard. Gandhi was elected to the Executive Committee of the Vegetarian Society. It was at the meeting of Vegetarian Society that M.K. Gandhi for the first instance failed to speak due to his shyness.

Mr. Hills, the proprietor of the Thames Iron Works, was the financier of the committee and he was a puritan. Dr. Allinson was another member of the Committee of the Vegetarian Society. He was also an advocate of the new birth control movement and was thereby an

anti-puritan. Mr Hills viewed the methods of Dr. Allinson as cutting at the root of the morals. Therefore, a motion was brought for Dr. Allinson's removal from the Vegetarian Society.

The conflict at the Vegetarian Society interested Mr Mk Gandhi. Therefore, he thought that it was quite improper to remove a man from a vegetarian society just because he was anti-puritan. He thought that when a serious question came up for discussion, it was wrong to be silent and was cowardice to register a silent vote. And he decided to speak at the meeting.

He thought that any vegetarian could be a member of the society, irrespective of his views on other morals and religion. Gandhi wanted to support Mr Allinson but he was not successful in expressing his opinion. It was here where Mr MK Gandhi was for the first time not successful in expressing his opinion. Though he prepares the speech on a paper, he fails to speak. He was at a loss to know how to express himself and felt tongue-tied. He could not speak in the meetings of the society. He failed to make impression on his audience however hard he tried. As the result, Dr. Allinson was removed and Mr Gandhi resigned to the Vegetarian Society.

However, the statement shows that though Gandhi was shy of public speaking, when he thought that it was wrong to be absent and it was cowardice to register a silent vote. So, if he feels that it is important to speak, he speaks, irrespective of his failure to make a mark as speaker.

Q2. What are Gandhi's views on speaking versus staying silent? Do you agree with his view?

OR

Gandhi says that his shyness eventually turned out to be useful trait. Explain.

Ans :

The present lesson "Shyness my shield" is written by M.K.Gandhi. It was taken from his auto biography '*The Story of My Experiments with Truth*'. In this lesson, Gandhi explains about his initial fear of delivering a public speech when he was a student in England. It gives different anecdotes of Gandhi's repeated attempts and failures to deliver a public speech while he was in England. It also tells us how Gandhi turned his shyness as an advantage for him in his career and character.

Many an occasion while he was in London, Gandhi was not successful in expressing his opinion. Though he prepares the speech on a paper, he fails to speak. In order to avoid speaking at public meetings, Gandhi used to maintain silence. Due to his silence at the meetings, people think of him as a 'drone' as someone who follows a schedule and doesn't change it, meaning useless. He mentions three instances where he failed in delivering public speech: at the Executive Meetings of the Vegetarian Society, at a meeting for the promotion of vegetarianism hosted by Mr Howard, the author of *The Ethics of Diet*, and

at the dinner hosted by Gandhi at the Holborn Restaurant for his vegetarian friends.

In his lesson, Mr. M.K. Gandhi mentions the conflict that the Vegetarian Society faced with regard to Mr. Hills and Mr. Allison and Gandhi's position in this regard. Gandhi was elected to the Executive Committee of the Vegetarian Society. It was at the meeting of Vegetarian Society that M.K. Gandhi for the first instance failed to speak due to his shyness. The conflict at the Vegetarian Society interested Mr. M.K. Gandhi. Therefore, he thought that it was quite improper to remove a man from a vegetarian society just because he was anti-puritan. He thought that it was wrong to be silent and was cowardice to register a silent vote. It shows that how Gandhi, in spite of his shyness in public speaking, spoke when it mattered, irrespective of his fear of failure to make a mark as speaker.

In the concluding part of the lesson 'Shyness My Shield', Mr. Gandhi feels that experience has taught him that silence is part of the spiritual discipline of a votary of truth. He further explains that his hesitancy in speech, which was once an annoyance, now became a pleasure. The greatest advantage was that it taught him the economy of words. It helped him in forming the habit of restraining his thoughts. Thoughtless words never escaped from his mouth. He never uttered anything wrong and never regretted anything he spoke or wrote. He also opines that proneness to exaggerate; to suppress or modify the truth, wittingly or unwittingly; is a natural weakness of man. Therefore, silence is necessary in order to surmount it. Mr. M.K. Gandhi says that a man of few words will rarely be thoughtless in his speech and he will measure every word.

Mr. M.K. Gandhi concludes his essay by saying that his shyness has helped him to grow. It is his shield and buckler. It has allowed him to grow. It has helped him in his understanding of truth. I do agree with Mr. M.K. Gandhi's views on public speaking and staying silent.

SUMMARY

Mohandas Karamchand Gandhi (1869-1948) is popularly known as 'Mahatma Gandhi' or 'Bapuji'. M.K. Gandhi was a key figure of the Indian national freedom struggle. Apart from being a political leader, Gandhi also became well-known for his strict adherence to truth, his campaign for human rights, and for championing of non-violence. His life and teachings inspired many leaders and socio-political movements, not just in India but also around the world. The present lesson "Shyness my shield" is extracted from his autobiography '*The Story of My Experiments with Truth*'. The essay gives different anecdotes of Gandhi's repeated attempts and failures to deliver a public speech while he was in England. Many an occasion, Gandhi was not successful in expressing his opinion. Though he prepares the speech on a paper, he fails to speak. However, Gandhi also explains in this essay how he has moulded his shyness as an advantage for him in his career.

Mr. M.K. Gandhi was not successful in expressing his opinion. Though he prepares the speech on a paper, he fails to speak. He was at a loss to know how to express himself and felt tongue-tied. The first instance when M.K. Gandhi failed to speak due to his shyness was at the meeting of Vegetarian Society. He was elected to the Executive Committee of the Vegetarian Society. He could not speak in the meetings of the society. He failed to make impression on his audience however hard he tried.

Mr. Hills, the proprietor of the Thames Iron Works, was the financier of the committee and he was a puritan. Dr Allinson was another member of the Committee of the Vegetarian Society. He was also an advocate of the new birth control movement and was thereby an anti-puritan. Mr. Hills viewed the methods of Dr. Allinson as cutting at the root of the morals. Therefore, a motion was brought for Dr. Allinson's removal from the Vegetarian Society. This interested Mr. Gandhi, he thought that it was quite improper to remove a man from a vegetarian society just because he was anti-puritan. He thought that any vegetarian could be a member of the society, irrespective of his views on other morals and religion. Gandhi wanted to support Mr. Allinson but he was not successful in expressing his opinion. As the result, Dr. Allinson was removed and Mr. Gandhi resigned to the Vegetarian Society.

The second instance where Mr. M.K. Gandhi failed to express himself was when he went to Ventnor with Sjt Majumdar. They stayed there with a vegetarian family. There, he met Mr. Howard, the author of *The Ethics of Diet*. He invited him to speak at a meeting for the promotion of vegetarianism. Gandhi had written down his speech before hand. He stood up to read it but could not read out his own write up. His vision became blurred and

he trembled. Majumdar had to read it for him. Despite his preparations in advance, Gandhi was not successful in his speech. He felt ashamed of himself and sad at heart for his incapacity.

The third instance of Gandhi's failure at public speech due to his shyness was in London, just before he was leaving for India. He organized a party and invited his vegetarian friends in Holborn Restaurant. He had with great care thought out be brief and written a speech consisting of a very few sentences. All made speeches. When Gandhi's turn to speak came, he stood up to make a humorous speech but he could not proceed beyond the first sentence. He made himself ridiculous and sat down abruptly.

Mr. M.K. Gandhi revealed that he overcame his shyness only when he was in South Africa. He admitted that he still had some shyness and it was impossible for him to speak impromptu.

In the concluding part of the lesson, Mr. M.K. Gandhi explains that his hesitancy in speech, which was once an annoyance, now became a pleasure. The greatest advantage was that it taught him the economy of words. It helped him in forming the habit of restraining his thoughts. Thoughtless words never escaped from his mouth. He never uttered anything wrong and never regretted anything he spoke or wrote. Mr. Gandhi feels that experience has taught him that silence is part of the spiritual discipline of a votary of truth. He also opines that proneness to exaggerate; to suppress or modify the truth, wittingly or unwittingly; is a natural weakness of man. Therefore, silence is necessary in order to surmount it. Mr M.K. Gandhi says that a man of few words will rarely be thoughtless in his speech and he will measure every word. He concludes that his shyness helped him to grow. It is his shield and buckler. It has allowed him to grow. It has helped him in his understanding of truth.

సారాంశము

మోహన్దాస్ కరంచంద్ గాంధీ (1869-1948) ని 'మహాత్మా గాంధీ' లేదా 'బాపూజీ' అని పిలుస్తారు. ఎం.కె. భారత జాతీయ స్వాతంత్ర్య పోరాటంలో గాంధీజీ కీలక పాత్రధారి. ఒక రాజకీయ నాయకుడిగానే కాకుండా, గాంధీ సత్యానికి కట్టుబడి ఉండటం, మానవ హక్కుల కోసం ఆయన చేసిన ప్రచారం మరియు అహింసను సమర్థించడం కోసం కూడా ప్రసిద్ధి చెందారు. అతని జీవితం మరియు బోధనలు భారతదేశంలోనే కాకుండా ప్రపంచవ్యాప్తంగా అనేక మంది నాయకులకు మరియు సామాజిక-రాజకీయ ఉద్యమాలకు స్ఫూర్తినిచ్చాయి. ప్రస్తుత పాఠం. అతని స్వీయ జీవిత చరిత్ర 'ది స్టోరీ ఆఫ్ మై ఎక్స్ పెరిమెంట్స్ విత్ ట్రూత్' నుండి సంగ్రహించబడింది. ఈ వ్యాసం గాంధీ ఇంగ్లాండ్ లో ఉన్నప్పుడు బహిరంగ ప్రసంగం చేయడానికి పదేపదే చేసిన ప్రయత్నాలు మరియు వైఫల్యాల యొక్క విభిన్న కథనాలను అందిస్తుంది. అనేక సందర్భాల్లో గాంధీ తన అభిప్రాయాన్ని వ్యక్తం చేయడంలో సఫలం కాలేదు. పేపర్ పై ప్రసంగాన్ని సిద్ధం చేసినా, మాట్లాడుంలో విఫలమయ్యాడు. అయితే, గాంధీ తన సిగ్గును తన కెరీర్ లో ఎలా అడ్వాంటేజ్ గా మార్చుకున్నాడో కూడా ఈ వ్యాసంలో వివరించాడు.

శ్రీ ఎం.కె. గాంధీ తన అభిప్రాయాన్ని వ్యక్తం చేయడంలో సఫలం కాలేదు. పేపర్ పై ప్రసంగాన్ని సిద్ధం చేసినా, మాట్లాడడంలో విఫలమయ్యాడు. అతను తన భావాలను ఎలా వ్యక్తీకరించాలో తెలుసుకోలేని స్థితిలో ఉన్నాడు మరియు నాలుక ముడిచాడు. వెజిటేరియన్ సొసైటీ సమావేశంలో గాంధీ తన సిగ్గు కారణంగా మాట్లాడలేకపోయాడు. శాఖాహార సంఘం ఎగ్జిక్యూటివ్ కమిటీకి ఎన్నికయ్యారు. సంఘ సమావేశాల్లో మాట్లాడలేకపోయాడు. ఎంత ప్రయత్నించినా ప్రేక్షకులపై ముద్ర వేయలేకపోయాడు.

మిస్టర్ హిల్స్, థేమ్స్ బరన్ వర్బ్ యొక్క యజమాని, కమిటీకి ఫైనాన్సియర్ మరియు అతను ప్యూరిటన్. శాఖాహార సంఘం కమిటీలో డాక్టర్ అల్లిన్సన్ మరొక సభ్యుడు. అతను కొత్త జనన నియంత్రణ ఉద్యమానికి న్యాయవాది మరియు తద్వారా ప్యూరిటన్ వ్యతిరేకి. %ఖజీ%. హిల్స్ డాక్టర్. అల్లిన్సన్ యొక్క పద్ధతులను నైతికత యొక్క మూలాన్ని కత్తిరించినట్లుగా వీక్షించారు. అందువల్ల, శాఖాహార సంఘం నుండి డాక్టర్ అల్లిన్సన్ తొలగించడం కోసం ఒక చలనం తీసుకురాబడింది. ఈ ఆసక్తి మిస్టర్ గాంధీ, అతను స్వచ్ఛత వ్యతిరేకి కనుక ఒక వ్యక్తిని శాఖాహార సమాజం నుండి తొలగించడం చాలా సరికాదని భావించాడు. ఇతర నీతులు మరియు మతాలపై తన అభిప్రాయాలతో సంబంధం లేకుండా, ఏ శాఖాహారుడైనా సమాజంలో సభ్యుడిగా ఉండవచ్చని అతను భావించాడు. గాంధీ మిస్టర్ అల్లిన్సన్ కు మద్దతు ఇవ్వాలని కోరుకున్నారు కానీ ఆయన తన అభిప్రాయాన్ని వ్యక్తం చేయడంలో విజయం సాధించలేదు. ఫలితంగా, డాక్టర్. అల్లిన్సన్ తొలగించబడ్డాడు మరియు మిస్టర్ గాంధీ శాఖాహార సంఘానికి రాజీనామా చేశారు.

రెండవ ఉదాహరణ శ్రీ. మజుందార్ తో కలిసి వెంటూర్ కి వెళ్ళినప్పుడు గాంధీ తన భావాలను వ్యక్తపరచలేకపోయాడు. శాఖాహార కుటుంబంతో కలిసి అక్కడే బస చేశారు. అక్కడ, అతను ది ఎథిక్స్ ఆఫ్ డైట్ రచయిత మిస్టర్ హోవార్డ్ కలిశాడు. శాఖాహారం ప్రచారం కోసం జరిగిన సభలో మాట్లాడాల్సిందిగా ఆయనను ఆహ్వానించారు. గాంధీ తన ప్రసంగాన్ని ముందే రాసుకున్నాడు. అతను దానిని చదవడానికి లేచి నిలబడ్డాడు కానీ తన స్వంత రచనను చదవలేకపోయాడు. చూపు మసకబారిపోయి వణికిపోయాడు. మజుందార్ అతని కోసం చదవవలసి వచ్చింది. ఆయన ముందస్తు సన్నాహాలు చేసినప్పటికీ, గాంధీ తన ప్రసంగంలో విజయవంతం కాలేదు. అతను తన అసమర్థతకు తన గురించి సిగ్గుపడ్డాడు మరియు హృదయంలో బాధపడ్డాడు.

తన సిగ్గు కారణంగా బహిరంగ ప్రసంగంలో గాంధీ విఫలమైన మూడవ ఉదాహరణ, అతను భారతదేశానికి బయలుదేరే ముందు లండన్ లో జరిగింది. అతను ఒక పార్టీని ఏర్పాటు చేశాడు మరియు హోల్బోర్న్ రెస్టారెంట్ లో తన శాఖాహార స్నేహితులను ఆహ్వానించాడు. అతను చాలా శ్రద్ధతో క్లుప్తంగా ఆలోచించాడు మరియు చాలా తక్కువ వాక్యాలతో కూడిన ప్రసంగాన్ని వ్రాసాడు. అందరూ ప్రసంగాలు చేశారు. గాంధీ మాట్లాడే వంతు వచ్చినప్పుడు, అతను హాస్య ప్రసంగం చేయడానికి లేచి నిలబడ్డాడు కానీ అతను మొదటి వాక్యం దాటి ముందుకు సాగలేకపోయాడు. తనని తాను ఎగతాళి చేసి హఠాత్తుగా కూర్చున్నాడు.

శ్రీ ఎం.కె. తాను దక్షిణాఫ్రికాలో ఉన్నప్పుడే సిగ్గును అధిగమించానని గాంధీ వెల్లడించారు. అతను ఇంకా కొంత సిగ్గుతో ఉన్నాడని మరియు అతను ఆశువుగా మాట్లాడటం అసాధ్యం అని ఒప్పుకున్నాడు.

పాఠం ముగింపు భాగంలో, శ్రీ ఎం.కె. ఒకప్పుడు చిరాకుగా ఉండే తన ప్రసంగంలో తడబాటు ఇప్పుడు ఆనందంగా మారిందని గాంధీ వివరించారు. గొప్ప ప్రయోజనం ఏమిటంటే అది అతనికి పదాల ఆర్థిక వ్యవస్థను

నేర్పింది. ఇది అతని ఆలోచనలను అరికట్టడం అలవాటు చేసుకోవడంలో అతనికి సహాయపడింది. అతని నోటి నుండి ఆలోచన లేని మాటలు బయటికి రాలేదు. అతను ఎప్పుడూ తప్పుగా మాట్లాడలేదు మరియు అతను మాట్లాడిన లేదా వ్రాసిన దేనికీ చింతించలేదు. సత్యాన్ని పాటించే వ్యక్తి యొక్క ఆధ్యాత్మిక క్రమశిక్షణలో మౌనం ఒక భాగమని అనుభవం తనకు నేర్పిందని శ్రీ గాంధీ భావించాడు. అతను అతిశయోక్తికి ఆ ప్రవృత్తిని కూడా అభిప్రాయపడ్డాడ్డు తెలివిగా లేదా తెలియకుండానే సత్యాన్ని అణచివేయడం లేదా సవరించడం అనేది మనిషి సహజ బలహీనత. అందువల్ల, దానిని అధిగమించడానికి నిశ్చయం అవసరం. తక్కువ పదాలు ఉన్న వ్యక్తి తన ప్రసంగంలో చాలా అరుదుగా ఆలోచించగలడని మరియు అతను ప్రతి పదాన్ని కొలుస్తాడని గాంధీ చెప్పారు. అతను ఎదగడానికి తన సిగ్గుపడటానికి సహాయపడిందని అతను ముగించాడు. ఇది అతని కవచం మరియు బక్షర్. ఇది అతన్ని ఎదగడానికి అనుమతించింది. ఇది అతనికి సత్యాన్ని అర్థం చేసుకోవడంలో సహాయపడింది.

Rahul Publications

3. VOCABULARY - COLLOCATION

Collocation

A collocation is a combination of words that are commonly used together. Look at the -following sentences:

She has a **firm handshake**

He **paid a visit** to his grandmother.

These language chunks (*firm handshake, pay a visit*) sound natural in English due to long, established usage.

Knowing which words usually go together is an important part of being a competent user of the language. It sounds odd if you were to say *hard handshake* or *give a visit*. Once learnt, most collocations are easy to remember.

Exercises

Choose the correct collocation in each of the given pairs:

- | | |
|------------------------------|------------------------|
| 1. Honest apology | sincere apology |
| 2. Warm welcome | profuse welcome |
| 3. Complete a promise | fulfil a promise |
| 4. Do a mistake | make a mistake |
| 5. Sow benefits | reap benefits |
| 6. Make a difference | bring a difference |
| 7. Have sympathy for | pay sympathy to |
| 8. Gossip writer | gossip columnist |
| 9. Do your duty | work your duty |
| 10. Speak fluent English | speak easy English |
| 11. Press an icon | click on an icon |
| 12. Have a conversation | make a conversation |
| 13. Have a conversation with | make conversation with |
| 14. Glare at | glare towards |
| 15. Play a part | do apart |

Ans :

- | | |
|-------------------------------------|----------------------------|
| 1. Honest apology | sincere apology |
| 2. Warm welcome | profuse welcome |
| 3. Complete a promise | fulfil a promise |
| 4. Do a mistake | make a mistake |
| 5. Sow benefits | reap benefits |
| 6. Make a difference | bring a difference |
| 7. Have sympathy for | pay sympathy to |
| 8. Gossip writer | gossip columnist |
| 9. Do your duty | work your duty |
| 10. Speak fluent English | speak easy English |
| 11. Press an icon | click on an icon |
| 12. Have a conversation | make a conversation |
| 13. Have a conversation with | make conversation with |
| 14. Glare at | glare towards |
| 15. Play a part | do apart |

Match the words on the left with those on the right with which they form collocations.

A				B			
annual	chair	middle	close	a conclusion	a deal	turnover	
draw	launch	make	sales	forces	staff	figures	a meeting
market	lay off			a profit	management		a product

ANSWERS

- annual turnover
- chair a meeting
- middle management
- close a deal
- draw a conclusion

UNIT - IV

6. launch a product
7. make a profit
8. sales figures
9. market forces
10. lay off staff

Fill in the blanks by choosing from the collocations given below. Each collocation can be used just once. (Some of these form idiomatic expressions: look up their meanings if you need hints.)

save time	make time	stall for time	bang on time
about time	rough times	buy time	pressed for time
spare time	record time	in time	precious time
tell time	time to kill	set time	take time off
keep time	great time	hard time	run out of time

1. Kaif isn't late for the party. He came exactly 7pm-he is _____.
2. We couldn't take up another assignment as we were _____.
3. My work hours are flexible. I don't need to begin at a _____.
4. John asked his boss, 'I know you're busy, but can you _____ for me this week? I need to discuss something with you.'
5. Tsering was so eager to finish that he got done in _____.
6. We're already very late. If we take this route we shall _____.
7. I can't spend my _____ on trivial pursuits.
8. You're going to have a _____ in Singapore!
9. We need to _____ to thoroughly discuss the matter before replying to them.
10. I'm sorry I cannot attend the call now. I've _____ and I have to rush.
11. We got there just _____. They were about to close the gates.
12. He gave me a _____ about missing the deadline.
13. Jyothi wasn't ready for the presentation. She tried to _____ by requesting Dolma to go before her.
14. My computer has been out of order for two weeks. I think it's _____ I repair it.

15. Vishnu has been through some _____.
16. My music teacher helps me _____ when I play the drums.
17. This weekend I shall _____ from work to meet my school friends.
18. We have _____ before the train arrives.
19. Lama spends all his _____ helping others.
20. I taught my little niece to _____ with an analogue clock.

ANSWERS

1. Bang on time
2. Pressed for time
3. Set time
4. Make time
5. Record time
6. Save time
7. Precious time
8. Great time
9. Stall for time
10. Run out of time
11. About time!
12. Hard time
13. Buy time
14. In time
15. Rough times.
16. Keep time
17. Take time off
18. Time to kill
19. Spare time
20. Tell time

4. GRAMMAR - ARTICLES

ARTICLES

The words *a*, *an* and *the* are called articles. They always come before a noun or noun phrase, and help to identify the person, place, animal or thing referred to by them.

The articles *a* and *an* are called indefinite articles, and they come before singular countable nouns and identify the person or thing they represent in a general way. For example, in the sentence 'A woman came in car', the indefinite article *a* only identifies the nouns that follow as some woman and as some car, without telling us anything more specific about their identity. Similarly, in the sentence 'I saw *in* object lying there', the indefinite article *an* simply identifies what was seen as some object - again in a general way.

The indefinite article *a* is used when the following noun begins with a consonant sound, and the indefinite article *an* appears when the following noun begins with a vowel sound.

The nouns which follow *a* in the first two sentences begin with consonant sounds. In contrast, the nouns following *an* in the last two sentences begin with vowel sounds.

I wrote with **a** pencil.

Bina was baking **a** cake.

An owl hooted.

Let me give you **an** umbrella.

It is important to remember that we are referring to consonant and vowel *sounds*, and not letters. For example, in the sentences below, the indefinite article *a* appears with words beginning with *u* (a letter that usually represents a vowel sound) because in these words the letter is pronounced as the consonant sound /j/.

Vinod wants to join aumyernity.

We are members of a union.

Similarly, in the sentences below, the indefinite article *an* is used before words beginning with *h* (a letter that usually represents a consonant sound) because in these words the consonant /h/ is silent and the words begin with a vowel sound.

You are an honest person.

I have been waiting here for an hour.

The article *the* is the **definite article**; and it precedes both singular and plural nouns to refer to the person or thing they represent in a specific way. For example, in the sentence 'Deepu saw the helicopter take off', the use of the definite article indicates that it

was a specific helicopter that Deepu saw, and this information is shared by the speaker as well as by the listener. Again, in the sentence 'Will you watch the film?' the use of the definite article indicates that both the speaker and the listener know which film is being referred to. Look at the following sentences.

The acrobat ran up **the** rope ladder.

Keep **the** apple and **the** banana on a plate, (a specific apple and banana, but any plate) **The** dog chased a cat up a tree, (a specific dog chased some cat up a random tree) Hamid was waiting for Alok at **the** bus stop.

Uses of Indefinite Articles

- before a noun that is introduced for the first time in speech or writing
I will tell you about *an* officer in the Indian navy. (The listener/reader has not heard of the officer before.)
 - before a noun which represents not an individual person or thing, but *an* instance of a whole class
A doctor must have a lot of compassion. (Here the reference is not to a particular doctor, but to all members of the profession.)
 - to indicate the numeral one
I gave him *a* rupee, (that is, one rupee)
 - with personal names in two very specific situations
 - when the person referred to is a stranger to the speaker
Father has gone to the bank with *a* Dr Sen. (The speaker does not know who Dr Sen is.)
 - when the qualities of the person, and not the person themselves, are being referred to
Rohit is turning out to be *an* Einstein, (that is, very good at physics)
- Your niece is *a* Sonal Mansingh. (that is, an exceptionally talented dancer)

Uses of The Definite Article

- before a noun that has already been mentioned and is referred to again in the same piece of speech or writing.
Nimi bought a book on marine life. After she read *the* book, she decided to study oceanography.
- when used with a singular countable noun, *the* is used to refer to a whole class of things, objects, etc.
The psychiatrist is a doctor who treats mental illness, (meaning, all psychiatrists) *The* koala is native to Australia, (meaning, all koalas)

UNIT - IV

- when used to refer to a noun which is the only one of its kind in a particular situation
I would like to speak to *the* person in charge here, (only one person is in charge)
but I would like to speak to an employee here, (any one out of many employees)
- when the noun following it is made specific by the use of a qualifying word, phrase or clause
The red flowers are geraniums, (underlined word is an adjective)
The flowers in the vase are geraniums, (underlined words are an adjectival phrase)
The flowers that I gave you are geraniums, (underlined words are an adjectival clause)
- before the names of mountain ranges (but not mountain peaks or hills), oceans, seas, rivers, lakes and groups of islands (but not with a single island)
Mount Everest is the highest peak in *the* Himalayas.
The Andaman and Nicobar Islands and Sri Lanka are both close to India.
We flew over *the* Pacific Ocean.
- before points on the earth, points of the compass, and certain geopolitical regions
the South Pole, *the* equator, *the* west, *the* Caribbean, *the* Middle East,
- with adjectives in the superlative degree Susan is *the* fastest sprinter in the college.
- before adjectives when they are used as nouns referring to a class of people, animals, things, etc.
The strong can carry the logs of wood upstairs, (meaning those who are strong)
She looks after *the* elderly and *the* sick.
- before the names of holy books, well-known buildings, trains, and newspapers *the* Granth Sahib, *the* Rashtrapati Bhavan, *the* Rajdhani Express, *the* Indian Express
- before the plural forms of proper nouns to refer to families *The* Mehtas are wonderful hosts.
- before the singular forms of proper nouns to suggest a comparison
Anu is *the* Sania Mirza of our college, (implying that Anu is a champion tennis player among the students of our college)
- before mass nouns (e.g., *air*, *milk*), except when these are made specific by a following phrase or clause
We breathe air. (not 'the air')
but We breathe in *the* air of the sea.

- before the names of most diseases
Cancer, if detected early, is curable, (note that *headache* and *cold* take *a* before them)
- before names of colleges and universities, if the name does not include *of* Ranjit took a degree in law from Delhi University.
but Ranjit took a degree in law from *the* University of Delhi.
- before the names of meals had at different times of the day
He took us out to dinner.
but *The* dinner we had at Sabu's Tiffin Centre was delicious.
- before nouns like *church*, *college*, *hospital*, when we are referring to them in relation to their primary purpose (prayer, higher education, treatment for illness, etc.) and not as places or buildings
Her daughter is at college, (for education)
but Her daughter cycles to *the* college, (the building and surrounding campus)
They go twice a week to church, (to pray)
but They reached *the* church before 7 a.m. (the building)
- usually before some collective nouns such as *humankind*, *society* and *humanity*_
This is a great service to humanity.
Will society forget such a great person?
- in phrases with the preposition *by* showing means of transport/transmission
Mansur came to the city by train.
You can go by car.

Exercises

Fill in the blanks in the sentences below with *a*, *an* or *the*. In case more than one article can be used, use the one you think would be more appropriate than the other (s). If the blank space does not need an articles, indicate this with an X.

1. _____ peacock is in danger of extinction.
2. Could you get me _____ kilogram of tea, please?
3. There is _____ European and _____ Ethiopian among the tourists.
4. _____ Sally I know lives in Bhubaneswar.
5. Sumita found _____ wallet on her way home. She took _____ wallet to the police station.

UNIT - IV

6. We must work to save _____ tigers from becoming extinct. _____ tiger is an important part of the ecosystem.
7. Have you had _____ breakfast?
8. There's no _____ school today. _____ school is being used as _____ polling station.
9. It is _____ awe-inspiring sight to see _____ Brahmaputra in spate.
10. This is a painting of _____ Western Ghats, and that is a photograph of _____ Mahabaleshwar peak.
11. Mary will go to _____ school when she is three.
12. Our library has threes copies of _____ *Mahabharata*.

ANSWERS

1. The/A/X
2. a
3. a, an
4. The
5. a, the
6. X, The/A/X
7. X
8. X, The
9. an, the
10. the , X
11. X
12. the

Fill in the blanks with indefinite articles where necessary.

1. She doesn't own _____ car.
2. He came from _____ humble beginnings.
3. I saw _____ bears at the zoo.
4. He asked for _____ milk.
5. She didn't get _____ invitation.
6. I saw _____ eagle fly by.

7. She was _____ English teacher. She joined _____ union.
8. He bought milk, butter, and _____ loaf of bread.
9. The table is made of _____ wood.
10. Abdul was _____ honest man.

ANSWERS

1. a
2. an
3. a
4. a
5. an
6. an
7. an a
8. a
9. an
10. an

Insert article wherever necessary.

1. There is _____ book in my backpack. _____ book is very heavy.
2. Do you know where I left _____ car keys?
3. I enjoy reading detective novels, especially _____ ones by _____ famous author, Arthur Conan Doyle.
4. _____ French drink wine, while _____ Americans drink beer.
5. _____ group of MBA students from _____ University of Mumbai visited Harvard University in _____ United States.
6. _____ Bible was _____ first book to be printed by Gutenberg in _____ fifteenth century.
7. I am fond of _____ music of Mozart. My grandfather owns _____ antique piano.
8. Cloth is sold by metre. _____ metre of this fabric cost me _____ moon.
9. _____ sun is at _____ highest point in _____ sky at noon.
10. After humans, chimpanzee is _____ most intelligent among animals.

UNIT - IV

ANSWERS

1. a, The
2. the
3. the, the
4. The, the
5. A, the, the
6. The, the, the
7. the, an
8. A, the
9. The, the, the
10. the

Correct the following sentences by using the right articles (or by removing articles where not required).

- 1. All applicants must possess an university degree.**

Ans :

All applicants must possess a university degree.

- 2. I am studying for a MA in history.**

Ans :

I am studying for an MA in history.

- 3. He had spelt the word with a 's' instead of a 'c'.**

Ans :

He had spelt the word with an's' instead of a 'c'.

- 4. I always use a HB pencil.**

Ans :

I always use an HB pencil.

- 5. In the class, the children were having arithmetic lesson.**

Ans :

In the class, the children were having an/the arithmetic lesson.

6. My brother is electrical engineer.

Ans:

My brother is an electrical engineer.

7. The war lasted almost hundred years.

Ans :

The war lasted almost hundred years.

8. I always get headache if I don't wear my glasses.

Ans :

I always get a headache if I don't wear my glasses.

9. Swiss are very fussy about hygiene.

Ans :

The Swiss are very fussy about hygiene.

10. His lawyer produced an important new evidence.

Ans :

His lawyer produced **important** new evidence. (No article)

11. Give it to cat.

Ans :

Give it to a cat.

12. Ann is doctor.

Ans :

Ann is a doctor.

13. Our plants need a water.

Ans :

Our plants need **water**. (No article)

14. We had a breakfast in the hotel restaurant.

Ans :

We had **breakfast** in the hotel restaurant. (No article)

15. We must try harder to stop these people from destroying the nature.

Ans :

We must try harder to stop these people from destroying **nature**. (No article)

16. I don't like driving in a heavy traffic.

Ans :

I don't like driving in **heavy traffic**. (No article)

17. The petrol is expensive.

Ans :

Petrol is expensive. (No article)

18. They have the really bad roads here.

Ans :

They have **really bad roads** here. (No article)

Some of the following sentences may have errors relating to the use of articles. Rewrite the incorrect sentences correctly.

1. The oranges and lemons are citrus fruits.

Ans :

Oranges and lemons are citrus fruits. (No article).

2. Asif is going to visit the Oxford University.

Ans :

Asif is going to visit **Oxford University**. (No article)

3. The government needs to enforce pollution laws. Governments around the world need to cooperate in the fight against the pollution.

Ans :

The government needs to enforce **the** pollution laws. **The** governments around the world need to cooperate in the fight against **pollution**. (No article)

4. The elephants and the lions are found in India.

Ans :

Elephants and the lions are found in India. (No article)

5. Have you been to Nilgiri hills?

Ans :

Have you been to **the** Nilgiri hills?

6. The history is not really Faiza's favourite subject, but she finds the history of Greeks fascinating.

Ans :

History is not really Faiza's favourite subject, but she finds the history of Greeks fascinating. (No article)

7. You can take Visaka Express to Mumbai.

Ans :

You can take **the** Visaka Express to Mumbai.

8. The children have been sent to the bed.

Ans :

The children have been sent to **bed**. (No article)

9. English language is full of the confusing rules. English also has many strange idioms.

Ans :

The English language is full of **confusing rules**. English also has many strange idioms.

10. Have you ever wanted to climb the Mt Everest?

Ans :

Have you ever wanted to climb **Mt Everest**? (No article)

11. Gold you buy here is of the excellent quality.

Ans :

The gold you buy here is of **excellent quality**.

12. A TV critic comments on the plot, the acting, and other aspects of a TV show.

Ans :

The TV critic comments on the plot, the acting, and other aspects of **the** TV show.

13. Manoj heard a old tale about an unicorn.

Ans :

Manoj heard **an** old tale about **a** unicorn.

14. Philosophy discussed in this book is very difficult to understand.

Ans :

The philosophy discussed in this book is very difficult to understand.

15. UK laws don't apply to the USE except at UK embassy.

Ans :

The UK laws don't apply to the UAE except at **the** UK embassy.

5. SPEAKING - AGREEING AND DISAGREEING WITH OPINIONS

Useful Points to Remember

To express agreement, you can:

- use a **direct statement**, for example: *Yes, it is.*
- make a **statement followed by an added comment**, for example: *I agree. The drought is going to affect the crops.*
- use a **negative question with a falling intonation**, for example: *Haven't they?*

Other expressions you can use to express agreement are:

That's right. / Right.

There's no doubt about that.

I agree with you. / I agree.

That's for sure.

Yes, it is. / Yes, it was.

You bet. (very informal)

ACTIVITIES 1 (Agreeing with Opinions)

Try the following activities to improve your speaking skills.

1. **Enact Dialogues 1-2 with a partner, taking turns to play the roles of the person stating an opinion and the one agreeing with it.**

Read the dialogues below. In all of them, you will find agreement being expressed by means of simple, direct statements.

Dialogue 1

Amar and his friends talk about the effect of strikes on their studies.

Amar The student leaders have called for a strike against the fee hike.

Shikha Have they? Oh, I hate strikes. They disrupt the routine, and we can't complete the syllabus on time.

Amar You're absolutely right.

Alex The authorities might appreciate our point of view better through dialogue.

Saira Yes, Alex has a point there.

Dialogue 2

At a bus stop.

Sarita The buses are overcrowded these days, aren't they?

Dinesh Yes. There aren't enough buses.

Sarita Exactly. And the service is very poor.

Dinesh You've said it. Sometimes we have to wait for an hour for the bus.

Dialogue 3

Outside a theatre.

Kamala That was aaan interesting movie.

Kanti It sure was. It kept us spellbound.

Kamala It certainly did. Not a minute of boredom.

Kanti Not at all.

Not at all here means that Kanti agrees with Kamala's observation *Not a minute of boredom*.

Dialogue 4

In a college campus.

Thapa I think we should have many more vocational courses to choose from.

Moinul I think so too. More courses will take into account varied interests.

Thapa Yes, and that will create more opportunities for work. 1

In the dialogues below, you will find statements of agreement being followed by expressions of approval and support, sometimes with some additional comments.

Dialogue 5

Joymoti and Mani are talking about food.

Joymoti Leena's invited us to dinner on Saturday. Are you going?

Mani I sure am. Leena's father is a great cook.

Joymoti You've said it! His biryani is the best.

Mani You bet it is. I always look forward to meals at Leena's.

Joymoti Me too.

Dialogue 6

Khadir and Anil are talking about the weather.

Anil It's been pouring the whole week. The monsoon promises to be good this year.

Khadir It certainly does. Thank goodness! We do need plenty of rain.

Anil Absolutely. Particularly after two years of severe drought.

Dialogue 7

Rosy and Chinmay are talking about television news.

Chinmay I don't like watching the news on TV these days.

Rosy Neither do I. News channels make everything seem sensational. They seem to care more about TRPs than unbiased reporting.

Chinmay You bet. This is what happens when news channels depend on advertising to run their businesses.

Dialogue 8

Sharif and Nandini are talking about a classmate.

Sharif Chandni hasn't passed the entrance exam.

Nandini Hasn't she? What a pity! She's such a clever girl.

Sharif She certainly is. She should've worked harder, I feel.

Nandini Yes. I think so too.

Dialogue 9

Three friends are discussing the advantages of doing part-time work while in college.

Rajender I think it's good to be able to work while in college.

Kavita I agree. It would help us earn money for our tuition fees and books.

Mukul You're right. Besides it will give us a chance to get some hands-on experience.

Dialogue 10

Anand and Rashmi are talking about their daughter's wedding.

Anand I don't think we should have Soma's wedding on a lavish scale.

Rashmi I couldn't agree with you more. It's not wise to spend beyond one's means.

Anand It certainly isn't. In fact, a simple wedding will set a trend in the family.

Rashmi You're right.

The dialogues below are examples of how agreement is expressed using a question in its negative form with a falling intonation.

Dialogue 11

Rajini and Roshni talk about Arun.

Rajini That boy over there is Arun. Can you guess who he is?

Roshni I think I can. He must be Surya's son. He resembles him so much.

Rajini He does, doesn't he?

Dialogue 12

Lalith and Srinath talk about a film.

Lalith Where were you this afternoon?

Srinath I went to see Kumbalangi Nights-for the fourth time.

Lalith I'm not surprised. One can never tire of seeing that film.

Srinath Not in the least. Both the story and the songs are delightful!

Lalith They are. Aren't they?

2. **Choose suitable expressions of agreement from the sample dialogues to respond to the following statements of opinion.**

For example.

Opinion: Children shouldn't be given too much pocket money.

Response: I agree with you

Remember that there could be more than one acceptable answer. After you finish, enact them with a partner. Take turns so that each of you gets to say the two lines in the exchanges.

(a) **Opinion:** We must cycle to college every day. It's good exercise.

Response: I think so too. Cycling is good for health.

(b) **Opinion:** It's our duty to look after the elderly people in our family.

Response: You're absolutely right. We have to take care of the elderly.

(c) **Opinion:** I think we should have more courses in art, music and drama.

Response: There's no doubt about that. The courses in art, music and drama will provide many employment opportunities.

(d) **Opinion:** We should have the semester system in college. It would help us study better.

Response: I couldn't agree with you more. In the semester system, students feel over-burdened due to continuous examinations.

(e) **Opinion:** We shouldn't be cutting down trees. We should find ways of transplanting them.

Response: Yes. I agree with you. Trees are future.

3. Respond to the following statements of opinion by adding a comment of approval or regret to an expression of agreement.

For example.

Opinion: The play was such a disappointment.

Response: Yes, it was. *Clearly, the actors hadn't rehearsed enough.*

Remember that there could be more one acceptable answer. After you finish, enact them with your partner. Take turns so that each of you gets to say the two lines in the exchange.

- (a) I think we should go on an educational tour this winter.

That's a great idea. Educational tour will surely help the students in getting onsite learning.

- (b) We should give our children greater freedom to express their opinion.

I think so too. Then only can they think independently in their future.

- (c) We should be compelled to speak English in the English class, shouldn't we?

Yes, we should. As the result, the concussive atmosphere in the classroom will be created for practising speaking English.

- (d) I don't think Devraj looks good with long hair. It just doesn't suit him.

You're right. He would rather have a close hair-cut which will give him attractive looks.

- (e) You shouldn't have spoken so rudely to Ramya.

Yes, I know I shouldn't have. But I have spoken in a fit of anger. I will meet her to say sorry for my rudeness.

4. Complete the following exchanges using different ways of expressing agreement.

For example:

Opinion: We should depend on rainwater harvesting at least for the garden.

Response: Sure. Perhaps we could even get the water purified for use inside the house.

Remember that there could be more than one acceptable answer. After you finish, enact them with your partner. Take turns so that each of you gets to say the two lines in the exchange.

- (a) NCC should be made compulsory at college.

I think so too. It's a great way to instil the spirit of national integration in the students.

- (b) I think it's better to stay in the hostel than at home.
There's no doubt about that. We can study better that way.
- (c) The chairperson's inaugural speech was such a disappointment.
I agree with you. She spoke so well at last year's function.
- (d) It's such a shame! Sportspeople don't get the support they need.
That's right. They could do much better if they had better training.
- (e) What a performance! Adil danced beautifully today.
You're right! His footwork has improved a lot.

Some expressions that you can use to disagree directly are:

- I'm not sure about that. That's not how I see it.
I'm afraid I don't agree. I don't know about that.
I can't agree with you on that.

ACTIVITIES 2 (Disagreeing with Opinions)

Try the following activities to improve your speaking skills.

1. **Enact Dialogues 13-19 with a partner, taking turns to play the roles of the person stating an opinion and the one disagreeing with it.**

Dialogue 13

Madhu and Manju talk about a friend.

Madhu How did you like Suma's seminar?

Manju I don't like the way she talks, as though she knows everything.

Madhu Well, I agree that she sounds a bit bossy, but I don't think she means to hurt anyone. She does listen to other people's point of view.

Dialogue 14

Farida and Sumit talk about a mathematics class they attended.

Farida What did you think of Dr Kamat's lesson on polynomials?

Sumit It wasn't quite clear.

Farida Maybe his introduction was a bit confusing, but I quite liked the way he developed the topic.

Dialogue 15

Ms Joshi and Ms Chhetri discuss a play performed by their students.

Ms. Chhetri Don't you think the programme was a great success?

Ms. Joshi Yes, to some extent it was. But the English play was disappointing.

Ms. Chhetri It's true that it wasn't as good as the Hindi play. After all, it was the students' first attempt. And they did put in a lot of effort, you'll admit.

In the dialogues below, the speaker uses certain introductory words meant to express disagreement indirectly.

Dialogue 16

Mrs Iyer, Mr Yadav and Mrs Rao talk about sending children to boarding school.

Mrs. Iyer I haven't seen your son for a long time.

Mr. Yadav He's not here. We've sent him to a hostel.

Mrs. Iyer That wasn't a good idea. Children in hostels generally learn bad habits.

Mr. Yadav On the contrary, I think they learn to be more disciplined.

Mrs. Rao In my opinion, children in hostels feel rather insecure without their parents. That's not good for them.

Dialogue 17

Mr. and Mrs Baig are talking about their daughter.

Mrs Baig I'm happy Sanjeeda has started working.

Mr Baig I don't quite like it. She has a small child to look after.

Mrs Baig The way I look at it, Salman, if she didn't work, it'd be such a waste of her education.

Mr Baig Well, she can always work when her child grows up.

Mrs Baig I'm sure she'll manage very well with her mother-in-law's help. She has offered to baby-sit while Sanjeeda's at work.

Here,

Mr Baig uses *always* to suggest what Sajida can do in the future when her child grows up. In this usage, the word does not mean 'all the time'.

Dialogue 18

Ranjita and Prem talk about a problem between two of their classmates.

Ranjita Janet had a bit of an argument with Naveen this morning. She wanted to direct the play for the inter-class competition. Naveen insisted he would direct it.

Prem Frankly, the way I see it, there's no need to argue. Both of them can work together for the competition.

Dialogue 19

Rama, Saira, Girish and Sarat discuss where to go at the weekend.

Rama I think we should go to a quiet place. We could try Srisailam.

Girish Well, actually, Srisailam will not be quiet at all. It'll be rather crowded.

Sarat How about going to Araku Valley?

Rama We went there only last month. I don't think we should go there again.

Saira As far as I'm concerned, it's not the place we go to but the company that matters. I think we'll enjoy ourselves.

2. **Make as many statements of disagreement as you can from the following table. Write them down and take turns to say them with your partner.**

For example:

You're right to some extent, **but then**, can't you see that farmers have to find other ways of earning a living in case the need arises?

I can see your point,	But	I feel we can't be too strict with children. We have to respect their views.
Yes, I do agree with	but then	can't you see that farmers have to find other
you up to a point,		ways of earning a living in case the need arises?
You're right to some extent,	though	Children do have a lot of fun at these camps, you know.
		students should be given equal opportunities whether they're girls or boys. I believe elderly people should have the choice to live on their own if they'd like to.

UNIT - IV

1. Yes, I do agree with you up to a point, though I believe elderly people should have the choice to live on their own if they'd like to.
2. I can see your point, though I feel we can't be too strict with children. We have to respect their views.
3. You're right to some extent, but then students should be given equal opportunities whether they're girls or boys.
4. I can see your point, but then children do have a lot of fun at these camps, you know.

ACTIVITIES 3

Try the following activities to improve your speaking skills.

1. **Enact Dialogues 20 and 21 with a partner, taking turns to play the roles of the person stating an opinion and the one disagreeing with it.**

Dialogue 20

Thomas and his cousin are talking about restaurants that serve good coffee.

Thomas You can get the best coffee in town at Cafe Noir.

Pinky I'm sorry, I don't agree. I think India Coffee House serves the best coffee.

Dialogue 21

Renu and Susheel talk about the right age for retirement.

Renu Everyone should retire at fifty-eight.

Susheel That's not the way I see it. People should be given the option to work for a few years more if they are healthy and if they want to.

2. **Fill in the blanks in the statements with the expressions of disagreement given below.**

The way I look at it... It seems to me that Personally, I don't think I'm sorry, but I disagree. Actually, I quite like...

- (a) It seems to me that she's been given a good role in this movie. She's usually very good in tragic role.
- (b) Actually, I quite like her hairstyle. It makes her look younger.
- (c) The way I look at it: there's too much talk on how to bring them up. After all, our parents brought us up without this kind of fuss, didn't they?
- (d) Personally, I don't think people are more aware of environmental issues now than they were some years ago.
- (e) I'm sorry, but I disagree. The workers are far more willing than we think. They just need the right kind of encouragement.

3. Match the statements of disagreement completed in Activity 2 (above) as responses to the opinions expressed below by writing their numbers in the spaces provided. After you finish, enact them with your partner. Take turns so that each of you plays the two roles.

- (a) I don't know what the world is coming to. People aren't concerned about conservation at all. **(d)**
- (b) The actor was dreadful, wasn't she? **(a)**
- (c) I feel we don't know enough about bringing up children. I read up all there is on the topic. **(c)**
- (d) Doesn't Shaila look silly? I wonder what she's done to her hair. **(b)**
- (e) Workers in our factory have no commitment. All they want is money and other benefits. **(e)**

4. Work with a partner to prepare and enact dialogues to suit each of the following situations. Each student in the pair should take turns to state an opinion and react (either agree or disagree) to it. Each conversation should last at least four turns, with both partners stating his/her opinion and then defending it. You can use the expressions you have learnt in this chapter. You must not write the dialogues down.

Situation 1: Your friend believes that the films produced today are inferior to those produced forty years ago.

Ram: Hi, Bheem! Don't you think that the films produced today are inferior to those produced forty years ago?

Bheem: Yes, to some extent they are. But there are some good films produced even today.

Ram: Well, I agree with you. But the old films are better in terms of narration in a natural way.

Bheem: Frankly, the way I see it, the old film have their own value, so do the modern film.

Situation 2: Your friend says that it is essential for students to get some work experience before they their formal education.

Arun: Hi, Akhil! I think it is essential for students to get some work experience before they finish their formal education.

Akhil: On the contrary, I think formal education and vocational education should go hand in hand.

Arun: That's a good idea. But it may require a lot of investment.

Akhil: In my opinion, it can be possible even with the same expenditure that is being spent on the present day education.

Situation 3: Your parent insists that you should cut down your extra-curricular activities in order to focus on your studies.

Parent: Divya! It's better you should cut down your extra curricular activities in order to focus on your studies.

Divyasri: On the contrary, I think co-curricular activities help me in focussing on education as well as help maintain my good health

Parent: As far as my opinion is concerned, the co-curricular activities would kill your valuable time.

Divyasri: Frankly, the way I see it, they are part and parcel of education.

Situation 4: Your colleague feels that the office should give some employees the option to work from home.

Nikki: Hi, Lucky! I think the office should give some employees the option to work from home.

Lucky: You're absolutely right. It will help us maintain social distance in the office space during the COVID-19 pandemic situation.

Nikki: You're right. Besides, the employees need little travel and the chance of getting affected with COVID-19 will be reduced.

Lucky: You're absolutely right.

6. POST READING - SELF-ANALYSIS

Self-analysis

Self-analysis is a very important skill for those who wish to improve themselves. It begins with soul searching: a penetrating examination of our own beliefs and motives. It needs an in-depth analysis of our own personality, including emotions, attitudes and behaviour. It is a process we need to carry out independently without the help of another person.

Introspection is an excellent method of self-analysis. Introspection is self-examination or the contemplation of one's own thoughts and sensations; it is practised by turning our mind inwards and looking at what is within our own mind. By observing our own thoughts and actions, we come to know about the person we actually are. This can be done on a regular basis by spending a few minutes each day to recollect what we did, why we did it, and whether we did it right or whether it could have been done better. There are two popular tools used for self-analysis (1) SWOT and (2) Johari window.

SWOT expands to *strength, weakness, opportunity* and *threat*. Self-analysis requires us to be aware of our strengths, that is, what we are capable of doing well so that we can multiply our strengths and improve ourselves further. But we can become egoistic unless the knowledge of our strengths is balanced with that of our weaknesses, that is, what we are not capable of doing and why. When we are aware of our own weaknesses, we can begin to minimise them and control them. Opportunities are contexts which help us to hone our strengths which we often overlook or avoid. Threats, on the other hand, are disguised opportunities which we need to face as challenges, by overcoming which we become stronger and the threat becomes an opportunity for betterment.

Johari window is a well-known concept which uses the following four quadrants representing a person's level of self-awareness-the first step towards self-improvement:

open self	blind self
hidden self	unknown self

These represent the following aspects of our personality which can be explored deeply to understand and improve ourselves: (1) the open self reveals that aspect of a person's character which is known by the person themselves and is also known by others; (2) the blind self refers to that aspect of the personality which is unknown to the person themselves but which others may know; (3) the hidden self implies what the person knows about themselves that others do not know; (4) the unknown self is that part which is unknown to the person as well as to others. Using these parameters for self-analysis requires a deep understanding of the concepts and regular practice.

THINK AND RESPOND

1. **You have come across the words 'addiction' and 'cure'. How would a person discover that he/she has an addiction? How would self-analysis help to identify the addiction? Is it possible suggest that self-analysis helps cure addictions? Give an example of a person who has overcome his/her addiction through self-analysis.**

Ans :

Addiction is an inability to stop using a substance or engaging in a behaviour even though it is causing psychological and physical harm. The term 'addiction' not only refer to dependence on substances such as ganja, heroin or cocaine. There is substance addiction and non-substance addiction. Some examples of non-substance addiction include: gambling, food, internet, gaming, cell phone, sex, etc. Someone with addiction will continue to misuse the substance or activity in spite of the harmful effects it has. Many people, but not all, start using a drug or first engage in an activity voluntarily. However, addiction can take over and reduce self-control.

Similarly, the 'cure' means to restore to health, soundness, or normality cured someone of the 'addiction' in this context. We can identify our addiction in two ways: identification by ourselves and identification by others. The process of 'self-analysis' can not only help us identify our 'addiction' but also help us cure the addiction. For example, I have a friend who is addicted to gaming on the mobile phone which has spoiled his health as well as career.

However, through the self-analysis process, he has overcome his addiction. Firstly, he has followed the process of 'introspection' whereby he has self-examined and contemplated on his own thoughts and sensations. And identified that he has been losing control over his own thoughts due to continuous gaming. Then he has applied the self-analysis tool SWOT: *strengths, weaknesses, opportunities, and threats*. Through this process, he has realised his own strengths such as playing cricket, watching movies, chatting with his friends; and has started spending time on these activities, so as to shift his focus from gaming on mobile phones. He is well aware of his weakness of playing video games on mobile phones and has strong desire to overcome his weakness. When he has thought of the opportunities available to him and threats or challenges he is supposed to face in his life. In this way, he has overcome his addiction to video gaming.

2. **When we travel we may have bad experiences. But when we recollect the same experiences years later, we forget the negatives and become nostalgic. For instance, college may seem restrictive during one's student years, but ten or twenty years later a student may return there thinking that the time spent in college was the golden period of his/her life. Do we need to use self-analysis to correct these distorted images or can we continue to harbour such harmless illusions?**

Ans :

It is quite natural for us to think about some experiences as bad though they are not so. In fact, they are great feelings or memorable experience in the course of time. For instance, college may seem restrictive during one's student years, but ten or twenty years later a student may return there thinking that the time spent in college was the golden period of his/her life. Usually, people have distorted images of such experiences and there is possibility for to continue to harbour such harmless illusions. However, we need to use self-analysis to correct such misunderstanding and misconceptions.

Self-analysis is an importance skill to improve ourselves. The process of self-analysis begins with 'soul searching' whereby we have a deep examination of our own beliefs and motives. In other words, it is an in-depth analysis of own personality, including emotions, attitudes, and behaviour. When we experience something, it is better for us not to brand the experience as either 'good' or 'bad'. We should be aware of the fact that every experience is an experience that will be a part of our memory. When we brand one experience as 'bad', we allow it to hurt us and remains as nightmare throughout our life. It is certain that in the course of time the perceived 'bad' experience will become nostalgic for us and with an adult peace we look at it in altogether different perspective.

By adopting the self-analysis tool, we can overcome the tendency of branding of our experiences in preoccupied notion and avoid harbouring such allusions in mind. Through self-analysis, we can enjoy every moment in a cheerful manner looking at it as an enchanting experience.

**FACULTIES OF ARTS, COMMERCE, SCIENCE, SOCIAL SCIENCES
& MANAGEMENT**
B.A. / B.Com. / B.Sc. / B.S.W / BBA
I Year I Semester (CBCS) Examination,
Model Paper - I
ENGLISH

Time: 3 Hours

Max. Marks: 80

SECTION-I (4 × 5 = 20 Marks)

Answer any four of the following:

1. Answer as directed
 - a) Genetics (Identify the root of the word.)
 - b) Write down at least two words formed using the given root. The meaning of the root is given in brackets: *Phones* (sound)
 - c) Salman watched a preview of the movie. (Identify the root word on bold along with any prefix and / or suffix that is/are attached to it.)
 - d) Fill in the blanks in each set of sentences with a single homonym.
She wrote a new _____.
The children went to _____ in the park.
 - e) Choose the correct collocation in the given pair of expressions.
honest apology sincere apology
2. Answer as directed
 - a) We can see a part of this galaxy stretching across the sky as a pale white band of stars called the Milky Way. (Identify the nouns in the sentence and also say whether each noun is a proper or a common noun, and if they are countable or uncountable.)
 - b) Quantify the uncountable noun to make it countable: *coffee*
 - c) Rohana wants to do it _____. (Fill in the blank with suitable pronoun.)
 - d) Of all the boxes in the van, the black steel one is the _____. (heavy) (Fill in the blanks in the sentence with the right form of the adjective in the brackets.)
 - e) French drink wine, while Americans drink beer. (Insert article wherever necessary.)
3. Write a brief dialogue based on the following situation.
Situation: You interrupt an office meeting to inform one person about an urgent phone call.

4. Show how you can be creative in the following situations: in a kitchen
5. Write a dialogue on the following situation by Agreeing and disagreeing with Opinions:
Situation: Your parent insists that you should cut down your extra- curricular activities in order to focus on your studies.
6. You have come across the words 'addiction' and 'cure'. How would a person discover that he/she has an addiction? How would self-analysis help to identify the addiction? Is it possible suggest that self-analysis helps cure addictions? give an example of a person who has overcome his/her addiction through self-analysis.

SECTION-II (4 × 15 = 60 Marks)

Answer the following questions.

7. (a) Describe in your own words the scene of the bazaar in Sarojini Naidu's poem 'In the Bazaars of Hyderabad'.

OR

- (b) What are the instances in the story 'The Eyes are Not Here' where it is evident that both the narrator and the girl are blind? How do they try to mislead each other? Do they succeed?
8. (a) According to the poem "If", what are some of the challenges that a person will have to face in life?

OR

- (b) How, according to A.G. Gardiner, can bad manners and a poor temper affect society?
9. (a) Write a character sketch of the protagonist of Alfred Tennyson's poem 'Ulysses.'

OR

- (b) How did the author's farewell at the train station differ from le Ros' send-off? What was iconic about this difference?
10. (a) What does Milton focus on in the first eight lines of the poem? What change do you notice in the final six lines?

OR

- (b) Gandhi says that his shyness eventually turned out to be useful trait. Explain.

Answers

SECTION - I (4 × 5 = 20 Marks)

Answer any four of the following

1. Answer as directed

- a) Gene
- b) Phones (sound)- telephone, phonology
- c) Preview- pre- (prefis) +view (root)
- d) Fill in the blanks in each set of sentences with a single homonym.

She wrote a new **play**.

The children went to **play** in the park.

- e) sincere apology

2. Answer as directed

- a) We can see a **part** of this **galaxy** stretching across the **sky** as a pale white **band** of **stars** called the **Milky Way**.

part-common noun & countable noun

galaxy-common noun & (un)countable noun

sky-proper noun & uncountable noun

band-common noun & countable noun

stars-common noun & (un) countable noun

Milky Way-proper noun & uncountable noun

- b) *Coffee*- – a cup of coffee
- c) Rohana wants to do it herself.
- d) Of all the boxes in the van, the black steel one is the heaviest.
- e) The French drink wine, while the Americans drink beer.

3. Write a brief dialogue based on the following situation.

Situation: You interrupt an office meeting to inform one person about an urgent phone call.

Hrushish : Excuse me, Sir! I'm sorry to interrupt you, but there's an urgent phone call to a member of the meeting.

Manager : That's all right. Whom is the phone call related to?

Hrushish : Sir, it's related to Mr M. Raghuram.

Manager : I see. Mr Raghuram, please go and attend the meeting.

4. Show how you can be creative in the following situations: *in a kitchen*

We all know that kitchen is the place for cooking. However, I prefer to change the ambiance of the place by placing a music system there. By doing so, I can make it a place of peace and soothing power. I will also make sure that the old melodious songs available, since my mother loves such songs. It will enhance my mother's happiness. In this way I make my mother's kitchen work less strenuous.

5. Write a dialogue on the following situation by Agreeing and disagreeing with Opinions:

Situation: Your parent insists that you should cut down your extra- curricular activities in order to focus on your studies.

Parent : Divya! It's better you should cut down your extra-curricular activities in order to focus on your studies.

Disvyasri : On the contrary, I think co-curricular activities help me in focussing on education as well as help maintain my good health

Parent : As far as my opinion is concerned, the co-curricular activities would kill your valuable time.

Divyasri : Frankly, the way I see it, they are part and parcel of education.

6. You have come across the words 'addiction' and 'cure'. How would a person discover that he/she has an addiction? How would self-analysis help to identify the addiction? Is it possible suggest that self-analysis helps cure addictions? give an example of a person who has overcome his/her addiction through self-analysis.

Refer to Unit-IV, Post-reading: Self Analysis Question 1

SECTION- II (4 × 15 = 60 Marks)**Answer the following questions.**

7. a) Refer to Unit-1, Poem Question 1 in Comprehension-II.

OR

- b) Refer to Unit-1, Prose Question 1 in Comprehension-II.

8. a) Refer to Unit-2, Poem Question 2 in Comprehension-II.

OR

- b) Refer to Unit-2, Prose Question 3 in Comprehension-II.

9. a) Refer to Unit-3, Poem Question 2 in Comprehension-II.

OR

- b) Refer to Unit 3, Prose Question 2 in Comprehension-II.

10. a) Refer to Unit-4, Poem Question 1 in Comprehension-II.

OR

- b) Refer to Unit-4, Prose Question 3 in Comprehension-II.

SOLVED MODEL PAPERS

FACULTIES OF ARTS, COMMERCE, SCIENCE, SOCIAL SCIENCES
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B.A. / B.Com. / B.Sc. / B.S.W / BBA
I Year I Semester (CBCS) Examination,
Model Paper - II
ENGLISH

Time: 3 Hours

Max. Marks: 80

SECTION-I (4 × 5 = 20 Marks)

Answer any four of the following:

1. Answer as directed.
 - a) dictator (Identify the root of the word.)
 - b) Write down at least two words formed using the given root. The meaning of the root is given in brackets: *Mono* (one)
 - c) Don't be so childish. (Identify the root word in bold along with any prefix and / or suffix that is/are attached to it.)
 - d) I bought a _____ of gloves. (pare, pair, pear) (Fill in the blanks with the correct homophones from the options given in the brackets.)
 - e) Lama spends all his _____ helping others. (rough time/ spare time / buy time) (Fill in the blanks by choosing the appropriate word given in the brackets)
2. Answer as directed.
 - a) The twist at the end successfully conveyed the irony of the situation to the reader. (Identify the nouns in the sentence and also say whether each noun is a proper or a common noun, and if they are countable or uncountable.)
 - b) Quantify the uncountable noun to make it countable: *bread*
 - c) It is up to [we / us] to manage [our / ours] time well. (Choose the correct pronoun from the options given in brackets.)
 - d) Mount Everest is the *highest* mountain in the world. (higher) (Fill in the blanks in the sentence with the right form of the adjective in the brackets.)
 - e) There is _____ European and _____ Ethiopian among the tourists. (Fill in the blanks with appropriate article.)

3. Complete the short exchanges below, using the clues given in brackets.
- A. Rice grows best in warm places where there is also plenty of rainfall. East Godavari district in Andhra Pradesh is an example.
- B. _____. (B asks A for another example of rice-growing region.)
- A. _____. Kerala is one.
- B. _____.
4. Waheed, a businessman, is worried that he is becoming old and can do nothing efficiently any more. He is losing his concentration and memory. He feels tired all the time and is disheartened by his failures. How can he motivate himself? How can his wife and children motivate him to make him believe in himself and in his capabilities?
5. Write a dialogue on the following situation by Agreeing and Disagreeing with Opinions:
- Situation: Your friend says that it is essential for students to get some work experience before they their formal education.
6. When we travel we may have bad experiences. But when we recollect the same experiences years later, we forget the negatives and become nostalgic. For instance, college may seem restrictive during one's student years, but ten or twenty years later a student may return there thinking that the time spent in college was the golden period of his/her life. Do we need to use self-analysis to correct these distorted images or can we continue to harbour such harmless illusions?

SECTION- II (4 × 15 = 60 marks)

Answer the following questions.

7. a) What do you think are the special features of the bazaar in Sarojini Naidu's poem 'In the Bazaars of Hyderabad'? How does it compare with a fair or bazaar in your town?
- OR
- b) The narrator in the story 'The Eyes Are Not Here' is an imaginative person. Support this assertion by providing evidence that is unconnected to the girl on the train.
8. a) Summarise the poet's message in the poem "If" in your own words. Do you agree with it?

OR

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- b) Why, according to A.G. Gardiner, is it important to exhibit good social graces?
9. a) What is the theme of Alfred Tennyson's poem 'Ulysses'? How does the poet communicate this to the reader through the images in the poem?

OR

- b) What does Beerbohm's attitude towards seeing people off at a port or train station? Why does he feel this way, and what does he prefer instead?
10. a) Comment on the tone of the poem 'On His Having Arrived at the Age of Twenty-three'. Do you think the poem ends on a hopeful note? Give reasons to support your answer.

OR

- b) When a serious question came up for discussion, Gandhi says, 'I thought it wrong to be absent, and felt it cowardice to register a silent vote.' What light does this throw on Gandhi's attitude to shyness? Discuss.

Answers

SECTION - I (4 × 5 = 20 Marks)**Answer any four of the following****1. Answer as directed.**

- a) dict
- b) *Mono* (one) - monopoly, monotony
- c) Childish- Child (root) + -ish (suffix)
- d) I bought a pair of gloves. (pare, pair, pear)
- e) Lama spends all his spare time helping others.

2. Answer as directed.

- a) The **twist** at the **end** successfully conveyed the **irony** of the **situation** to the **reader**.

twist- common noun & countable noun

end- common noun & uncountable noun

irony- common noun & uncountable noun

situation- common noun & countable noun

reader- common noun & countable noun

- b) *Bread* - a loaf of bread
- c) It is up to **us** to manage **our** time well.
- d) Mount Everest is the *highest* mountain in the world.
- e) There is a European and an Ethiopian among the tourists.

3. Complete the short exchanges below, using the clues given in brackets.

A. Rice grows best in warm places where there is also plenty of rainfall. East Godavari district in Andhra Pradesh is an example.

B. I see. Any other example of rice-growing region? (B asks A for another example of rice-growing region.)

A. West Bengal. Kerala is one.

B. Thank you.

4. **Waheed, a businessman, is worried that he is becoming old and can do nothing efficiently any more. He is losing his concentration and memory. He feels tired all the time and is disheartened by his failures. How can he motivate himself? How can his wife and children motivate him to make him believe in himself and in his capabilities?**

Refer to Unit-III, Post-reading: Motivation

5. **Write a dialogue on the following situation by Agreeing and Disagreeing with Opinions:**

Situation: Your friend says that it is essential for students to get some work experience before they their formal education.

Arun : Hi, Akhil! I think it is essential for students to get some work experience before they finish their formal education.

Akhil : On the contrary, I think formal education and vocational education should go hand in hand.

Arun : That's a good idea. But it may require a lot of investment.

Akhil : In my opinion, it can be possible even with the same expenditure that is being spent on the present day education.

6. **When we travel we may have bad experiences. But when we recollect the same experiences years later, we forget the negatives and become nostalgic. For instance, college may seem restrictive during one's student years, but ten or twenty years later a student may return there thinking that the time spent in college was the golden period of his/her life. Do we need to use self-analysis to correct these distorted images or can we continue to harbour such harmless illusions?**

Refer to Unit-IV, Post-reading: Self Analysis Question 2

SECTION- II (4 × 15 = 60 Marks)

Answer the following questions.

7. a) Refer to Unit-I, Poem Question 3 in Comprehension-II.

OR

- b) Refer to Unit-I, Prose Question 3 in Comprehension-II.

8. a) Refer to Unit-II, Poem Question 3 in Comprehension-II

OR

- b) Refer to Unit-II, Prose Question 1 in Comprehension-II.
- 9. a) Refer to Unit-III, Poem Question 1 in Comprehension-II.

OR

- b) Refer to Unit-III, Prose Question 3 in Comprehension-II.
- 10. a) Refer to Unit-IV, Poem Question 3 in Comprehension-II.

OR

- b) Refer to Unit-IV, Prose Question 1 in Comprehension-II.

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FACULTIES OF ARTS, COMMERCE, SCIENCE, SOCIAL SCIENCES
& MANAGEMENT

B.A. / B.Com. / B.Sc. / B.S.W / BBA
I Year I Semester (CBCS) Examination,
Model Paper - III
ENGLISH

Time: 3 Hours

Max. Marks: 80

SECTION-I (4 × 5 = 20 Marks)

Answer any four of the following:

1. Answer as directed.
 - a) telemetry (Identify the root of the word.)
 - b) Write down at least two words formed using the given root. The meaning of the root is given in brackets: *Multi* (many)
 - c) Radhika asked the actress for her autograph. (Identify the root word in bold along with any prefix and / or suffix that is/are attached to it.)
 - d) It is _____ to kill endangered animals. (prefix + legal) (Fill in the blank by modifying the word in the bracket as instructed.)
 - e) Our _____ is a lady of great _____ (s). (principle / principal) (Fill in the blanks by choosing the appropriate word / homophone given in the brackets)
2. Answer as directed.
 - a) Our sun is, in fact, a rather unimportant member of a huge system of stars. (Identify the nouns in the sentence and also say whether each noun is a proper or a common noun, and if they are countable or uncountable.)
 - b) It is _____ to smuggle gold. (Add appropriate prefix to *legal* to form the antonym of the given word.)
 - c) Quantify the uncountable noun to make it countable: *information*
 - d) Whom can [I / me] trust, if not [she / her]? (Choose the correct pronoun from the options given in brackets.)
 - e) My bungalow is _____ than hers. My bungalow is the _____ in my colony. (large) (Fill in the blanks with the comparative and superlative forms of the adjectives given in the brackets.)

3. Write a brief dialogue based on the following topic using Asking and Giving Opinions:
Replacing marks with grades
4. Identify persons whom you admire because of their interpersonal skills. Mention the traits which you admire most in them, and say how you would cultivate those traits to improve your own interpersonal skills.
5. Complete the following exchanges using different ways of expressing agreement.
 - (a) NCC should be made compulsory at college.
_____ It's a great way to instill the spirit of national integration in the students.
 - (b) I think it's better to stay in the hostel than at home.
_____ We can study better that way.
6. In the following situation, use creativity to present yourself better and say what measures you would take to do so: *Playing cricket when you are all alone*

SECTION-II (4 × 15 = 60 marks)

Answer the following questions.

7. a) Reading Sarojini Naidu's poem 'In the Bazaars of Hyderabad' is an experience that involves the senses. Discuss.
OR
b) Several times in the conversation, the narrator in the story 'The Eyes are Not Here' tries to cover up his disability. Identify these instances and comment on them. (Unit 1, Prose Question 2 in Comprehension 2)
8. a) What kind of a person does the poet want his child to be? What are the qualities the poet is espousing?
OR
b) In the light of the essay, 'On Saying Please' Comment on the importance of patience with respect to the theme of this society?
9. a) Some modern critics condemn Ulysses for selfishly abandoning his responsibilities-as a husband, father and king- in order to pursue his own goals. In your opinion, is Ulysses a heroic or an unheroic figure?
OR
b) Who was Hubert le Ros? Describe him and his personality in your own words. What difference did the author, Beerbohm, notice between le Ros' previous and present circumstances?
10. a) What is the poet's main cause of regret in the poem 'On His Having Arrived at the Age of Twenty-three', and how does he finally come to terms with it?
OR
b) What are Gandhi's views on speaking versus staying silent? Do you agree with his view?

Answers

SECTION - I (4 X 5 = 20 Marks)

Answer any four of the following

1. Answer as directed.

- a) tele
- b) Multi (many)- multitude, multi-purpose
- c) Autograph- auto (root & prefix) + graph (root)
- d) It is **illegal** to kill endangered animals. (prefix + **legal**)
- e) Our **principal** is a lady of great **principle** (s). (principle / principal)

2. Answer as directed.

- a) Our **sun** is, in **fact**, a rather unimportant **member** of a huge **system** of **stars**.

sun- proper noun & uncountable noun

fact- common noun & countable noun

member- common noun & countable noun

system- common noun & countable noun

stars- common noun & (un) countable noun

- b) It is **illegal** to smuggle gold.
- c) *Information*- a piece of information
- d) Whom can **I** trust, if not **her**?
- e) My bungalow is **larger** than hers. My bungalow is the **largest** in my colony. (large)

3. Write a brief dialogue based on the following topic using Asking and Giving Opinions: *Replacing marks with grades*

A: From my point of view, it's a good idea for replacing marks with grades.

B: I feel students are free from marks burden.

A: Yes. You're right. I think grading system will reduce pressure on the students. Don't you think there should be uniformity in the grading system?

B: Certainly, there should be uniformity.

4. **Identify persons whom you admire because of their interpersonal skills. Mention the traits which you admire most in them, and say how you would cultivate those traits to improve your own interpersonal skills.**

Refer to Unit-II, Post-reading: Interpersonal Skills

5. **Complete the following exchanges using different ways of expressing agreement.**

- (a) **NCC should be made compulsory at college.**

I think so too. It's a great way to instill the spirit of national integration in the students.

- (b) **I think it's better to stay in the hostel than at home.**

There's no doubt about that. We can study better that way.

6. **In the following situation, use creativity to present yourself better and say what measures you would take to do so: Playing cricket when you are all alone**

Refer to Unit-, Post-reading Creativity Question-2 d.

SECTION - II (4 × 15 = 60 marks)

Answer the following questions.

7. a) Refer to Unit-I, Poem Question 2 in Comprehension-II.

OR

- b) Refer to Unit-I, Prose Question 2 in Comprehension-II.

8. a) Refer to Unit-II, Poem Question 1 in Comprehension-II.

OR

- b) Refer to Unit-II, Prose Question 2 in Comprehension-II.

9. a) Refer to Unit-III, Poem Question 3 in Comprehension-II.

OR

- b) Refer to Unit-III, Prose Question 1 in Comprehension-II.

10. a) Refer to Unit-IV, Poem Question 2 in Comprehension-II.

OR

- b) Refer to Unit-IV, Prose Question 2 in Comprehension-II.