

INSIGHTS-11

General English Text Book

II Semester B.Com./BBA and other courses coming under Faculty of Commerce,
Bengaluru Central University (BCU)

Editor

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Prasaranga

BENGALURU CENTRAL UNIVERSITY (BCU)

Bengaluru

IMPRINTS-2: General English Textbook for II Semester B.Com./BBA and other courses coming under Faculty of Commerce, Bengaluru Central University (BCU), is prepared by the Members of the Textbook Committee, Bengaluru Central University. (BCU)

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FOREWORD

INSIGHTS-II General English Text Book for II Semester B.Com./BBA and other courses coming under Faculty of Commerce, Bengaluru Central University (BCU), has been designed with the dual-objective of inducing literary sensibility and developing linguistic skills in students. Both of these have been combined in a single text instead of having two separate texts. This is the Second General English Text Book for Undergraduate students of BCU, Bengaluru, prepared by the Members of the Text Book Committee.

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

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

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PREFACE

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

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

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

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

Dr. Chitra Panikkar

Chairperson

UG Board of Studies

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A Note to the Teacher

INSIGHTS-II, the new General English Text Book for second semester undergraduate Commerce Course under Bengaluru Central University aims to develop literary sensibilities and language competence in students across the four semesters. The Course material is designed with an integrated approach to language learning, emphasizing on essential skills of the language. The Workbook complements the Course Book. It also promotes essential writing skills.

The Course Book material reflects variety and diversity in terms of language use and the themes discussed. There are two extracts, one from the autobiography of Charlie Chaplin and the other from the play 'Hayavadana' by Girish Karnad in order to expose students to different forms of literature. Poetry selections reflect classical as well as modern poetry. The teachers need to encourage the learners to pay attention to the use of language in these texts. The Essay on Gender Concepts is of great societal relevance meant to inculcate healthy attitude and approach to life, among the youngsters. The teacher can foreground the topic and elicit responses from students and facilitate interactive learning. The weightage for Course Book is 40 marks while it is 30 marks for the Workbook. 30 marks for Internal Assessment can be allotted as follows.

Assignments - 15, Test - 10, Attendance - 5 = 30

Final Exam (written paper) = 70 - Total = 100

The Workbook focuses on the basic language skills expected of an under graduate in the competitive global job scenario. It attempts to give a comprehensive training in terms of proper sentence structures, logical sequence of sentences and writing coherent paragraphs and competent use of language. The exercises are meant to be worked out in the classroom and generate meaningful discussion that can lead to proper learning. The teacher can guide and facilitate learning by providing more exercises from other sources including online resources.

Extended Activity is meant to provide opportunities for the students to go beyond the text and gain better insight into the world. The teachers can also use these activities for project work.

The Committee expresses its sincere thanks to Dr. Chitra Panikkar, Chairperson, Bengaluru Central University for constant guidance and support in preparation of the Textbook. The Committee also thanks Dr. Japhet, the Honourable Vice-Chancellor of Bengaluru Central University for his support in bringing out the new textbook.

Dr. R.V. SHEELA
Chairperson
Text Book Committee

Contents

COURSE BOOK

1. Freedom	Rabindranath Tagore	- 4
2. A Cut above	Meena Bindra	- 7
3. Charlie Chaplin	Extract from Autobiography	- 18
4. Endymion	John Keats	- 31
5. The Happy Prince	Oscar Wilde	- 36
6. Definitions of Ffemininity and Masculinity	Sujata Sen	- 49
7. The Sunderbans	Susil Mandal	- 58
8. Hayavadhana	Girish Karnad	- 62

WORKBOOK

1. Homonyms and Affixes	- 79
2. Dialogue Writing	- 85
3. Paragraph Writing	- 90
4. Comprehension Passages	- 101
5. Report Writing	- 116
6. Precis Writing	- 127
Question Paper Pattern	- 134

1. FREEDOM

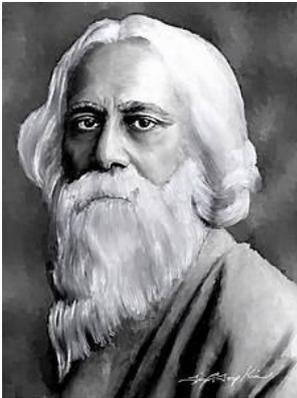
- RABINDRANATH TAGORE

Approach to the text:

- Freedom or liberty is something that every living being craves for. Discuss
- “Give me Blood and I will give you freedom”. This is an inspiring slogan by Subhash Chandra Bose. Give your views on these words.
- Do you think freedom from rituals, orthodoxy or superstitions will help in the emancipation of the society?

About the poet:

Rabindranath Tagore



Rabindranath Tagore born on 7th May, 1861 and died on 7th Aug 1941, He was born and brought up in Bengal. He was an acclaimed Indian writer, philosopher and a poet versatile in the forms of literature, art and music. ‘Gitanjali’ is considered profoundly sensitive and fresh poetry, for which he received Nobel Prize in the year 1913. He is also the author of Indian National Anthem.

The poem ‘Freedom’ highlights the poet’s wish, that his country should be free from the fear of British Imperialism. It also urges the countrymen to overcome any kind of fear and oppression and liberate themselves to enjoy the bliss of freedom.

Freedom from fear is the freedom

I claim for you my motherland!

Freedom from the burden of the ages, bending your head,

breaking your back, blinding your eyes to the beckoning
call of the future;
Freedom from the shackles of slumber wherewith
you fasten yourself in night's stillness,
mistrusting the star that speaks of truth's adventurous paths;
Freedom from the anarchy of destiny
whole sails are weakly yielded to the blind uncertain winds,
and the helm to a hand ever rigid and cold as death.
Freedom from the insult of dwelling in puppet's world,
where movements are started through brainless wires,
repeated through mindless habits,
where figures wait with patience and obedience for the
master of show,
to be stirred into a mimicry of life.

Glossary

beckoning: to signal

shackles: chains

slumber: sleep or rest

anarchy: lawlessness

helm: wheel for steering a ship

rigid: unable to bend, not flexible

burden: load

mimicry: imitate

I Answer the following questions in one or two sentences each:

1. What kind of freedom does the poet claim for his motherland?
2. What does 'burden of the ages' mean?
3. The expressions, 'bending your head' and 'breaking your back' refer to the

- a. injustice done to the rulers.
 - b. oppression that the country suffered at the hands of the British rulers.
 - c. punishments given to the people.
4. 'Whole sails are weakly yielded to the blind uncertain winds', refers to
 - a. a country moving the direction of prosperity
 - b. a country moving with no sense of direction
 - c. a country with a good governance
 5. What are the reasons for the Imperial oppression, according to the poet?
 6. How according to the poet, can the country progress and prosper?

II Answer the following questions in about a paragraph:

- 1) What is the vision of the poet?
- 2) Why does the poet wish that his Motherland should be free from the 'burden of ages'?
- 3) Do you think the poet is speaking of political freedom alone?
- 4) Which expression means 'controlled life' in the poem?

III Answer the following questions in about two pages each:

- 1) What message does the poet give to his countrymen in the poem?
- 2) Discuss the significance of the title 'Freedom'.
- 3) Comment on the figures of speech used in the poem.

Suggested Reading:

- The Ensign- Alphonse Daudet
- Where the Mind is Without Fear – Rabindranath Tagore

Extended Activity:

- Gather information on the Noble Prize winners in English Literature
- Conduct a Debate on the impact of Imperialism on India

2. A CUT ABOVE

- MEENA BINDRA

BIBA

Approach to the text:

- It is fashionable to use branded products. Do you agree?
- Do you think formal training is required to become an entrepreneur?
- It is great to lead than to follow. Elaborate.

About the author:



Rashmi Bansal is a writer, entrepreneur and youth expert. She is a motivational speaker and mentor to students and young entrepreneurs. Her four books on entrepreneurship-*Stay Hungry Stay Foolish*, *Connect the Dots*, *I Have a Dream and Poor Little Rich Slum* have motivated many a young mind to tread the path hither to not taken. These books have sold over half a million copies and have been translated into 10 languages. A Cut Above is an excerpt from *Follow Every Rainbow* authored by Rashmi Bansal. The book unfolds the inspiring stories of 25 women entrepreneurs whose gentle touch brought about tremendous change in business.

A Cut Above is an article on the success of Meena Bindra who turned the humble salwar kameez into a national brand with annual sales of 300 crores. A business she started to earn some pocket money led to the creation of a popular brand, BIBA.

Meena Bindra was born and brought up in Delhi.

“I grew up in a large family of six siblings-three brothers and three sisters. I was somewhere in the middle.”

Meena’s father was a businessman, but he passed away when she was only 9 years old. However, he left behind a lot of property so her mother was able to provide and give them a ‘normal’ childhood.’ After completing a B.A. in

History from Miranda House, Meena got married. She was nineteen-and-a-half and in love.

“My husband was in the Indian Navy and almost ten years older than me.”

As a navy wife, Meena moved around all over the country- from Delhi to Bombay to Vishakhapatnam. Never more than three years in one place.

“My son, Sanjay was born in 1965, Siddharth came in 1974. So the first twenty years of marriage, I was just busy looking after home and family.”

Only when her kids had grown up, did Meena think of ‘doing something’

“My elder son was in boarding school, the younger one in school. Playing Cards was not my scene and I also knew I am not cut out for a job!”

What Meena did enjoy was designing clothes.

“I hadn’t done a formal course, but I dabbled with prints and colours. I got a few of my saris block-printed, just for fun.”

But to go into business, you need *some* money.

“I spoke to my husband and he arranged for a loan from Syndicate Bank.”

Eight thousand is not a lot of money, but enough to buy some fabric and hire a tailor. But as they say, fortune favours the brave.

“My first lucky break was when someone introduced me to a block printer called Devesh. He was a young boy, passionate about his work and he had a big factory.”

Every morning, Meena would take a cab to the factory and spend the day there, experimenting with various techniques and colour combinations.

“We enjoyed experimenting with new techniques of printing, Tie and dye, *khari* painting, whatever we did came out really well!”

Through trial and error, Meena put together 40 salwar suits-all casual wear and reasonably priced (under 200). Some stitched, some unstitched.

“I had a little sale in my house and everything got sold. I also got a lot of orders!”

This first sale resulted in a small profit of 3000. With that money, Meena bought fabric for 80 suits and that too sold out quickly.

“So that really encouraged me, and the same money which I made, I would take it, buy more fabric and make more suits!”

It was a business, and yet not strictly business.

“I lived in a huge flat which was like an ‘open house’. *Koi chai pee raha hai, koi coffee pee raha hai*..... It was a very easy atmosphere where women enjoyed coming, sitting and chatting.”

“And they would also try and buy, knowing that in case I go home and don’t like it, Meena will take it back.”

“It was not such a commercial venture actually,” says Meena. “The buyers were my friends, first and foremost, not customers.”

Purely by word of mouth, Meena’s suits became ‘famous’ among ladies in the Colaba and Cuffe Parade areas of Bombay. By the end of the year, she had three tailors doing jobwork and started getting enquiries from retailers like Benzer and Sheetal.

“Once I started supplying outside, I needed a name for my bill book. I decided on ‘BIBA’.”

Retailers placed large orders -100 pieces at a time. And, they wanted new designs and a wider range of fabric.

“I got into terrycots and silks, and quickly scaled up the production,” smiles Meena.

From a timepass and hobby venture, BIBA was quickly becoming a *real* business. Driven by a force bigger than the creator herself.

“I never did any marketing as such, but I think maybe the time was right. New shops were opening, they needed to stock readymade *salwar kameez* and they heard about me....so I got big orders.”

But Meena has only hazy memories of what she exactly earned in that first couple of years.

“I was doing well, but I cannot recall exactly....not lakhs, but definitely I earned in thousands.”

Thousands quickly did become lakhs because, in 1986, three years into business, Meena moved into a 1000 sq.ft office at Kemp’s Corner. An office which was paid for entirely by money earned from BIBA.

And yet, there was no business plan, as such.

“I was just flooded with orders and had also opened my own boutique in Kemp’s Corner.”

“*Jo ban raha tha bik raha tha-* so there were no targets, no deadlines, I never felt I am under any pressure.”

Things might have continued in this happy-go-lucky manner, except that, around this time, Meena’s elder son, Sanjay, completed his BCom and joined the business.

“I didn’t encourage him initially. I said –you don’t know anything about *salwar kames* and you don’t know anything about business! First go do an MBA and then I’ll think about it.”

But Sanjay would not take no for an answer.

“I would say, even from his side, initially it was not so serious, but once we shifted to the office he got into BIBA full-time.”

“I wanted to keep busy and earn some extra money, pocket money. That’s why I started designing clothes.”

And he proved to be a big asset. Sanjay quickly took over the ‘boring’ side of the business-handling the labour, taking orders, keeping accounts. Now, Meena could focus wholly and solely on designing the clothes.

The next few years, BIBA grew at a steady pace. More range, more outlets-not just in Bombay, but all over India. Retailers from as far as Bangalore and Jaipur came and placed orders.

By 1993, BIBA had become one of India’s largest ethnic-wear wholesalers, selling 1000-2000 pieces every month.

“I think our turnover at this point was 8-10 crore...(shakes her head). No, at that time we were selling wholesale so it would be less. It must have been around 2 crore.”

There was money in the business, but it was not the main driving force.

Meanwhile, there were other forces acting in Meena’s favour. By the mid-90s, India’s first multi-city department store. Shopper’s Stop came into being. They too came to BIBA for ladies’ ethnic- wear. In the process, Meena learnt many lessons.

“We were forced to become more professional-to stand by our commitments, deliver on time and also bring our costs down, without compromising on quality.”

It wasn't easy. From the very beginning, BIBA had outsourced its manufacturing.

“When faced with a production problem, my first reaction used to be, ‘What can I do? My tailors are like this only!’”

But then, it was a problem Meena would have to solve. Advance planning, control systems and quality checks helped tailors become more efficient. Sanjay handled most of this work.

“I can't say I was 100% involved, but I was not 100% not involved – it was a joint thing.”

In 1993, BIBA had around 10 employees and worked with around 100 tailors. The tailors worked in groups of 10 or 20, and many of these units produced exclusively for the company. This introduced a measure of accountability.

“Once we were giving 500 pieces to one tailoring unit, we would ask for a date of delivery.”

If the delivery date was near and tailors were falling behind, they would be asked to work night-shifts. But scaling up to meet demand was, and still remains, a challenge.

“For men's shirts you can have an assembly line. For *salwar kames*, 5-6 different *karigars* may need to work on one piece.”

What's more, the fabric itself is handmade, not mill-made. So it is not standardised.

“If I order 1000 metres of a particular print from Jaipur, it comes in five different shades. So how do I fulfill a bulk order?”

Working with limitations and yet going beyond limits is the true test of any entrepreneur. And BIBA passed that test with flying colours. By the year 2000, production had scaled up to 5000 pieces per month.

Demand was never an issue – as Shopper's Stop and then Pantaloons opened new outlets, they needed more and more stocks.

“We told our tailor masters, ‘We have more work for you. Why don't you keep more staff?’ so they grew along with us and were happy.”

While tailors expected to be paid in cash, the stores expected credit. But the credit period was 30-45 days and there was generally no delay. So BIBA could manage its cash flows without bank limits or overdrafts.

“We never took any outside funding as such. I don’t know if that was the right thing – we could have grown faster, perhaps.”

Readymade *salwar kameez* was a new idea and every shop was looking for suppliers. I never had to go anywhere-people came looking for me.”

“I knew when my husband gets a transfer, we will have to vacate the flat. *Bombay mein kahan flat milega* – it’s impossible. But I had earned enough to buy a flat so I could stay on.”

The turning point for BIBA came when her younger son, Siddharth, joined the company after graduating from Harvard in 2002. Although by then BIBA had a wide footprint and annual revenues of over Rs 25 crore, it was not a well-known brand name.

“Siddharth had a very clear vision – we must have our own retail outlets.”

BIBA opened its first company-owned outlet in 2004, at In Orbit and CR2 malls in Mumbai. Both shops did remarkably well from day one, with sales of Rs. 12-15 lakh per month.

“That encouraged us and we started booking shops wherever we thought a good mall is coming up. Automatically we get footfalls.”

Of course, this kind of expansion requires management bandwidth and funding. These aspects were handled by Siddharth. In fact, the whole company was restructured and, in 2006, Kishore Biyani bought a 10% stake in BIBA for Rs. 110 crores.

“Our growth since 2004 has been phenomenal,” admits Meena.

In March 2012, BIBA’s annual revenues stood at Rs. 300 crores, with 90 company-owned outlets contributing 50% of sales. The company continues to outsource manufacturing, but employs around 1000 people in supervisory roles and for retail sales.

A long, long way from a business started to earn some ‘extra pocket money’.

“I never imagined it when I started... but as you grow, your vision keeps growing. Now, I feel we can grow to any height, even become a global brand.”

But did getting into business mean a compromise in personal life? Meena maintains she was able to achieve that fine balance.

“When I first started, I never ever worked after 6 pm. My husband, being in the navy, we had a lot of evening engagements.”

The problem Meena faced was that her husband had a transferable job. When he was posted to Delhi, she stayed back in Bombay – and he was always supportive.

“I would spend 10 days in Delhi, rest in Bombay. We lived like this for 8-9 years, until his retirement in 1993.”

Meena then moved to Delhi while Sanjay stayed on in Bombay.

“I had bought a flat at Worli Seaface. Sanjay got married and moved there and I started an office in Delhi.”

Meena’s deep and continuing commitment is towards great design.

“I rely on my own sensibilities – simple, elegant, wearable design.”

Even today, with BIBA producing 60-70,000 pieces a month, and professionals to handle all aspects, the one thing Meena oversees herself is designing.

“We have a design team, but I still give the brief, I go through the colours. Samples are made and I give the final approval.”

Of course, designs are worked on at least a year in advance. And once samples are approved, a made-for-scale, scientific process takes over. And Meena is happy about that.

“Low cost, good quality and timely delivery – these are the three essential qualities of a successful business.”

“I think women always have their family at the back of their mind. For a man, family is important, but it’s taken care of by the wife. So in his mind, career is uppermost.”

“I don’t like dealing with too many people and you know I’m not such a good administrator. Frankly, if I had to handle all that, I would not have wanted to grow so much.”

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Working with family, she feels, has been a blessing. Because you can trust them. And whatever you are building, you are ultimately doing it with and for your family.

“Of course, it requires certain amount of adjustment,” she smiles.

Meena’s husband was never interested in the business. Even after retirement, he was busy with consulting projects and authoring a book. He passed away in 2011.

“I think I was happier not having him in the business,” she admits.

With her sons, Meena had a clear demarcation of boundaries. Yet, there was argument and friction.

“I thought Sanjay was very radical, he thought I wasn’t willing to change. But we always worked things out. As a mother I would eventually give in.”

The dynamics changed when Siddharth also joined the business.

“There were differences of opinion on how to take the business forward,” says Meena. “Ultimately, they decided to work separately.”

In 2010, Sanjay sold his stake and has started a new ethnic-wear label called ‘Seven East’.

“We are still close as a family,” says Meena. “In fact, it’s better this way because conflict is just a waste of energy.”

Energy is the force which moves mountains and working mothers.

“I do yoga, pranayama, walking and swimming to keep my energy up!”

And then there are deeper dimensions. A journey within, which, for Meena, began 22 years ago.

“I came across a book called *I Am That* by Nisarga Dutta Maharaj. I didn’t understand much of it in the beginning, but I started thinking about questions like ‘who we are’ and ‘what is the purpose of life?’ ”

Meena read and re-read the book, until the meaning started sinking in. She later bought all the other books by the same author and devoured them. Even today, *I Am That* occupies pride of place on her bedside table.

“It’s not something that you can just read 5-6 pages, just half a page at any given time. But over time it has changed me – made me a better and calmer person.”

A person who does not blame others because each one is playing their role in life. So you accept the world as it is, not as it should be.

And enjoy all the blessings you have.

“I don’t enjoy cooking, but I love having a beautiful house and am very fond of interiors, gardening and meeting friends.”

All things bright and beautiful, all pleasures great and small.

A woman can be a wife, a mother and an entrepreneur.

Live a dream and have it *all*.

Glossary:

Venture : a risky or daring journey or undertaking

asset : a useful or valuable quality, skill or person

overdraft : a deficit in a bank account caused by drawing more money than the account holds

vision : the ability to think about or plan the future with imagination or wisdom

footfall : the total number of people who visit a shop, a place over a particular period of time

retail : the sale of goods to customers for their own use, rather than to shops

wholesale : the activity of buying and selling goods in large quantities and therefore at cheaper prices usually to shop keepers who then sell them to the public

approval : feeling or showing or saying that one thinks something is good; agreement

demarcation : a border or line that separates two things such as types of work, groups of people or areas of land

Comprehension:

I Answer the following questions in one or two sentences each:

1. What is BIBA?
2. Where did the narrator meet Meena Bindra ?
3. At what age did Meena start designing clothes?
4. Meena Bindra ran her business with the co-operation of her sons. True/False.
5. Who helped her to start business?
6. What was her lucky break as mentioned by Meena ?
7. What was the profit gained by Meena of her first sale?
8. Who bought her salwar suits initially?
9. When did she move into an office at Kemp's corner? Why?
10. Why was Meena reluctant to allow her son Sanjay to join her business?
11. What is the '*true test of an entrepreneur*' as discussed in the article?
12. What was the turning point for BIBA ?
13. What according to Meena are the essential qualities of a successful business?
14. How did Meena keep her energy up?
15. Which book has been a constant source of inspiration for Meena?

II Answer the following questions in about one page each:

1. Why did Meena start her business? What was the secret of her success?
2. Discuss the role of her family in her business as shared by Meena.
3. Meena rather chose to lead than follow. Elaborate.
4. What changes did Siddharth bring about in her company?
5. Write a note on Meena Bindra, an entrepreneur.

III. Answer the following questions in about two pages each:

1. Trace the growth of BIBA into one of India's largest ethnic wear wholesalers.
2. Explain how Meena Bindra's venture proved to be *A Cut Above* the rest.
3. Comment on the way Meena Bindra shaped her passion into profession.

Suggested Activities:

- Make a SWOC analysis of entrepreneurship.
- Meet the alumni of your college who have set up their own business.
- Visit any of the BIBA outlets and check out the difference compared to other brands in your city.

Suggested Reading:

- *Follow every rainbow* by Rashmi Bansal
- *Connect the Dots* by Rashmi Bansal

3. CHARLES CHAPLIN

(An excerpt from *My Autobiography*)

Approach to the text:

- Quotes from Chaplin reflect his views on life. Here are a few gems:-
 1. A day without laughter is a day wasted.
 2. I always like walking in the rain, so no one can see me crying.
 3. We think too much and feel too little.
 4. You will never find a rainbow if you're looking down.
- Comedians bury their miseries in the smiles on their faces. Do you agree?
- Have you noticed Chaplin's expressions in his movies? Discuss some of his films from the age of silent films.

About the author



Sir Charles Spencer Chaplin (1889-1977) was a famous English comic actor, filmmaker, composer, screenwriter, editor and producer during his time. Those were the times of silent films. He became renowned through his films like *The Gold Rush*, *The Circus*, *City Lights* and others. His film *The Great Dictator* satirized Adolf Hitler. His screen persona was the inimitable 'The Tramp'. In his career of 75 years, he saw both adulation and controversy.

In this edited extract from chapter one of *My Autobiography*, Chaplin tells about his childhood and his association with his mother, father and brother. Predominant was his mother's influence on him. His keen observation and pragmatic outlook are not to be missed in this piece. His biographer David Robinson said, 'At seventy-five years old, Charles Chaplin finally told his own story, at length'.

I was born on 16 April 1889, at eight o'clock at night, in East Lane, Walworth. Soon after, we moved to West Square, St George's Road, Lambeth. According to Mother my world was a happy one. Our circumstances were moderately comfortable; we lived in three tastefully furnished rooms. One of my early recollections was that each night before Mother went to the theatre, Sydney and I were lovingly tucked up in a comfortable bed and left in the care of the housemaid. In my world of three and a half years, all things were possible; if Sydney, who was four years older than I, could perform legerdemain and swallow a coin and make it come out through the back of his head, I could do the same; so I swallowed a halfpenny and Mother was obliged to send for a doctor.

Every night, after she came home from the theatre, it was her custom to leave delicacies on the table for Sydney and me to find in morning- a slice of Neapolitan cake or candies- with the understanding that we were not to make a noise in the morning, as she usually slept late.

Mother was a soubrette on the variety stage, a *mignonne* in her late twenties, with fair complexion, violet-blue eyes and long light-brown hair that she could sit upon. Sydney and I adored our mother. Though she was not an exceptional beauty, we thought her divine-looking. Those who knew her told me in later years that she was dainty and attractive and had compelling charm. She took pride dressing us up for Sunday excursions, Sydney in an Eton suit with long trousers and me in blue velvet one with blue gloves to match. Such occasions were orgies of smugness, as we ambled along the Kennington Road.

London was sedate in those days. The tempo was sedate; even the horse-drawn tram-cars along Westminster Bridge Road went at a sedate pace and turned sedately on a revolving table at the terminal near the bridge. In Mother's prosperous days we also lived in Westminster Bridge Road. Its atmosphere was gay and friendly with attractive shops, restaurants and music halls. The fruit-shop on the corner facing the Bridge was a galaxy of colour, with its neatly arranged pyramids of oranges, apples, pears and bananas outside, in contrast to the solemn grey Houses of Parliament directly across the river.

This was the London of my childhood, of my moods and awakenings: memories of Lambeth in the spring; of trivial incidents and things; of riding with Mother on top of a horse-bus trying to touch passing lilac-trees - of the

many coloured bus tickets, orange, blue, pink and green, that bestrewed the pavement where the trams and buses stopped – of rubicund flower - girls at the corner of Westminster Bridge, making gay *boutonnieres*, their adroit fingers manipulating tinsel and quivering fern- of the humid odour of freshly watered roses that affected me with a vague sadness- of melancholy Sundays and pale-faced parents and their children escorting toy windmills and coloured balloons over Westminster Bridge; and the maternal penny steamers that softly lowered their funnels as they glided under it. From such trivia I believe my soul was born.

Then objects in our sitting-room that affected my senses: Mother's life-size painting of Nell Gwyn, which I disliked; the long-necked decanters on our sideboard, which depressed me, and the small round music-box with its enamelled surface depicting angels on clouds, which both pleased and baffled me. But my sixpenny toy chair bought from the gypsies I loved because it gave me an inordinate sense of possession.

Then something happened! It could have been a month or a few days later - a sudden realization that all was not well with Mother and the outside world. She had been away all the morning with a lady friend and had returned home in a state of excitement. I was playing on the floor and became conscious of intense agitation going on above me, as though I were listening from the bottom of a well. There were passionate exclamations and tears from Mother, who kept mentioning the name Armstrong - Armstrong said this, Armstrong said that, Armstrong was a brute! Her excitement was strange and intense so that I began to cry, so much so that mother was obliged to pick me up and console me. A few years later I learned the significance of that afternoon. Mother had returned from the law courts where she had been suing my father for non-support of her children, and the case had not gone too well for her. Armstrong was my father's lawyer.

I was hardly aware of a father, and do not remember him having lived with us. He too was a vaudevillian, a quiet, brooding man with dark eyes. Mother said he looked like Napoleon. He had a light baritone voice and was considered a very fine artist. Even in those days he earned the considerable sum of forty pounds a week. The trouble was that he drank too much, which Mother said was the cause of their separation.

It was difficult for vaudevillians not to drink in those days, for alcohol was sold in all theatres, and after a performer's act he was expected to go to the theatre bar and drink with the customers. Some theatres made more profit from the bar than from the box office, and a number of stars were paid large salaries not alone for their talent but because they spent most of their money at the theatre bar. Thus many an artist was ruined by drink -- my father was one of them. He died of alcoholic excess at the age of thirty-seven.

Mother would tell stories about him with humour and sadness. He had a violent temper when drinking, and during one of his tantrums she ran off to Brighton with some friends, and in answer to his frantic telegram: 'What are you up to? Answer at once!' she wired back: 'Balls, parties and picnics, darling!'

At eighteen Mother had eloped with a middle aged man to Africa. She often spoke of her life there; living in luxury amidst plantations, servants and saddle horses.

In her eighteenth year my brother Sydney was born. I was told he was the son of a lord and that when he reached the age of twenty-one he would inherit a fortune of two thousand pounds, which information both pleased and annoyed me.

Mother did not stay long in Africa, but returned to England and married my father. I had no knowledge of what ended the African episode, but in our extreme poverty I would reproach her for giving up such a wonderful life. She would laugh and say that she was too young to be cautious or wise.

What degree of feeling she had for my father I never knew, but whenever she spoke of him it was without bitterness, which makes me suspect she was too objective to have been deeply in love. Sometimes she would give a sympathetic account of him, and at other times talk of his drunkenness and violence. In later years, whenever angry with me she would ruefully say: 'you will finish up in the gutter like your father'.

She had known Father before she went to Africa. They had been sweethearts, and had played together in the same Irish Melodrama called *Shamus O'Brien*. At sixteen she played the leading role. While touring with this company, she met and ran off with the middle-aged lord to Africa. When she returned to England, Father took up the broken threads of their romance and they married. Three years later I was born.

What other facts besides drink were involved I do not know, but a year after my birth my parents separated. Mother did not seek alimony. Being a star in her own right, earning twenty five pounds a week, she was well able to support herself and her children. Only when ill-fortune befell her did she seek relief; otherwise she would never have taken legal steps.

She had been having trouble with her voice. It was never strong, and the slightest cold brought on laryngitis which lasted for weeks; but she was obliged to keep working, so that her voice grew progressively worse. She could not rely on it. In the middle of singing it would crack or suddenly disappear into a whisper, and the audience would laugh and start booing. The worry of it impaired her health and made her a nervous wreck. As a consequence, her theatrical engagements fell off until they were practically nil.

It was owing to her vocal condition that at the age of five I made my first appearance on the stage. Mother usually brought me to the theatre at night in preference to leaving me alone in the rented rooms. She was playing the Canteen at Aldershot at the time, a grubby, mean theatre catering mostly to soldiers. They were a rowdy lot and wanted little excuse to deride and ridicule. To performers, Aldershot was a week of terror.

I remember standing in the wings when Mother's voice cracked and went into a whisper. The audience began to laugh and sing falsetto and to make catcalls. It was all vague and I did not quite understand what was going on. But the noise increased until Mother was obliged to walk off the stage. When she came into the wings she was very upset and argued with the stage manager who, having seen me perform before Mother's friends, said something about letting me go on in her place.

And in the turmoil I remember him leading me by the hand and, after a few explanatory words to the audience, leaving me on the stage alone. And before a glare of footlights and faces in smoke, I started to sing, accompanied by the orchestra, which fiddled about until it found my key. It was a well-known song called *Jack Jones*.

Half-way through, a shower of money poured on to the stage. Immediately I stopped and announced that I would pick up the money first and sing afterwards. This caused much laughter. The stage manager came on with a handkerchief and helped me to gather it up. I thought he was going to keep it. This thought was conveyed to the audience and increased their laughter,

especially when he walked off with it with me anxiously following him. Not until he handed it to Mother did I return and continue to sing. I was quite at home. I talked to the audience, danced, and did several imitations including one of Mother singing her Irish march song.

And in repeating the chorus, in all innocence I imitated Mother's voice cracking and was surprised at the impact it had on the audience. There was laughter and cheers, then more money-throwing; and when Mother came on the stage to carry me off, her presence evoked tremendous applause. That night was my first appearance on the stage and Mother's last.

When the fates deal in human destiny, they heed neither pity nor justice. Thus they dealt with Mother. She never regained her voice. As autumn turns to winter, so our circumstances turned from bad to worse. Although Mother was careful and had saved a little money, that very soon vanished, as did her jewellery and other small possessions which she pawned in order to live, hoping all the while that her voice would return.

Meanwhile from three comfortable rooms we moved into two, then into one, our belongings dwindling and the neighbourhoods into which we moved growing progressively drabber.

Mother had now sold most of her belongings. The last thing to go was her trunk of theatrical costumes. These things she clung to in the hope that she might recover her voice and return to the stage. Occasionally, she would delve into the trunk to find something, and we would see a spangled costume or a wig and would ask her to put them on. I remember her donning a judge's cap and gown and singing in her weak voice one of her old song successes that she had written herself.

With amazing ease she would then break into a graceful dance and forget her dressmaking and regale us with her other song successes and perform the dances that went with them until she was breathless and exhausted. Then she would reminisce and show us some of her old playbills. One read:

ENGAGEMENT EXTRAORDINARY

Of the dainty and talented

Lily Harley,

Serio-comedienne, impersonator and dancer.

She would perform before us, not with only her own vaudeville material, but with imitations of other actresses she had seen in the so-called legitimate theatre.

I remember an evening in our one room in the basement at Oakley Street. I lay in bed recovering from a fever. Sydney had gone out to night school and Mother and I were alone. It was late afternoon, and she sat with her back to the window reading, acting and explaining in her inimitable way the New Testament and Christ's love and pity for the poor and for little children. Perhaps her emotion was due to my illness, but she gave the most luminous and appealing interpretation of Christ that I have ever heard or seen. She spoke of his tolerant understanding; of the woman who had sinned and was to be stoned by the mob, and of his words to them: 'He that is without sin among you, let him first cast a stone at her.'

She read into the dusk, stopping only to light the lamp, then told of the faith that Jesus inspired in the sick, that they had only to touch the hem of his garment to be healed.

'Don't you see,' said Mother, 'how human he was; like all of us, he too suffered doubt.'

Mother had so carried me away that I wanted to die that very night and meet Jesus. But Mother was not so enthusiastic. 'Jesus wants you to live first and fulfil your destiny here,' she said. In that dark room in the basement at Oakley Street, Mother illuminated to me the kindest light this world has ever known, which has endowed literature and the theatre with their greatest and richest themes: love, pity and humanity.

Living as we did in the lower strata, it was very easy to fall into the habit of not caring about our diction. But Mother always stood outside her environment and kept an alert ear on the way we talked, correcting our grammar and making us feel that we were distinguished.

As we sank further into poverty I would, in my childish ignorance, reproach her for not going back to the stage. She would smile and say that 'that' life was false and artificial, and that in such a world one could easily forget God. Yet whenever she talked of the theatre she would forget herself and again get carried away with enthusiasm. Some days, after reminiscing, she would fall

into a long silence as she bent over her needlework, and I would grow moody because we were no longer a part of that glamorous life. And Mother would look up and see me forlorn and would cheerfully console me.

Winter was approaching and Sydney ran out of clothes; so Mother made him a coat from her old velvet jacket. It had red and black striped sleeves, pleated at the shoulders, which Mother did her best to get rid of, but with little success. Sydney wept when he was made to wear it: 'What will the boys at school think?'

'Who cares what people think?' she said. 'Besides, it looks very distinguished.' Mother had such a persuasive way that Sydney to this day has never understood why he ever submitted to wearing it. But he did, and the coat and a pair of Mother's cut-down high-heeled shoes got him into many a fight at school. The boys called him 'Joseph and his coat of many colours'. And I, with a pair of Mother's red tights cut down for stockings (which looked as though they were pleated), was called 'Sir Francis Drake'.

At the depth of this dolorous period, Mother began to develop migraine headaches and was forced to give up her needlework, and for days was obliged to lie in a dark room with tea-leaf bandages over her eyes. Picasso had a blue period. We had a grey one, in which we lived on parochial charity, soup tickets and relief parcels. Nevertheless, Sydney sold newspapers between school hours, and though his contribution was less than a drop in the bucket, it did give a modicum of aid. But in every crisis there is always a climax - in our case this crisis was a happy one.

One day while Mother was recovering, with a bandage still over her eyes, Sydney came bursting into the darkened room, throwing his newspapers on the bed and exclaiming: 'I've found a purse!' He handed it to mother. When she opened it she saw a pile of silver and copper coins. Quickly she closed it, and then fell back on the bed from excitement.

Sydney had been mounting buses to sell his newspapers. On top of one bus he saw a purse on an empty seat. Quickly he dropped a newspaper over it as if by accident, then picked it up and the purse with it, and hurried off the bus. Behind a bill-board, on an empty lot, he opened the purse and saw a pile of silver and copper coins. He told us that his heart leapt, and without counting the money he closed the purse and ran home.

When Mother recovered, she emptied its contents on the bed. But the purse was still heavy. There was a middle pocket! Mother opened it and saw seven golden sovereigns. Our joy was hysterical. The purse contained no address, thank God, so Mother's religious scruples were little exercised. Although a pale cast of thought was given to the owner's misfortune, it was, however, quickly dispelled by Mother's belief that God had sent it as a blessing from Heaven.

Whether Mother's illness was physical or psychological I do not know. But she recovered within a week. As soon as she was well, we went to Southend-on-Sea for a holiday, Mother outfitting us completely with new clothes.

Like sand in an hour-glass our finances ran out and hard times again pursued us. Mother sought other employment, but there was little to be found. Problems began mounting. Instalment payments were behind; consequently Mother's sewing machine was taken away. And Father's payments of ten shillings a week had completely stopped.

In desperation she sought a new solicitor, who, seeing little remuneration in the case, advised her to throw herself and her children on the support of the Lambeth Borough authorities in order to make Father pay for our support.

There was no alternative: she was burdened with two children, and in poor health; and so she decided that the three of us should enter the Lambeth workhouse.

Glossary

legerdemain: magic with hands, sleight of hand.

Neapolitan: an Italian brand known for ice creams of different flavours.

soubrette: a mischievous female attendant in theatrical comedies.

mignonne: cute, pretty, good looking.

dainty: elegant, neat, small and pretty.

orgy: excessive indulgence

smugness: pleased, satisfied (with dresses)

ambled: walked leisurely.

sedate: slow-paced, calm

rubicund: red coloured

boutonnieres: bunch of flowers worn in a buttonhole.

adroit: deft, skilful.

tinsel: shining

Nell Gwyn: a famous actress in seventeenth century England.

decanters: a vessel to pour liquor.

Vaudevillian: a multi-act theatrical entertainment style.

brooding: deeply thoughtful.

saddle: a seat on the horse back.

melodrama: a musical dramatic presentation with variety of emotions and feelings.

alimony: an allowance given to a former spouse by a divorced or legally separated person.

Laryngitis: inflammation of the larynx, hoarse voice.

canteen: a military cafeteria.

Aldershot: a town in England.

grubby: unclean, dirty.

deride: mock.

falsetto: false voice.

catcalls: a jeer, a sound of disapproval from the audience.

fiddle: adjusting sound correctly.

drab: dull, uninteresting.

regale: to entertain.

reminisce: recall.

New Testament: the second part of The Bible, the sacred scripture of the Christians.

luminous: bright.

forlorn: sad, miserable.

pleated: folded, plaited, braided.

dolorous: sad, dull.

Picasso: a famous Spanish painter.

parochial: church-related.

modicum: a small amount.

Lambeth: a district in Central London, England.

Workhouse: a home for homeless, funded by Church, where people were required to work.

Comprehension

I. Answer the following in one or two sentences each:

1. When and where was Charles Chaplin born?
2. When did Chaplin try doing legerdemain and what was the result?
3. How would his mother dress up her two sons for Sunday excursions?
4. Mother always kept delicacies on the table for Sydney and Chaplin. Why?
5. Mention any two memories Chaplin shares with the reader with respect to his childhood in London.
6. Which object gave him ‘an inordinate sense of possession’?
7. Why was his mother angry with Armstrong?
8. What was the occupation of Chaplin’s father?
9. Why did his parents get separated?
10. Why was it difficult for vaudevillians not to drink in those days?
11. How was mother’s life with her first husband in Africa?
12. Mother had known Chaplin’s father much before her first marriage. TRUE/FALSE.
13. Why didn’t mother seek alimony after her separation from Chaplin’s father?

14. Why couldn't she continue her singing act on the stage?
15. Why was 'performing at Aldershot' considered 'a terror'?
16. When did Chaplin make his first appearance on the stage?
17. How would she entertain her kids even in tough times?
18. According to mother, how did Jesus inspire faith in the sick?
19. Which are the three virtues of Jesus that inspired Chaplin?
20. How did Sydney contribute to the family when in crisis?
21. What was the reason for Sydney's excitement one day?
22. What was mother's reaction to the 'purse episode'?

II. Answer the following in about a page each:

1. What were the early memories of Chaplin about his childhood?
2. How does Chaplin remember London and its imprints on his mind?
3. Why did mother sue Chaplin's father and how did the case end?
4. Write a note on Chaplin's father.
5. What does Chaplin say about his mother's first marriage?
6. Mother's poor health was the main reason for her setback in theatre. Explain.
7. Describe Chaplin's first stage appearance.
8. How did mother show her love of theatrical costumes before her kids?
9. Write a note on her reading sessions with the kids, especially Christ's love and pity for the poor.
10. What was the impact of poverty on young Chaplin?
11. Give an example of the persuasive skills of Chaplin's mother.
12. How does the 'purse episode' reflect the plight of the family and its compromise with religious scruples?
13. What led the family to enter the Lambeth workhouse?

III. Answer the following in about two pages each:

1. How does Chaplin acknowledge the influence of his mother in his childhood?
2. Write a brief note on London life in the early years of Chaplin.
3. Describe the two marriages that Chaplin's mother got into and suffered.
4. Artist's life is shrouded with compromises and suffering. Explain with reference to Chaplin's parents.
5. 'Aldershot appearance on the stage was Chaplin's first and his Mother's last'. Discuss.

6. Religious readings and stories had an impact on Chaplin. Elaborate.
7. Write a detailed note on financial crisis suffered by Chaplin's family.

Suggested Reading:

- Read *My Autobiography* by Charles Chaplin
- Watch his films *City Lights*, *The Great Dictator* and others.

Extended Activity:

- Collect information about famous comedians.
- Watch Raj Kapoor's Hindi movie 'Mera Naam Joker'.
- Watch any comic play and share your views on it.

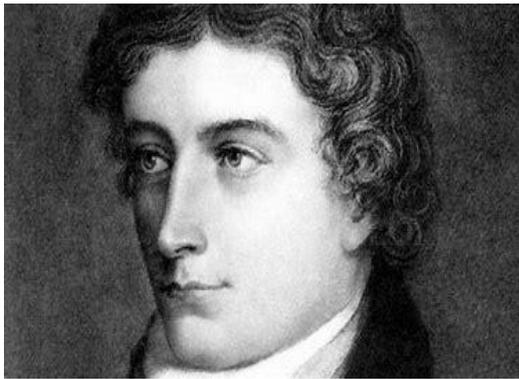
4. ENDYMION

-JOHN KEATS

Approach to the text

- Once one fully knows beauty, it will never leave. It transforms the onlooker into a beautiful object –believes Keats, Discuss
- What is your idea of beauty?

About the Poet:



John Keats, (born October 31, 1795, London, England—died February 23, 1821, Rome, Papal States [Italy]), English Romantic lyric poet who devoted his short life to the perfection of a poetry marked by vivid imagery, great sensuous appeal, and an attempt to express a philosophy through classical legends. His father was Thomas Keats, manager of the Swan and Hoop, a livery stable, and his mother was Frances Jennings, the daughter of the proprietor of the stables. In 1803, Keats entered John Clarke's school in Enfield, about ten miles from London. Clarke was a liberal and his influence may have contributed to Keats' political development.

After his mother's death, Keats developed a love of reading, including the thrillers popular in his time. In his last two or three terms at Enfield he won several prizes and even began a prose translation of Virgil's *Aeneid*. At this time he made a friend of Cowden Clarke, eight years his senior, who had been his tutor in his first years at Enfield. Clarke was instrumental in fostering a love of music and poetry in Keats. His popular odes are “Ode to Nightingale”, Ode on a Grecian Urn”, “Ode to Autumn”, Ode to Melancholy”, “Ode to Psyche”. His other poems include ‘The Eve of St. Agnes’, ‘La Belle Dame Sans Merci’, ‘Isabella’ and others.

Keats also tried his hand at a long poem comprising of four books. The result was *Endymion*, an involved romance in the Elizabethan style, in which a mortal, the shepherd Endymion, was wedded to the goddess Diana and won immortal bliss. The extract prescribed is from *Endymion*- Book-1, First stanza.

Book-1

The first book of “*Endymion*” by John Keats details the speaker’s beliefs regarding the power of beauty and his intentions to tell the story of *Endymion*.

The poem begins with the speaker describing at length the power he believes that beauty holds over human life. He sees it as being a guiding force that, when accepted and appreciated, enters into one’s heart and helps to clear one’s path through life. Once one fully knows beauty, it will never leave. It transforms the onlooker into the beautiful object.

The second half of the poem tells of the speaker’s plan to tell the long story of *Endymion*, a character from Greek mythology. He announces his intentions, primes the audience for a long story, and sends out a “herald” to tell the world what is about to happen.

(excerpt)

A thing of beauty is a joy for ever:

Its loveliness increases; it will never

Pass into nothingness; but still will keep

A bower quiet for us, and a sleep

Full of sweet dreams, and health, and quiet breathing.

Therefore, on every morrow, are we wreathing

A flowery band to bind us to the earth,

Spite of despondence, of the inhuman dearth

Of noble natures, of the gloomy days,

Of all the unhealthy and o'er-darkened ways

Made for our searching: yes, in spite of all,

Some shape of beauty moves away the pall

From our dark spirits. Such the sun, the moon,

Trees old and young, sprouting a shady boon

For simple sheep; and such are daffodils

With the green world they live in; and clear rills
That for themselves a cooling covert make
'Gainst the hot season; the mid forest brake,
Rich with a sprinkling of fair musk-rose blooms:
And such too is the grandeur of the dooms
We have imagined for the mighty dead;
All lovely tales that we have heard or read:
An endless fountain of immortal drink,
Pouring unto us from the heaven's brink.

Glossary

Endymion: Derived from Greek word 'endyein' meaning 'to dive into', or enter. In Greek mythology he was an Aeolian mortal loved by the mood goddess Selene, who asked Zeus to grant him eternal life.

Aeolian: related to Aeolus- Greek God of winds

bower: a pleasant shady place under the tree or climbing plant

morrow: the following day

wreathing: surround, encircle

spite: desire to offend or annoy someone

despondence: disheartened, hopeless

gloomy: sad

pall: cloud here- a dark cloud of gloom and sadness

sprouting: to develop suddenly in large numbers

shady boon: a shade which is helpful to someone

rills: streams of running water

covert: not openly known or displayed

brake: a process to slow down

musk-rose: a Mediterranean rose with white musk-scented flowers

grandeur: splendour, impressive

dooms: death, last day of existence

mighty: enormous

immortal: living forever

heaven's brink: the door of God's home

Comprehension

I. Answer the following in one or two sentences:

1. According to Greek myth who was Endymion?
2. What does the line 'Therefore are we wreathing a flowery band to bind us to earth' suggest?
3. What makes human beings love life in spite of troubles and sufferings?
4. Why is 'grandeur' associated with 'mighty dead'?
5. Do we experience things of beauty only for short moments or do they make a lasting impression on us?
6. Which of the following does the poem 'Endymion' contain?
 - a. a description of Keats' ideal society
 - b. a re-imagining of Greek myth
 - c. a meditation on the beauty of Nature
 - d. All of the above

II. Answer the following in about a paragraph:

1. Explain the images used by the Poet to describe the beautiful bounty of the earth.
2. How does beauty aid us during the darkest days of our life?
3. What does the poet say about the world of dead and the world of living?
4. In 'Endymion', Does Keats generalize upon the experience and then unfold his views? Explain.

III. Answer the following in about two pages:

1. Explain the line "A thing of beauty is a joy forever", in the context of the poem.
2. Elucidate the all-pervasive power of beauty as observed by the Poet.
3. Write a note on figures of speech used in the poem.
4. How does Keats embellish a familiar story from Greek mythology to re-tell the same?

Suggested Reading:

- Ode on a Grecian Urn-John Keats
- Lines Written a Few Miles above Tintern Abbey by William Wordsworth
- To a Skylark by Percy Bysshe Shelley

Extended Activity:

- **Figures of Speech and Literary Devices:**

A figure of speech or rhetorical figure is figurative language in the form of a single word or phrase. It can be a special repetition, arrangement or omission of words with literal meaning, or a phrase with a specialised meaning not based on the literal meaning of the words. Figures of speech often provide emphasis, freshness of expression, or clarity and enhance the beauty of expression.

Examples of figures of speech:

- **Anaphora**
- **Metaphor**
- **Alliteration**

- **Anaphora-** repetition of a word or expression at the beginning of successive phrases, clauses, sentences, or verses especially for rhetorical or poetic effect Lincoln's "we cannot dedicate—we cannot consecrate—we cannot hallow—this ground" is an example of Anaphora.
- **Metaphor-**a word or phrase denoting one kind of object or action is used in place of another to suggest a likeness or analogy between them: "you're a peach"-is an example of Metaphor.
- **Alliteration-** the repetition of usually initial consonant sounds in two or more neighbouring words or syllables- wild and woolly, threatening throngs- are examples.

5. THE HAPPY PRINCE

- OSCAR WILDE

TO CARLOS BLACKER

Approach to the text:

- ‘Man is truly happy only when he spreads happiness around’. How far is the statement true? Discuss.
- Mother Teresa said ‘I see Christ in the face of the beggar in the gutter’. Discuss.

About the author:



Oscar Wilde

Oscar Wilde was an Irish writer. He was born on October 16, 1854 in Dublin. He was an author, playwright, and poet. He was a popular literary figure in late Victorian England, known for his brilliant wit, flamboyant style. In 1891, he published *The Picture of Dorian Gray*, his only novel which was banned as immoral by Victorian critics. But now it is considered as one of his most notable works. As a dramatist, many of Wilde's plays were well received. His satirical comedies were *Lady Windermere's Fan* (1892), *A Woman of No Importance* (1893), *An Ideal Husband* (1895). *The Importance of Being Earnest* (1895) was his most famous play. He died in poverty three years after his release from his imprisonment, at the age of 46. He died on 30th November, 1900.

The story 'THE HAPPY PRINCE' is about a prince. When the prince was alive, he was very happy. After his death, his big statue was erected on the pedestal, from where the statue of the prince could see the miseries of the people. He felt sorry for the poor people who were in such helpless and miserable condition.

The theme of the story is that outward beauty is nothing, it is just a superficial. The real beauty consists of love and sacrifice. The story conveys the message of love and humanity.

High above the city, on a tall column, stood the statue of the Happy Prince. He was gilded all over with thin leaves of fine gold, for eyes he had two bright sapphires, and a large red ruby glowed on his sword-hilt.

He was very much admired indeed. 'He is as beautiful as a weather-cock,' remarked one of the town councillors who wished to gain a reputation for having artistic tastes; 'only not quite so useful,' he added, fearing lest people should think him unpractical, which he really was not.

'Why can't you be like the Happy Prince?' asked a sensible mother other little boy who was crying for the moon. 'The Happy Prince never dreams of crying for anything.'

'I am glad there is someone in the world who is quite happy,' muttered a disappointed man as he gazed at the wonderful statue.

'He looks just like an angel,' said the charity children as they came out of the cathedral in their bright scarlet cloaks and their clean white pinafores.

'How do you know?' said the mathematical master, 'you have never seen one.'

'Ah! but we have, in our dreams,' answered the children; and the mathematical master frowned and looked very severe, for he did not approve of children dreaming.

One night there flew over the city a little swallow. His friends had gone away to Egypt six weeks before, but he had stayed behind, for he was in love with the most beautiful reed. He had met her early in the spring as he was flying down the river after a big yellow moth, and had been so attracted by her slender waist that he had stopped to talk to her.

'Shall I love you?' said the swallow, who liked to come to the point at once, and the reed made him a low bow. So he flew round and round her,

touching the water with his wings, and making silver ripples. This was his courtship, and it lasted all through the summer.

‘It is a ridiculous attachment,’ twittered the other swallows, she has no money, and far too many relations,’ and indeed the river was quite full of reeds. Then, when the autumn came they all flew away.

After they had gone he felt lonely, and began to tire of his lady love. ‘She has no conversation,’ he said, ‘and I am afraid that she is a coquette, for she is always flirting with the wind.’ And certainly, whenever the wind blew, the reed made the most graceful curtseys. ‘I admit that she is domestic,’ he continued, ‘but I love travelling, and my wife, consequently, should love travelling also.’

‘Will you come away with me?’ he said finally to her, but the reed shook her head, she was so attached to her home. ‘You have been trifling with me,’ he cried. ‘I am off to the Pyramids. Goodbye!’ and he flew away.

All day long he flew, and at night-time he arrived at the city. ‘Where shall I put up?’ he said; ‘I hope the town has made preparations.’

Then he saw the statue on the tall column.

‘I will put up there,’ he cried, ‘it is a fine position, with plenty of fresh air.’ So he alighted just between the feet of the Happy Prince.

‘I have a golden bedroom,’ he said softly to himself as he looked round, and he prepared to go to sleep; but just as he was putting his head under his wing a large drop of water fell on him. ‘What a curious thing!’ he cried; ‘there is not a single cloud in the sky, the stars are quite clear and bright, and yet it is raining. The climate in the north of Europe is really dreadful. The reed used to like the rain, but that was merely her selfishness.’

Then another drop fell.

‘What is the use of a statue if it cannot keep the rain off?’ he said.

‘I must look for a good chimney-pot,’ and he determined to fly away.

But before he had opened his wings, a third drop fell, and he looked up, and saw-Ah! What did he see?

The eyes of the Happy Prince were filled with tears, and tears were running down his golden cheeks. His face was so beautiful in the moonlight that the little swallow was filled with pity.

‘Who are you?’ he said.

‘I am the Happy Prince.’

‘Why are you weeping then?’ asked the swallow; ‘you have quite drenched me.’

‘When I was alive and had a human heart,’ answered the statue, ‘I did not know what tears were, for I lived in the Palace of Sans-Souci, where sorrow is not allowed to enter. In the daytime I played with my companions in the garden, and in the evening I led the dance in the great hall. Round the garden ran a very lofty wall, but I never cared to ask what lay beyond it, everything about me was so beautiful. My courtiers called me the Happy Prince, and happy indeed I was, if pleasure be happiness. So I lived, and so I died. And now that I am dead they have set me up here so high that I can see all the ugliness and all the misery of my city, and though my heart is made of lead yet I cannot choose but weep.’

‘What! is he not solid gold?’ said the swallow to himself. He was too polite to make any personal remarks out loud.

‘Far away,’ continued the statue in a low musical voice, ‘far away in a little street there is a poor house. One of the windows is open, and through it I can see a woman seated at a table. Her face is thin and worn and she has coarse, red hands, all pricked by the needle, for she is a seamstress. She is embroidering passion-flowers on a satin gown for the loveliest of the queen’s maids-of-honour to wear at the next court-ball. In a bed in the corner of the room her little boy is lying ill. He has a fever and is asking for oranges. His mother has nothing to give him but river water, so he is crying. Swallow, swallow, little swallow, will you not bring her the ruby out of my sword-hilt? My feet are fastened to this pedestal and I cannot move.’

‘I am waited for in Egypt,’ said the swallow. ‘My friends are flying up and down the Nile, and talking to the large lotus-flowers. Soon they will go to sleep in the tomb of the great king. The king is there himself in his painted coffin. He is wrapped in yellow linen, and embalmed with spices Round his neck is a chain of pale green jade, and his hands are like withered leaves.’

‘Swallow, swallow, little swallow,’ and the prince, ‘Will you not stay with me for one night, and be my messenger? The boy is so thirsty, and the mother so sad.’

‘I don’t think I like boys,’ answered the swallow. ‘Last summer, when I was staying on the river there were two rude boys, the miller’s sons, who were always throwing stones at me. They never hit me, of course; we

swallows fly far too well for that, and besides, I come of a family famous for its agility; but still, it was a mark of disrespect.'

But the Happy Prince looked so sad that the little swallow was sorry. 'It is very cold here,' he said, 'but I will stay with you for one night, and be your messenger.'

'Thank you, little swallow,' said the prince.

So the swallow picked out the great ruby from the prince's sword, and flew away with it in his beak over the roofs of the town.

He passed by the cathedral tower, where the white marble angels were sculptured. He passed by the palace and heard the sound of dancing. A beautiful girl came out on the balcony with her lover. 'How wonderful the stars are,' he said to her, 'and how wonderful is the power of love!'

'I hope my dress will be ready in time for the state ball,' she answered; 'I have ordered passion-flowers to be embroidered on it: but the seamstresses are so lazy.'

He passed over the river, and saw the lanterns hanging to the masts of the ships. He passed over the ghetto, and saw the old Jews bargaining with each other, and weighing out money in copper scales. At last he came to the poor house and looked in. The boy was tossing feverishly on his bed, and the mother had fallen asleep, she was so tired. In he hopped, and laid the great ruby on the table beside the woman's thimble. Then he flew gently round the bed, fanning the boy's forehead with his wings. 'How cool I feel!' said the boy, 'I must be getting better,' and he sank into a delicious slumber.

Then the swallow flew back to the Happy Prince, and told him what he had done. 'It is curious,' he remarked, 'but I feel quite warm now, although it is so cold.'

'That is because you have done a good action,' and the prince. And the little swallow began to think, and then he fell asleep. Thinking always made him sleepy.

When day broke he flew down to the river and had a bath. 'What a remarkable phenomenon!' said the professor of ornithology as he was passing over the bridge. 'A swallow in winter!' And he wrote a long letter about it to the local newspaper. Everyone quoted it, it was full of so many words that they could not understand.

‘Tonight I go to Egypt,’ said the swallow, and he was in high spirits at the prospect. He visited all the public monuments, and sat a long time on top of the church steeple. Wherever he went the sparrows chattered, and said to each other, ‘What a distinguished stranger!’ so he enjoyed himself very much.

When the moon rose he flew back to the Happy Prince. ‘Have you any commissions for Egypt?’ he cried; ‘I am just starting.’

‘Swallow, swallow, little swallow,’ said prince, ‘will you not stay with me one night longer?’

‘I am waited for in Egypt,’ answered the swallow. ‘Tomorrow my friends will fly up to the Second Cataract. The river-horse couches there among the bulrushes, and on a great granite throne sits the god Memnon. All night long he watches the stars, and when the morning star shines he utters one cry of joy and then he is silent. At noon the yellow lions come down to the water’s edge to drink. They have eyes like green beryls, and their roar is louder than the roar of the cataract.’

‘Swallow, swallow, little swallow,’ said the prince, ‘far away across the city I see a young man in a garret. He is leaning over a desk covered with papers, and in a tumbler by his side there is a bunch of withered violets. His hair is brown and crisp, and his lips are red as a pomegranate, and he has large and dreamy eyes. He is trying to finish a play for the director of the theatre, but he is too cold to write any more. There is no fire in the grate, and hunger has made him faint.’

‘I will wait with you one night longer,’ said the swallow, who really had a good heart. ‘Shall I take him another ruby?’

‘Alas! I have no ruby now,’ said the prince, ‘my eyes are all that I have left. ‘They are made of rare sapphires, which were brought out of India a thousand years ago. Pluck out one of them and take it to him. He will sell it to the jeweller, and buy firewood, and finish his play.’

‘Dear prince,’ said the swallow, ‘I cannot do that,’ and he began to weep.

‘Swallow, swallow, little swallow,’ said the prince, ‘do as I command you.’

So the swallow plucked out the prince’s eye, and flew away to the student’s garret. It was easy enough to get in, as there was a hole in the roof. Through this he darted, and came into the room. The young man had his head

buried in his hands, so he did not hear the flutter of the bird's wings, and when he looked up he found the beautiful sapphire lying on the withered violets.

'I am beginning to be appreciated,' he cried; 'this is from some great admirer. Now I can finish my play,' and he looked quite happy.

The next day the swallow flew down to the harbour. He sat on the mast of a large vessel and watched the sailors hauling big chests out of the hold with ropes. 'Heave a-hoy!' they shouted as each chest came up. 'I am going to Egypt!' cried the swallow, but nobody minded, and when the moon rose he flew back to the Happy Prince.

'I am come to bid you goodbye,' he cried.

'Swallow, swallow, little swallow,' said the prince, 'will you not stay with me one night longer?'

'It is winter, answered the swallow,' and the chill snow will soon be here. In Egypt the sun is warm on the green palm trees, and the crocodiles lie in the mud and look lazily about them. My companions are building a nest in the Temple of Baalbec, and the pink and white doves are watching them, and cooing to each other. Dear prince, I must leave you, but I will never forget you, and next spring I will bring you back two beautiful jewels in place of those you have given away. The ruby shall be redder than a red rose and the sapphire shall be as blue as the great sea.'

'In the square below,' said the Happy Prince, 'there stands a little match girl. She has let her matches fall in the gutter, and they are all spoiled. Her father will beat her if she does not bring home some money, and she is crying. She has no shoes or stockings, and her little head is bare. Pluck out my other eye, and give it to her, and her father will not beat her.'

'I will stay with you one night longer,' said the swallow, 'but I cannot pluck out your eye. You would be quite blind then.'

'Swallow, swallow, little swallow,' said the prince, 'do as I command you.'

So he plucked out the prince's other eye, and darted down with it. He swooped past the match girl, and slipped the jewel into the palm of her hand. 'What a lovely bit of glass!' cried the little girl: and she ran home, laughing.

Then the swallow came back to the prince. ‘You are blind now,’ he said, ‘so I will stay with you always.’

‘No, little swallow,’ said the poor prince, ‘you must go away to Egypt.’

‘I will stay with you always,’ and the swallow and he slept at the prince’s feet.

All the next day he sat on the prince’s shoulder and told him stories of what he had seen in strange lands. He told him of the red ibises, who stand in long rows on the banks of the Nile, and catch gold fish in their beaks; of the Sphinx, who is as old as the world itself, and lives in the desert, and knows everything; of the merchants, who walk slowly by the side of their camels and carry amber beads in their hands; of the King of the Mountains of the Moon, who is as black as ebony, and worships a large crystal; of the great green snake that sleeps in a palm tree, and has twenty priests to feed it with honey-cakes; and of the pygmies who sail over a big lake on large flat leaves and are always at war with the butterflies.

‘Dear little swallow,’ said the prince, ‘you tell me of marvellous things, but more marvellous than anything is the suffering of men and of women. There is no mystery so great as Misery. Fly over my city, little swallow, and tell me what you see there.’

So the swallow flew over the great city, and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into dark Lanes, and saw the white faces of starving children looking out listlessly at the black streets. Under the archway of a bridge two little boys were lying in one another’s arms to try and keep themselves warm. ‘How hungry we are!’ they said. ‘You must not lie here,’ shouted the watchman, and they wandered out into the rain.

Then he flew back and told the prince what he had seen.

‘I am covered with fine gold,’ said the prince, ‘you must take it off, leaf by leaf, and give it to my poor; the living always think that gold can make them happy.’

Leaf after leaf of the fine gold the swallow picked off, till the Happy Prince looked quite dull and grey. Leaf after leaf of the fine gold he brought to the poor, and the children’s faces grew rosier, and they laughed and played games in the street. ‘We have bread now!’ they cried.

Then the snow came, and after the snow came the frost. The streets looked as if they were made of silver, they were so bright and

glistening; long icicles like crystal daggers hung down from the eaves of the houses, everybody went about in furs, and the little boys wore scarlet caps and skated on the ice.

The poor little swallow grew colder and colder but he would not leave the prince, he loved him too well. He picked up crumbs outside the baker's door when the baker was not looking, and tried to keep himself warm by flapping his wings.

But at last he knew that he was going to die. He had just enough strength to fly up to the prince's shoulder once more. 'Goodbye, dear prince!' he murmured, 'Will you let me kiss your hand?'

'I am glad that you are going to Egypt at last, little swallow,' said the prince, 'you have stayed too long here; but you must kiss me on the lips, for I love you.'

'It is not to Egypt that I am going,' said the swallow. 'I am going to the House of Death. Death is the brother of Sleep, is he not?'

And he kissed the Happy Prince on the lips, and fell down dead at his feet.

At that moment a curious crack sounded inside the statue, as if something had broken. The fact is that the leaden heart had snapped right in two. It certainly was a dreadfully hard frost.

Early the next morning the mayor was walking in the square below in company with the town councillors. As they passed the column he looked up at the statue: 'Dear me! How shabby the Happy Prince looks!' he said.

'How shabby, indeed!' cried the town councillors who always agreed with the mayor; and they went up to look at it.

'The ruby has fallen out of his sword, his eyes are gone, and he is golden no longer,' said the mayor: 'in fact he is little better than a beggar!'

'Little better than a beggar,' said the town councillors.

'And here is actually a dead bird at his feet!' continued the mayor. 'We really must issue a proclamation that birds are not to be allowed to die here.' And the town clerk made a note of the suggestion.

So they pulled down the statue of the Happy Prince. 'As he is no longer beautiful he is no longer useful,' said the art professor at the university.

Then they melted the statue in a furnace, and the mayor held a meeting of the corporation to decide what was to be done with the metal. ‘We must have another statue, of course,’ he said, ‘and it shall be a statue of myself.’

‘Of myself,’ said each of the town councillors, and they quarrelled. When I last heard of them they were quarrelling still.

‘What a strange thing!’ said the overseer of the workmen at the foundry. ‘This broken lead heart will not melt in the furnace. We must throw it away.’ So they threw it on a dust heap where the dead swallow was also lying.

‘Bring me the two most precious things in the city,’ said God to one of His angels; and the angel brought Him the leaden heart and the dead bird.

‘You have rightly chosen,’ said God, ‘for in my garden of Paradise this little bird shall sing for evermore, and in my city of gold the Happy Prince shall praise me.’

Glossary

pinafore: Brit. An apron, esp. with a bib, a woman’s sleeveless wrap around washable covering for the clothes, tied at the back, a collarless sleeveless dress usually worn over a blouse or jumper.

coquette: a woman who flirts, any crested humming bird of the genus Lophornis.

curtsey (curtsy): a woman’s or girl’s formal greeting or salutation made by bending the knees and lowering the body.

lofty: of imposing height, noble, elevated, haughty and aloof

embalm: preserve in an unaltered state, give a pleasant fragrance to, preserve from decay, originally with spices and now usually by injection of preservative.

agility: act of being able to move more easily and understand quickly.

cathedral: the principal church of diocese.

Ghetto: part of a city, especially a slum area, occupied by a minority group, historical the Jewish quarter in city.

Bulrush: a reed mace, tall waterside plant, a rush like water plant

Beryl: a transparent pale green, blue or yellow mineral consisting of a silicate of Beryllium and Aluminium, something used as a gemstone.

Grate: the recess of fireplace or furnace, a metal frame for holding fuel in a fireplace or furnace.

garret: a top floor or attic room, especially a small dismal one.

violets: small plants typically with purple, blue or white five petalled flowers. Eg. African violet a bluish purple colour seen at the end of the spectrum opposite red.

haul: pull or drag with effort or force, transport in a truck or cart change course abruptly.

The temple of Baalbec: It is home to the Baalbec temple complex which includes two of the largest and grandest Roman temple ruins: the Temple of Bacchus and the Temple of Jupiter. It was inscribed in 1984 as an UNESCO World Heritage site.

The palace of Sans-Souci : it was the summer palace of Frederick the Great king of Prussia, in Potsdam, near Berlin.

Sans-Souci means without worry, free of care.

Comprehension

I Answer the following questions in one or two sentences each:

1. Where did the statue of 'The Happy Prince' stand?
2. Why was the Prince sad?
3. What did the little swallow say when he alighted between the feet of the statue of the Happy Prince?
4. What did the swallow carry to the sick child's house?
5. Why hadn't the swallow gone south with the other birds?
6. The little swallow took the reed with him. True/False
7. What surprised the little swallow when he tried to snuggle between the feet of the statue?
8. What did the little swallow say when the second drop of water fell on him?
9. Where were the little swallow's companions building a nest, in the story?
10. What does the swallow see when it flies over the city?
11. What is the moral of the story?

12. What did the little swallow decide to do, after the prince turned ‘blind’?
13. Was the little swallow able to go to Egypt? Why?
14. Who did the Happy Prince give his gemstones from his eyes to?
15. What is the statue of the Happy Prince compared to by one of the two councillors?
16. What were the two precious things brought to God by one of his angels?
17. Who received the gold leaf that had covered the prince’s body?
18. Why did the workmen throw the heart of the statue on the dust heap?

II. Answer the following questions in a page each:

1. Describe the statue of the happy prince.
2. What did he do in the house of seamster?
3. Who did the Prince send the sapphires to? Why?
4. Why did the swallow decide not to go south with the other birds?
5. How did the swallow prove to be the happy Prince’s true friend?
6. Though the courtiers called the Prince ‘The Happy Prince’, the Prince was not really happy. What made the prince unhappy?

III. Answer the following questions in two pages each:

1. How did the Happy Prince convince the little swallow to stay back with him to help the helpless and needy people? Explain.
2. Who came there the very next morning after the death of the Prince? What did they do to the statue?
3. When the Prince was alive, he could not help the poor and miserable people, but after his death, how did he help them and win a place in the city of gold?
4. Discuss the title of the story ‘The Happy Prince.’
5. How were the Happy Prince and the little swallow rewarded finally?

Suggested Reading:

- The Stories of Panchatantra
- The Aesop’s Fables.

Extended activity:

- Visit an Old Age Home or an Orphanage and try to find out the difficulties of human life.
- Think of different ways in which you can help the needy and make a list of things to do.

6. DEFINITIONS OF FEMINITY AND MASCULINITY

- SUJATA SEN

Approach to the text:

- “The same passions in man and woman nonetheless differ in tempo; hence man and woman do not cease misunderstanding one another.” – Friedrich Nietzsche. Discuss.
- Is there a demand to adhere to rigid societal structure of Masculine and Feminine Traits? Why?

About the author:

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The prescribed essay, ‘Definition of Femininity and Masculinity’ is an extract from the book, *Gender Studies*. The essay helps to understand the various social processes enforced by the diverse social institutions to strengthen gendered definitions of femininity and masculinity.

Definitions of Femininity and Masculinity

Discriminations against women depend on the constructions of femininity and masculinity that have prevailed over ages. Femininity implies that it is ‘natural’ that a woman is delicate and attractive physically, sensitive psychologically and intellectually inferior to men. Nurturing the family is her duty and should be her priority. On the contrary, a man should not cry (unlike his sister), work/help in the kitchen (unlike his sister/mother), he should be dashing, ambitious, successful and experimenting with life itself since he is the provider.

To understand the what and how of such definitions of masculinity and femininity, it is necessary to understand how various social processes enforce them. The definitions of femininity and/or masculinity are fortified through the following:

Family

Social institutions, especially the family, strengthen gendered definitions of femininity and masculinity. In earlier times, women were confined to the four

walls of the home, immersed in household chores, looking after the husband and children and catering to all their necessities and demands. In fact, the role of a woman within the family was that of an angel by the hearth who created a peaceful h(e)aven away from the husband's hectic work schedule. She was also her children's mother and cared, shared and nurtured. In the process, she was also the repository of all the male stress and tension. She had no legal or social rights, familial or domestic abuse that could be both physical and/or emotional was rampant. Feminism questioned such gendered existence.

Across the world, the profile of families is changing from 'joint' to 'nuclear' to 'single-parent' family mould. Attitude towards the (unpaid but very necessary for family sustenance) domestic labour women had to traditionally undertake is also changing, since more women are stepping out of the confines of home and becoming economically independent.

It has been noted that the socialization patterns existing in societies play a vital role in the continuation of stereotyped gender roles. Gender differentiation does emerge naturally from biological differences. Every child is taught that apart from the physiological or biological differences between the male and female, there are differences in terms of expected roles and patterns of behaviours that are associated with each sex. The process by which a child learns the differences based on gender is called gender socialization.

Gender socialization starts with the birth of an infant, when a baby is welcomed into the world with a declaration of his/her maleness or femaleness (the announcement that the child is a boy/girl), and the use of blue or pink blankets and dresses to indicate the sex of the infant. As infants grow up, their development patterns diverge on the basis of their sex. Family members, through their own roles, which act as role models for children, pass on the role behaviours they themselves have acquired from their predecessors to the next generation. Many books also reflect the prevalent gender roles, and to an extent influence children to behave in similar ways. The same is the case with cinema and television programmes, which depict stereotyped gender roles and behaviours. Toys given to children to play with reinforce these behaviours –for example, girls are generally given kitchen sets and dolls to play with, of which Barbie has become the most popular in modern times. Boys are given guns, tanks, tracks and Superman, Spiderman and Batman replicas to play with. The subtle messages sent across to children are that it is accepted and expected that girls look good, take care to groom themselves well, cook and look after the home. Boys, on the other hand, learn that they should be brave, aggressive and adventurous. Family members, books, cinema and television and toys given to

children teach and reinforce gender expectations and influence the self-concepts of individuals: Words used in everyday parlance are also suggestive of gender. Newborn girl babies are often described as 'cute', 'tiny', 'soft', and 'delicate', whereas boys are seen as 'strong' and 'hardy'. In the process of growing up, children learn gender-stereotyped characteristics: females are emotional, soft, can be easily convinced, patient, nurturing and caring; males are strong, unemotional, rational and logical.

Media

An important agent that had a major impact on the process of socialization and the learning of gender identities, especially in today's consumerist era, and has defined masculinity and femininity is the media. The mass media include the audio-visual media: the press, television, radio, films and the ubiquitous advertising. These media are actually controlled by economic powers and constitute definitions of women's selves in a way that suit the status quo.

The feminist scholarship believes that the mass media victimize women because they represent women in a very patriarchal mould. Basically, media give women a body image that is highly desirable. Slim actresses and slimmer models are the order of the day. What is not taken into account that this very public image of femininity may lead to anorexia, bulimia and depression amongst young girls who desire the thin, twiggy ideal body shape. Similarly, body hair is made into a token of femininity or lack of it. The bounce, the colour and the texture of the 'crowning glory' matters while 'unwanted' hair is used to make women themselves feel unwanted.

In fact, the media, it can be argued, reduce femininity into body parts. To be feminine (and thereby be attractive to the male of the species), a woman's body parts get defined as models to be pursued. While media, thus, make their millions, femininity, thus, defined pushes women into hankering after that 'unattainable she' a typical woman can never be. Very rarely does mass media give women defined roles. The M & B romances, for instances, influence the socialization of its readers from teenage onwards. These escapist fantasies, miles away from realities, give women defined roles as a male-dependent and family-oriented entities. In fact, in the mass media, the independent, intelligent, successful woman of today (whom the new caring -n-sharing man supports) is rarely shown. Instead, such a woman is always presented in a predatory way as a job stealer or as a home wrecker, and what have you. However, there are media interventions that are positive in intent and enabling in nature. In today's media, the portrayal of women has undergone a subtle change –women are being shown as more confident, independent and as decision makers. However,

such depictions are still limited, and an increase in positive portrayal of women in and by the media will go a long way in changing ideas and attitudes of gender stereotyping.

Media influences definitions of masculinity as well. The typical media 'hero' presents an ideology of masculinity that is dominant, forceful and at times even brutal. In fact, due to such representations, society is made to see women as caring and nurturing. So a growing boy is given a self-definition whereby he has to be different from a woman. So not only is an aggressive, go-getter masculinity prioritized but femininity itself is presented in this process as weak, needing the protection of the four walls of the home.

In the media-dominated world, moreover, age, especially of women, becomes a body type and/or a self-image that is unwanted. In brief, the media creates through its 'easy identification' processes personal identities that continue that status quo.

Social Stratification

It has been argued that media help accentuate (and continue) social stratification. Femininity, according to such representation, is for male entertainment and possession. Women are considered to be male property and pushed into domestic roles and family-oriented lives and selfhoods. The indirect fallout of all this 'body beautiful' bravura is the implication that an active life of her own is not for a middle-class and/or poor woman, or for a woman from the lower-caste groups. In fact, a poor woman or one belonging to the lower castes has to fight discrimination not only from the males within the family, but also from both males and females from other castes or classes. It is the right, possibly, of rich woman or women belonging to the upper caste groups. Thus, a woman who wants to achieve something in life has to be a superwoman, if she is to attain success. Such a superwoman must balance career, home, familial, relationships, and social roles, or be 'rich' to enjoy life. Thus, social classes are stratified and accentuated.

Religion

It is important to understand the role religion assigns to women. Feminism argues that most institutionalized modern religions are patriarchal. It has been pointed out that God is usually a man, and the agents of his wisdom are often men. Women mostly are passive carriers of this divine wisdom.

Feminists argue that a gendered religion oppresses women. It is maintained within religious text(s) that a woman is impure and a temptress.

Feminists argue that religion(s) makes women possessions to be ‘given away’ in a marriage. Religion, it is argued, makes a woman a male possession.

Moreover, all religious scriptures and texts assign particular roles to each gender. Women are wives and daughters, basically homemakers who ensure that the members of the family, the husbands and children are not found wanting for anything. They are to be supportive and submissive, and are the thread that holds the family together emotionally. Men are the breadwinners, who have to look after the material aspects of life and ensure that the basic necessities of the family are fulfilled.

Education

In addition to religion, education is another process and social institution that defines femininity and masculinity. It is clear that physically males and females are different, though intellectual, cognitive or behavioural differences between the sexes are debatable. Males and females do behave differently, and to a certain extent think differently, and some psychologists argue that there are differences in terms of fundamental cognitive processing.

There are a number of stereotypes concerning gender differences in terms of the intellectual abilities of males and females, and the educational patterns that can be observed between the sexes. It is believed that women/girls are not good at math or science, but are excellent at languages, social sciences and art. They are hard working and sincere, but never brilliant. Such gendered generalizations make it difficult for the genius of a girl to grow. Both adults and children regard reading, art and music as feminine and mathematics, athletics and mechanical skills as masculine.

Work Culture

At the workplace, aspects of gendering come to the fore. Experts maintain that work growth can be lateral and/or horizontal. Lateral growth refers to growing towards the top position within the same organization. Horizontal growth refers to the movement across similar positions, without any significant change in the status or power enjoyed by individuals.

The last few decades have witnessed an influx of women into the labour market. The participation of women in agriculture and the unorganized sector has been acknowledged; however, recent changes have witnessed an increase in the participation of women in the organized sector. Educational and other infrastructural facilities for women have opened up a number of avenues for work and employment, resulting in a sharp rise in the proportion of women’s employment outside the home. However, in the organized sector, women today

are concentrated in clerical and non-managerial positions. Increase of women workers seems to have taken place in traditional occupations, clustered in finance, services (teaching and nursing), publishing, retailing, banking and consumer products. This increase is seen in occupations involving gradual occupational growth and flexibility aimed at accommodating family life. The increase in the number of women in the managerial cadres has been very limited, and, even today, women account for a very small proportion of the managerial workforce, pointing out to unequal representation of women in the corporate world. Women dominate very few industries, and few women hold top managerial positions. Very few women top the promotion bar, even fewer cross it. It has been very difficult for women to break through the 'glass ceiling' of higher promotions and vertical movement, though the numbers who have been able to do so is gradually increasing.

Sex and Gender

Feminism points out to major differences between 'sex' and 'gender'. Simone de Beauvoir maintained, 'We must remember in this context that women are not born; they are made.' She implied that in the definition of women's selves and roles, their 'gender' matters. What is gender? It is much more than the physical/biological sexual differences between a woman and a man. Gender refers to practices that society, culture and ideologies propagate because of sexual differences. Right from birth via growth, individuals get a gendered personality that defines their attitudes and behaviour.

The traditionalists and conservatives assert that gender divisions in society are 'natural' and should be present, and that, women and men merely fulfil the social roles accorded to them by their statuses. According to them, 'biology is destiny.' It is also argued that a woman's brain is smaller than a man's, and that women are physically less powerful and muscular than men. By virtue of being born a female, a woman has a particular physique and anatomical make-up that makes her more fit for a subordinate and domestic role in society. The biological factor that is most frequently linked to the social position of women is their capacity to bear children, which is unique only to the female sex. However, these biological facts do not and should not disadvantage women or determine their social status. Women may be mothers, but they need not be made responsible only to the motherhood, nurturing, educating and raising children, or devoting themselves to home and family. These roles are socially and culturally assigned to women, and are definitely not biological in nature.

Feminists argue that sex refers to the biological differences between females and males—differences that are natural and consequently unalterable. Gender is a cultural term and refers to the roles that are ascribed to women and men by society, through contrasting stereotypes of ‘femininity’ and ‘masculinity.’ Patriarchal ideas make the distinction between sex and gender hazy, and presume that all distinctions, including social and cultural, are based on biological or anatomical differences. Feminists, however, believe that biological difference between women and men are minor and do not justify gender differences. Feminism strives to achieve a ‘genderless personhood.’

Glossary

prevailed: to be current, widespread or predominant

fortified: to impart strength or vigor to

immersed: deeply involved

hearth: home or family life or fire place

repository: a person to whom a secret is entrusted

abuse: improper treatment, unjust, corrupt or wrongful practice or custom

sustenance: something that provides support

socialization: the process of learning how to live in a way acceptable to one’s
own
society

stereotyped: a conventional, formulaic and often over simplified or exaggerated
conception, opinion, or image of (a person)

reinforce: to encourage or strengthen

anorexia: loss of appetite, especially as a result of disease

bulimia: a chronic eating disorder characterized by a binge-and-purge cycle -
extreme over eating followed by self-induced vomiting

hankering: a strong, restless desire, longing, or mental inclination

predatory: exploiting or victimizing others for personal gain

home wrecker: a person who gain the affections of someone already married or
engaged, and thus causes the dissolution of the marriage or
engagement

bravura: overly showy

stratified: having a class structure

accentuated: to bring out distinctly; to make more noticeable or prominent

propagate: to cause, to spread, to extend the knowledge

I. Answer the following questions in one or two sentences each:

1. What are the reasons for women's physical or emotional abuse?
2. What is promoting the stereotyped gender roles?
3. When does gender socialization begin?
4. Which are the sources that depict the prevalent gender roles?
5. How do media victimize women?
6. What kind of masculine image does media represent?
7. Is there a societal pressure on women to be superwomen?
8. Women are considered to be _____ within domestic frame.
9. Mention two traits of a woman according to religious text(s).
10. According to the religion, what is the role of men?
11. What does the phrase 'given away' mean?
12. State a stereotype existing in education.
13. What is the difference between lateral and horizontal growth?
14. In which sector has the women labour been recognized and increased?
15. Mention the definition, about 'the women', given by Simon de Beauvoir.
16. What is 'Gender'?
17. Which roles are socially and culturally attributed to women?
18. On what basis does the distinction between sex and gender become obscure?

II Answer the following questions in a page each:

1. How does Social stratification help in strengthening the gendered definition of femininity and masculinity?
2. In what way do Media victimize and define the role of women?
3. Explain the process of Gender socialization.
4. Delineate differences between Sex and Gender.
5. What role, according to the feminists, does religion assign to women?
6. How is workplace influenced by the gendered vision? Discuss
7. Education juxtaposes the idea of egalitarianism and gender roles. Explain
8. Write a note on the "natural gender division" existing in society.

III Answer the following questions in two pages each:

1. Definition or labelling is one of the prime sources of gender discrimination. Explain with reference to the essay.
2. It is a myth that media portrayals highlight and emphasize on redefining the role/s of women. Elucidate the statement.
3. Ideological domination emerging through and due to religion and education result in female oppression. Discuss the given idea with reference to the essay.
4. Family, the basic unit of social institutions, aids in defining and conditioning assigned roles by the patriarchal society. Substantiate the statement.

Suggested Reading:

- Mary Wollstonecraft's *Vindication of the Rights of Women* (1792)
- Simone De Beauvoir's *The Second Sex* (1949)
- Judith Butler's *Gender Trouble* (1991)

Extended Activity:

- Prepare a project on a variety of Health programmes, to improve Women's Health, introduced and provided by the Indian government.
- Make an assessment of the portrayal of women and men in Indian cinema during different phases of the last century and in contemporary time.
- Enumerate offences that are described as grievous under Section 320 of Indian Penal Code.
- Discuss the major features of Sexual Harassment of Women at Workplace (prevention) Bill, 2013.

7. THE SUNDERBANS

-SUSIL MANDAL

Approach to the text

- ‘People compete with wildlife for food and resources’, this Human-wildlife conflict has led to the extinction and reduction of numerous species and uncountable human deaths. Discuss
- A major challenge of modern conservation is the resolution of Human-wildlife conflict.
- Does Human-wildlife conflict leads to antagonism towards wildlife conservation Initiative?

About the poet:

Susil Mandal was born on 1st April in Palpur village under Gosaba block, an intermediate Panchayat under South 24 Paraganas district in the Sunderbans. He was initiated into the world of poetry in a school established by Daniel Hamilton, an Englishman, in the Sunderbans. Mandal was attracted to the inspiring thoughts and ideas of Swami Vivekananda, the Bengal Renaissance thinker and reformer of the nineteenth century. He was particularly fascinated by Vivekananda’s firm belief in the rise of the Shudras and Ati-Shudras. He also dreamt of a New India rising from the slums and shanties of hapless Dalits. This was the major driving force behind his decision to join a Ramakrishna Mission school. He became a teacher in the Department of English at Narendrapur Ramakrishna Mission Ashram in 1982.

His most noteworthy volumes of poetry are *Ek Akash Geetabitan* (A Sky of Songs), *Anuchyar Taranga* (Silent Waves), *Heem Sandhyar Batas* (Cold Waves of a Wintry Evening), *Nirjanatar Baibhabe* (In the Opulence of Silence) and *Ananta Aswiner Shishire* (Dewas of a Perennial Autumn). He has received two major awards –Loksakha Sammanana and Banani Puraskar. Recently, Mandal’s poems have been selected for the Bridgewater Poetry Festival, Viginia, USA.

In the poem, the poet tries to draw the pensive sketches of Dalit life in the remotest nooks of the marshlands. The dire necessity to access the dense, impenetrable forests in search of honey and firewood and the resultant death in the cruel jaws of the ferocious Royal Bengal Tiger, is the central theme of this poem. When hapless Subal is devoured by the blood-thirsty tiger, his wife had no other alternative but to commit suicide by hanging herself from the ceiling of her ramshackle hut.

A Note on Translator

Shishir Roy studied English Literature in the University of Calcutta. Started his career as a teacher and later he joined a course in direction and screenplay writing at Satyajit Ray Film and Television Institute, Kolkata. His interests are varied, including translating for friends, writing personal prose pieces, cooking, travelling and singing. He is a journalist at present, working with *Anandabazar Patrika*, one of the leading vernacular dailies in India.

You Coming from Kolkata, Sir?
Who sends you here/
All come to see the tigers,
But no takers for us.
A lot more things for you here –
Tigers, crocodile, Hental, Sundari trees, the mangrove –
You write poetry on the colourful leaves.
Only we, black bodies, are left unnoticed.
Our children, poor scavengers,
Scuffle with the orange-peels you've thrown.
Tigers fascinate you, no? The Royal Bengal?
'How wonderful, oh! How's it possible!'
You never know the secret behind,
The man-eater guzzled a lot:
Haripada, Subal, Fateh Ali –how many shall I count!
Subal's wife hanged herself last year
Couldn't bear the fangs of hunger –what we could do?
We wait for the minister to come,
He came once, year ago,
Promised, 'The Sunderbans will transform!'
We beg you, sir,
Go tell him kindly,
Our stomachs are full
With the brine-water from flood.

- Translated from Bengali by Shishir Roy

Glossary

Hental: it is wild date tree, but very small and yields but little wood.

Sunderbans is famous for Hental Tree

scavengers: someone who searches through rubbish for food or useful thing

scuffle: to make a living with difficulty, to struggle financially

guzzled: to drink or eat quickly, to gulp down

brine-water: the water of the sea

Comprehension

I Answer the following questions in one or two sentences each:

1. What can a tourist find in the Sunderbans?
2. Who are unnoticed?
3. _____ attracts the tourists.
4. The phrase “The sman-eater” refers to _____
5. What happened to Haripada, Subal and Fateh Ali?
6. Who is the speaker waiting for and why?
7. Why does Subal’s wife commit suicide?

II Answer the following questions in a page each:

1. What are difficulties faced by the localities?
2. How does the poem portray the conflict between human beings and tigers?
3. The poem highlights human hypocrisy. Explain.

III Answer the following questions in two pages each:

1. How does the poet bring out the plight of the downtrodden in the poem?
2. Comment on the element of satire in the poem.
3. “Our Stomachs are full/with the brine-water from flood.” What message is the poet trying to convey?
4. The project of saving tigers sidelines the issues of loss of human lives. Substantiate.

Suggested Reading:

- <http://www.cnbctv18.com/economy/the-man-animal-conflict-in-sunderbans-is-creating-villages-full-of-tiger-windows-748061.html>

- Watch Discovery Channel
- Read the novel Yann Martel's *Life of Pi*

Extended Activity:

- Watch the movie *Life of Pi*(2012)
- Collect information on the Tribal groups in India and write a report on them.

8. HAYAVADANA-AN EXTRACT



GIRISH RAGHUNATH KARNAD- (1938-2019)

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

TRIBUTES:

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

-Ramachandra Guha”

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

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

- Arundati Ghosh

‘A flame has been extinguished that lit up so many minds.’ **- Shashi Tharoor**

The late Girish Karnad was a renowned Kannada writer, playwright and poet whose versatility and creativity were exhibited through multifarious platforms like acting, publishing, film-making directing, and compeering of television talk shows. He earned his Bachelor’s Degree in Mathematics and Statistics at Karnatak University. While pursuing his Masters in Politics, Philosophy and Economics as a Rhodes Scholar at Oxford, he wrote his critically acclaimed first play *Yayati*, in Kannada, his adopted tongue although he wanted to earn international fame by writing in English. His second play *Tughlaq* remained his best known play. He worked as an actor and director with *Madras Players* in English plays. He donned the lead roles in the Kannada version of *Oedipus Rex*

and the Kannada play, *Jokumaraswamy*, directed by B. V. Karantha. His plays were thought provoking and evoked critical responses. He largely explored the present by way of the past. He wrote nine plays in Kannada and translated six of them into English. He was particular about translating his plays as translation, for Karnad, was a quest for suitable cultural equivalents. Karnad retold myth to make it relevant and to suit contemporary reality. *Naga-Mandala*, one of such popular plays, won the 'Karnataka Sahitya Academy Award'. His play *Tale-Danda* won the 'Karnataka Natak Academy Award'. *Hayavadana* is even now widely recognized as one of his most important plays of post-independent India. He was awarded the 'Padma Shri' for his contributions to theatre, one of the India's top civilian honours, in 1974.

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

ABOUT THE PLAY

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

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

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

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

The story further unfolds when Devadatta enters the scene. He asks his friend Kapila to find out the name and address of the woman whom he loves. He tells him that he loves her so much that he would sacrifice his head and his arms to have her. Kapila finds the woman’s home and knocks on her door, only to fall in love with her. Yet, he tells Padmini, the lady that Devadatta loves, about his friend’s wish to marry her. Devadatta and Padmini marry, and Padmini is due to bear their son in six months. The two are supposed to go on a trip to Ujjain with their friend, Kapila, but Devadatta is hesitant as he believes that Padmini is attracted to his friend. Due to Devadatta’s jealousy, Padmini decides to cancel the trip but changes her mind when Kapila arrives. The party passes a temple

and Devadatta decides to honour his promise by giving up an arm and his head. He leaves the pair and cuts off his head. Kapila finds a dead Devadatta and decides to cut off his head as well. When Padmini finds her husband and his friend headless, she decides to kill herself, but is stopped by the goddess Kali. She asks Padmini to place the men's heads back to their bodies so that she could heal them. Padmini rushes to follow the Goddess' instructions, but as the men are revived, she finds that in her haste, she has mixed up the heads and placed them on the wrong bodies.

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

On a trip to the forest with her son, Padmini comes upon Kapila living in the woods. Devadatta's body has softened, but Kapila has regained his former strength. Padmini tells Kapila that her son is also Kapila's son since her husband has his body. She points out that her son has a mole in the same place that Kapila does. Padmini stays in the woods with him for several days. Devadatta goes looking for Padmini and finds her with Kapila. The two men fight, and both die.

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

action ends with a thanksgiving to Ganesha for having made the play successful.

The universal predicament of the gap between expectations and realities is wonderfully drawn by Girish Karnad through the first act. It raises profound questions of what constitute identity and beauty—supreme intellect or raw physical prowess; brain or brawn. It also harkens to the conflict being played out within each of us to achieve completeness and further recounts how, often, one fails to get there. The play therefore deals with different aspects of human challenges and its limitations. It illustrates that the drama of incompleteness is eternally being played out. The three levels of incompleteness are dealt with here- Divine (Ganesha), Human (Hayavadana) and Animal (Hayavadana with his horse-voice) Furthermore, the play underlines the quest and struggle for locating and moulding identities to fill the gaps are inevitable, incomprehensible and eternal. **Hayavadana** was first presented in English by the Madras Players at the Museum Theatre, Madras on 7 December 1972. It was directed by Lakshmi Krishnamurthy and Yamuna Prabhu, with music by B.V. Karanth. The cast was as follows:

BHAGAVATHA
ACTOR I
HAYAVADANA
ACTOR II
DEVADATTA
KAPILA
PADMINI
DOLL I
DOLL II
KALI
CHILD

ACT ONE

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

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

Then the mask is taken away.

O Elephant- headed Herambha
whose flag is victory,
and who shines like a thousand suns.
O husband of Riddhi and Siddhi,
seated on a mouse and decorated with a snake.
O single-tusked destroyer of incompleteness,
we pay homage to you and start our play.

BHAGAVATA: May Vighneshwara, the destroyer of obstacles, who removes all hurdles and crowns all endeavors with success, bless our performance now. How indeed can one hope to describe his glory in our poor, disabled words? An elephant's head on a human body, a broken tusk and a cracked belly---- whichever way you look at him he seems the embodiment of imperfection, of incompleteness. How indeed can one fathom the mystery that this very Vakratunda-Mahakaya, with his crooked face and distorted body, is the Lord and Master of Success and Perfection? Could it be that this Image of Purity and Holiness, this Mangala-Murthy, intends to signify by his very appearance that the completeness of God is something no poor mortal can comprehend? Be that as it may. It is not for us to understand this Mystery or try to unravel it. Nor is it within our powers to do so. Our duty is merely to pay homage to the Elephant-headed God and get on with our play.

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

One is Devadatta. Comely in appearance, fair in colour, unrivalled in intelligence, Devadatta is the only son of the Revered Brahmin Vidyasagara. Having felled the mightiest pundits of the kingdom in debates on logic and love, having blinded the greatest poets of the world with his poetry and wit, Devadatta is as it were the apple of every eye in Dharmapura.

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

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

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

[sings] Two friends there were
----- one mind, one heart----

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

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

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

ACTOR: Sir, Bhagavata Sir----

BHAGAVATA [trying to free himself]

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

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

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

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

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

BHAGAVATA: Let me go!

[The Actor moves back.]

What nonsense is this? What do you mean by all this shouting and screaming? In front of our audience too! How dare you disturb . . .

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

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

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

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

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

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

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

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

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

BHAGAVATA: Yes?

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

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

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

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

BHAGAVATA: Yes?

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

BHAGAVATA: Who was there?

ACTOR: A horse!

BHAGAVATA: What?

ACTOR: A horse! And it was talking.

BHAGAVATA: What did you have to drink this morning?

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

BHAGAVATA Perhaps your liver is sensitive to water.

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

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

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

BHAGAVATA: Now look here . . .

ACTOR: Please, Sir . . .

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

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

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

ACTOR: Back?

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

ACTOR: No!

BHAGAVATA. Nata . . .

ACTOR: I can't!

BHAGAVATA: It's an order.

ACTOR: [pleading]. Must I?

BHAGAVATA: Yes, you must.

ACTOR: Sir. . .

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

BHAGAVATA: Two friends there were

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

Are you still here?

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

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

[sings.] Two friends there were

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

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

Now look here . . .

ACTOR: It's coming. Coming . . .

BHAGAVATA: What's coming?

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

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

Hold up the entry-curtain!

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

Who's that?

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

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

[To the stage-hand] Lower the curtain!

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

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

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

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

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

Incredible! Unbelievable!

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

Who are you?

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

Come here!

[Hayavadana hesitates, then comes forward.]

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

[Hayavadana doesn't move.]

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

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

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

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

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

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

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

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

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

[To Hayavadana.] Who are you?

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

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

[Hayavadana stands, dejected.]

[Softly] Who are you?

[No reply.]

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

HAYAVADANA: Hey. . .

BHAGAVATA [taken aback]. Eh?

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

BHAGAVATA: Don't get annoyed. . .

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

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

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

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

BHAGAVATA: What's your name?

HAYAVADANA: Hayavadana.

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

HAYAVADANA: I was born with it.

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

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

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

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

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

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

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

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

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

BHAGAVATA: Carry on.

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

ACTOR: Ah!

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

ACTOR, BHAGAVATA: What?

HAYAVADANA: She said she would only marry that horse!

ACTOR: What!

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

ACTOR: Naturally.

HAYAVADANA: No one could dissuade her. So ultimately she was married off to the white stallion. She lived with him for fifteen years. One morning she wakes up-----and no horse! in its place stood a beautiful Celestial Being, a gandharva. Apparently this Celestial Being had been cursed by the god Kuvera

to be born a horse for some act of misbehavior. After fifteen years of human love he had become his original self again.

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

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

ACTOR: No!

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

BHAGAVATA: It's a sad story.

ACTOR: Very sad.

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

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

HAYAVADANA: [slapping himself on the forehead].

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

[Long silence. They think.]

BHAGAVATA: Banaras?

HAYAVADANA: What?

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

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

ACTOR: Rameshwar.

HAYAVADANA: Banaras, Rameshwar, Gokarn, Haridwar, Gaya, Kedarnath---not only those but the Dargah of Khwaja Yusuf Baba, the Grotto of Our Virgin Mary---- I've tried them all. Magicians, mendicants, maharishis, fakirs, saints and sadhus-----sadhus with short hair, sadhus with beards----sadhus in saffron, sadhus in the altogether----hanging, singing, rotating, gyrating----on the spikes, in the air, under water, under the ground . . . I've covered them all. And

what did I get out of all this? Everywhere I went I had to cover my head with a veil-----and I started going bald. [Pause. Shyly.] You know, I hate this head--- but I just can't help being fond of this lovely, long mane. [Pause.] So I had to give the miss to Tirupati.

[long silence.]

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

HAYAVADANA: Anything you say.

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

HAYAVADANA: Why not?

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

HAYAVADANA: Fools!

BHAGAVATA: Why don't you try her?

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

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

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

ACTOR: Me?

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

HAYAVADANA: But, Bhagavata Sir, may I point out that his road side manners. . . ACTOR: There! He's insulting me now! Let him find his own way. What do I care?

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

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

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

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

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

[The two go.]

Comprehension

I. Answer the following questions in one or two sentences each:

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

II. Answer the following questions in a page each:

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

III. Answer the following questions in two pages each:

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

5. Does the Bhagavata resonate the voice of the audience? Substantiate.

Suggested Reading:

- Tale Danda: Girish Karnad
- Nagamandala: Chandrashekara Kambara

Extended Activity:

- Enact the scene prescribed.
- Watch the play Hayavadana on Youtube
- Watch any of Karnad's plays enacted on stage (Tughlaq or Yayati).

WORKBOOK

1. Homonyms and Affixes	- 79
2. Dialogue Writing	- 85
3. Paragraph Writing	- 90
4. Comprehension Passages	- 101
5. Report Writing	- 116
6. Precis Writing	- 127

HOMOPHONES

Words often confused

Some words are often confused as they are similar sounding words; but they are different in spelling and meaning. Such words are referred to as homophones. 'Homo' means the same; 'phone' means sound.

1. Soul-sole

Soul (spirit): Goutham Buddha prayed for the liberation of soul from the cycle of life and death.

Sole (single/only): The sole purpose of Vidith's visit to Mumbai is to reunite with his family.

Sole (the lower part of one's foot/shoe): Varun hurt his sole while jumping over the wall.

2. Idle-idol

Idle (inactive): It is good to be idle once in a while.

Idol (image): Idol worship of cine artists was very common in India.

3. Break-brake

Break (separate into pieces): Sanvi instructed the kids not to break the new toys.

Break (violate): Yatish was fined for breaking the rules in the contest.

Brake (part of a vehicle that checks its movement): Many accidents occur because of brake failure.

4. Stationery-stationary

Stationery (writing material etc.): There is a well stocked stationery store next to our college.

Stationary (immobile): People believed in the past that the earth was stationary.

5. Piece-peace

Piece (a bit): The driver was attacked with a piece of broken glass.

Peace (state of tranquility): It is high time that peace is restored all over the world.

6. Principal-principle

Principal (head): The principal of the institution presided over the function.

Principal (important): The principal objective of the survey is to address the issue of malnutrition.

Principle (a basic ideal or rule): APJ Abdul Kalam was a man of principles.

Fill in the blanks choosing from the words given in the brackets:

(prey, pray, rode, road, former, farmer, rear, rare, sail, sale)

1. The young men _____ fast on the _____.
2. The _____ was felicitated by the _____ Chief Minister
3. Some people fall _____ to the conmen easily.
4. The _____ of essential goods remained unaffected during the bandh.
5. The truck hit the _____ end of the bike resulting in the accident.
6. It was a _____ picture of four generations of the family.
7. Parents _____ for the success of their children.
8. The shattered _____ of the ship changed it's direction.

HOMONYMS

Some words have same name, but with different meanings and are used in different contexts. Such words are called homonyms. The word homonym is derived from the Greek 'homonymos'. 'Homo' means same and 'onyma' means name.

1. Watch (to view/observe): The Mishras watched the movie with interest.
Watch (gadget that shows time): Ishika bought a wristwatch for her brother.
2. Fair (right, just): The hawker accepted the deal as he found it to be fair.
Fair (light colored): The missing girl was tall, slim and fair.
3. Fare (price): There is a steep hike in the bus fare.
Fare (well being): Our juniors have organized a fare well party for us.
4. Right (correct): Many students were unable to give the right answers.
Right (direction): The car turned right abruptly without switching the indicator on.
Right (legal, social or ethical principles of freedom): All the citizens must be aware of the fundamental rights.
5. Old (ancient): Tarun was happy to see the old school building where he had studied.

Old (aged): Arnav decided to stay with his old parents and returned to his hometown.

HOMOGRAPHS

Words of the same spelling but different meaning and pronunciation are called homographs.

1. Wind (rhymes with tamarind) (moving air): Strong wind blew along the coastline.
Wind (rhymes with kind) (to rotate or to turn): Siri forgot to wind the wire round the box.
2. Tear (rhymes with wear) (to rip): The parents instructed the children not to tear the newspaper.
Tear (rhymes with year) (water-like secretion in eyes): The Bishop advised the convict not to hold back his tears.
3. Lead (rhymes with deed) (to guide): Sindhu wants to lead her team in the right direction.
Lead (rhymes with head) (a metal): Lead is poisonous.
4. Minute (60 seconds): The athlete ran at the speed of 4kms/minute.
Minute (negligible/very small): The teacher examined the minute details of the blueprint.

Classify the following words as homophones, homonyms or homographs:

Play, sole, caste, wind, cheque, deer, left, rise, floor, hair, tail, pour, lose, tear, right, lead, ring, project, bank, wound, match, pour, minute, live, rose, object, well, drop, mean.

Homonyms	Homophones	Homographs
Eg. Play	Tail	Tear

POINTS TO REMEMBER

- Homophones have similar sound but different spellings and meanings
- Homonyms are similar in spelling and sound; but differ in meanings
- Homographs have same spelling; but different meanings and sounds

AFFIXES

A letter or a group of letters added before or after the root word is an affix. Letters added before the root words are called the prefixes; letters added after the root words are called the suffixes. ('morphemes' in Linguistic terminology)

Prefixes

- (a) Positive prefixes: Prefixes such as *em, en, pro* which tend to qualify the root words may be referred to as positive prefixes.
Examples: empower, enable, endear, proactive
- (b) Negative prefixes: When prefixes like *un, in, im* and *be* affect the meaning of the root words, they may be referred to as negative prefixes.
Examples: unable, invalid, impolite, berate
- (c) Prefixes of number: Prefixes like *mono, bi, uni, tri* that indicate the number of the root words may be referred to as prefixes of number.
Examples: unidirectional, bilingual, tricolours
- (d) Reversative Prefixes: When prefixes such as *un, dis* indicate reversal of action in the root words, they may be referred to as reversative prefixes.
Examples: Undo, disappear
- (e) Derogatory prefixes: Prefixes like *mal, mis* that diminish the meaning of the root words may be referred to as derogatory prefixes.
Examples: misleading, malfunction
- (f) Prefixes of time and order: Prefixes such as *pre, post* that indicate the time or period are referred to as prefixes of time and order.
Examples: pre-university, forenoon, afternoon, post-graduation
- (g) Prefixes of place: Prefixes such as *sub, inter* that indicate place or position are prefixes of place.
Examples: Subway, international

Some of the other prefixes are *de, re, co, auto, pseudo, vice, il, ir, non, ex, anti*, etc.

Add the appropriate prefixes to the words given in the brackets and fill in the blanks:

1. Sharada's hard work will _____ her to pass with flying colours (able).
2. The committee members were _____ to their chief. (co-operative).
3. Students must participate in _____ activities (curricular).
4. Simran was _____ and was issued a warning (qualified).
5. Bhuvan was found to be involved in _____ activities (legal).

Suffixes

Suffixes fixed to words which belong to different parts of speech such as noun, verb adjective and adverb are referred as noun suffixes, verb suffixes, adjective suffixes and adverb suffixes respectively.

(a) Noun Suffixes: *tion, ity, ness, ship, age, ery, ism* are some of the suffixes fixed to the nouns.

Operation, nationality, happiness, friendship, shortage, imagery, idealism

(b) Verb Suffixes: *ize, ify, en*

Commercialize, codify, and strengthen

(c) Adjective Suffixes: *ful, less, ish, able, al*

Beautiful, harmless, foolish, dependable, ethical

(d) Adverb Suffixes: *ily, ly,*

Steadily, Slowly

Fill in the blanks with appropriate words derived from the words given in the brackets:

1. The accused refused to reveal his _____ (nation).
2. Mr. Ravi Basu felt as _____ as a child (help).
3. Shwetha's friends entered her house _____ in her absence (stealth).
4. Traders must adhere to _____ standards (ethics).
5. Prince William has fallen in love with a _____ princess (beauty).

2. DIALOGUE WRITING

Objective: To improve the conversational skills and help in building a coherent dialogue

Dialogue: A conversation between two or more people or a verbal exchange between two or more individuals, directed towards a particular subject.

Sample One

A) Take a look at this dialogue:

Interviewer (one who interviews someone)

Interviewee (A person who is interviewed)

Interviewer - Good Morning

Interviewee - Good morning, Sir

Interviewer - I am glad to see your resume

Interviewee - Thank you, Sir

Interviewer - We select candidates by giving them a project work

Interviewee - Ok Sir, I'm very happy to do it.

Interviewer - Will get back to you after the completion of the project, in a month

Interviewee - Sure Sir, I will do my best sir

Interviewer - We pay a reasonable amount for the given project and hope it will help you

Interviewee - Thank you, Sir

B) Sample two

Two friends are planning for a trip.

Geeta - Hi Seema, How are you?

Seema - I am fine Geeta

Geeta - What are your plans for the upcoming vacation?

Seema - No plans, as yet.

Geeta - I am planning to go to my village, it is harvest time
 Seema - When are you going?
 Geeta - Next week
 Seema - How far is your village?
 Geeta - 28 kilometres, you can accompany me.
 Seema - Ok, but how long do you intend to stay there
 Geeta - Three days, my uncle will arrange every thing
 Seema - Ok thanks .My kids will accompany me
 Geeta - Good, bring them along

A dialogue has to be continuous and coherent. It has to be meaningful and complete in itself. Use simple words and short sentences.

Try to complete the following tasks:

A. Develop a conversation between a soldier who has survived war and a journalist

Journalist -----
 Soldier -----
 Journalist -----
 Soldier -----
 Journalist -----
 Soldier -----
 Journalist -----
 Soldier -----
 Journalist -----
 Soldier -----

B. Write Conversation between an Indian tourist and a foreign tourist in front of Taj Mahal about its history.

Indian tourist -----
Foreign tourist -----
Indian tourist -----
Foreign tourist -----

C. Develop a conversation between transgender person begging for money and a commuter at a traffic junction

Commuter -----
Transgender -----
Commuter -----
Transgender -----
Commuter -----
Transgender -----
Commuter -----
Transgender -----
Commuter -----
Transgender -----

D. Develop a conversation between salesman and customer about the use of smart phone.

Salesman -----
Customer -----
Salesman -----

4) Write a dialogue between a mother and a daughter over the issue of gender roles in society.

5) Create a dialogue between the N.S.S. Co-ordinator and a student on plastic ban.

POINTS TO REMEMBER

- understand the given situation
- try to develop a meaningful conversation
- use short sentences
- use proper tense forms
- the tone has to be formal

3. PARAGRAPH WRITING

Objective: To learn the skills of writing a good paragraph by following the format.

Every prose piece consists of paragraphs. Well-constructed paragraphs lend themselves to perfect presentation of the topic and comprehensive understanding of the concepts in the text. Famous grammarians P. C. Wren and H. Martin opine that *a paragraph is a number of sentences grouped together and relating to one topic; or, a group of related sentences that develop a single point*. In other words, **a paragraph is a group of sentences that talk about one idea or one point of argument or one situation, as a single entity**.

A paragraph begins with a topic sentence or key sentence. The sentences that follow should carry information related to the topic sentence mentioned. Normally, a paragraph should have ten sentences exceeding which the challenge gets tougher. A good paragraph has unity, order and coherence. To bring coherence among these sentences *logical connectors* or *linkers* are used.

Read this paragraph:

TV is one of the most important inventions of mankind. The majority of households have a TV set nowadays. Even people living in many remote villages own a TV. In addition, schools, business centers, offices and hospitals use them for different purposes. Further, one could watch films, teleserials, live matches etc. As a matter of fact, a Smart TV can provide great entertainment for all. Moreover, it has become more interactive which has enabled the users to make the best use of it. Interestingly, with internet-enabled TV, the world looks so small! Undoubtedly, TV is a desirable gadget today.

Connectors underlined like even, in addition to, as a matter of fact, moreover, interestingly and undoubtedly have enlivened an otherwise usual paragraph in the above example. The use of connectors helps a lot in showing interrelationship of the sentences and in obtaining clarity for the paragraph. Anyhow, connectors are desirable but not obligatory. They should not be used deliberately or needlessly.

List of connectors or linkers for different situations and purposes

Connectors of Time and Sequence:

Immediately, thereafter, next, soon, then, after, later, finally, meanwhile, afterwards, now, a little later, since, at least, of late, while.

Connectors of contrasts:

But, however, nevertheless, on the other hand, otherwise, yet, despite, instead, still, on the contrary, in contrast, even so, nonetheless.

Connectors to give additional information:

In addition to, also, moreover, furthermore, likewise, similarly, besides, equally important, further, and, added to all these.

Connectors for cause and result/conclusions:

Therefore, hence, thus, because, consequently, as a result, for, accordingly, thereupon, then, truly, finally, in conclusion.

Connectors for examples:

For instance, for example, take the case of, in other words, that is, as said earlier, as noted already, in fact, specifically, in particular, indeed, incidentally.

Connectors for emphasis:

Even, actually, as a matter of fact, as a matter of truth, surely, certainly, undoubtedly, for sure, come to think of it.

FEATURES OF A PARAGRAPH

1. **UNITY:** There should be unity of thought. The sentences in the paragraph should relate to the subject stated in the topic sentence. There should be no irrelevant matter that has no bearing on the idea expressed in the topic sentence.
2. **CLARITY:** All the sentences in the paragraph should be arranged in an order and in a logical way. Apart from expressing the same thought, the

sentences must follow each other in a natural order. Each sentence should take the reader along from point to point clearly.

3. **EMPHASIS:** In the paragraph the space devoted to each sentence should be in proportion to the relative importance of the idea it expresses.
4. **VARIETY:** Another feature of paragraph construction is variety. To avoid monotony, the paragraph of a composition should be of different lengths, and not always of the same sentence construction.

Now let us read a few sample paragraphs on different topics.

Tuberculosis:

Tuberculosis is a disease caused by an infection with the bacteria *Mycobacterium tuberculosis*. The disease is common in areas of the world where poverty, malnutrition and poor general health are present. First and foremost, tuberculosis is a disease of lungs. Typical signs of this disease are chronic cough and sputum production. Fatigue, lack of appetite, weight loss, fever and night sweats are the symptoms of tuberculosis.

Sympathy:

Sympathy is one of the great secrets of life. It overcomes evil, and strengthens good. It disarms resistance, melts the hardest heart, and develops the better part of human nature. It is founded on love. It is but another word for disinterestedness and affection. We assume another's state of mind; we go out of ourselves and inhabit another's personality. We sympathize with him; we help him; we relieve him. There can be no love without sympathy; there can be no friendship without sympathy. Like mercy, sympathy and benevolence are twice blessed, blessing both giver and receiver. While they bring forth an abundant fruit of happiness in the heart of the giver, they grow up into kindness and benevolence in the heart of the receiver.

A Life of a soldier:

The life of a soldier is the life of duty. He must be obedient, disciplined and always ready. When called out by the trumpet, he must come. When ordered to go forth on some perilous enterprise, he must go. There is no arguing: he must obey orders, even though it is to march into the cannon's mouth. Obedience, submission, discipline, courage—these are among the characteristics which make a man; they are also those which make the true soldier.

Love of money:

Love of money is the root of all evils in the world. It is the cause of many sins such as theft, murder, cheating, etc. It makes man neglect and forget his duties. It makes him forget even God. Love of money makes a man mean and selfish. It poisons sweet human relationships. It makes a man exploit his fellowmen for his own ends. Such evils as smuggling, adulteration of food stuffs and black marketing are due only to man's love of money. It leads to the exploitation of the poor by the rich. It involves men in the evils of gambling and speculation. It drives men to all sorts of anti-social and anti-national activities. Indeed love of money is never satisfied. The more a man hoards money, the more does his hunger for it increase.

Benefits of early rising:

The early riser gets a start over the late riser. Since the mind is fresh and the distractions are few, he turns out much good work and gets time for exercise which gives him the energy for the day's work. He does his work leisurely and thoroughly and gets rest in the evening and goes to bed early. Refreshed by the sleep before midnight, he wakes up fit the next morning whereas, the late riser has no leisure. He must work late and forego health-giving exercise. The loss of the early hours renders him less efficient, in spite of his best efforts than the early riser.

Character:

The crown and glory of life is character. It is the noblest possession of a man, constituting a rank in itself, and an estate in the general good-will, dignifying every station and exalting every position in society. It exercises a greater power than wealth and secures all the honour without the jealousies of fame. It is human nature in its best form. It is moral order embodied in the individual. Men of character are not only the conscience of society, but in every well-governed State they are its motive power; for it is moral qualities in the man which rule the world.

Pleasures of gardening:

Pleasures of gardening cannot be counted. It gives an exercise to the body. Gardening induces the habit of early rising. The fragrant air of the morning invigorates our bodies and refreshes our minds. Interestingly, a man looks after his plants as parents look after their kids. He looks at the day-to-day growth of plants with care and affection. His happiness when he finds the seeds taking to plants is immeasurable. The buds give him a message of flowers and fruit. He feels a sense of achievement. The plants and trees are his companions. In their

company he forgets the weariness of life. Moreover, he lives in the company of nature.

Work is worship:

This is a famous saying with profound meaning and applicability even today. There are many ways of worshipping God but the most simple and practical one is to consider one's work as God and one's dedication to his duty as a way of worshipping. The timely completion of duty gives not only satisfaction and a sense of fulfilment but also rewarding experience. The Bhagawat Gita says Karma Yoga, which means doing one's duty with diligence is in itself worship of God. The great poet and reformer Basavanna also believed in 'kaayakave kailasa', which means work is worship. If one does his duty promptly he will be reaching the abode of Lord Shiva, Kailasa.

Afforestation:

In the economic development of a country forests play an important role. They provide basic raw materials for various industries. There is a close relation between vegetation and climate. Forests attract rains making farmers happy. It has become necessary to protect forests from soil erosion and wicked eyes of man. It is desirable to plant saplings on wastelands in order to overcome the shortages of forests and reduce the bulk expenditure on transport of wood. Afforestation will help to minimize soil erosion and preserve the aesthetic and hygienic life of people.

TASK-I

Write a short paragraph on each of the following topics using the hints:

- 1. Effects of deforestation:** deforestation-affects rainfall-causes soil erosion-trees absorb Carbon-di-oxide- give oxygen to the atmosphere-animals and birds deprived of homes
- 2. Advertisements:** advertisements-to sell goods-people buy-attractive to children-some believe as truth-dangerous habit-too much-too bad-consumerism
- 3. Unity is Strength:** old man-five children-always fighting-dying father-sons called-gave sticks-all broke-gave bundle of sticks-nobody could break-unity is strength
- 4. Bicycle benefits:** bicycle-better than other vehicles-cheap-good exercise-no traffic jam-doesn't pollute air

4. Five minutes inside a Metro Train
5. When you get the news that you have got a rank
6. Your views on reading an interesting book

POINTS TO REMEMBER:

- **A PARAGRAPH IS A GROUP OF SENTENCES THAT TALK ABOUT ONE IDEA OR ONE POINT OF ARGUMENT OR ONE SITUATION, AS A SINGLE ENTITY**
- **THE ESSENTIALS OF A GOOD PARAGRAPH ARE UNITY, CLARITY, EMPHASIS AND VARIETY**
- **TOPIC SENTENCE OR KEY SENTENCE SETS THE TONE OF THE PARAGRAPH**
- **USE OF CONNECTORS WHEREVER NECESSARY**

4. COMPREHENSION PASSAGES

Objectives

- **To enhance critical thinking**
- **To improve reading skills**
- **To develop the ability to comprehend**
- **To familiarize students with new vocabulary and sentence structures**

Comprehension goes beyond reading the text on the page – it involves finding meaning in the text and being able to understand, summarize and reiterate. Successful reading comprehension requires text comprehension, good vocabulary, and fluency in reading.

Reading comprehension is the **ability to process text, understand its meaning,** and to **integrate with what the reader already knows.**

Exercises:

Read the following passages carefully and answer the questions that follow:

1.

Like their ancient toga-wearing counterparts, modern philosophers continue to disagree on the nature of freewill. Do we really have any control over the choices we make and the things we desire, and if so, to what degree?

Theories of freewill vary, but the ancient words of Plato still line up with our modern perceptions of temptation and willpower. The revered Greek philosopher argued that the human experience is one of constant struggle between the intellect and the body, between rationality and desire. Along these lines, true freedom is only achievable when willpower unchains us from bodily, emotional, instinctual slavery.

You can find similar sentiments throughout world religions, most of which offer a particular and often difficult path to rise above our darker natures.

And science? Well, science mostly agrees with all of this. Will power is all about overcoming your natural impulses to eat cupcakes, skip your morning

workout, flirt with the waiter, hit the snooze alarm and check your e-mail during a funeral.

Your will power, however, is limited. If life were a video game, you'd see a glowing "will power" or "ego" meter at the top of the screen next to your "life" meter. Successfully resist one temptation, and the meter depletes a little. The next temptation depletes the "will power" meter even more, until there's nothing left at all.

Our modern scientific understanding of will power in large part stems from a 1996 research experiment involving chocolate and radishes. Psychologist Roy Baumeister led a study in which 67 test subjects were presented with tempting chocolate chip cookies and other chocolate-flavored treats before a persistence-testing puzzle. Here's the catch: The researchers asked some of the participants to abstain from sweets and snack on radishes instead.

Baumeister's results told a fascinating story. The test subjects who resisted the sweet stuff in favor of radishes performed poorly on the persistence test. They simply didn't have the willpower left to resist slacking off.

The resulting paper, "Ego Depletion: Is the Active Self a Limited Resource?" inspired more than a thousand additional studies discussing everything from the influence of positive messages to the ego-sapping power of daily decisions

Studies also show that cognitive capacity also affects our ability to hold out against temptation. Cognitive capacity is essentially your working memory, which you employ when resisting a temptation ... or holding a string of numbers in your head. A 1999 study from the University of Iowa professor Baba Shiv found that people tasked with remembering a two-digit number held out better than people remembering a seven-digit number when tempted with chocolate cake.

1. What do you understand by 'free will'?
 - a) The choices we make and the things we desire for
 - b) The choices that philosophers force us to make
 - c) Our perception of temptation

d) Our ego

2. According to Plato, when is true freedom available?

a) When there is a struggle between the intellect and the body

b) When our will power helps us to overcome our base instincts

c) When we desire that which we cannot achieve

d) When we have no control over our ego

3. In the second paragraph, what does the expression 'line up' signify?

a) Align with

b) disagree with

c) differ from

d) in discussion with

4 'Cognitive capacity' is

a) will power

b) our ego

c) our ability to overcome temptation

d) the desire to give in to temptation

5. From the passage given above, find a synonym for 'respected' -

a) cognitive

b) temptation

c) desire

d) revered

2.

Today's world can truly be called a "society of the spectacle", a phrase that the French sociologist and thinker Guy de Bord used decades earlier. Every act of lived experience has today become a spectacle. It would be a little incorrect to

say that this craze for spectacle-izing everything that occurs around us is a recent phenomenon. If one had watched The Pirates of The Caribbean movies, one would realize that even in the late eighteenth century, executions were public events - a large portion of the populace would gather around the site of the hanging in the city square in order to see justice being meted out in front of their very own eyes. It was also a form of popular entertainment. It was a sort of a collective public blood-letting.

The spectacle that the contemporary society has become is an overwhelming experience. One enters into a restaurant, orders an exotic dish – but the proof of having eaten it doesn't exist until tons of photographs are clicked from varied angles and shared on social networking sites, one goes for a holiday to a calm and serene location, but is all the while busy telling the world about it. It as if one has to document every moment of one's existence. When does one live that moment then? Perhaps it is in the documentation that one survives these days!

1 What is the “Society of the spectacle”?

2 Is it a recent occurrence?

3 Do we really 'live' moments now?

4. Besides documentation, what is the other function of the spectacle?

5. What is meant by "bloodletting"- in the context of the passage.

3.

The last great war, which nearly shook the foundations of the modern world, had little impact on Indian literature beyond aggravating the popular revulsion against violence and adding to the growing disillusionment with the 'humane pretensions' of the Western World. This was eloquently voiced in Tagore's later poems and his last testament, Crisis in Civilisation. The Indian intelligentsia was in a state of moral dilemma. On the one hand, it could not help sympathising with England's dogged courage in the hour of peril, with the

Russians fighting with their backs to the wall against the ruthless Nazi hordes, and with China groaning under the heel of Japanese militarism; on the other hand, their own country was practically under military occupation of their own soil, and an Indian army under Subhas Bose was trying from the opposite camp to liberate their country. No creative impulse could issue from such confusion of loyalties. One would imagine that the achievement of Indian independence in 1947, which came in the wake of the Allies' victory and was followed by the collapse of colonialism in the neighbouring countries of South-East Asia, would have released an upsurge of creative energy. No doubt it did, but unfortunately it was soon submerged in the great agony of partition, with its inhuman slaughter of the innocents and the uprooting of millions of people from their homeland, followed by the martyrdom of Mahatma Gandhi. These tragedies, along with Pakistan's invasion of Kashmir and its later atrocities in Bangladesh, did indeed provoke a poignant writing, particularly in the languages of the regions most affected, Bengali, Hindi, Kashmiri, Punjabi, Sindhi and Urdu. But poignant or passionate writing does not by itself make great literature. What reserves of enthusiasm and confidence survived these disasters have been mainly absorbed in the task of national reconstruction and economic development. Great literature has always emerged out of chains of convulsions. Indian literature is richer today in volume, range and variety than it ever was in the past.

1. What was the impact of the last great war on Indian literature?

b) What did Tagore articulate in the last testament?

c) What was the stance of Indian intelligentsia during the period of great war?

d) Identify the factor responsible for the submergence of creative energy in Indian literature.

e) What was the aftermath that survived tragedies in Kashmir and Bangladesh?

f) The passage has the message that

- (1) disasters are inevitable
- (2) great literature emerges out of chains of convulsions
- (3) Indian literature does not have a marked landscape
- (4) literature has no relation with war and independence

4.

“A principal fruit of friendship,” Francis Bacon wrote in his timeless meditation on the subject, “is the ease and discharge of the fulness and swellings of the heart, which passions of all kinds do cause and induce.” For Thoreau, friendship was one of life’s great rewards. But in today’s cultural landscape of muddled relationships scattered across various platforms for connecting, amidst constant

debates about whether our Facebook “friendships” are making us more or less happy, it pays to consider what friendship actually is. That’s precisely what CUNY philosophy professor Massimo Pigliucci explores in *Answers for Aristotle: How Science and Philosophy Can Lead Us to A More Meaningful Life* (public library), which also gave us this provocative read on the science of what we call “intuition.”

Philosophers and cognitive scientists agree that friendship is an essential ingredient of human happiness. But beyond the dry academic definitions — like, say, “voluntary interdependence between two persons over time, which is intended to facilitate socio-emotional goals of the participants, and may involve varying types and degrees of companionship, intimacy, affection and mutual assistance” — lies a body of compelling research that sheds light on how, precisely, friendship augments happiness.

The way friendship enhances well-being, it turns out, has nothing to do with quantity and everything to do with quality — researchers confirm that it isn’t the number of friends (or, in the case of Facebook, “friends”)

1. Name one change effected in the present situation which hassled to a re-thinking of the concept of friendship

a) Bacon and Thoreau’s theories are no longer available to read

b) The arrival of social media on the scene

c) There is more interest in the sciences

d) Friendships are not possible in the real world anymore, due to over-competition

2. Friendship leads to happiness. Is it true?

a) Yes, researches have proven that friendship does lead to happiness

b) No, there is no relationship between friendship and happiness

c) Friends cannot make each other happy

d) one needs to find one’s happiness alone, with peace of mind

3. Did Pigluicci’s book discuss intuition too?

a) No, it only discussed friendship

b) It explained science and philosophy

c) It discusses Aristotle's theories

d) Yes

4. Is the quality of friends important?

a) No, it is important to have more number of friends, quality does not matter

b) No, number of comments on social networking sites is important, not the quality of friends

c) Yes, it matter

d) No, quality comes automatically with quantity

5. as per the first, paragraph what are the debates about?

a) they are centred around whether our Facebook friends are helping us become more or less happy

b) there are no debates around friendship

c) the quality of comments of social media is debatable

d) Thoreau and Aristotle's thinking is at loggerheads

5.

Philosophy of Education is a label applied to the study of the purpose, process, nature and ideals of education. It can be considered a branch of both philosophy and education. Education can be defined as the teaching and learning of specific skills, and the imparting of knowledge, judgment and wisdom, and is something broader than the societal institution of education we often speak of.

Many educationalists consider it a weak and woolly field, too far removed from the practical applications of the real world to be useful. But philosophers dating back to Plato and the Ancient Greeks have given the area much thought and emphasis, and there is little doubt that their work has helped shape the practice of education over the millennia.

Plato is the earliest important educational thinker, and education is an essential element in "The Republic" (his most important work on philosophy and political theory, written around 360 B.C.). In it, he advocates some rather extreme methods: removing children from their mothers' care and raising them as wards of the state, and differentiating children suitable to the various castes, the highest receiving the most education, so that they could act as guardians of the city and care for the less able. He believed that education should be holistic, including facts, skills, physical discipline, music and art. Plato believed that talent and intelligence is not distributed genetically and thus is be found in children born to all classes, although his proposed system of selective public education for an educated minority of the population does not really follow a democratic model.

Aristotle considered human nature, habit and reason to be equally important forces to be cultivated in education, the ultimate aim of which should be to produce good and virtuous citizens. He proposed that teachers lead their students systematically, and that repetition be used as a key tool to develop good habits, unlike Socrates' emphasis on questioning his listeners to bring out their own ideas. He emphasized the balancing of the theoretical and practical aspects of subjects taught, among which he explicitly mentions reading, writing, mathematics, music, physical education, literature, history, and a wide range of sciences, as well as play, which he also considered important.

During the Medieval period, the idea of Perennialism was first formulated by St. Thomas Aquinas in his work "De Magistro". Perennialism holds that one should teach those things deemed to be of everlasting importance to all people everywhere, namely principles and reasoning, not just facts (which are apt to change over time), and that one should teach first about people, not machines or techniques. It was originally religious in nature, and it was only much later that a theory of secular perennialism developed.

During the Renaissance, the French skeptic Michel de Montaigne (1533 - 1592) was one of the first to critically look at education. Unusually for his time, Montaigne was willing to question the conventional wisdom of the period, calling into question the whole edifice of the educational system, and the implicit assumption that university-educated philosophers were necessarily wiser than uneducated farm workers, for example.

1. What is the difference between the approaches of Socrates and Aristotle?

2. Why do educationists consider philosophy a ‘weak and woolly’ field?

3. What do you understand by the term ‘Perennialism’, in the context of the given comprehension passage?

4. Were Plato's beliefs about education democratic?

5. Why did Aquinas propose a model of education which did not lay much emphasis on facts?

Read the given passages and frame questions according to the following instructions:

- 5 Wh questions
- Question Tags
- Multiple choice questions

6. In the early days of Internet marketing, online advertisers employed banner and pop-up ads to attract customers. These techniques reached

large audiences, generated many sales leads, and came at a low cost. However, a small number of Internet users began to consider these advertising techniques intrusive and annoying. Yet because marketing strategies relying heavily on banners and pop-ups produced results, companies invested growing amounts of money into purchasing these ad types in hopes of capturing market share in the burgeoning online economy. As consumers became more sophisticated, frustration with these online advertising techniques grew. Independent programmers began to develop tools that blocked banner and pop-up ads. The popularity of these tools exploded when the search engine Google, at the time an increasingly popular website fighting to solidify its place on the Internet with giants Microsoft and Yahoo, offered free software enabling users to block pop-up ads. The backlash against banner ads grew as new web browsers provided users the ability to block image-based ads such as banner ads. Although banner and pop-up ads still exist, they are far less prominent than during the early days of the Internet. A major development in online marketing came with the introduction of pay-per-click ads. Unlike banner or pop-up ads, which originally required companies to pay every time a website visitor saw an ad, pay-per-click ads allowed companies to pay only when an interested potential customer clicked on an ad. More importantly, however, these ads circumvented the pop-up and banner blockers. As a result of these advantages and the incredible growth in the use of search engines, which provide excellent venues for pay-per-click advertising, companies began turning to pay-per-click marketing in droves. However, as with the banner and pop-up ads that preceded them, pay-per-click ads came with their drawbacks. When companies began pouring billions of dollars into this emerging medium, online advertising specialists started to notice the presence of what would later be called click fraud: representatives of a company with no interest in the product advertised by a competitor click on the competitor's ads simply to increase the marketing cost of the competitor. Click fraud grew so rapidly that marketers sought to diversify their online positions away from pay-per-click marketing through new mediums. Although pay-per-click advertising remains a common and effective advertising tool, marketers adapted yet again to the changing dynamics of the Internet by adopting new techniques such as pay-per-performance advertising, search engine optimization, and affiliate marketing. As the pace of the Internet's

evolution increases, it seems all the more likely that advertising successfully on the Internet will require a strategy that shuns constancy and embraces change.

7. No one would have believed in the last years of the nineteenth century that this world was being watched keenly and closely by intelligences greater than man's and yet as mortal as his own; that as men busied themselves about their various concerns they were scrutinized and studied, perhaps almost as narrowly as a man with a microscope might scrutinize the transient creatures that swarm and multiply in a drop of water. With infinite complacency men went to and fro over this globe about their little affairs, serene in their assurance of their empire over matter. It is possible that the infusoria under the microscope do the same. No one gave a thought to the older worlds of space as sources of human danger, or thought of them only to dismiss the idea of life upon them as impossible or improbable. It is curious to recall some of the mental habits of those departed days. At most terrestrial men fancied there might be other men upon Mars, perhaps inferior to themselves and ready to welcome a missionary enterprise. Yet across the gulf of space, minds that are to our minds as ours are to those of the beasts that perish, intellects vast and cool and unsympathetic regarded this earth with envious eyes, and slowly and surely drew their plans against us. And early in the twentieth century came the great disillusionment.

The planet Mars revolves about the sun at a mean distance of 140,000,000 miles, and the light and heat it receives from the sun is barely half of that received by this world. It must be, if the nebular hypothesis has any truth, older than our world; and long before this earth ceased to be molten, life upon its surface must have begun its course. The fact that it is scarcely one seventh of the volume of the earth must have accelerated its cooling to the temperature at which life could begin. It has air and water and all that is necessary for the support of animated existence.

Since Mars is older than our earth, it necessarily follows that it is not only more distant from time's beginning but nearer its end. The cooling that must someday overtake our planet has already gone far indeed with our neighbor. In its equatorial region, the midday temperature barely approaches that of our coldest

winter. Its air is much more attenuated than ours; its oceans have shrunk until they cover but a third of its surface. That last stage of exhaustion, which to us is still incredibly remote, has become a present-day problem for the inhabitants of Mars. The immediate pressure of necessity has brightened their intellects, enlarged their powers, and hardened their hearts. And looking across space with instruments, and intelligences such as we have scarcely dreamed of, they see, at its nearest distance only 35,000,000 of miles sunward of them, a morning star of hope, our own warmer planet, green with vegetation and grey with water, with a cloudy atmosphere eloquent of fertility, with glimpses through its drifting cloud wisps of broad stretches of populous country and narrow, navy-crowded seas.

And we men, the creatures who inhabit this earth, must be to them at least as alien and lowly as are the monkeys and lemurs to us. The intellectual side of man already admits that life is an incessant struggle for existence, and it would seem that this too is the belief of the minds upon Mars. Their world is far gone in its cooling and this world is still crowded with life, but crowded only with what they regard as inferior animals. To carry warfare sunward is, indeed, their only escape from the destruction that, generation after generation, creeps upon them.

And before we judge of them too harshly we must remember what ruthless and utter destruction our own species has wrought, not only upon animals, such as the vanished bison and the dodo, but upon itself. The Tasmanians were entirely swept out of existence in a war of extermination waged by European immigrants in the space of fifty years. Are we such apostles of mercy as to complain if the Martians warred in the same spirit?

Adapted from *The War of the Worlds* by H. G. Wells (1898)

POINTS TO REMEMBER

- **Carefully read and comprehend the given passage**
- **Do not use outside knowledge**
- **Always read the instructions clearly**
- **Review the answer**
- **Upgrade your vocabulary**
- **Practise betters competence**

5. REPORT WRITING

Objective:

- **To help students learn to communicate requisite information through a report to a specific audience**

What is a report?

Report is a logical presentation of facts and information. It is the result of the researches, analysis and investigations, which is present in a written form. It is a basic tool on which decisions are based.

According to C.A. Brown” A report is a communication from someone who has some information to someone who needs that information.”

The goal of making reports is to make the information as clear and convenient and accessible as possible.

It follows, therefore, that the author of the report must have a good knowledge of the matter under discussion. Let us learn how to write an Event Report.

EVENT REPORT

An event report must answer the following questions:

- Who was there?
- What was the event about?
- Where did I take place?
- When did it take place?
- Why was the event scheduled?

How to write an Event report?

- **Organising the Event Report**
 - In organizing your event report, you have to make sure that you will be able to determine how you are going to present or format your event report to the type of target audience you have.
 - If you were able to track information throughout and about the event, it would then be easier for you to organize the information you might need for your event report.
 - It is in tracking the key information that happened during the event that will help you in creating a report that is more specific and more effective.

- With the information that you already have in hand, do not just include every single information because that would be unnecessary.
- **Put the right content**
 - Right content does not only mean that you would have all of the necessary information needed for the event.
 - You may include some visuals in your event report such as charts, photos, and other infographics.
 - It is also important to present the information according to the programme flow, because, in a way, it can give you a clear flow on where you should be mentioning information like who the key participants were in the event, guest, speakers, etc.
 - You may also include financial information in the event report where you would discuss the total costs that will already include all of the marketing and promotional activities expenses, staff expenses, and sponsorship costs.(optional)
- **Finalising the Event report**
 - It will be ideal if you would submit your event report and time and to do so, you have to try to write and publish the report right after the event.
 - The readers of the event report you are assigned to make are expecting a thorough report, means that you have to make sure that you have edited, checked, and proofread the entirety of your event report.
 - Lastly, in finalizing your report, make sure that you have catered it to your audience and the report contains no grammatical or factual errors.

Event Report: Sample

Name of the Event- National Conference on ‘Intellectual Property Rights in India’

Date of the Event- 16th October 2019

Location – Premier College

Number of participants- 300

Collaborating Institution- National Law School of India University

On 16th October 2019, National Conference on Intellectual property Rights in India was organised in association with National Law School of India university.

The programme began with the invocation song followed by lighting of the lamp by the dignitaries. Dr.Srikanta, Principal of the college, welcomed the guests, invitees and the staff.

The Chief Guest and the Key Note speaker, Dr.T. Ramakrishna, Ministry of HRD, Chair professor of IPR, National law School of India University, enumerated in his address on the theme of the Conference by quoting several cases and controversies that prevailed with respect to claiming right over one's intellectual creation.

The resource person for post-lunch session was Mr. Harikrishna Hollka, Senior Advocate, Bengaluru, who deliberated on Trademarks and Designs Protection. In the concluding session Shri M Mohammed Habibulla, GI Registry, Chennai, deliberated on Geographical Indications & Plant Varieties. Principals and faculty from other Institutions, law and post graduate students, invitees and friends were among the audience.

The Conference witnessed an over-whelming response with 300 participants and most of them opined that it was an enriching and illuminating experience on the whole.

Exercises:

1) College Annual Day was celebrated on 15 April 2019, in your college premises. Draft a report using the hints given below:

- Details of guests and invitees
- programme schedule
- cultural programmes
- overall impression about the event

6. PRECIS WRITING

OBJECTIVE: To enable the students to improve their writing skills and to learn how to condense a passage and rewrite it in a grammatically correct form.

The word '**Precis**' is derived from the French word 'précis', which literally means accurate. It helps us to comprehend a discourse. A précis is the shortened, miniature replication of the original passage. Précis writing is a process of condensing a passage to express the theme of the passage as briefly as possible. It is characterized by its brevity.

The gist of the given passage should not exceed one-third of the original passage.

Advantages of précis writing:

1. It is helpful to grasp the ideas of the passage.
2. It helps to concentrate on the main ideas
3. It improves writing skills, teaches brevity and logical order.
4. It replicates information in a brief and complete form.

Certain guidelines needed to be followed while writing a précis:

1. First of all, read the passage repeatedly to gain the understanding of the passage.
2. Select a suitable title for the passage.
3. The title must reflect the theme of the passage.
4. Note the length of the original passage.
5. The essential points of the passage must be noted.
6. Form the outline of the passage, using essential points.
7. Avoid using proverbs, illustrations, repetitions and quotations.
8. It must be in past tense and indirect speech. It is written in third person

Worked out example-1

A nation-wide afforestation program on a war-footing is the need of the hour. It is our duty to ensure that our forests are managed in such a way that we do

not cut more than we can grow back naturally. To meet rural need of fire-wood and small timbers, a social forestry program will have to be launched. It will be useful to create community forest for group of the village all over the country on village common land. About 14% of the country's total land is classified as uncultivated 'wasteland'. It is possible to make the wasteland green. Afforestation will not only meet the enormous rural demand for fire-wood and small timber, but will also provide employment to thousands of people (130 words).

Key points:

1. Afforestation.
2. Our duty to manage forest.
3. To meet rural need of fire-wood and small timbers.
4. About 14% land.
5. Waste land into forest.
6. Employment to thousands of people.

Title: Conservation of forest

Afforestation is the need of the nation today. It must be ensured to manage the forest. 14% of the total wasteland to be converted to green land to fulfill the needs of villages by launching the forestry programs. This fulfills the demands of villages and provides employments to thousands (45 words).

Worked out example-2

The early part of the swim was in total darkness and against a strong current. This is the usual practice with swimmers, so they can stand up the fight while they are fresh. Soon the sun rose, and the swim went on amidst optimism and excitement. But by nine o'clock the blistering heat of the equatorial sun made itself felt. From ten o'clock onwards, I was tortured by heat over my head and by extreme, frequent thirst. In a long swim of this type, the swimmer usually has to depend on liquid food. I took green coconut water, honey, lemonade and ice-cold water- gallons of it! But the cold drinks brought little relief.

I kept on a steady pace of a little over one and a half knots per hour. By 12 noon we were half way through. At 2.30 p.m. I was told I was eight miles off the Indian coast; and at 4.30 p. m., I was five miles off Dhanuskodi. I calculated that if I swam hard for the next three hours, I would be close by

Dhanushkodi, if not exactly there; and nothing would stop me from touching land by or before 8 p. m.(200 words).

Key points:

1. The early part of the swim.
2. The swim went on with optimism and excitement.
3. Tortured by the heat.
4. Swimmer’s usual dependence on liquid food.
5. Calculated for the next three hours to be close to Dhanushkodi.
6. Strong resolution taken to reach land by or before 8 p.m.

Title: Where is a will, there is a way. OR Fortune favours the brave

Total darkness and a strong current is the usual practice with swimmers. Amidst optimism and excitement the swim went on. Later, the speaker was tortured by heat and frequent thirst. The liquid food and cold drinks brought little relief. He steadily paced over one and a half knots per hour and reached five miles off Dhanushkodi at 4.30 p.m. He determined to swim hard for next three hours and to reach land by or before 8 p. m. (69 words).

Task-1

President Abraham Lincoln often visited hospitals to talk with wounded soldiers during the Civil War. Once, doctors pointed out a young soldier who was near death and Lincoln went over to his bedside.

“Is there anything I can do for you?” asked the President.

The soldier obviously didn’t recognize Lincoln, and with some effort was able to whisper, “Would you please write a letter to my mother?”

A pen and paper were provided and the President carefully began writing down what the young man was able to say:

“My dearest mother, I was badly hurt while doing my duty. I’m afraid I’m not going to recover. Don’t grieve too much for me, please. Kiss Mary and John for me. May God bless you and father.”

The soldier was too weak to continue, so Lincoln signed the letter for him and added, “Written for your son by Abraham Lincoln.”

The young man asked to see the note and was astonished when he discovered who had written it. “Are you really the President?” he asked.

Question Paper Pattern
II Semester B.Com/B.B.A/B.H.M
GENERAL ENGLISH

Time: 3hours

Max. Marks: 70

Section A

(Workbook-30 Marks)

I. Words often confused and affixes	5
II. Dialogue Writing	5
III. Paragraph Writing	5
IV. Comprehension Passage	5
V. Event Report	5
VI. Precis Writing	5

Section B

(Course Book-40 Marks)

VII. Answer any **five** of the following questions in one or two sentences each:
5x2=10

(5 out of 8 questions)

VIII. Answer any **four** of the following questions in about a page each:

(4 out of 6 questions, 1 from poetry compulsory) 4x5=20

IX. Answer any **one** of the following questions in about two pages each:

(1 out of 3 questions) 1x10=10

Note: TEACHERS ARE REQUESTED TO FOLLOW THE PATTERN GIVEN BELOW FOR INTERNAL ASSESSMENT

INTERNAL ASSESSMENT TOTAL :	30 MARKS
ASSIGNMENT :	15 MARKS
TEST :	10 MARKS
ATTENDANCE :	05 MARKS

Second Semester B.Com./B.B.A./B.H.M
Degree Examination (Semester Scheme-CBCS)
GENERAL ENGLISH (Model Question Paper)

Time: 3 Hours

Max. Marks: 70

Section-A
(WORKBOOK)

I. Do as directed:

1. Add the suitable affixes to the words given in the brackets and fill in the blanks: **02**

a. Ten contestants cleared the _____ (eliminate) round.

b. The Manager was impressed by the _____ (courtesy) behaviour of the client.

2. Fill in the blanks choosing from the words given in the brackets: **01**

a. The students were surprisingly _____ (quiet, quite) while watching the cricket match.

3. Construct two sentences using the homonym, *treat*: **02**

II. Write a dialogue that ensues between the NSS Co-coordinator and a student who wants to know about NSS during the Orientation Programme. **05**

Or

Complete the dialogue between the Invigilator and the candidate who was half an hour late for the examination:

Candidate: Excuse me Sir, May I get in?

Invigilator:

Candidate: Sorry Sir! I was caught in the traffic.

Invigilator:

Candidate: Please Sir. Allow me to write the examination. Else I'll lose a year.

Invigilator:

Candidate: Ok Sir I'll request the Chief Examiner.

Invigilator:

Candidate: Thank you Sir

Invigilator:

III Write a paragraph on any *one* of the given topics:

05

1. Shopping at Malls
 - Wide choice of products
 - Overindulgence
 - Promotion of consumerism
2. Riding in a Metro Train
 - Confusion on the first day
 - Less time
 - Cost effective

IV. Read the following passage and answer the following questions:

05

Happy is the man who acquires the habit of reading when he is young. He has secured a life-long source of pleasure, instruction and inspiration. The blessings which the reading habit confers on its possessor are many.

Reading gives the highest kind of pleasure, provided we choose the right kind of books. Some books we read simply for pleasure and amusement- for example, good novels. And novels and books of imagination must have their place in everybody's reading. When we are tired, or the brain weary with serious study, it is a healthy recreation to lose ourselves in some absorbing story written by a master hand.

But to read nothing but books of fiction is like eating nothing but cakes and sweetmeats. As we need plain wholesome food for the body, we also need serious reading for the mind. We can choose the books according to our taste. There are many noble books on history, biography, philosophy, religion, travel, and science which we ought to read because they give us not only pleasure but an education.

Nor should poetry be neglected, for the best poetry gives us noble thoughts and beautiful imagination clothed in lovely and musical language.

Books are the most faithful friends. Our friends may change and go away, but our books patiently wait for us. They are never cross, peevish, or unwilling to converse, as our friends sometimes are. No wonder a reader becomes a book-lover.

1. Why is a man with the habit of reading considered a happy man?
2. What are novels read for?
3. What does the writer compare reading only fiction to?
4. Which are the books that educate the reader?

5. How are books better than friends?

V. Your College had arranged ‘Clean India Shine India’ campaign at your college campus to commemorate the 150th Birth Anniversary of Mahatma Gandhi on 2nd October. Write an event report using the hints given below: **05**

- NCC, NSS, Rovers and Rangers initiative
- Oath taken to ban plastic on the campus
- Encourage re-use and re-cycle of things
- Planting of saplings by volunteers

VI. Read the passage carefully and reduce it to one third of its length. Suggest an appropriate title: **05**

It is physically impossible for a well-educated intellectual or brave man to make money the chief object of his thoughts: Just as it is for him to make his dinner the principal object of them. All healthy people like their dinner, but dinner is not the main object of their lives. So all healthy minded people like making money, ought to like it. And enjoy the sensation of winning it; but the main object of their life is not money; it is something better than money. A good soldier, for instance mainly wished to do his fighting well. He is glad of his pay very properly so, and justly grumbles when you keep him ten years without it-still, his main notion of life is to protect his nation from warmongers. Likewise doctors like fees no doubt, ought to like it; yet if they are noble and well educated, the entire object of their lives is not the fees. They, on the whole, desire to cure the sick, and if they are good doctors, and the choice were fairly put to them, they would rather cure their patient, and lose the fee than kill him and get it. And so with all other brave and rightly trained men; their work is first, their fee second-very important no doubt but still second. But in every notion, as I said, there are vast numbers of people who are ill-educated, cowardly and more or less stupid. And with these people just as certainly the fee is first and the work second.

VI. Answer any five of the following questions in one or two sentences each:
5x2=10

1. What does ‘burdens of the ages’ mean in the poem, ‘Freedom’?
2. What was her lucky break as mentioned by Meena Bindra in the article, ‘A CUT ABOVE’?
3. When and where was Charles Chaplin born?
4. Why is ‘grandeur’ associated with ‘mighty dead’?

5. What did the swallow carry to the sick child's house?
6. Define 'Gender' as depicted in the essay, "Definitions of Femininity and Masculinity"?
7. What can a tourist find in the Sunderbans?
8. What disrupted the Bhagavata's narration as mentioned in the play, "Hayavadana"?

II. Answer any four of the following questions in about a page each:

4x5=20

1. Who did the Prince send the sapphires to? Why?
2. Discuss the role of her family in her business as shared by Meena Bindra in the article, "A Cut Above".
3. Describe Chaplin's first stage appearance as seen in the excerpt, "Charlie Chaplin".
4. Explain the process of Gender socialization as discussed in the essay "Definitions of Femininity and Masculinity".
5. What are the difficulties faced by the localites in the poem, "The Sunderbans"?
6. Narrate the story of Hayavadana's parents as depicted in the play.

III. Answer any one of the following questions in about two pages:

1x10=10

1. Discuss the title of the story, "The Happy Prince".
2. Explain the line 'A thing of beauty is a joy forever', in the context of the poem "Endymion".
3. Comment on the significance of the opening scene in the play "Hayavadana".
