

IMPRINTS-4

General English Text Book

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

Editor

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Prasaranga

BENGALURU CITY UNIVERSITY (BCU)

Bengaluru

IMPRINTS-4: General English Textbook for IV Semester B.Sc./B.C.A/ B.Sc. (FAD) /B.V.A and other courses coming under Faculty of Science, is prepared by the Members of the Textbook Committee, Bengaluru City University. (BCU)

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First Edition 2021**

**Published by:
Bengaluru City University Press
Bengaluru City University (BCU)
Bengaluru - 560001**

FOREWORD

IMPRINTS –4 General English Text Book for IV Semester B. Sc/B.C.A/B.Sc. (FAD)/B.V.A and other courses coming under Faculty of Science, Bengaluru City University (BCU) has been designed with the dual-objective of inducing literary sensibility and developing linguistic skills in students. Both of these have been combined in a single text instead of two separate texts. This is the fourth General English Text Book for undergraduate students of BCU, Bengaluru, prepared by the Members of the Textbook Committee.

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

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

Prof. Lingaraja Gandhi
Vice-Chancellor,
Bengaluru City University
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PREFACE

The General English Course book for Semester IV B. Sc, IMPRINTS–4, introduces undergraduate students to a spectacular kaleidoscope of literary selections that cover a wide range of subjects and issues. These model pieces of writing cast in different genres and forms are meant not only to cultivate literary sensibilities in students but also to sensitise them to social concerns. It is assumed that the thinking practices and extended activities incorporated as part of every lesson-plan would help students interpret literature as a form of cultural expression.

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

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

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

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

A NOTE TO THE TEACHER

Imprints-4 aspires to provide plural portals for classroom learning. The text has been designed with the following **objectives**:

- To introduce diversity in themes and styles
- To make English studies inclusive in content
- To explore the magical and the adventurous
- To engage with mystery and the art of storytelling
- To negotiate post modern concerns
- To enlighten the reader about lesser known facts
- To include EPP (English for Professional Purposes)
- To enhance competence for attempting competitive exam papers

The vision of this narrative is to provide opportunities to explore diverse trajectories. The mission is to bring to the fore, these objectives through **‘Explore, Practice and Perform’**. The journey through the previous three texts would have made the learners realize that they are moving away from the literature-centric mode – the mode that language is learnt through literary writings only. The texts would have attuned them to thinking language, through social engagement. Learners would have become aware that there is a significant global shift in literary readings. The shift that mandates a change in the prevalent attitude among students and teachers from the discipline of Science- that literature limits itself to fiction. A link has been provided to the novella, as it is available in the public domain. It would be simpler to stick to the same text offered through the link to avoid any confusion.

Employability Skills through EPP have to go hand in hand with Language Skills to build proficiency and cultivate competence in professional domains. The text has continued to engage with this factor through components like CV, Cover Letter and Interview Skills. The Committee hopes that extra examples and exercises would be provided to motivate students to master every component. Teachers can provide on line resources too, for practice. The text also contains one dystopian and one utopian narrative, written in 1895 and 1905, respectively. This represents the varied perspectives of writers, at the turn of the 19th century. Not only do we get to understand the ideas of the past but also get an opportunity to see whether their imagined worlds have materialized today.

I would like to thank the Honorable Vice Chancellor, the Registrar and the administrators of Bengaluru City University as well as the Board of Studies for giving us the opportunity to bring out this text. I would like to express my sincere thanks to the Chairperson, Dr. Chitra Panikkar for her consistent support and encouragement. Our thanks goes also to the Committee responsible for publishing this text.

There is no work like team work! I would like to wholeheartedly thank my team for their sustained engagement, co operation and dedicated efforts to design this text. They have been keen and committed in combining youth and enriched experience. They have worked hard to blend balance and contemporariness into Imprints 1,2,3 and 4 and successfully achieved a golden mean.

Dr. Anita Rao

Associate Professor,

Chairperson,

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INTRODUCTION



Mélange

It is derived from a French word that means a varied mixture, or a group of different things or people.

PART I

Literary Section- A

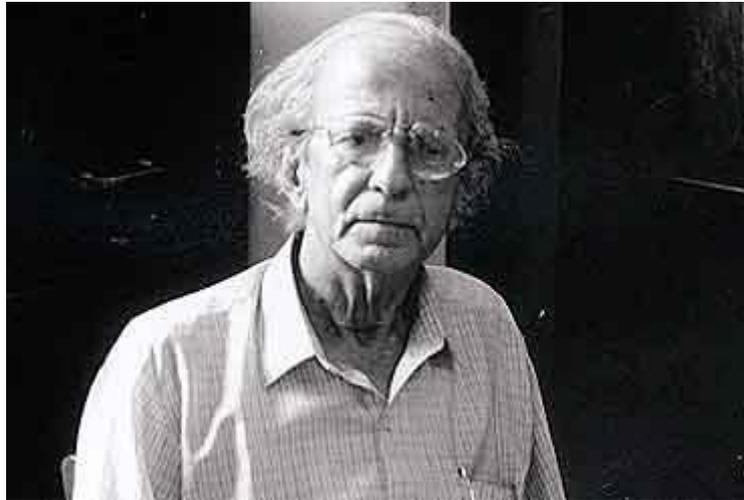
MELANGE

“Diversity is about all of us, and about us having to figure out how to walk through this world together.”

- Jacqueline Woodson

LESSON- 1

THE NIGHT OF THE SCORPION



NISSIM EZEKIEL (1924-2004)

“I regard myself essentially as an Indian poet writing in English.”

A NOTE ON THE POET

Nissim Ezekiel is known as the Father of Indian English Poetry. His first collection *A Time to Change* (1952) is hailed as a turning point towards modernism, in postcolonial Indian literature. The birth and growth of modern poetry begins with him and he consolidated the legacy by mentoring many like Dom Moraes, Adil Jussawalla and Gieve Patel.

He was a poet, dramatist, editor and art critic whose career spanned more than 40 years. He drastically influenced the Indian literary scene. After completing M.A in English Literature in 1947, he moved to London to study philosophy under the guidance of C.E.M Joad for three and a half years. He was the assistant editor for *The Illustrated Weekly of India* in 1953. He was also associated as a broadcaster with All India Radio. From 1961 to 1972, Nissim served as Head of the Department in Mithibai College, Mumbai and was a Professor at Mumbai University. He was a visiting professor at University of Leeds in 1964 and at University of Chicago in 1967. In 1970, he presented an art series of ten programmes for Indian Television. In 1976, he translated

Jawaharlal Nehru's poetry from English to Marathi in collaboration with Vrinda Nabar. Ezekiel's poems are quintessentially Indian because they exist there. Ezekiel writes, "*India is simply my environment. A man can do something for and in his environment by being fully what he is, by not withdrawing from it. I have not withdrawn from India.*"

His poems are essentially about the common people and their daily life routines. Ezekiel has been applauded for his subtle, restrained and well crafted diction and unsentimental, but realistic sensibility. His poem *Background, Casually* is considered to be the most defining poem of his poetic and personal career. He also wrote three plays- *Nalini, Marriage Poem* and *The Sleepwalkers*. Nissim Ezekiel was awarded the Sahitya Academy Award (1983), Padma Shri (1988) and was the Secretary of The Indian branch of P.E.N.

The Night of the Scorpion is a very popular poem that has become a part of the study material of Indian and Columbian schools. This poem is about how the scorpion stings the poet's mother and the mother's self-effacing love for her children. It also captures authentically, a typical Indian village and the reactions of the villagers.

THE NIGHT OF THE SCORPION

Pre-reading:

Have you ever faced a crisis in your life before? When this happens, different people react in different ways. Discuss how you would behave when you are suddenly faced with a family crisis. How different or similar is your reaction in comparison to others' responses?

I remember the night my mother
was stung by a scorpion. Ten hours
of steady rain had driven him
to crawl beneath a sack of rice.

Parting with his poison - flash
of diabolic tail in the dark room -
he risked the rain again.

The peasants came like swarms of flies
and buzzed the name of God a hundred times
to paralyse the Evil One.

With candles and with lanterns
throwing giant scorpion shadows
on the mud-baked walls
they searched for him: he was not found.
They clicked their tongues.

With every movement that the scorpion made his poison moved in Mother's
blood, they said.

May he sit still, they said
May the sins of your previous birth
be burned away tonight, they said.
May your suffering decrease
the misfortunes of your next birth, they said.

May the sum of all evil
balanced in this unreal world

against the sum of good
become diminished by your pain.
May the poison purify your flesh

of desire, and your spirit of ambition,
they said, and they sat around
on the floor with my mother in the centre,
the peace of understanding on each face.
More candles, more lanterns, more neighbours,
more insects, and the endless rain.
My mother twisted through and through,
groaning on a mat.

My father, sceptic, rationalist,
trying every curse and blessing,
powder, mixture, herb and hybrid.
He even poured a little paraffin

upon the bitten toe and put a match to it.
I watched the flame feeding on my mother.
I watched the holy man perform his rites to tame the poison with an
incantation.
After twenty hours
it lost its sting.

My mother only said
Thank God the scorpion picked on me
And spared my children.

GLOSSARY

- **scorpion:** a terrestrial arachnid with pincers similar to those of a lobster with a poisonous sting at the end of its tail
 - **diabolic:** evil
 - **swarms:** a large group of flying insects
 - **paralyse:** cause (a person or part of the body) to become partly or wholly incapable of movement.
 - **diminished:** made less
 - **sceptic:** a person inclined to question or doubt accepted opinions.
 - **rationalist:** a person who bases their opinions and actions on reason and knowledge rather than on religious belief or emotional response.
 - **hybrid:** the offspring of two plants or animals of different species or varieties such as a mule
 - **paraffin:** a flammable, whitish, translucent, waxy solid consisting a mixture of saturated hydrocarbons, obtained by distillation from petroleum or shale and used in candles.
 - **incantation:** a series of words chanted as a magic spell or charm.
-

GUIDED READING

I. Factual Questions

1. What makes the poet remember that particular dark night?
2. How do you know that it had been raining for long?
3. What drove the Scorpion inside the house?
4. Where did the Scorpion crawl into?

5. Choose the correct option to complete the sentence. The word ‘flash’ means.
 - a) a cowardly action
 - b) a quick and sudden action
 - c) a wicked action
 6. How do you come to know that the scorpion has bitten somebody?
 7. How does the poet describe the peasants’ entry? Why does he use this description?
 8. Why did the peasants utter God’s name?
 9. “. . . *throwing giant scorpion shadows*. . .” what does this phrase suggest?
 10. How long did it take for the pain of the sting to subside?
-

II. Paragraph Questions

1. Why does the poet call the tail of the scorpion ‘*diabolic*’?
 2. What do the peasants express about sin and suffering, previous life and next life?
 3. How does the poet describe the Scorpion?
 4. What did the poet’s father do to save his wife from the scorpion’s sting?
 5. How do the peasants try to help the family?
 6. Comment on the last stanza in the poem.
-

III. Essay Questions

1. Summarize the incident that took place in the night, when the scorpion stung the poet’s mother.
 2. Pick out the Simile and Metaphor from the poem. What effect does it create in the poem?
 3. What picture of his father does Nissim Ezekiel present?
 4. What are the perceptions of the poet about common people in rural India?
 5. Describe this poem as a representation of a typical Indian rural setting.
 6. Analyse how the dramatic elements in this crisis is brought about by the poet.
 7. Comment on the conclusion of the poem as a tribute to motherhood.
-

Vocabulary in Use

There are many words that add local flavour to the poem. Pick them out and discuss how they enhance the Indianness of the poem.

FACT WATCH

- Scorpions glow under an ultraviolet light. This ability to glow in the dark probably attracts insects.
 - The bond between an orangutan mother and her young is one of the strongest in nature, as they rear the young until 6 to 7 years. The females “visit” their mothers until they are 15 or 16.
 - Elephants live in a matriarchal society and are the most protective mothers on the planet
 - The female octopus lays only one successful brood of roughly 200, 000 eggs. During the month of caring for the eggs, she is starved nearly to death. Once offspring are hatched, the mother, too weak to defend herself, often falls prey to predators.
-

Suggested Reading

1. *The Scorpion Grasses*: Shivaram. K
 2. *Prey for Scorpions*: M Kirin
 3. *The House of the Scorpion*: Nancy Farmer.
 4. *The Scorpion’s Daughter*: Stephen Francis Montagna.
 5. *Beloved*: Toni Morrison
-

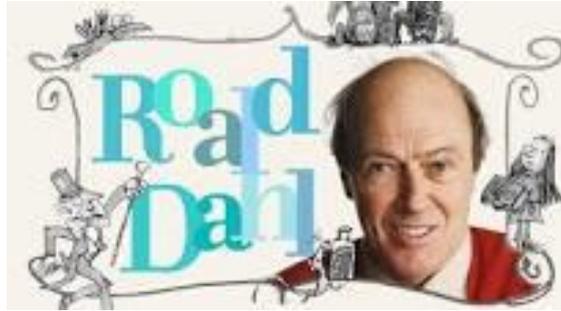
Extended Activities (to be considered for Assignment and Projects): PPTS/ Essays/ Collages/ Projects

1. Prepare a project on scorpions.
2. Watch the movie ‘The Scorpion King’ and write a review of it.
3. Collect folk tales on the challenges of motherhood.
4. Write a skit on Mother.
5. Try writing a poem on your mother.

6. Attempt a poster on the role of a mother.
7. Debate on who is more important to the family-Mother or Father?

LESSON-2

THE LANDLADY



ROALD DAHL (1916-1990)

“A person who has good thoughts cannot ever be ugly. You can have a wonky nose and a crooked mouth and a double chin and stick-out teeth, but if you have good thoughts they will shine out of your face like sunbeams and you will always look lovely.”

A NOTE ON THE AUTHOR

Roald Dahl was born in Laandaff, Wales, to Norwegian immigrants. He is named after the first Norwegian explorer to reach the South Pole, four years earlier. His early life was spotted with tragic death of his sister Astri, aged 7 from appendicitis and several weeks later, he lost his father to pneumonia.

His mother wanted to give the best for him. She sent him to a boarding school- St Peter’s, Weston-super-Mare, and then in 1929, to Repton. Some of the memorable and bizarre events of his school life are recounted in the story *Boy*. He missed his mother very much during his school life. Every week he wrote a letter to his mother but never told her how much he missed her. Later, he came to know that his mother had preserved all of his letters. These were published as a book by BBC Radio 4 as *Book of the Week*. And while at Repton, the school children were invited for a trial choco-bar. This memory stayed with him and later remembered as *Charlie and the Chocolate Factory*. His love of travel took him to Canada, East Africa. He also participated in World War II as he enlisted in the Royal Air Force at the age of 23.

His stories for children are popular-*Charlie and the Chocolate Factory*, *Matilda*, *The Fantastic Mr. Fox*, *James and the Giant Peach* etc. He also wrote macabre stories for adults that blended dark humour and innocence to draft an ending with a twist. He received three Edgar Awards—in 1954 for his collection *Someone Like You*, 1959 for the story *The Landlady* and in 1980, *Tales of the Unexpected*, which was telecast as episodes based on his story *Skin*. He enjoyed great success on Television.

Oxford University Press has a website in his name and more information about the author can be accessed through:

<https://www.roalddahl.com/home/teachers>

THE LANDLADY

Pre-reading:

Have you ever felt weird or strange while entering a place and not been able to explain why you felt that? This is called premonition. Discuss these experiences with your friends in a group.

Billy Weaver had travelled down from London on the slow afternoon train, with a change at Swindon on the way, and by the time he got to Bath it was about nine o'clock in the evening and the moon was coming up out of a clear starry sky over the houses opposite the station entrance. But the air was deadly cold and the wind was like a flat blade of ice on his cheeks.

“Excuse me,” he said, “but is there a fairly cheap hotel not too far away from here?”

“Try The Bell and Dragon,” the **porter** answered, pointing down the road. “They might take you in. It’s about a quarter of a mile along on the other side.”

Billy thanked him and picked up his suitcase and set out to walk the quarter mile to The Bell and Dragon. He had never been to Bath before. He didn’t know anyone who lived there. But Mr. Greenslade at the Head Office in London had told him it was a splendid city. “Find your own lodgings,” he had said, “and

then go along and report to the Branch Manager as soon as you've got yourself settled."

Billy was seventeen years old. He was wearing a new navy-blue overcoat, a new brown **trilby** hat, and a new brown suit, and he was feeling fine. He walked briskly down the street. He was trying to do everything briskly these days. Briskness, he had decided, was the one common characteristic of all successful businessmen. The big shots up at Head Office were absolutely fantastically brisk all the time. They were amazing.

There were no shops on this wide street that he was walking along, only a line of tall houses on each side, all them identical. They had porches and pillars and four or five steps going up to their front doors, and it was obvious that once upon a time they had been very **swanky** residences. But now, even in the darkness, he could see that the paint was peeling from the woodwork on their doors and windows, and that the handsome white **façades** were cracked and blotchy from neglect.

Suddenly, in a downstairs window that was brilliantly illuminated by a street-lamp not six yards away, Billy caught sight of a printed notice propped up against the glass in one of the upper panes. It said BED AND BREAKFAST. There was a vase of yellow chrysanthemums, tall and beautiful, standing just underneath the notice.

He stopped walking. He moved a bit closer.

Green curtains (some sort of velvety material) were hanging down on either side of the window. The chrysanthemums looked wonderful beside them. He went right up and peered through the glass into the room, and the first thing he saw was a bright fire burning in the **hearth**. On the carpet in front of the fire, a pretty little **dachshund** was curled up asleep with its nose tucked into its belly. The room itself, so far as he could see in the half-darkness, was filled with pleasant furniture. There was a baby-grand piano and a big sofa and several plump armchairs; and in one corner he spotted a large parrot in a cage. Animals were usually a good sign in a place like this, Billy told himself; and all in all, it looked to him as though it would be a pretty decent house to stay in. Certainly it would be more comfortable than The Bell and Dragon.

On the other hand, a pub would be more **congenial** than a boarding-house. There would be beer and **darts** in the evenings, and lots of people to talk to, and it would probably be a good bit cheaper, too. He had stayed a couple of nights in a pub once before and he had liked it. He had never stayed in any boarding-houses, and, to be perfectly honest, he was a tiny bit frightened of them. The name itself conjured up images of watery cabbage, **rapacious** landladies, and a powerful smell of **kippers** in the living-room.

After **dithering** about like this in the cold for two or three minutes, Billy decided that he would walk on and take a look at The Bell and Dragon before making up his mind. He turned to go. And now a queer thing happened to him. He was in the act of stepping back and turning away from the window when all at once his eye was caught and held in the most peculiar manner by the small notice that was there. **BED AND BREAKFAST**, it said. **BED AND BREAKFAST**, **BED AND BREAKFAST**, **BED AND BREAKFAST**. Each word was like a large black eye staring at him through the glass, holding him, compelling him, forcing him to stay where he was and not to walk away from that house, and the next thing he knew, he was actually moving across from the window to the front door of the house, climbing the steps that led up to it, and reaching for the bell.

He pressed the bell. Far away in a back room he heard it ringing, and then at once – it must have been at once because he hadn't even had time to take his finger from the bell-button – the door swung open and a woman was standing there.

Normally you ring the bell and you have at least a half-minute's wait before the door opens. But this dame was a like a **jack-in-the-box**. He pressed the bell – and out she popped! It made him jump.

She was about forty-five or fifty years old, and the moment she saw him, she gave him a warm welcoming smile.

“Please come in,” she said pleasantly. She stepped aside, holding the door wide open, and Billy found himself automatically starting forward into the house. The compulsion or, more accurately, the desire to follow after her into that house was extraordinarily strong.

“I saw the notice in the window,” he said, holding himself back.

“Yes, I know.” “I was wondering about a room.”

“It's all ready for you, my dear,” she said. She had a round pink face and very gentle blue eyes.

“I was on my way to The Bell and Dragon,” Billy told her. “But the notice in your window just happened to catch my eye.”

“My dear boy,” she said, “why don't you come in out of the cold?”

“How much do you charge?”

“Five and sixpence a night, including breakfast.” It was fantastically cheap. It was less than half of what he had been willing to pay.

“If that is too much,” she added, “then perhaps I can reduce it just a tiny bit. Do you desire an egg for breakfast? Eggs are expensive at the moment. It would be sixpence less without the egg.”

“Five and sixpence is fine,” he answered. “I should like very much to stay here.”

“I knew you would. Do come in.”

She seemed terribly nice. She looked exactly like the mother of one's best school friend welcoming one into the house to stay for the Christmas holidays. Billy took off his hat, and stepped over the threshold.

“Just hang it there,” she said, “and let me help you with your coat.”

There were no other hats or coats in the hall. There were no umbrellas, no walking sticks – nothing.

“We have it all to ourselves,” she said, smiling at him over her shoulder as she led the way upstairs.

“You see, it isn't very often I have the pleasure of taking a visitor into my little nest.”

The old girl is slightly **dotty**, Billy told himself. But at five and sixpence a night, who gives a damn about that? – “I should've thought you'd be simply **swamped** with applicants,” he said politely.

“Oh, I am, my dear, I am, of course I am. But the trouble is that I'm inclined to be just a **teeny weeny** bit choosy and particular – if you see what I mean.”

“Ah, yes.”

“But I'm always ready. Everything is always ready day and night in this house just on the off-chance that an acceptable young gentleman will come along. And it is such a pleasure, my dear, such a very great pleasure when now and again I open the door and I see someone standing there who is just exactly right.” She was half-way up the stairs, and she paused with one hand on the stair-rail,

turning her head and smiling down at him with pale lips. “Like you,” she added, and her blue eyes travelled slowly all the way down the length of Billy's body, to his feet, and then up again.

On the first-floor landing she said to him, “This floor is mine.”

They climbed up a second flight. “And this one is all yours,” she said. “Here’s your room. I do hope you’ll like it.” She took him into a small but charming front bedroom, switching on the light as she went in.

“The morning sun comes right in the window, Mr. Perkins. It is Mr. Perkins, isn’t it?”

“No,” he said. “It’s Weaver.” “Mr. Weaver. How nice. I’ve put a water bottle between the sheets to air them out, Mr. Weaver. It’s such a comfort to have a hot water-bottle in a strange bed with clean sheets, don’t you agree?

And you may light the gas fire at any time if you feel chilly.”

“Thank you,” Billy said. “Thank you ever so much.” He noticed that the bedspread had been taken off the bed, and that the bedclothes had been neatly turned back on one side, all ready for someone to get in.

“I’m so glad you appeared,” she said, looking earnestly into his face. “I was beginning to get worried.”

“That’s all right,” Billy answered brightly. “You mustn’t worry about me.” He put his suitcase on the chair and started to open it.

“And what about supper, my dear? Did you manage to get anything to eat before you came here?”

“I’m not a bit hungry, thank you,” he said. “I think I’ll just go to bed as soon as possible because tomorrow I’ve got to get up rather early and report to the office.”

“Very well, then. I’ll leave you now so that you can unpack. But before you go to bed, would you be kind enough to pop into the sitting-room on the ground floor and sign the book? Everyone has to do that because it’s the law of the land, and we don’t want to go breaking any laws at this stage in the proceedings, do we?” She gave him a little wave of the hand and went quickly out of the room and closed the door.

Now, the fact that his landlady appeared to be slightly **off her rocker** didn’t worry Billy in the least. After all, she was not only harmless – there was no question about that – but she was also quite obviously a kind and generous soul.

He guessed that she had probably lost a son in the war, or something like that, and had never got over it.

So a few minutes later, after unpacking his suitcase and washing his hands, he trotted downstairs to the ground floor and entered the living-room. His landlady wasn't there, but the fire was glowing in the hearth, and the little dachshund was still sleeping in front of it. The room was wonderfully warm and cosy. I'm a lucky fellow, he thought, rubbing his hands. This is a bit of all right.

He found the guest-book lying open on the piano, so he took out his pen and wrote down his name and address. There were only two other entries above his on the page, and, as one always does with guest-books, he started to read them. One was a Christopher Mulholland from Cardiff. The other was Gregory W. Temple from Bristol. That's funny, he thought suddenly. Christopher Mulholland. It rings a bell. Now where on earth had he heard that rather unusual name before?

Was he a boy at school? No. Was it one of his sister's numerous young men, perhaps, or a friend of his father's? No, no, it wasn't any of those. He glanced down again at the book. Christopher Mulholland, 231 Cathedral Road, Cardiff. Gregory W. Temple, 27 Sycamore Drive, Bristol. As a matter of fact, now he came to think of it, he wasn't at all sure that the second name didn't have almost as much of a familiar ring about it as the first.

"Gregory Temple?" he said aloud, searching his memory. "Christopher Mulholland? ..."

"Such charming boys," a voice behind him answered, and he turned and saw his landlady sailing into the room with a large silver tea-tray in her hands. She was holding it well out in front of her, and rather high up, as though the tray were a pair of reins on a frisky horse.

"They sound somehow familiar," he said.

"They do? How interesting. "

"I'm almost positive I've heard those names before somewhere. Isn't that queer? Maybe it was in the newspapers. They weren't famous in any way, were they? I mean famous cricketers or footballers or something like that?"

“Famous,” she said, setting the tea-tray down on the low table in front of the sofa. “Oh no, I don’t think they were famous. But they were extraordinarily handsome, both of them, I can promise you that. They were tall and young and handsome, my dear, just exactly like you.”

Once more, Billy glanced down at the book.

“Look here,” he said, noticing the dates. “This last entry is over two years old.”

“It is?”

“Yes, indeed. And Christopher Mulholland’s is nearly a year before that – more than three years ago.”

“Dear me,” she said, shaking her head and heaving a dainty little sigh. “I would never have thought it. How time does fly away from us all, doesn’t it, Mr Wilkins?”

“It’s Weaver,” Billy said. “W-e-a-v-e-r.”

“Oh, of course it is!” she cried, sitting down on the sofa. “How silly of me. I do apologise. In one ear and out the other, that’s me, Mr. Weaver.”

“You know something?” Billy said. “Something that’s really quite extraordinary about all this?”

“No, dear, I don’t.”

“Well, you see – both of these names, Mulholland and Temple, I not only seem to remember each one of them separately, so to speak, but somehow or other, in some peculiar way, they both appear to be sort of connected together as well. As though they were both famous for the same sort of thing, if you see what I mean – like ... like **Dempsey and Tunney**, for example, or **Churchill and Roosevelt**.”

“How amusing,” she said. “But come over here now, dear, and sit down beside me on the sofa and I’ll give you a nice cup of tea and a ginger biscuit before you go to bed.”

“You really shouldn’t bother,” Billy said. “I didn’t mean you to do anything like that.” He stood by the piano, watching her as she fussed about with the cups and saucers. He noticed that she had small, white, quickly moving hands, and red finger-nails.

“I’m almost positive it was in the newspapers I saw them,” Billy said. “I’ll think of it in a second. I’m sure I will.”

There is nothing more **tantalising** than a thing like this which **lingers** just outside the borders of one's memory. He hated to give up.

"Now wait a minute," he said. "Wait just a minute. Mulholland ... Christopher Mulholland ... wasn't that the name of the Eton schoolboy who was on a walking-tour through the West Country, and then all of a sudden ..."

"Milk?" she said. "And sugar?" "Yes, please. And then all of a sudden ..."

"Eton schoolboy?" she said. "Oh no, my dear, that can't possibly be right because my Mr. Mulholland was certainly not an Eton schoolboy when he came to me. He was a Cambridge undergraduate. Come over here now and sit next to me and warm yourself in front of this lovely fire. Come on. Your tea's all ready for you." She patted the empty place beside her on the sofa, and she sat there smiling at Billy and waiting for him to come over. He crossed the room slowly, and sat down on the edge of the sofa. She placed his teacup on the table in front of him.

"There we are," she said. "How nice and cosy this is, isn't it?"

Billy started sipping his tea. She did the same. For half a minute or so, neither of them spoke. But Billy knew that she was looking at him. Her body was half-turned towards him, and he could feel her eyes resting on his face, watching him over the rim of her teacup. Now and again, he caught a **whiff** of a peculiar smell that seemed to **emanate** directly from her person. It was not in the least unpleasant, and it reminded him – well, he wasn't quite sure what it reminded him of. Pickled walnuts? New leather? Or was it the corridors of a hospital?

"Mr. Mulholland was a great one for his tea," she said at length. "Never in my life have I seen anyone drink as much tea as dear, sweet Mr. Mulholland."

"I suppose he left fairly recently," Billy said. He was still puzzling his head about the two names.

He was positive now that he had seen them in the newspapers – in the headlines. "Left?" she said, arching her brows. "But my dear boy, he never left. He's still here. Mr. Temple is also here. They're on the third floor, both of them together."

Billy set down his cup slowly on the table, and stared at his landlady. She smiled back at him, and then she put out one of her white hands and patted him comfortingly on the knee. "How old are you, my dear?" she asked.

"Seventeen."

"Seventeen!" she cried. "Oh, it's the perfect age! Mr. Mulholland was also seventeen. But I think he was a trifle shorter than you are, in fact I'm sure he was, and his teeth weren't quite so white. You have the most beautiful teeth, Mr. Weaver, did you know that?"

"They're not as good as they look," Billy said.

"They've got simply masses of fillings in them at the back."

"Mr. Temple, of course, was a little older," she said, ignoring his remark. "He was actually twenty eight. And yet I never would have guessed it if he hadn't told me, never in my whole life. There wasn't a **blemish** on his body."

"A what?" Billy said. "His skin was just like a baby's."

There was a pause. Billy picked up his teacup and took another sip of his tea, then he set it down again gently in its saucer. He waited for her to say something else, but she seemed to have **lapsed** into another of her silences. He sat there staring straight ahead of him into the far corner of the room, biting his lower lip.

"That parrot," he said at last. "You know something? It had me completely fooled when I first saw it through the window from the street. I could have sworn it was alive."

"Alas, no longer."

"It's most terribly clever the way it's been done," he said. "It doesn't look in the least bit dead. Who did it?" "I did."

"You did?"

"Of course," she said. "And have you met my little Basil as well?" She nodded towards the dachshund curled up so comfortably in front of the fire. Billy looked at it. And suddenly, he realised that this animal had all the time been just as silent and motionless as the parrot. He put out a hand and touched it gently on the top of its back. The back was hard and cold, and when he pushed the hair to one side with his fingers, he could see the skin underneath, greyish-black and dry and perfectly preserved.

“Good gracious me,” he said. “How absolutely fascinating.” He turned away from the dog and stared with deep admiration at the little woman beside him on the sofa. “It must be most awfully difficult to do a thing like that.”

“Not in the least,” she said. “I stuff all my little pets myself when they pass away. Will you have another cup of tea?”

“No, thank you,” Billy said. The tea tasted faintly of bitter almonds, and he didn’t much care for it.

“You did sign the book, didn’t you?” “Oh, yes.”

“That’s good. Because later on, if I happen to forget what you were called, then I can always come down here and look it up. I still do that almost every day with Mr. Mulholland and Mr . . .Mr...”

“Temple,” Billy said. “Gregory Temple. Excuse my asking, but haven’t there been any other guests here except them in the last two or three years?”

Holding her teacup high in one hand, inclining her head slightly to the left, she looked up at him out of the corners of her eyes and gave him another gentle little smile.

“No, my dear,” she said. ‘Only you.’

GLOSSARY

- **porter:** a person who carries burdens especially, one employed to carry baggage for patrons at a hotel or transportation terminal
- **trilby:** a soft felt hat with indented crown
- **swanky:** show off, boastful
- **facades:** a false, superficial, or artificial appearance or effect
- **hearth:** a brick, stone, or concrete area in front of a fireplace
- **Daschund:** any of a breed of long-bodied, short-legged dogs of German origin that occur in short-haired, long-haired, and wire haired varieties
- **congenial:** pleasant, genial, sociable
- **dart:** rush, run
- **rapacious:** covetous, living on a prey
- **kippers:** a type of fish

- **dithering:** shiver, tremble, act nervously
- **jack in the box:** a toy consisting of a box containing a figure on a spring which pops up when the lid is opened.
- **dotty:** mentally imbalanced, obsessed, infatuated
- **swamped:** a difficult or troublesome situation or subject
- **teeny weeny:** very tiny
- **off her rocker:** mad
- **Dempsey and Tunney:** famous professional boxers
- **Churchill and Roosevelt:** Winston Churchill, British Prime Minister from 1940-1945 and again from 1951-1955; Roosevelt: 32nd President of the USA from 1933 to 1945
- **tantalizing:** possessing a quality that arouses or stimulates desire or interest
- **lingers:** to be slow in parting or in quitting something
- **whiff:** hint, trace
- **emanate:** to come from a definite source
- **blemish:** flaw
- **lapsed:** a slight error due to forgetfulness or inattention

GUIDED READING

I. Factual Questions

1. Why does Billy Weaver walk “briskly” down the street?
 - a) He wants to impress his boss
 - b) He wants to act like a successful businessman
 - c) It’s a cold night and so wants to keep warm
 - d) He wants to reach the hotel first to get his accommodation
2. Why did Billy choose to take up accommodation with the Landlady?
3. Which aspects of the house make Billy feel it would be a good place to stay?
4. Why did Billy not go to the pub?
5. There was something unusual about the way the landlady responded to the doorbell. True/False
6. Which aspects of the landlady’s appearance and voice make her seem trustworthy?
7. How do you know that the landlady was expecting a guest?
8. What are the first signs that show the landlady to be not normal?

9. Billy doesn't finish his sentence about Christopher Mulholland. What was he about to say?
10. Which description of Mr. Temple evokes fear in the mind of the reader?
11. "I stuff all my little pets myself when they pass away" means ____.
-

II. Paragraph Questions

1. Why does Billy choose to stay in the landlady's room?
 2. Describe the room which was given to Billy by the Landlady.
 3. Name and describe any three events in the beginning of the story that creates an atmosphere of fear.
 4. How do you think Billy will die? Explain why you think so.
-

III. Essay Questions

1. Explain why the short story is titled *The Landlady*?
 2. Describe how the author builds an atmosphere of horror in the story.
 3. Do you think Billy deserves the sympathy of the reader? Write your critical observations about Billy.
-

Vocabulary in Use

Words and sentences that are used in short stories and poems are chosen and crafted very carefully to communicate the atmosphere, and mood in the narrative.

There are many such words which not only build the atmosphere of chilling horror but also give us clues to unravel the mystery. Find such words and also deliberate on how they add to the texture of the narrative.

Find out what a **taxidermist** does.

FACTWATCH

- In 1959, hikers died mysteriously in the mountains of Russia called Dyatlov Pass. Apart from other theories like UFO or Yeti a documentary film maker also came up with the theory of **infrasound** which could cause death.
- In 1872, Mary Celeste, a British American ship set sail from New York towards Genoa. The captain along with 7 crew members set sail. Though it had plenty of supplies and there were no traces of violence, the ship was found adrift on the Atlantic with the cargo intact. Only a lifeboat had been boarded in an orderly fashion, but none of the people were heard of, again.

Suggested Reading

1. *I Only Came to Use the Telephone*: Gabriel Garcia Marquez
2. *The Landlady*: Margaret Atwood
3. *Man eater of Malgudi*: R. K. Narayan
4. Watch *Charlie and the Chocolate Factory*
5. Watch the Hindi cinema *Stree*
6. Watch the movie *Gas Light*
7. Review *Wait Until Dark* as suspense/thriller movie

Extended Activities (To be considered for Assignments and Projects): PPTs, Essays, Collages, Projects

1. Write a script based on the short story and enact the play for the class.
2. *Supernatural is merely Superstitious*. Have a class debate arguing for and against the topic.
3. Provide a comical ending to the short story and enact the play.

LESSON 3

WORLD IN A WALL



GERALD DURRELL (1925-1995)

“Until we consider animal life to be worthy of the consideration and reverence we bestow upon old books and pictures and historic monuments, there will always be the animal refugee living a precarious life on the edge of extermination, dependent for existence on the charity of a few human beings.”

A NOTE ON THE AUTHOR

Gerald Malcolm Durrell, was a British naturalist, writer, zookeeper, conservationist, and television presenter. He founded the Durrell Wildlife Conservation Trust and the Jersey Zoo on the Channel Island of Jersey in 1959. His memoirs of his family's years living in Greece were adapted into two television series (*My Family and Other Animals*, 1987 and *The Durrells*, 2016-2019) and one television film (*My Family and Other Animals*, 2005). He wrote around forty books, mainly about his life as an animal collector and enthusiast, the most famous being *My Family and Other Animals* (1956). He was the youngest brother of novelist Lawrence Durrell. Durrell's books have a wry, loose style which pokes fun at himself as well as those around him. The current extract is from one of his best-known works *My Family and Other Animals* (1956) which tells of his idyllic childhood on Corfu.

WORLD IN A WALL

Pre-reading:

What have your interests been when you were a child? Have you ever had pets at home? How did your parents and other family members like or dislike the pets?

The crumbling wall that surrounded the sunken garden alongside the house was a rich hunting ground for me. It was an ancient brick wall that had been plastered over, but now this outer skin was green with moss, bulging and sagging with the damp of many winters. The whole surface was an **intricate** map of cracks, some several inches wide, others as fine as hairs. Here and there large pieces had dropped off and revealed the rows of rose-pink bricks lying beneath like ribs. There was a whole landscape on this wall if you peered closely enough to see it; the roofs of a hundred tiny toadstools, red, yellow, and brown, showed in patches like villages on the damper portions; mountains of bottle-green moss grew in **tuffets** so symmetrical that they might have been planted and trimmed; forests of small ferns sprouted from cracks in the shady places, drooping **languidly** like little green fountains. The top of the wall was a desert land, too dry for anything except a few rust-red mosses to live in it, too hot for anything except sunbathing by the dragonflies. At the base of the wall through a mass of plants, cyclamen, crocus, asphodel, thrusting their leaves among the piles of broken and chipped roof tiles that lay there. This whole strip was guarded by a **labyrinth** of blackberry hung, in season, with fruit that was plump and juicy and black as ebony.

The inhabitants of the wall were mixed lot, and they were divided into day and night workers, the hunters and the hunted. At night the hunters were the **toads** that lived among the **brambles**, and the **geckos**, pale, **translucent** with bulging eyes, that lived in the cracks higher up the wall. Their prey was the population of stupid, absent-minded crane flies that zoomed and barged their way among the leaves; moths of all sizes and shapes, moths striped, **tessellated**, checked, spotted, and **blotched**, that fluttered in soft clouds along with the withered plaster; the **Beetles**, **rotund** and neatly **clad** as businessmen, hurrying with **portly** efficiency about their night's work. When the last glow-worm had dragged his frosty emerald lantern to bed over the hills of moss, and the sun

rose, the wall was taken over by the next set of inhabitants. Here it was more difficult to differentiate between the prey and the predators, for everything seemed to feed **indiscriminately** off everything else. Thus the hunting wasps searched out caterpillars and spiders; the spiders hunted for flies; the dragonflies, big, brittle, and hunting-pink, fed off the spiders and the flies; and the swift, **lithe**, and multi-coloured wall lizard fed off everything.

But the shyest and most **self-effacing** of the wall community were the most dangerous; you hardly ever saw one unless you looked for it, and yet there must have been several hundred living in the cracks of the wall. Slide a knife-blade carefully under a piece of the loose plaster and lever it gently away from the brick, and there, crouching beneath it, would be a little black scorpion an inch long, looking as though he were made out of polished chocolate. They were weird-looking things, with their flattened, oval bodies, their neat, crooked legs, the enormous crab-like claws, **bulbous** and neatly jointed as armour, and the tail like a string of brown beads ending in a sting like a rose-thorn. The Scorpion would lie there quite quietly as you examined him, only raising his tail in an almost apologetic gesture of warning if you breathed too hard on him. If you kept him in the sun too long he would simply turn his back on you and walk away, and then slide slowly but firmly under another section of plaster.

I grew very fond of these Scorpions. I found them to be patient, unassuming creatures with, on the whole, the most charming habits. Provided you did nothing silly or clumsy (like putting your hand on one) the scorpions treated you with respect, their one desire being to get away and hide as quickly as possible. They must have found me rather a trial, for I was always ripping sections of the plaster away so that I could watch them, or capturing them and making them walk about in jam jars so that I could see the way their feet moved. By means of my sudden and unexpected **assaults** on the wall I discovered quite a bit about the scorpions. I found that they would eat bluebottles (though how they caught them was a mystery I never solved), grasshoppers, moths, and Lacewing flies. Several times I found them eating each other, a habit I found most distressing in a creature otherwise so **impeccable**.

By crouching under the wall at night with a torch, I managed to catch some brief glimpses of the scorpions' wonderful courtship dances. I saw them

standing, claws clasped, their bodies raised to the skies, their tails lovingly entwined; I saw them **waltzing** slowly in circles among the moss cushions, claw in claw. But my view of these performances was all too short, for almost as soon as I switched on the torch the partners would stop, pause for a moment, and then, seeing that I was not going to extinguish the light, they would turn around and walk firmly away, claw in claw, side-by-side. They were definitely beasts that believed in keeping themselves *to* themselves. If I could have kept a colony in captivity I would probably have been able to see the whole of the courtship, but the family had forbidden scorpions in the house, despite my arguments in favour of them.

Then one day I found a fat female scorpion in the wall, wearing what at first glance appeared to be a pale **fawn** fur coat. Closer inspection proved that this strange garment was made up of a mass of tiny babies clinging to the mother's back. I was **enraptured** by this family, and I made up my mind to smuggle them into the house and up to my bedroom so that I might keep them and watch them grow up. With **infinite** care I **manoeuvred** the mother and family into a matchbox, and then hurried to the villa. It was rather unfortunate that just as I entered the door lunch should be served; however, I placed the matchbox carefully on the **mantelpiece** in the drawing-room, so that the scorpions should get plenty of air, and made my way to the dining-room and joined the family for the meal. **Dawdling** over my food, feeding Roger **surreptitiously** under the table and listening to the family arguing, I completely forgot about my exciting new captures. At last Larry, having finished, fetched the cigarettes from the drawing-room, and lying back in his chair he put one in his mouth and picked up the matchbox he had brought. **Oblivious** of my **impending** doom I watched him interestedly as, still talking **glibly**, he opened the matchbox.

Now I maintain to this day that the female Scorpion meant no harm. She was agitated and a trifle annoyed at being shut up in a matchbox for so long, and so she seized the first opportunity to escape. She hoisted herself out of the box with great rapidity, her babies clinging on desperately, and **scuttled** on to the back of Larry's hand. There, not quite certain what to do next, she paused, her sting curved up at the ready. Larry, feeling the movement of her claws, glanced down to see what it was, and from that moment things got increasingly confused.

He uttered a roar of fright that made Lugaretzia drop a plate and brought Roger out from beneath the table, barking wildly. With a flick of his hand he sent the unfortunate scorpion flying down the table, and she landed midway between Margo and Leslie, scattering babies like **confetti** as she thumped on the cloth. Thoroughly enraged at this treatment, the creature sped towards Leslie, her sting quivering with emotion. Leslie leapt to his feet, overturning his chair, and flicked out desperately with his napkin, sending the scorpion rolling across the cloth towards Margo, who promptly let out a scream that any railway engine would have been proud to produce. Mother completely bewildered by this sudden and rapid change from peace to chaos, put on the glasses and peered down the table to see what was causing the **pandemonium**, and at that moment Margo, in a vain attempt to stop the scorpions advance, hurled a glass of water at it. The shower missed the animal completely, but successfully drenched Mother, who, not being able to stand cold water, promptly lost her breath and sat gasping at the end of the table, unable even to protest. The scorpion had now gone to ground under Leslie's plate, while her babies swarmed wildly all over the table. Roger, mystified by the panic, but determined to do his share, ran round and round the room, barking hysterically.

'It's that bloody boy again . . .' bellowed Larry.

'Look out! Look out! They're coming!' screamed Margo.

'All we need is a book,' roared Leslie; 'don't panic, hit 'em with a book.'

'What on earth's the *matter* with you all?' Mother kept imploring, **mopping** her glasses.

'It's that bloody boy . . . he'll kill the lot of us . . . look at the table . . . knee-deep in scorpions . . .'

'Quick . . . Quick . . . do something . . . Look out, look out!'

'Stop screeching and get a book, for God's sake . . . You're worse than the dog . . . shut *up* Roger . . .'

'By the Grace of God I wasn't bitten . . .'

'Look out . . . there's another one . . . Quick . . . quick . . .'

'Oh shut up and get me the book or something . . .'

'But how did the scorpions get on the table, dear?'

'That bloody boy . . . Every matchbox in the house is a deathtrap . . .'

'Look out, it's coming towards me . . . Quick, quick, do something . . .'

'Hit it with your knife . . . *your knife* go on, hit it . . .'

Since no one had bothered to explain things to him, Roger was under the mistaken impression that the family were being attacked, and that it was his

duty to defend them. As Lugaretzia was the only stranger in the room, he came to the logical conclusion that she must be the responsible party, so he bit her in the ankle. This did not help matters very much.

By the time a certain amount of order had been restored, all the baby scorpions had hidden themselves under various plates and bits of cutlery. Eventually, after **impassioned** pleas on my part, backed up by Mother, Leslie's suggestion that the whole lot be slaughtered, was **quashed**. While the family, still simmering with rage and fright, retired to the drawing-room, I spent half an hour rounding up the babies, picking them up in a teaspoon, and returning them to their mother's back. Then I carried them outside on a saucer and, with the utmost reluctance, released them on the garden wall. Roger and I went and spent the afternoon on the hillside, for I felt it would be **prudent** to allow the family to have a **siesta** before seeing them again.

The results of this incident were numerous. Larry developed a phobia about matchboxes and opened them with the utmost caution, a hand kerchief wrapped round his hand. Lugaretzia limped round the house, her ankle enveloped in yards of bandage, for weeks after the bite had healed, and came round every morning, with the tea, to show us how the **scabs** were getting on. But, from my point of view, the worst **repercussion** of the whole affair was that Mother decided I was running wild again, and that it was high time I received a little more education. While the problem of finding a full-time tutor was being solved, she was determined that my French, at least, should be kept in trim. So arrangements were made, and every morning Spiro would drive me into the town for my French lesson with the Belgian consul.

GLOSSARY

- **moss**: tiny leafy-stemmed flowerless plants
- **tuffets**: a clump of grass or similar vegetation
- **languidly**: lacking spirit or lethargic
- **cyclamen**: Mediterranean plant widely cultivated as a houseplant
- **crocus**: low-growing plants
- **asphodel**: any of various chiefly Mediterranean plants
- **labyrinth**: complex system of paths or tunnels
- **geckos**: lizards
- **translucent**: allowing light to pass through diffusely
- **tessellated**: having a chequered or mottled appearance

- **blotched** :marked with irregularly shaped spots or blots
 - **Bluebottles**: Eurasian plant
 - **lacewing flies**: insects with gauzy wing
 - **impeccable**: without fault or error
 - **fawn**: a young deer
 - **manoeuvred**: planned movement of troops, vehicles etc
 - **mantelpiece**:shelf that projects from wall above fireplace
 - **dawdling**: the deliberate act of delaying and playing instead of working
 - **surreptitiously** :cautiously and secretly
 - **oblivious**: lacking conscious awareness of
 - **glibly** : ready flow of words lacking intellectual depth
 - **scuttled**: to move about or proceed hurriedly
 - **confetti**: small pieces of coloured paper that are thrown around on festive occasions
 - **pandemonium**: a state of extreme confusion and disorder
 - **hysterically** :excessive, uncontrollable emotion like fear or panic
 - **bellowed**: shout loudly and without restraint
 - **impassioned** :intense emotion
 - **prudent**: careful and sensible
 - **simmering**: boil slowly at low temperature
 - **siesta** :a nap in the early afternoon
 - **phobia**: extreme and irrational fear of simple things or social situations
 - **repercussions** :indirect consequence of some action
 - **consul**: a diplomat appointed by a government in a foreign country
-

GUIDED READING

I. Factual Questions

1. The rich hunting ground for the writer was_____
 - a) forest b) river bank c) the house d) crumbling wall around the house
2. The surface of the wall was an intricate map of _____
3. What or who are being referred to as “...day and night workers, the hunters and the hunted...” ?
4. Why was it difficult to differentiate between the prey and the predators among day hunters?
5. Which was the shyest and the most self-effacing creature among the wall community?
6. What did the scorpions eat?

7. What did Durrell smuggle into his house? Why did he want them in his house?
 8. What did the scorpion do when Larry opened the matchbox?
 9. Why did Margo hurl a glass of water?
 10. Whom did Larry blame for the pandemonium?
 11. How did Leslie think they could get rid of the scorpion?
 12. Who saved the scorpions from being slaughtered?
 13. What phobia did Larry develop after the scorpion incident?
 14. What did Roger's bite do to Lugaretzia?
 15. According to the writer, what was the worst repercussion of the scorpion affair?
-

II. Paragraph Questions

1. How is the 'landscape' on the wall described?
 2. How does the writer describe the scorpions?
 3. What creatures did the writer find pleasant and unassuming?
 4. Describe the confusion caused by the scorpion.
 5. Why did Roger bite Lugaretzia?
 6. How were the scorpions finally rescued?
 7. What were the consequences of the scorpion incident.
-

III. Essay Questions

1. Write a note on the author's curiosity and love for animals as seen in this extract.
 2. Compare and contrast the attitude of the people in the house and that of the writer's to the scorpion.
-

Vocabulary in Use

1. Some peculiar words are used to describe the wall. Pick them out.

Ex: map, hunting ground etc. See how it makes the description interesting.

Activity: Take an object that is not normally described and try writing 4 to 5 sentences about it in a unique way .

2. Pick out words that describe living creatures on the Wall. Notice how the descriptions are human-centric.

Activity: Attempt writing about any insect, bird or animal of your choice, infusing it with humour.

FACT WATCH

- The heart of a shrimp is located in its head.
- A snail can sleep for three years.
- Slugs have four noses.
- A rhinoceros' horn is made of hair.
- A cow gives nearly 200,000 glasses of milk in a lifetime
- An ostrich's eye is bigger than its brain.
- There are 1 million ants for every human in the world
- Octopuses have three hearts.
- Sharks kill fewer than 10 people per year. Humans kill about 100 million sharks per year
- Honeybees can flap their wings 200 times per second
- The flamingo can only eat when its head is upside-down

Suggested Reading

1. *My Family and Other Animals*: Gerald Durrell
2. *My Life with the Chimpanzees*: Jane Goodall
3. *In the Shadow of Man*: Jane Goodall
4. *Silent Spring*: Rachel Carson

Extended Activities (to be considered for Assignments and Projects) **PPTs, Essays, Collages, Projects**

1. Watch the 2020 documentary *David Attenborough: A Life on our Planet*
2. Design a PPT on Salim Ali, the renowned Indian ornithologist
3. Prepare a project on *Project Tiger* and its success
4. Write a pen portrait of Ullas Karanth, the zoologist conservationist
5. Prepare a presentation on the king cobra of the Western Ghats

LESSON 4

THE BELLS



EDGAR ALLAN POE (1809-1849)

“I would define, in brief, the poetry of words as the rhythmical creation of beauty.”

A NOTE ON THE POET

Edgar Allan Poe was born in Boston, Massachusetts, USA, to actor-parents. He is one of the major writers of America. His tale ‘*The Murders in the Rue Morgue*’ was the first detective story and his tales of horror is unrivaled in the history of American Literature. ‘*The Raven*’ is one such poem that evokes horror

He published a youthful book of poems *Tamerlane, and Other Poems*. These poems were influenced by Lord Byron. However, poverty made him join the Army in the name of Edgar A Perry. When his foster mother died, John Allan helped him get an appointment to the U S Military Academy at West Point. It was in New York City that he published a book of Poems. But soon, he returned to Baltimore, where he began to write to short stories. *MS. Found in a Bottle* written in 1833 won 50\$ and by 1835 he was in Richmond, as editor of *Southern Weekly Messenger*. There he made a name for himself as a critical reviewer. Here he married his young cousin Virginia Clemm, who was only 13. He seems to have been a affectionate husband and son in law. He had some premonition of his death in Baltimore and died there in September. However, the cause of his death is yet uncertain.

About the Poem

The Bells is composed of four stanzas of increasing length. It makes use of creative aspects of language like onomatopoeia, alliteration, repetition and assonance. The first stanza depicts childhood and innocence; and so, it is the shortest stanza in the poem. The second stanza is slightly longer and it depicts youth, happiness and the joyous sound of wedding bells. The third stanza, longer than the second, is cacophonous, depicting the troubles of the adulthood. The final stanza brings the sound of funeral bells and showcases the sullen, dark emotions of death.

THE BELLS

Pre-reading:

Have you observed that each stage in life is marked by some rituals/ceremonies to indicate the transition? Discuss those ceremonies as a member of your community or culture.

Discuss how each stage in life is characterized by an overpowering emotion/mood.

I

Hear the sledges with the bells—
 Silver bells!
What a world of merriment their melody foretells!
 How they tinkle, tinkle, tinkle,
 In the icy air of night!
While the stars that over sprinkle
All the heavens, seem to twinkle
 With a crystalline delight;
 Keeping time, time, time,
 In a sort of **Runic** rhyme,
To the **tintinnabulation** that so musically wells
 From the bells, bells, bells, bells,
 Bells, bells, bells—
From the jingling and the tinkling of the bells.

II

Hear the **mellow** wedding bells,
Golden bells!
What a world of happiness their harmony foretells!
Through the **balmy** air of night
How they ring out their delight!
From the molten-golden notes,
And all in tune,
What a liquid **ditty** floats
To the **turtle-dove** that listens, while she gloats
On the moon!
Oh, from out the sounding cells,
What a gush of **euphony** voluminously wells!
How it swells!
How it dwells
On the Future! how it tells
Of the **rapture** that impels
To the swinging and the ringing
Of the bells, bells, bells,
Of the bells, bells, bells, bells,
Bells, bells, bells—
To the rhyming and the chiming of the bells!

III

Hear the loud alarum bells—
Brazen bells!
What tale of terror, now, their **turbulency** tells!
In the startled ear of night
How they scream out their affright!
Too much horrified to speak,
They can only shriek, shriek,
Out of tune,
In a **clamorous** appealing to the mercy of the fire,
In a mad **expostulation** with the deaf and frantic fire,
Leaping higher, higher, higher,
With a desperate desire,

And a resolute endeavor
Now—now to sit or never,
By the side of the pale-faced moon.
Oh, the bells, bells, bells!
What a tale their terror tells
Of Despair!
How they clang, and clash, and roar!
What a horror they outpour
On the bosom of the **palpitating** air!
Yet the ear it fully knows,
By the **twanging**,
And the clanging,
How the danger ebbs and flows;
Yet the ear distinctly tells,
In the jangling,
And the wrangling.
How the danger sinks and swells,
By the sinking or the swelling in the anger of the bells—
Of the bells—
Of the bells, bells, bells, bells,
Bells, bells, bells—
In the clamor and the clangor of the bells!

IV

Hear the tolling of the bells—
Iron bells!
What a world of solemn thought their **monody** compels!
In the silence of the night,
How we shiver with affright
At the melancholy menace of their tone!
For every sound that floats
From the rust within their throats
Is a groan.
And the people—ah, the people—
They that dwell up in the steeple,
All alone,
And who tolling, tolling, tolling,

In that muffled monotone,
 Feel a glory in so rolling
 On the human heart a stone—
 They are neither man nor woman—
 They are neither brute nor human—
 They are **Ghouls**:
 And their king it is who tolls;
 And he rolls, rolls, rolls,
 Rolls
 A **pæan** from the bells!
 And his merry bosom swells
 With the pæan of the bells!
 And he dances, and he yells;
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the pæan of the bells—
 Of the bells:
 Keeping time, time, time,
 In a sort of Runic rhyme,
 To the throbbing of the bells—
 Of the bells, bells, bells—
 To the sobbing of the bells;
 Keeping time, time, time,
 As he **knells**, knells, knells,
 In a happy Runic rhyme,
 To the rolling of the bells—
 Of the bells, bells, bells—
 To the tolling of the bells,
 Of the bells, bells, bells, bells—
 Bells, bells, bells—
 To the moaning and the groaning of the bells.

GLOSSARY

- **runic**: Runes are the letters in a set of related alphabets known as ‘Runic Alphabets’. This was in use before Latin alphabets were used.
- **tintinnabulation**: A ringing or tingling sound; sound of breaking glass
- **wells**: like a liquid spilling over

- **Mellow**-mature, amicable
- **balmy**: Calm, tranquil
- **ditty**: A short simple song
- **Turtle Doves**—A small Old-World dove with a soft purring call, noted for the apparent affection shown for its mate
- **euphony**: a quality of being pleasing to the ear
- **knell**—sound of bell, especially wrung at death
- **rapture**: extreme happiness
- **brazen**: bold, shameless
- **turbulency**: upheaval, tumult
- **clamorous**: noisy
- **expostulation**: complaint
- **palpitating**: strong and irregular beating of the heart
- **twanging**: making a loud, ringing sound
- **monody**: a sad song or poem lamenting a person’s death
- **ghouls**; an evil spirit or Phantom
- **paean**: song of praise or triumph

GUIDED READING

I. Factual Questions

1. Name the types of bells that are referred to in the first four stanzas of the poem?
 2. Name the feelings that each one of the bells evoke.
 3. Identify the longest stanza in the poem.
 4. The poem is a/an ----- (ode, lyric, sonnet)
 5. Write two lines each, as examples of
 - a. Alliteration
 - b. Repetition
 - c. Onomatopoeia
 6. ‘tinkle’ and ‘tangling’ is an example of ----- (Onomatopoeia, alliteration, repetition)
 7. The theme of the poem is _____
 8. In which situation does the bell ring most deeply?
 9. What is the final image that the poem presents?
 10. Why is the word ‘bell’ repeated in the poem?
-

II. Paragraph Questions

- 1.Explain the use of different kinds of bells in the poem.
 2. Each stanza is of varying lengths. Do you think it is intentional? Give reasons.
 - 3.Pick any three words in each stanza that represent the theme of the stanza and explain how it creates an atmosphere of the emotion presented in the stanza.
 - 4.Discuss why the poem moves from the pleasant emotions to darker emotions.
-

III. Essay Questions

- 1.Justify the title of the poem.
 - 2.Elucidate the theme of the poem by citing examples to support your answer.
 - 3.Name and explain the effect of any two of the literary devices used by the poet.
-

Vocabulary in Use

1.Poe uses several poetic/ literary devices in this poem. Most important ones are Alliteration, Personification and Repetition.

Alliteration: is the occurrence of the same sound at the beginning of adjacent words or closely connected words. For ex: she sells sea shells on the sea shore

Personification: is a figure of speech where things or non-living beings are talked about as if they are living beings or have life. Example: The wind howled all night; the last piece of my cake was calling out to me.

Repetition: is the simple repetition of a word within the sentence several times to send a strong message and/or make an idea clear to the reader. One of the famous repetitions used in poetry is in Robert Frost's *Stopping by the woods:*

The woods are lovely dark and deep
But I have promises to keep
And miles to go before I sleep
And miles to go before I sleep.

2.Source more information about the word *tintinnabulation* which has a rhythmic, auditory effect.

FACTWATCH

Rites of Passage are rituals and ceremonies that mark the transition from one stage of life to another like birth or reaching adulthood. They are celebrated through customs and ceremonies. In tribal societies these ceremonies are elaborate and sometimes, terrifying. Following are a few of them:

- The Pacific Islanders of Vanuatu, climb a 98 foot/30 meter tower, tie vines to their ankles and dive to the ground before they are permitted to marry
- This Amazon tribe will have its young men dance to the tune of biting ants! Young men have to put their hands into mittens filled with hundreds of bullet ants. The bite is more painful than the bite of a wasp and the pain lasts up to 24 hours. This ritual is conducted to prove one's manhood.

Suggested Reading

1. *Raven* : Edgar Allan Poe
2. *Black Cat* : Edgar Allan Poe
3. *Ode to Nightingale* : John Keats

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

1. The poem is divided into four stanzas. Can you stage a short play based on the theme of the poem?
2. Have a debate on 'Each stage of life has only one dominant emotion'.
3. You can listen to the recitation:

<https://www.youtube.com/watch?v=m75-812-sj4>

LESSON 5

MYSORE SANDAL SOAP TURNS 100



SURESH MOONA

“Elegance is the only beauty that never fades” – Audrey Hepburn.

A NOTE ON THE COLUMNIST

Suresh Moona is a retired teacher and an NCC officer. He has the distinction being an authority on the history of Bangalore for over four decades. He runs an NGO named AARAMBHA.

He writes for almost all leading local and national newspapers both in the vernacular and in English. He has to his credit of writing more than 2000 articles and columns in various tabloids and magazines. He has authored 12 books on the history of Bangalore.

He has anchored the popular TV serial *Bengaluru Namma Ooru* in Doordarshan. Masti Adhyana Kendra, Bengaluru, had sent him to London to do a comparative study of London and Bengaluru.

Moona has several awards to his credit amongst which is the prestigious Kempegowda Award by the Bruhut Bengaluru Mahanagara Palike, for his service in reviving the history of the city Bengaluru.

This article is sourced from the newspaper *The Hindu* (05/09/2019)

MYSORE SANDAL SOAP TURNS 100

Pre-reading:

What images come to your mind when you think about the heritage of the erstwhile Mysore State?

Loyalty to the old brands versus experimenting with the new. Discuss your opinion.

Sir M. Visvesvaraya was known for his **dictum**, *Industrialize or perish*. He was instrumental in starting several industrial, trade and commerce units which laid a very strong foundation for Bangalore to become one of the few top industrial hubs of India.

Manufacturing Mysore Sandal Soap in 1916 is one such attempt of farsightedness and the **aroma** of the soap still **lingers** strong far and wide, even after a century.

Mysore Sandal Soap is one of the great contributions to the motherland by Sri Krishnaraja Wadiyar IV and Dewan Sir M. Visvesvaraya. The person who made their dream a reality was Sosale Garalapuri Shastry who was popularly known as Soap Shastry.

The interesting saga of this soap began with the first world war. Mysore Kingdom was the largest producer of sandalwood in the world, most of which was exported to Europe. But during the first world war, a large resource of sandalwood was left over as they could not be sent out due to war.

Meanwhile, Dewan Sir M.V. gave more emphasis on industrial development in Bangalore. He wanted to produce a soap of good quality to be within the reach of the general public. A technical person from Bombay was also invited and arrangements were made for him to do the

experiments in the premises of Indian Institute of Science. At the same time Sir M.V. also identified a young and bright scientist, S.G. Shastry involved in research at IISc. The Government **deputed** him to England to learn the technical know-how of making soap. Though, there was an initial set back in England in knowing the process, he could succeed in getting the required knowledge. Both the Maharaja and the Dewan were waiting anxiously for the return of the scientist.

The Mysore Government started a unit near KR Circle in 1916 to manufacture Sandal Soap in Bangalore using pure sandalwood oil. After the initial experiments, the technology of manufacturing the soap using pure sandal wood oil was **standardized** in 1918. To procure the oil, a factory for **distilling** oil from sandal wood was also set up in Mysore in the same year. In the later decades another distilling unit was started in Shimoga too.

S.G. Shastry devised a new method to present the soap to market in a unique manner. In those days, soaps of other companies used to be rectangular in shape, and were wrapped in thin shiny colourful papers. But Mysore Sandal soap was given an oval shape. Sharaba, a mythological creature, having the body of a lion and the head of an elephant chosen as the **logo** of the factory found a place in the centre. The creature stood for the combined virtue of wisdom, courage and strength and represented the State's philosophy. . Shastry felt that the soap with so much of culture behind should be given to the customers as valuable a material as a jewel. So, a rectangular box resembling jewellery boxes was made. The floral designs and their colours were carefully chosen and printed on the box. The soap was wrapped in tissue paper as jewel shops deliver the jewels in the same manner.



Arrangements were also made for proper and systematic advertisement. Major cities of our country and a few other countries carried **neon** sign boards of the soap. Leading News papers like *The Hindu* used to give half a page to promote the brand. Even match boxes and **tram** tickets carried the pictures of the soap box. Once a procession to advertise the soap was done on camel back in Karachi. When an exhibition was arranged to promote the product in London it

was presented in a **befitting** manner to the Queen. She liked the aroma so much that she got some more soaps for the Royal Family. The popularity and systematic publicity left British soap manufactures envious. It is said that they tried to **chide** it as MY-SORE soap. But nothing stopped Mysore Sandal Soap of Bangalore from becoming a household name.

As the popularity and the demand increased, there was a need to increase the production. So, Soap Factory was shifted to a bigger space at Rajajinagar Industrial suburb in 1957. In 1980, the Government merged the sandalwood oil unit in Mysore and Shimoga and incorporated them under the company name Karnataka Soaps and Detergents Limited ((KSDL). The company since then has been manufacturing incense sticks, talcum powder and detergents apart from Sandal Soaps in different shapes and sizes. To meet the increasing demand for the raw material in 2000, the 'Grow More Sandal' project was initiated.

Today, there are many brands of soaps, but Mysore Sandal Soap has a distinctive place among all of them. It has been an **iconic** symbol of our rich culture and heritage.

The Father of Mysore Sandal soap, S.G. Shastry, is credited to be the first Kannadiga to have secured post graduation in Industrial Chemistry in England. The credit should go to Sir M.V. for choosing the right person for making a great contribution to the city.

¹DVG writes that S.G. Shastry was one of the prominent luminaries of Kannada literary and cultural realm. His father Sosale Ayya Shastry, a great scholar, was the one who had written the famous poem, "*Swami Devane Lokapaalane Te namostu Namostute*". It was adopted as a film song and later the song had become a school prayer a few decades ago.

S.G. Shastry has a few popular books to his credit. He has translated the Norwegian playwright, Henrik Ibsen's works to Kannada. S.G. Shastry lived in his own house near Lalbagh West gate on M.N. Krishna Rao Road. Even now the lovely structure exists as a testimony to his aromatic contribution which made Bangalore globally known several decades ago.

¹ Devanahalli. Venkatramanaiah. Gundappa:A stalwart in modern Kannada literature and philosopher known for his *Mankuthimmana Kagga*.

GLOSSARY

- **dictum:** A formal pronouncement from an authoritative source
 - **aroma :** A smell-especially a pleasant, spicy or fragrant one
 - **lingers :** To stay or to remain
 - **deputed :** To assign
 - **standardized:** To establish a standard consisting of regulations for how something is to be done across an organisation.
 - **distilling:** The art of falling in drops
 - **logo:** A visual symbol or emblem
 - **neon sign board:** An illuminated board
 - **tram :** A passenger vehicle for public use.
 - **befitting :** To be fit
 - **chides :** To admonish in blame.
 - **iconic :** Relating to or having characteristics of an icon.
-

GUIDED READING

1.Factual Questions

1. Who was S.G. Shastry?
 2. Where did Shastry go to learn soap making?
 3. Where were the oil extraction facilities set up?
-

II. Paragraph Questions

1. Why was Shastry also called as *Soap Shastry*?
 2. Discuss the significance of the jewellery box design of the Mysore sandal soap.
 3. Comment on the strategies employed to popularize the Mysore sandal soap.
 4. How did the Karnataka Soaps and Detergents Limited come into existence?
-

III. Essay Questions:

1. Discuss the farsightedness of Shastry.
 2. How is Mysore sandal soap a symbol of heritage ?
-

Vocabulary in Use:

Trend

Logo

Icon

The above words are used excessively in consumer products and in marketing. Find out how companies employ strategies using creative language in advertisements to build their brands and establish their products as trend setters or iconic brands.

FACTWATCH

- Bangalore was the first city in India to receive electricity.
 - Bengaluru is the city with highest number of two wheelers in the world
 - Bangalore is located at an elevation of 900 m or 3000 ft on the Deccan Plateau. The city is situated at the highest altitude among major cities in India.
 - Bangalore houses India's only Cartoon Gallery that exhibits works by cartoonists across the country. It is organised by the Indian Institute of Cartoonists, in Bangalore
 - Lal Bagh, has one of the oldest rock formations in the country called 'Peninsular Gneiss'. It is made up of rocks that are 3000 million years old and is a Geological monument.
-

Suggested Reading

- 1.Suresh Moona's articles on Bengaluru's heritage from *The Hindu* newspaper
 2. *A Tale of Two Cities*: Charles Dickens
 - 3.*The Travels of Marco Polo*: Rustichello da Pisa
 4. *A Fine Balance*: Rohinton Mistry
-

Extended Activities (to be considered for Assignments and Projects) **PPTs, Essays, Collages, Projects-**

- Join a heritage club and go on a heritage walk around the city.
- Make a collage on the history of Bengaluru

LESSON 6

PRAYER BEFORE BIRTH



FREDERICK LOUIS MACNEICE(1907-1963)

“The poet is a maker, not a retail trader.”

A NOTE ON THE POET

He was an Irish poet and playwright He attended Merton College, Oxford and worked as a lecturer at Birmingham University, Bedford College in London and at the University of New York. In early 1941, MacNeice was employed by the BBC where he remained a producer from 1941 to 1949. He wrote various plays for radio, the most famous being *The Dark Tower*. His works include *Letters from Iceland* which he wrote with W. H. Auden. He belonged to the Auden Group ,whose members were: W. H. Auden (1907-73), Stephen Spender (1909-1995) and Cecil Day-Lewis (1904-72). It was not really a homogeneous group and they always refused to be considered a new poetic school or movement. In the thirties they used poetry to discuss ideas and to try to improve the world they lived in. The **Auden Group** needed to communicate with their fellow-men and to participate actively in public life in order to better human conditions. Because of the brutal facts of the day, such as: unemployment and the economic crisis.

In 1947, the BBC sent MacNeice to report on Indian Independence and partition. MacNeice was awarded the CBE (Order of the British Empire) in the 1958 New Year’s Honours list. In August 1963, he went caving in Yorkshire to

gather sound effects for his final radio play. He was caught in a storm on the moors and developed viral pneumonia and died, aged 55.

About the Poem: The poem *Prayer before Birth* is made up of eight stanzas. The layout, at first sight, gives the general impression that each stanza is shorter than the following one.

Throughout this poem the poet tries to build the world, that the unborn child must live in. A world of humanity and life; as life is a movement and the visual shape of the poem on the page gives us the impression of movement. Movement is also caused by the irregularity of the lines which are of various length. The layout seems to say, then, that at the top part of the funnel the unborn child is secure while at the bottom, is less so. The poet wants to create a world of solidity for the unborn child but this attempt cannot be successful because the society of his time is not human and his construction seems to slide. The anxiety conveyed by the speaker is visualized by the numerous **run-on lines** which seem to hurry and overflow. They create effects of continuity and have a conversational ring. From the title and from the first line we notice that it is a case of “impossible situation”, in the fact that the speaker is an unborn child and this unborn child speaks very well, he is wise and has a voice of experience even before the event of his birth.

The layout of this poem with its unusual line arrangement and its movement contributes to the effectiveness of the message. *Prayer before Birth* is a poem in **free verse** because it lacks the conventional stanza division and regular rhyme scheme and makes use of repetition of sounds, words, syntactic structures and alliterations. The poet makes an occasional use of rhymes.

Theme: Louis MacNeice makes his psychological exploration of identity even before birth. The unborn child is frightened by the prospect of taking on an identity like that of the majority of the men of the author’s time. Each of the eight stanzas begins with an invocation demonstrating his fear of coming into the world. He is afraid of nocturnal animals and of evil spirits because neither live in the open air nor underground; both are active during the night and fear light and freedom. In these two lines there’s a longing for freedom and knowledge as the unborn child is afraid of being a slave of darkness and ignorance.. The poet has nothing certain to offer and nothing certain to expect

from the future. He lives between two worlds, i.e. a world of death and an unknown new world which could arise from the ruins of the old one. The lyric is the first of the volume *Springboard* (1944) and is a protest against the social and political oppression typical of the Age of Anxiety². Alienation, isolation and anxiety were the key words of this age.

PRAYER BEFORE BIRTH

Pre-reading:

Imagine looking at the world when you turn topsy-turvy. Discuss how you would describe it.

What do children expect from the world they are to be born? Have a brainstorming session on this idea.

I am not yet born; O hear me.
Let not the **bloodsucking bat** or the **rat** or the **stoat** or the
club-footed ghoul come near me.

I am not yet born, console me.
I fear that the human race may with tall walls wall me,
with strong drugs **dope** me, with wise lies **lure** me,
on **black racks rack** me, in blood-baths roll me.

I am not yet born; provide me
With water to **dandle** me, grass to grow for me, trees to talk
to me, sky to sing to me, birds and a white light
in the back of my mind to guide me.

I am not yet born; forgive me
For the sins that in me the world shall commit, my words
when they speak me, my thoughts when they think me,
my **treason engendered** by traitors beyond me,
my life when they murder by means of my
hands, my death when they live me.

²20CE was riddled with the horrors& deaths o f WW I and scientific discoveries that destroyed centuries of beliefs. So, the age was one of confusion, depression ,stress ,etc.,.

I am not yet born; rehearse me
In the parts I must play and the cues I must take when
old men lecture me, bureaucrats **hector** me, mountains
frown at me, lovers laugh at me, the **white**
waves call me to **folly** and the desert calls
me to doom and the beggar refuses
my gift and my children curse me.

I am not yet born; O hear me,
Let not the man who is beast or who thinks he is God
come near me.

I am not yet born; O fill me
With strength against those who would freeze my
humanity, would **dragoon** me into a lethal **automaton**,
would make me a **cog in a machine**, a thing with
one face, a thing, and against all those
who would **dissipate** my entirety, would
blow me like **thistledown** hither and
thither or hither and thither
like water held in the
hands would spill me.

Let them not make me a stone and let them not spill me.
Otherwise kill me.

GLOSSARY

- **run on lines:** lines in a poem where the thought runs on to the next line without a break
- **Free Verse:** Poetry that is free from fixed forms like rhyme and meter
- **blood sucking bat:** vampire bats that hunt during night and suck blood from sleeping cattle or horses and sometimes even human beings
- **rats:** they are generally hunted
- **stoats:** they are fierce predators and move at a speed of 20 miles per hour while hunting
- **club footed:** a birth defect in which the foot is twisted out of its natural position

- **ghoul:** an imaginary evil spirit that eats dead bodies
- **dope:** drug taken illegally for amusement
- **black racks:** instrument of torture where hands and legs were tied and stretched
- **rack:** cause extreme pain and anguish
- **lure:** tempt
- **dandle:** swing
- **treason:** treachery
- **engendered:** to give rise to
- **hector:** bully
- **white waves:** powder surfing, unique form of mountain surfing
- **folly :** lack of good sense
- **dragoon:** pressurise to do something
- **automaton:** human-like machine
- **cog in a machine** (:a teeth of a wheel in a machine), here, a small part of humanity making one feel insignificant
- **dissipate:** disappear
- **thistledown:** light part of thistle flowers that contain seeds and blow away in the wind

GUIDED READING

I. Factual Questions

1. Who is the speaker in the poem?
2. What is the anxiety of the unborn?
3. What is unusual about the prayer?
4. What are the fears of the child?
5. What are the demands of the child to get consoled?
6. How will the child commit sins?
7. What does the child want to be provided with?
8. Against whom does he want to be strong?
9. Whom does the child want as a companion?
10. When was the poem written?

II. Paragraph Questions

1. What does the unborn child pray for in *Prayer Before Birth*?
2. Who should not come near the speaker and why?
3. What does the unborn child pray for in prayer before birth?
4. List out the anxieties of the child.

5. What does the prayer of the child indicate about the life on earth?
6. Are the fears of the child imaginary and baseless? Explain.

III. Essay Questions

1. What is the mood of the poem? Is this an exaggeration?
 2. What picture of the world does the poet paint?
 3. What is the theme of the poem prayer before birth?
 4. What message does the poem convey to the readers?
-

Vocabulary in Use

The title of the poem creates curiosity in the reader. The language is very simple and natural, since a child cannot communicate with the reader through complicated expressions or poetic words. In the poem there are a lot of invocations and imperatives which also demonstrate the poet's intention to be understood. Almost all the words are monosyllabic, like musical notes. There are a lot of repetitions, repetitions of sentences, phrases and single words. The usefulness of repetitions, in this case, is that of building up tension and stressing:

- a) the extreme importance of the birth of a child
- b) the musical qualities of the text which produce an incantatory effect.
- c) In this poem the poet has chosen to use sounds and group them in order to produce smooth and pleasant musical effects. The sound devices used by the poet -rhyme, alliteration, assonance, vowel and consonant sounds- make the poem pleasant to listen to.

FACTWATCH

- Joseph Levy Valensi (1879 to 1943) Professor of Psychiatry defined "*anxiété*" as a dark and distressing feeling of expectation. *Anxiété* was described as including the psychological and cognitive aspects of worrying
 - Nosology is a branch of medical science dealing with classification of diseases
 - Panophobia is a disorder concerned with panic attacks
 - Research has shown that high levels of anxiety can lead to high levels of suicide risks
-

Suggested Reading

1. *Age of Anxiety* :W. H. Auden
 2. *We are witnesses: Five Teenagers Who died in the Holocaust* –Cindy Kane,
 3. *Diaries*-United States Holocaust Memorial Museum
 4. *Holocaust and Genocide Studies/ Oxford Academic*
 5. *Children’s Crusade*: Bertolt Brecht
 6. *The Anatomy of Melancholy* : Robert Burton
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Extended Activities (to be considered for Assignments and Projects)PPTs, Essays, Collages, Projects-

1. Watch the serial *The Man in the High Castle*
2. Initiate a discussion on War and its Impacts
3. Organise a Collage Competition on the theme of the poem
4. Organise a Webinar on War and its impact on Children
5. Source material and prepare a project on 20 CE as the Age of Anxiety.
6. Source material and understand the difference and significance of the following terms:
Disorder, Disease, Panic Attacks, Anxiety, Phobia and Depression

LESSON -7

ORIGIN OF EARTHQUAKES



A NOTE ON FOLKTALES

Folktales are stories passed by word of mouth from one generation to another. They are generally age old stories repeated often, to preserve culture and tradition of a place and its people. Belonging to the oral tradition, they are essentially strategies to pass on information, knowledge and history and justify institutions and systems prevalent in a society.. They take the form of fables, myths and fairy tales. Folktales generally contain a value and their own explanation of the world at that point in time..They explore life's lessons and provide for cultural exchanges. Folklore helps in building imagination. They grant us access to varied views and perspectives, through entertainment.

With an estimated 1,200 languages and 24 official languages in the subcontinent having its own subcultures and narratives, Indian folktales are in plenty and have travelled the world over. Indian oral tradition comprising folktales, is one of the oldest traditions in the world. Existing for more than a

1000 years, they have travelled to the Indo-European world and been translated into many languages.

ORIGIN OF EARTHQUAKES

Pre-reading:

Have you heard grandmother's tales from elderly people in the family? What is the experience like? Is it different from watching cartoons and animations? Have a group discussion on the differences in listening to a tale and watching it.

Once upon a time there lived an orphan, named Yagdor. After his parents' **untimely** death he lived with his grandparents and grew up with them. He took up the responsibility of maintaining the family by gathering chunks of wood and selling them. In those days there were vast stretches of wild woodland and grassland, and so people living in villages moved around in woodland and grassland on the banks of rivers in search of stumps of trees and other chunks of wood. Those places were also the habitats of wild animals like elephants, buffalos, tigers, bears, boars, etc.

One day Yagdor went to a stretch of grassland in the company of other people of the village to gather firewood. As soon as they reached that stretch of grassland, the elephant that headed the animal kingdom there appeared in front of them. The entire group of people from the village, who went there, ran away fast, when they saw the elephant. While running, Yagdor stumbled against something and fell down, thus allowing the elephant to catch up with him. He knew the elephant was about to **trample** him. He closed his eyes and faked being dead. The elephant then pushed Yagdor here and there with his legs. In the process Yagdor fell into a hole. Finding it inconvenient to deal with the man in the hole, the elephant left the spot.

When Yagdor's old grandparents didn't see him amongst the group of people returning from the grassland, they asked the group where he was. On hearing from the people that an elephant had attacked them in the grassland, they took Yagdor for dead and wept bitterly. Just then the boy turned up. The old couple's joy at seeing their grandchild again **knew no bounds**. The people of the village, with whom Yagdor had gone to grassland, were also amazed at the boy's return.

They wondered whether they saw a real elephant or merely a tree stump or just an **illusion**.

Having escaped from the clutches of an elephant, Yagdor grew more courageous than before and the people of the village also began to look up to him as a **valiant** young man.

On one occasion Yagdor felt a desire to travel around the world. He duly took leave of his grandparents and started on his journey. In the absence of other modes of transport in those days, he performed his journey on foot. He walked through forests and stretches of grassland and waded or swam across streams and rivers.

At one place on the way he saw a man cutting wood. He walked up to the man and said, “Who are you? What are you doing? Will you come with me?”

The man replied, “I am Me-pung. I am a woodcutter and I am willing to go with you.”

Yagdor said to the man, “All right then, come along.”

A short while later, the two of them met another man. Yagdor asked the man who he was and what he was doing there. The man replied, “I am E-Pung and I belong to this place. I am cutting open a way here for catching elephants.” This man too expressed his willingness to go with them.

Yagdor along with Me-pung and E-pung, crossed a wide stretch of wild woodland beside a river, when he met yet another man. When Yagdor put the same queries to this man, he said he was Karpung and that he earned his living by breaking stones, adding that he was willing to go with them, if they didn't mind.

All the four men walked on- after crossing five river-side forests, they came across a big river. The river was so big that they could not see its other bank. While discussing how to swim across the river, Yagdor asked Me-pung, “How far can you swim?” Me-pung replied, “To that spot over there, where you can see the bubbles.” “How about you E-pung?” said Yagdor to E-pung.”Up to the spot where you can see the whirlpools,” replied E-pung. Karpung said he could swim up to the spot, where they could see a porpoise surfacing. Yagdor then instructed his three companions to hold on to him after they reached their

respective destinations. With this understanding, the four of them started to swim together.

While continuing to swim for some time, Yagdor could see a huge fish near the other bank of the river, waiting to swallow them. When the fish was not far away from the four swimmers, he caught hold of his companions, one after the other, and threw them to the land on the bank one after the other. Then he caught the fish by its tail and made an effort to heave it up to land, but it was the fish, which pulled him into the water. Then in his next attempt, Yagdor succeeded in pulling the fish up to land, but the fish managed to jerk itself back into water, taking Yagdor with it. This see-saw went on for some time, but, finally, Yagdor scored a triumph against fish, which now lay on the ground on the bank of the river.

The three men travelling with Yagdor had never tasted fish, having had lived on whatever the forests provided them, so they began to salivate, when they saw the big fish, Yagdor too wanted to give them a treat with the fish. He climbed up a tall **bo tree** to its top and looked around to find out, if there was any human habitation nearby. Not far away to the east he could see a village, where there was smoke coming out from a house. He then sent Me-pung to fetch fire from that house. On reaching the village Me-pung stopped at a house. There was a drooping old woman, who sat on a platform, **annexed** to the veranda in front part of the house. Me-pung had no idea that he had entered a land of spirits. When he asked the old woman, if there was any fire in her house, the latter responded in the positive. She also told him that she had a stomach ache and her legs too were aching, and so he had better go inside himself and bring the fire. Me-pung went inside accordingly and found the fire in a hole. As he bent down to pick up a brand of fire from the hole, the old woman came in silently and kicked him into the hole. In spite of his best efforts, he could not get out of the hole.

On the bank of the big river Yagdor got tired of waiting for Me-pung's return. He sent E-pung for fetching fire. E-pung went to the village and saw the old woman sitting on the platform, annexed to the veranda in the front part of the house. He asked her whether there was any fire in the house. The old woman said yes, but asked the man to go inside and get the fire himself, for, she said she was unwell. E-pung went in and tried to take a brand of fire from the hole, but he met the same fate as Me-pung, having been kicked into the hole by the old woman.

When E-pung didn't return, Yagdor sent Karpung, and when Karpung too didn't return, Yagdor, finally, went to the village himself. On reaching the village Yagdor, incidentally, stopped at the same house, where the old woman was sitting on the platform, annexed to the veranda in the front side of the house. The old woman asked him to fetch the fire himself. Yagdor turned back and caught hold of the evil spirit in the form of an old woman. He lifted her up, and whirling her round and round overhead, like a bu-bung (a simple device, usually the top end of small tall grass, which when twirled very speedily overhead in a circular manner, produces a sound and can be thrown to a great distance) , threw her up and away to a great distance with tremendous force. The earth then shook so severely and became so wobbly that the other evil spirits, took fright and fled the land **helter-skelter**.

It is said that earthquakes have their origin in that extraordinary event. People also say that the spirits on earth have preferred to remain invisible to man since that day.

(Source: Indian Literature In Oral Languages, Missing Folk Tales Compiled and rendered into English by Tabu Ram Taid, Sahitya Akademi, New Delhi)

GLOSSARY

- **untimely:** unsuitable time
 - **trample :** stamp/ crush
 - **knew no bounds:** unlimited
 - **illusion:** false impression
 - **valiant:** brave, courage
 - **annexed:** attached
 - **bo tree :** fig /bodhi tree
 - **helter-skelter:** involves haste and confusion
-

GUIDED READING

I.Factual Questions

1. Who took care of Yagdor and why?
2. Why did villagers move around the woods and grassland?
3. What did Yagdor do when the elephant was close to him?

4. How did the villagers look up to Yagdor after he returned?
 5. How many men accompanied Yagdor?
 6. Mention the names of men who accompanied Yagdor.
 7. What did Yagdor and his men come across in the river?
 8. Why did Yagdor send M. Pung to a village house?
 9. Where was the old woman sitting?
 10. Who threw the old woman far away and why?
-

II. Paragraph Questions

1. How did Yagdor take care of his old grand parents?
 2. Describe the incident that took place when Yagdor went to grassland along with the villagers.
 3. Describe Yagdor's triumph against the fish.
 4. How did Yagdor retaliate to the old woman and why?
-

III. Essay Questions

1. What are the supernatural situations that contribute to the story?
 2. Illustrate the story in context to the popular folk interest?
 3. Yagdor's valiance is demonstrated throughout the story. Substantiate.
-

Vocabulary in Use

Observe how the language used is simple and repetitive. The style of narration is leisurely and unhurried. Try identifying words that add local flavour to the story.

Observe the story telling tone in the lesson.

FACTWATCH

- The Panchatantra is an Ancient Indian collection of interrelated animal fables in Sanskrit language written by Vishnu Sharma which dates back to roughly 200 BCE – 300 CE.
- The oldest chronicle from Japan is the Kojiki, Urashime

- The Baku is a chimera from Japanese folklore with the head of an elephant, rhinoceros eyes, tiger legs, the tail of an ox and the body of a bear. It is believed to eat our nightmares if summoned at night.
- **Pourquoi tales** (“pourquoi” means “why” in French) seeks to explain natural phenomena. They provide primitive explanations for the many “why” questions early humans asked. They are found throughout the world and especially popular in African and Native American folklore. There is a strong connection between pourquoi tales and myths; however, the setting in pourquoi tales is earthly and deities play no role in pourquoi tales as they do in myths. For example, “Why the Sun and the Moon Live in the Sky” (from Southern Nigeria), “Where Stories Come From” (from Zulu), and “Why Mosquitoes Buzz in People’s Ears”

(source:http://www2.nkfust.edu.tw/~emchen/CLit/folk_lit_type_folktale.htm)

Suggested Reading

1. ‘*Arabian Nights*’
2. *Folk Tales*: A.K. Ramanujam
3. Grimm’s Fairy Tales
4. *Jataka Tales*
5. *Pabchatantra*

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

1. Write or narrate one folk tale of your region/language.
2. Make a collage of any Natural Calamity.
3. Collect folktales with similar themes from across the world and compare them.

LESSON 8 SULTANA'S DREAM

ROKEYA SAKHAWAT HOSSAIN (1880 - 1932)



“ A lion is stronger than a man, but it does not enable him to dominate the human race.”

A NOTE ON THE AUTHOR

She was fondly known as **Begum Rokeya**. She was a **Bengali** feminist thinker, writer, educator and political activist. She pioneered the cause of women in South Asia.

According to Rokeya Hossain, she wrote *Sultana's Dream* as a way to pass her time while her husband, Khan Bahadur Syed Sakhawat Hossain, a deputy magistrate, was away on a tour. Her husband encouraged Rokeya Hossain to read and write in English. Thus, writing *Sultana's Dream* in English was a way of demonstrating her proficiency in the language. Sakhawat was very impressed by the story and encouraged Rokeya Hossain to submit the piece to *The Indian Ladies Magazine*, which published the story for the first time in 1905. The story was later published in a book form in 1908.

Rokeya's exceptional work *Sultana's Dream* is based on an imaginary land: a Lady-land where women seem to have access to public spaces without being restricted by social or religious customs and practices. The conversion of Lady land from a male dominated space was conceived as unrealistic by Sultana. She experiences herself as free by first reclaiming a public space where she is not subjected to male gaze and surveillance.

SULTANA'S DREAM

Pre-reading:

Have you heard of words like Utopia and Stereotype? Have a discussion in class about the relevance of these terms.

Have you faced discrimination of any type? Discuss the associated feelings and emotions through a group discussion.

One evening I was lounging in an easy chair in my bedroom and thinking lazily of the condition of Indian womanhood. I am not sure whether I dozed off or not. But, as far as I remember, I was wide awake. I saw the moonlit sky sparkling with thousands of diamond-like stars, very distinctly.

All on a sudden a lady stood before me; how she came in, I do not know. I took her for my friend, Sister Sara.

'Good morning,' said Sister Sara. I smiled inwardly as I knew it was not morning, but starry night. However, I replied to her, saying, 'How do you do?'

'I am all right, thank you. Will you please come out and have a look at our garden?'

I looked again at the moon through the open window, and thought there was no harm in going out at that time. The men-servants outside were fast asleep just then, and I could have a pleasant walk with Sister Sara.

I used to have my walks with Sister Sara, when we were at Darjeeling. Many a time did we walk hand in hand and talk light-heartedly in the botanical gardens there. I fancied, Sister Sara had probably come to take me to some such garden and I readily accepted her offer and went out with her.

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When walking I found to my surprise that it was a fine morning. The town was fully awake and the streets alive with bustling crowds. I was feeling very shy, thinking I was walking in the street in broad daylight, but there was not a single man visible.

Some of the passers-by made jokes at me. Though I could not understand their language, yet I felt sure they were joking. I asked my friend, 'What do they say?'

'The women say that you look very **mannish**.'

'Mannish?' said I, 'What do they mean by that?'

'They mean that you are shy and timid like men.'

'Shy and timid like men?' It was really a joke. I became very nervous, when I found that my companion was not Sister Sara, but a stranger. Oh, what a fool had I been to mistake this lady for my dear old friend, Sister Sara.

She felt my fingers tremble in her hand, as we were walking hand in hand.

'What is the matter, dear?' she said affectionately. 'I feel somewhat awkward,' I said in a rather apologizing tone, 'as being a **purdahnishin** woman I am not accustomed to walking about unveiled.'

'You need not be afraid of coming across a man here. This is Lady-land, free from sin and harm. Virtue herself reigns here.'

By and by I was enjoying the scenery. Really it was very grand. I mistook a patch of green grass for a velvet cushion. Feeling as if I were walking on a soft carpet, I looked down and found the path covered with **moss** and flowers.

'How nice it is,' said I.

'Do you like it?' asked Sister Sara. (I continued calling her 'Sister Sara,' and she kept calling me by my name).

'Yes, very much; but I do not like to tread on the tender and sweet flowers.'

'Never mind, dear Sultana; your treading will not harm them; they are street flowers.'

'The whole place looks like a garden,' said I admiringly. 'You have arranged every plant so skillfully.'

'Your Calcutta could become a nicer garden than this if only your countrymen wanted to make it so.'

'They would think it useless to give so much attention to **horticulture**, while they have so many other things to do.'

'They could not find a better excuse,' said she with smile.

I became very curious to know where the men were. I met more than a hundred women while walking there, but not a single man.

'Where are the men?' I asked her.

'In their proper places, where they ought to be.'

'Pray let me know what you mean by "their proper places".'

'O, I see my mistake, you cannot know our customs, as you were never here before. We shut our men indoors.'

'Just as we are kept in the **zenana**?'

'Exactly so.'

'How funny,' I burst into a laugh. Sister Sara laughed too.

'But dear Sultana, how unfair it is to shut in the harmless women and let loose the men.'

'Why? It is not safe for us to come out of the zenana, as we are naturally weak.'

'Yes, it is not safe so long as there are men about the streets, nor is it so when a wild animal enters a marketplace.'

'Of course not.'

'Suppose, some **lunatics** escape from the **asylum** and begin to do all sorts of mischief to men, horses and other creatures; in that case what will your countrymen do?'

'They will try to capture them and put them back into their asylum.'

'Thank you! And you do not think it wise to keep sane people inside an asylum and let loose the insane?'

'Of course not!' said I laughing lightly.

'As a matter of fact, in your country this very thing is done! Men, who do or at least are capable of doing no end of mischief, are let loose and the innocent women, shut up in the zenana! How can you trust those untrained men out of doors?'

'We have no hand or voice in the management of our social affairs. In India man is lord and master, he has taken to himself all powers and privileges and shut up the women in the zenana.'

'Why do you allow yourselves to be shut up?'

'Because it cannot be helped as they are stronger than women.'

'A lion is stronger than a man, but it does not enable him to dominate the human race. You have neglected the duty you owe to yourselves and you have lost your natural rights by shutting your eyes to your own interests.'

'But my dear Sister Sara, if we do everything by ourselves, what will the men do then?'

'They should not do anything, excuse me; they are fit for nothing. Only catch them and put them into the zenana.'

'But would it be very easy to catch and put them inside the four walls?' said I. 'And even if this were done, would all their business – political and commercial – also go with them into the zenana?'

Sister Sara made no reply. She only smiled sweetly. Perhaps she thought it useless to argue with one who was no better than a frog in a well.

By this time we reached Sister Sara's house. It was situated in a beautiful heart-shaped garden. It was a bungalow with a **corrugated** iron roof. It was cooler and nicer than any of our rich buildings. I cannot describe how neat and how nicely furnished and how tastefully decorated it was.

We sat side by side. She brought out of the parlour a piece of embroidery work and began putting on a fresh design.

'Do you know knitting and needle work?'

'Yes; we have nothing else to do in our zenana.'

'But we do not trust our zenana members with embroidery!' she said laughing, 'as a man has not patience enough to pass thread through a needle-hole even!'

'Have you done all this work yourself?' I asked her pointing to the various pieces of embroidered teapoy cloths.

'Yes.'

'How can you find time to do all these? You have to do the office work as well? Have you not?'

'Yes. I do not stick to the laboratory all day long. I finish my work in two hours.'

'In two hours! How do you manage? In our land the officers, – magistrates, for instance – work seven hours daily.'

'I have seen some of them doing their work. Do you think they work all the seven hours?'

'Certainly they do!'

'No, dear Sultana, they do not. They **dawdle** away their time in smoking. Some smoke two or three cheroots during the office time. They talk much about their work, but do little. Suppose one **cheroot** takes half an hour to burn off, and a

man smokes twelve cheroots daily; then you see, he wastes six hours every day in sheer smoking.'

We talked on various subjects, and I learned that they were not subject to any kind of epidemic disease, nor did they suffer from mosquito bites as we do. I was very much astonished to hear that in Lady-land no one died in youth except by rare accident.

'Will you care to see our kitchen?' she asked me.

'With pleasure,' said I, and we went to see it. Of course the men had been asked to clear off when I was going there. The kitchen was situated in a beautiful vegetable garden. Every creeper, every tomato plant was itself an ornament. I found no smoke, nor any chimney either in the kitchen -- it was clean and bright; the windows were decorated with flower gardens. There was no sign of coal or fire.

'How do you cook?' I asked.

'With solar heat,' she said, at the same time showing me the pipe, through which passed the concentrated sunlight and heat. And she cooked something then and there to show me the process.

'How did you manage to gather and store up the sun-heat?' I asked her in amazement.

'Let me tell you a little of our past history then. Thirty years ago, when our present Queen was thirteen years old, she inherited the throne. She was Queen in name only, the Prime Minister really ruling the country.

'Our good Queen liked science very much. She circulated an order that all the women in her country should be educated. Accordingly a number of girls' schools were founded and supported by the government. Education was spread far and wide among women. And early marriage also was stopped. No woman was to be allowed to marry before she was twenty-one. I must tell you that, before this change we had been kept in strict **purdah**.'

'How the tables are turned,' I **interposed** with a laugh.

'But the seclusion is the same,' she said. 'In a few years we had separate universities, where no men were admitted.'

'In the capital, where our Queen lives, there are two universities. One of these invented a wonderful balloon, to which they attached a number of pipes. By means of this captive balloon which they managed to keep afloat above the cloud-land, they could draw as much water from the atmosphere as they pleased. As the water was **incessantly** being drawn by the university people no cloud gathered and the ingenious Lady Principal stopped rain and storms thereby.'

'Really! Now I understand why there is no mud here!' said I. But I could not understand how it was possible to accumulate water in the pipes. She explained to me how it was done, but I was unable to understand her, as my scientific knowledge was very limited. However, she went on, 'When the other university came to know of this, they became exceedingly jealous and tried to do something more extraordinary still. They invented an instrument by which they could collect as much sun-heat as they wanted. And they kept the heat stored up to be distributed among others as required.'

'While the women were engaged in scientific research, the men of this country were busy increasing their military power. When they came to know that the female universities were able to draw water from the atmosphere and collect heat from the sun, they only laughed at the members of the universities and called the whole thing "a sentimental nightmare"!'.

'Your achievements are very wonderful indeed! But tell me, how you managed to put the men of your country into the zenana. Did you entrap them first?'

'No.'

'It is not likely that they would surrender their free and open air life of their own **accord** and confine themselves within the four walls of the zenana! They must have been overpowered.'

'Yes, they have been!'

'By whom? By some lady-warriors, I suppose?'

'No, not by arms.'

'Yes, it cannot be so. Men's arms are stronger than women's. Then?'

'By brain.'

'Even their brains are bigger and heavier than women's. Are they not?'

'Yes, but what of that? An elephant also has got a bigger and heavier brain than a man has. Yet man can **enchain** elephants and employ them, according to their own wishes.'

'Well said, but tell me please, how it all actually happened. I am dying to know it!'

'Women's brains are somewhat quicker than men's. Ten years ago, when the military officers called our scientific discoveries "a sentimental nightmare," some of the young ladies wanted to say something in reply to those remarks. But both the Lady Principals restrained them and said, they should reply not by word, but by deed, if ever they got the opportunity. And they had not long to wait for that opportunity.'

'How marvelous!' I heartily clapped my hands. 'And now the proud gentlemen are dreaming sentimental dreams themselves.'

'Soon afterwards certain persons came from a neighbouring country and took shelter in ours. They were in trouble having committed some political offense. The king who cared more for power than for good government asked our kind-hearted Queen to hand them over to his officers. She refused, as it was against her principle to turn out refugees. For this refusal the king declared war against our country.'

'Our military officers sprang to their feet at once and marched out to meet the enemy. The enemy however, was too strong for them. Our soldiers fought bravely, no doubt. But in spite of all their bravery the foreign army advanced step by step to invade our country.'

'Nearly all the men had gone out to fight; even a boy of sixteen was not left home. Most of our warriors were killed, the rest driven back and the enemy came within twenty-five miles of the capital.'

'A meeting of a number of wise ladies was held at the Queen's palace to advise as to what should be done to save the land. Some proposed to fight like soldiers; others objected and said that women were not trained to fight with swords and guns, nor were they accustomed to fighting with any weapons. A third party regretfully remarked that they were hopelessly weak of body.

"If you cannot save your country for lack of physical strength," said the Queen, "try to do so by brain power."

'There was a dead silence for a few minutes. Her Royal Highness said again, "I must commit suicide if the land and my honour are lost."

'Then the Lady Principal of the second university (who had collected sun-heat), who had been silently thinking during the consultation, remarked that they were all but lost, and there was little hope left for them. There was, however, one plan which she would like to try, and this would be her first and last efforts; if she failed in this, there would be nothing left but to commit suicide. All present solemnly vowed that they would never allow themselves to be enslaved, no matter what happened.

'The Queen thanked them heartily, and asked the Lady Principal to try her plan. The Lady Principal rose again and said, "before we go out the men must enter the zenanas. I make this prayer for the sake of purdah." "Yes, of course," replied Her Royal Highness.

'On the following day the Queen called upon all men to retire into zenanas for the sake of honour and liberty. Wounded and tired as they were, they took that order rather for a boon! They bowed low and entered the zenanas without uttering a single word of protest. They were sure that there was no hope for this country at all.

'Then the Lady Principal with her two thousand students marched to the battle field, and arriving there directed all the rays of the concentrated sunlight and heat towards the enemy.

'The heat and light were too much for them to bear. They all ran away panic-stricken, not knowing in their bewilderment how to counteract that scorching heat. When they fled away leaving their guns and other ammunitions of war,

they were burnt down by means of the same sun-heat. Since then no one has tried to invade our country anymore.'

'And since then your countrymen never tried to come out of the zenana?'

'Yes, they wanted to be free. Some of the police commissioners and district magistrates sent word to the Queen to the effect that the military officers certainly deserved to be imprisoned for their failure; but they never neglected their duty and therefore they should not be punished and they prayed to be restored to their respective offices.

'Her Royal Highness sent them a circular letter intimating to them that if their services should ever be needed they would be sent for, and that in the meanwhile they should remain where they were. Now that they are accustomed to the purdah system and have ceased to grumble at their seclusion, we call the system "Mardana" instead of "zenana".'

'But how do you manage,' I asked Sister Sara, 'to do without the police or magistrates in case of theft or murder?'

'Since the "Mardana" system has been established, there has been no more crime or sin; therefore we do not require a policeman to find out a culprit, nor do we want a magistrate to try a criminal case.'

'That is very good, indeed. I suppose if there was any dishonest person, you could very easily chastise her. As you gained a decisive victory without shedding a single drop of blood, you could drive off crime and criminals too without much difficulty!'

'Now, dear Sultana, will you sit here or come to my parlour?' she asked me.

'Your kitchen is not inferior to a queen's **boudoir**!' I replied with a pleasant smile, 'but we must leave it now; for the gentlemen may be cursing me for keeping them away from their duties in the kitchen so long.' We both laughed heartily.

'How my friends at home will be amused and amazed, when I go back and tell them that in the far-off Lady-land, ladies rule over the country and control all social matters, while gentlemen are kept in the Mardanas to mind babies, to

cook and to do all sorts of domestic work; and that cooking is so easy a thing that it is simply a pleasure to cook!"

'Yes, tell them about all that you see here.'

'Please let me know, how you carry on land cultivation and how you plough the land and do other hard manual work.'

'Our fields are tilled by means of electricity, which supplies motive power for other hard work as well, and we employ it for our aerial conveyances too. We have no rail road nor any paved streets here.'

'Therefore neither street nor railway accidents occur here,' said I. 'Do not you ever suffer from want of rainwater?' I asked.

'Never since the "water balloon" has been set up. You see the big balloon and pipes attached thereto. By their aid we can draw as much rainwater as we require. Nor do we ever suffer from flood or thunderstorms. We are all very busy making nature yield as much as she can. We do not find time to quarrel with one another as we never sit idle. Our noble Queen is exceedingly fond of botany; it is her ambition to convert the whole country into one grand garden.'

'The idea is excellent. What is your chief food?'

'Fruits.'

'How do you keep your country cool in hot weather? We regard the rainfall in summer as a blessing from heaven.'

'When the heat becomes unbearable, we sprinkle the ground with plentiful showers drawn from the artificial fountains. And in cold weather we keep our room warm with sun-heat.'

She showed me her bathroom, the roof of which was removable. She could enjoy a shower bath whenever she liked, by simply removing the roof (which was like the lid of a box) and turning on the tap of the shower pipe.

'You are a lucky people!' ejaculated I. 'You know no want. What is your religion, may I ask?'

'Our religion is based on Love and Truth. It is our religious duty to love one another and to be absolutely truthful. If any person lies, she or he is....'

'Punished with death?'

'No, not with death. We do not take pleasure in killing a creature of God, especially a human being. The liar is asked to leave this land for good and never to come to it again.'

'Is an offender never forgiven?'

'Yes, if that person repents sincerely.'

'Are you not allowed to see any man, except your own relations?'

'No one except sacred relations.'

'Our circle of sacred relations is very limited; even first cousins are not sacred.'

'But ours is very large; a distant cousin is as sacred as a brother.'

'That is very good. I see purity itself reigns over your land. I should like to see the good Queen, who is so **sagacious** and far-sighted and who has made all these rules.'

'All right,' said Sister Sara.

Then she screwed a couple of seats onto a square piece of plank. To this plank she attached two smooth and well-polished balls. When I asked her what the balls were for, she said they were hydrogen balls and they were used to overcome the force of gravity. The balls were of different capacities to be used according to the different weights desired to be overcome. She then fastened to the air-car two wing-like blades, which, she said, were worked by electricity. After we were comfortably seated she touched a knob and the blades began to whirl, moving faster and faster every moment. At first we were raised to the height of about six or seven feet and then off we flew. And before I could realize that we had commenced moving, we reached the garden of the Queen.

My friend lowered the air-car by reversing the action of the machine, and when the car touched the ground the machine was stopped and we got out.

I had seen from the air-car the Queen walking on a garden path with her little daughter (who was four years old) and her maids of honour.

'Halloo! You here!' cried the Queen addressing Sister Sara. I was introduced to Her Royal Highness and was received by her cordially without any ceremony.

I was very much delighted to make her acquaintance. In the course of the conversation I had with her, the Queen told me that she had no objection to permitting her subjects to trade with other countries. 'But,' she continued, 'no trade was possible with countries where the women were kept in the zenanas and so unable to come and trade with us. Men, we find, are rather of lower morals and so we do not like dealing with them. We do not **covet** other people's land, we do not fight for a piece of diamond though it may be a thousand-fold brighter than the Koh-i-Noor, nor do we grudge a ruler his Peacock Throne. We dive deep into the ocean of knowledge and try to find out the precious gems, which nature has kept in store for us. We enjoy nature's gifts as much as we can.'

After taking leave of the Queen, I visited the famous universities, and was shown some of their manufactories, laboratories and observatories.

After visiting the above places of interest we got again into the air-car, but as soon as it began moving, I somehow slipped down and the fall startled me out of my dream. And on opening my eyes, I found myself in my own bedroom still lounging in the easy-chair!

Sultana's Dream was originally published in *The Indian Ladies' Magazine*, Madras, 1905, in English. This edition is transcribed from *Sultana's dream; and Padmarag: two feminist utopias* by Rokeya Sakhawat Hossain; Penguin

<http://digital.library.upenn.edu/women/sultana/dream/dream.html>

GLOSSARY

- **mannish:** Having appearance or qualities typically associated with men
- **pardahnashin:** A woman who observes Purdah(purdah is a veil covering the face worn by Muslim and some Hindu women)
- **moss:** A small flowerless green plant like a carpet growing in damp

- **horticulture:** The art and practice of garden cultivation and management
- **zenana:** The part of the house for the seclusion
- **lunatics:** Mentally ill persons
- **asylum:** An institution for the mentally ill
- **corrugated:** Shaped into a series of ridges and grooves
- **dawdle:** Waste time
- **cheroots:** A cigar
- **interposed:** Intervene
- **incessantly:** Constantly
- **accord:** Grant someone power
- **enchain:** Bind with chains
- **boudoir**(pronounced as budwa): A woman's bedroom or a small private room
- **sagacious:** Wise
- **covet:** Desire to possess

GUIDED READING

I. Factual Questions

1. What was the moonlit sky sparkling with?
2. Whom did the narrator take as a friend?
3. Men failed at embroidery because _____
4. Mention the word used for '*Timid and shy like men*'.
5. _____ took away men's time in office.
6. What was Sultana curious about?
7. How was the land ploughed and how was other manual work done?
8. Which religion was practiced in this land?
9. Name the inventions mentioned in this story.
10. What was the chief food of Lady land?
11. Cooking was carried on with the help of:
 - a. Coal b. Electricity c. Solar heat d. Fire wood
12. What could replace physical strength according to the Queen?

II. Paragraph Questions

1. What led to the conceptualization of Sultana's dream?
2. How does the narrator explain the relationship between science and patriarchy?
3. How do women manage and control everything?

4. What were the taboos faced by the narrator?
 5. Why did Lady Land never suffer from want of rain water?
 6. Describe Sister Sara's house.
 7. Write a note on the religious beliefs of the people of Lady Land.
 8. Explain the strategy employed by the Lady Principal to combat the enemy.
 9. What kind of trade relations does the queen propose?
-

III. Essay Questions

1. Comment on Lady-land as utopian space.
 2. What are the social and religious customs plaguing women's emancipation?
 3. Analyse why there is an imagined construction of Lady-land. What does it tell you about the real life of women?
 4. Compare and contrast the role reversal in Lady Land with examples
 5. Critically examine why women allow themselves to be subjugated by men.
-

Vocabulary in Use

1. Pick words that suggest irony and sarcasm
 2. Pick words that are gender neutral and gender specific.
 3. List down activities that you think should be taken up by men and women
 4. Find out more about the word *Utopia* and relate it to this lesson.
-

FACTWATCH

- Bangladesh observes *Rokeya Day* on 9 December every year to commemorate her works and legacy.
 - The Government confers **Begum Rokeya Padak** on individual women for their exceptional achievements on December 9th.
 - On December 9, 2017, Google celebrated her 137th birthday with a Google Doodle.
 - In 2004, Rokeya was ranked number 6 in BBC's poll of the Greatest Bengali of all times.
 - Rokeya established the first school aimed primarily at Muslim girls in Kolkata. She is said to have gone from house to house persuading the parents to send their girls to her school.
 - Savitribai Phule is considered the first woman teacher of India who fought for women's rights
-

Suggested Reading

1. *Herland*: Charlotte Perkins Gilman
 2. *Left Hand of Darkness*: Ursula K. le Guin
 3. *Gate to Women's Country, Shore of Women*: Sheri S. Tepper
 4. Margret Atwood :The Handmaid 'stale by
 - 5 Feminist comics: Tatsuya Ishida
 6. *Utopia* : Thomas More
-

Extended Activities (to be considered for Assignments and Projects) **PPTs, Essays, Collages, Projects-**

- Imagine and write down your own utopia.
- Prepare a list of all the things that you dislike about the present world. Then, write a description of a world where the exact opposite exists. Give this world a name.
- A gender stereotype is a set of codes dictating what types of behaviours are generally expected or desirable for a person based on the gender. For example, girls are supposed to like pink things and boys are supposed to like blue things. This, and any version of “girls are like this and boys are like that” refers to gender stereotypes. These stereotypes are used to put diverse people and their different personalities into only two boxes. This becomes a problem especially when people do not fit into these roles defined for them.
 - Keeping this in mind, create two columns with the headings ‘Girls’ and ‘Boys’. Under these headings, write down 5 things each that are commonly held ideas of stereotypes. Discuss if you fit into the stereotypes that both you and your friends have written down. What happens if you don't?
- Prepare a biographical sketch of Savitribai Phule

LESSON-9

THE TIME MACHINE(Refer Text-2)

PART II-GRAMMAR

GRAMMAR SECTION-C

SPEAKING SKILLS

“The success of your presentation will be judged not by the knowledge you send but by what the listener receives.”

– Lilly Walters

LESSON 10

INTERVIEW SKILLS

An interview is generally understood as an oral, structured interaction between two or more people. It has a definite purpose and a desired result.

Acing an interview is a science as much as it is an art, and it requires diligent preparation along with the ability to be at ease, in the interview room. It is also important to be comfortable and confident in discussing **why you are best fit for the role.**

Interviewing is a skill which can be cultivated; one in which your ability to interact with the interviewer and to articulate your thoughts are factors that are just as important in getting the job, as are the qualifications listed on your resume. Here is a list of interview skills that will help you.

The most important thing to remember about any interview is that it is a **two-way process**. It is as much about you finding out whether you want to work for the company as them finding out whether they want you. This means it is important to **present yourself as you really are**, not pretend to be something you're not.

1. Interview Preparation

Faking it in an interview, is never worth it. Not only will your interviewer see right through it, but your answers (and your self-confidence) will seriously suffer if you neglect to properly prepare. You should dedicate at least an hour for preparation.

2. Research the Organisation

Find out as much as you can about the company. Look at their website, and any information that they have sent you, and see if you can find their mission, objectives, any value statements and the like. It is helpful to be familiar with the organization's guiding principles. Also try to find out how the job that you have applied for, fits into the organisation.

a. Make a list of the questions about the organisation, ideally around work, such as the team you will be working with, or the work that you will be doing on a daily basis. It is okay to ask about the on-site gym and the holiday

allowance, but do not sound as if you are only interested in getting away from work.

It is probably **not** a great idea to ask whether you will be able to work part-time at this stage. Either you should already have done that before applying, or you need to be prepared to work the hours stated.

b. About you: You need to sit down with the person specification and your application, and develop some new examples of how you meet at least a few of the requirements. It is fine to talk about the examples on your application form or CV/covering letter, but it is useful to have a few new ones too. Describe the situation in one sentence or less, and focus on your actions, the results that you achieved, and how you knew you were successful.

It is also helpful to prepare answers for some of the standard icebreakers, such as ‘Tell me a bit about your current job’, or ‘Tell me why you’ve applied for this job’. Your answers should focus on your skills, and how you can use them in the new job; again based around the person specification. Do not learn them off by heart, but have a good idea of what you want to say.

3. Tests and Presentations: Some interviews require you to make a short presentation, or to take a test. The details will always be included in the letter inviting you to interview, so you will have time to prepare. If you have been asked to make a presentation, do not assume that there will be Power Point or that you will be standing in front of a group.

You may be invited to bring a handout. It is worth spending a bit of time making a one-page handout that fully summarizes your presentation- whether it is a mind-map, a picture of some sort, or your five key take-home messages.. Think about what you want them to remember from your presentation, and make sure that it is clear from your handout.

4.Be on Time: There are very few (if any) excuses that will redeem a late arrival. Do whatever you need to do to get there 10 to 15 minutes in advance of your interview time- whether it is planning your outfit and packing your bag the night before, setting alarms, asking a friend to give you a wake-up call, or leaving extra early to account for potential transportation obstacles.

5.Think Before You Speak: A well-thought-out answer is always better than a rushed one. Avoid the “ums” and “uhs” and buy yourself time by repeating the interviewers' questions back to them, or by using a phrase like, “That is an interesting question!” or, “I was actually just thinking about that when I read an article on a similar topic, and...”

If you are really stumped, you can say, “What a great question. I’ve actually never been asked this before; let me just take a second to think about this.” Finally, know what to do if you really cannot answer a question.

6.Speak Clearly, Cohesively, and Calmly: Nerves can get you talking a mile a minute, and so can the simple desire to convey as much valuable information about yourself as possible. However, talking too fast can make you look rushed, flustered or anxious. Make a conscious effort to *slow down* and speak calmly and clearly. It will help you avoid interview stress.

7.Be Confident, Not Arrogant: Although you should be willing and able to promote yourself, your experience, and your accomplishments, make sure you do not come across as arrogant, narcissistic, or self-important. No matter how good you are at your job, you are going to run into countless obstacles if you lack the emotional intelligence to work on a team and get along with managers, co-workers, or clients.

Focus on exuding a kind and balanced sense of confidence, and when you discuss your achievements, be sure to give credit where credit is due in order to show that you are a team player.

8.Actually Listen: Anyone can nod, smile, and say “Right” or “Exactly” over and over, but how many people *actually* listen? Interviews are especially tricky because you do need to be listening to your interviewer’s question while mentally preparing your answer.

However, if you don’t listen well in the first place, you might miss the entire point of the question, and as a result, your answer could fall totally flat.

Stay in the moment and do not let yourself zone out, even if it feels like the interviewer is endlessly blabbing on. Preparation will help tremendously (so that you have material ready to discuss and will not have to come up with it all on the spot), but good listening skills and the ability to stay focused are the key.

9.Types of Questions: Interviewers often like to start with an easy ‘ice-breaker’ question, such as ‘*What do you do in your current job?*’ or ‘*Tell us why you applied for this job?*’ If you’ve done your preparation, you will be ready for this. Modern interviews tend to be ‘competence-based’, which means that they focus on your skills, and how you can demonstrate them.

So questions will be often in the form of:

- *Tell us about the time when you...*
- *Can you give us an example of a time when you...*
- *From your previous experience, how would you deal with a situation like...*

If you do not have much work experience, do not worry. Be prepared to say “*Well, I haven’t actually had to do that yet, but this is what I would do in the situation*”. If you are being interviewed for a job where you do not have much experience in the field, the interviewers will usually try to help by giving you hypothetical questions and asking you how you would approach a problem. They know you do not have much experience, but they are trying to give you a chance to show that you can do the job.

10.Express Optimism, Both With Your Words and Your Body Language

No company wants to hire someone with a bad attitude. No matter how difficult your situation is, do not bring any baggage into the interview room. That means do not bad-mouth your former employer or any other companies you have been associated with, and do not complain about your personal circumstances.

Be natural, expressing reasonable perspectives through a lens of optimism. For example, if you have to talk about a challenging situation, you should include or mention how you may have helped solve it, and what you learned that made you a better employee. Remember- your body language *does* matter as much as your words. Walk in with a smile on your face, offer a firm handshake, and sit up tall at the table, leaning slightly forward to engage in the conversation.

11.Show Interest, Without Desperation: Sometimes, it can be helpful to think of an interview as a (professional) first date. An air of disinterest, apathy, or monotony will likely turn off an interviewer, as will overenthusiastic desperation. No matter how much you want or need the job, refrain from acting desperate; pleading or begging has no place in a job interview. The key is to express earnest interest in the role and in the company, and passion for the work

you do. Keep in the back of your mind that you are a valuable asset as an employee.

12. Know More Than Your Elevator Pitch (brief persuasive speech used to create interest): Although you should be able to give an elevator pitch in which you introduce yourself, recap your experience, and promote your most valuable professional assets, make sure you are comfortable talking about yourself beyond that. Know how to discuss both your strengths and weaknesses, and emphasize your best qualities and greatest skills, while putting a positive spin on your areas of improvement.

You should also be able to exert some level of control over the conversation. For example, if an interviewer tries to trip you up with a tricky question like, “Have you ever had a bad experience with an employer?” or “Tell me about a time a coworker was unhappy with you,” you should be able to answer their question while bridging your response into a positive: an idea or example that shows how you learned or grew from the situation. You should also have questions of your own to ask the interviewer.

13. Express Gratitude: Do not underestimate the importance of saying “Thank you.” As soon as your interview concludes, you should thank your interviewers for their time and for the opportunity to learn more about the position.

Before you leave, thank the interview panel for the chance to attend the interview and say that it was nice to meet them. Smile, gain eye contact and shake hands, if appropriate. Always leave a good final impression. When you get home, you should always follow up with a thank-you email.

You will find out in due course if you were successful. If you were not then it can be a good idea to ask for feedback. You may gain some useful tips and advice to improve your chances at your next interview.

KEY TAKEAWAYS

PRACTICE MAKES PERFECT: Take time to practice your responses to the most frequently asked interview questions.

PREPARE IN ADVANCE: Interviews are less stressful if you get ready ahead of time, and figure out what you're going to wear, and where you need to be.

FOLLOW-UP: Always follow-up after a job interview with an email or note thanking the interviewer for the time.

Telephonic Interviews

Many people are now willing to relocate much further from home for the sake of a job, or to work from home rather than be office-based. There are also large numbers of applicants for every job. At the same time, many companies are trying to reduce their recruitment costs. As a result, telephone interviews have become more popular.

Telephone interviews are often used as the first interview stage, to select those to be interviewed face to face. It may sound obvious, but a telephone interview is still an interview. It is not a cosy chat with a friend, but a serious chance for the company to see if you will fit in and are capable of doing the job. Treat it as seriously as you would treat any other job interview.

While many potential employers will make an appointment for a telephone interview, while others prefer to surprise candidates. If you are phoned out of the blue and asked if it is convenient to have an interview right now, do not feel that you need to say 'yes' if it really is not.

For example, you may be:

Out and about in a crowded place, and unable to hear properly;
Trying to put children to bed, or give them tea; or
About to go into a lecture or class.

If it is really inconvenient, say

“I’m sorry, I’m afraid I don’t have time just now, as I have another commitment. Can we fix another time instead, as I’d really like to talk to you?”

You will then need to fix the time then and there, as they are unlikely to call back otherwise, so make sure that you have your diary to hand. You can even say

“I should be free in about an hour/two hours/at 5pm, can I call you back then?” and make sure that you take down the number.

It is true that you will not be visible to your interviewer, unless it is a video interview. Some advisers recommend, however, that you wear smart clothes,

and sit up straight, as if it was a face-to-face interview, as they suggest that this makes you feel, and therefore sound, more professional.

Answer the phone professionally.

“Hello” is fine.

“Hello, Karan Johar speaking” is better.

“Yo dude!” is not going to give the right impression.

Just in case you are on another call when the interview call comes through, make sure that your voicemail or answer phone message is professional too.

It is also worth remembering that you should not be eating or drinking during an interview. Slurping sounds are not attractive. You might want a glass of water to hand, though, in case your mouth goes a bit dry. It is often harder to concentrate when there is only a voice to listen to, and nothing to look at.

Don't let yourself zone out, or start looking at Facebook or YouTube.

If you know that you struggle to concentrate when you have nothing to see, have a notebook or paper, and make notes during the questions. This will not only keep you focused and listening, but will also help you check whether you have answered the question.

Towards the end of the interview, you may get tired. It is, however, important to continue to focus on your tone of voice, and sounding enthusiastic about the process. It is a good idea to remember to ask when you might hear, and whether you can call if you have not heard, as this emphasizes your interest in the job.

Some useful Dos and Donts to be followed in an interview

DOs:

- Arrive in good time. The interview panel may be interviewing a lot of candidates so do not keep them waiting.

- Dress appropriately. Some organisations, especially technology companies, have a very casual dress code but, for most, a neat, formal dress will be appropriate interview wear. Remember that you are being judged on the appearance that you present.
- Act appropriately, which usually means following the interviewer's lead. If you are offered a hand to shake, then shake it, but do not offer your own hand if nobody else seems interested.
- Engage with the interviewers. Smile, make eye contact, and build rapport.
- Answer the questions that are asked, using relevant examples where all possible.

DON'Ts:

- Be afraid to blow your own trumpet a bit. After all, nobody else is going to blow it for you; however, do not lie or exaggerate. If you want the job, be enthusiastic and positive.
- Be over-familiar or share too much information. For example, the interviewers do not want to know how you are going to manage your childcare.

Exercise:

Answer the following questions that usually come in interview:

1. Tell me about yourself.
2. How would you describe yourself?
3. What makes you unique?
4. Why do you want to work here?
5. What interests you about this role?
6. What motivates you?
7. What are you passionate about?

8. Why are you leaving your current job?
9. What are your greatest strengths?
10. What are your greatest weaknesses?
11. What are your goals for the future?
12. Where do you see yourself in five years?
13. Can you tell me about a difficult work situation and how you overcame it?
14. What is your salary range expectation?
15. Why should we hire you?
16. Do you have any questions?

GRAMMAR-SECTION-D

WRITING SKILLS

“Either write something worth reading or do something worth writing.”

--Benjamin Franklin

LESSON 11

ESSAY WRITING

The word *essay* derives from the French word *essayer* which means "to try" or "to attempt". The Frenchman Michel de Montaigne (1533–1592) was the first author to describe his work as essays; he used the term to characterize these as "attempts" to put his thoughts into writing.

An **essay** is, generally, a piece of writing that gives the author's own argument. But essays differ from a letter, a paper, an article, a pamphlet and a short story. Essays are traditionally sub-classified as formal and informal. Formal essays are characterized by "serious purpose, dignity, logical organization, length," whereas the informal essay is characterized by "the personal element (self-revelation, individual tastes and experiences, confidential manner), humor, graceful style, rambling structure, unconventionality or novelty of theme," etc

Essay has been defined in a variety of ways:

One definition is a "*prose composition with a focused subject of discussion*" or a "*long, systematic discourse*".

Aldous Huxley, a leading essayist, gives guidance on the subject when he says:

"the essay is a literary device for saying almost everything about almost anything", and adds that *"by tradition, almost by definition, the essay is a short piece"*.

Essays an important form of writing to express political manifestos, learned arguments, observations of daily life, recollections; in literary writings, it is used to write literary criticism and reflections of the author.

Today, Essay Writing is one of the vital academic/professional skills of formal education. It helps students to improve their writing skills. Essays are often used as a way of assessing the performance of students during final exams in the humanities and social sciences.

The Principle of an Essay

The principles of English essays are more formulaic and can be very simple and easy to follow. The simplest structure to follow is given below:

The Five Paragraph Essay

Paragraph 1: Introduction

Paragraph 2: Body

Paragraph 3: Body

Paragraph 4: Body

Paragraph 5: Conclusion

I. Introduction

The principal purpose of the introduction is to present your position (this is also known as the "thesis" or "argument") on the topic chosen.. It is good to begin with a topic statement which captures the attention of the reader. It is good to begin with a topic statement which captures the attention of the reader.

A short outline should be provided which previews the examples that will be used, to support the thesis in the rest of the essay. It should tell the reader what to expect in the paragraphs to come. It should also give them a clear understanding of what the essay is about. The basic introduction does not need to be more than three or four sentences in length.

2.The Body

The middle paragraphs of the essay are collectively known as the body paragraphs. The main purpose of a body paragraph is to spell out in detail the examples that support the thesis.

The first body paragraph should be the strongest argument or most significant example unless some other more obvious beginning point (as in the case of chronological explanations) is required. The first sentence of this paragraph should be the topic sentence of the paragraph that directly relates to the examples listed in the mini-outline of introductory paragraph.

3. Conclusion

Although the concluding paragraph comes at the end of the essay it should not be seen as an afterthought. As the final paragraph represents the last chance to make the case it should follow an extremely rigid format.

One way to think of the conclusion is, paradoxically, as a second introduction because it does in fact contain many of the same features. While it does not need to be too long – four well-crafted sentences should be enough – it can make or break an essay.

Effective conclusions open with a concluding transition ("in conclusion," "in the end," etc.) and an allusion to the "hook" used in the introductory paragraph. After that immediately provide a restatement of the thesis statement.

This should be the fourth or fifth time the thesis is repeated. So a variety of word choice in the body paragraphs is desired. An acceptable idea is to use some (but not all) of the original language used in the introduction. This echoing effect not only reinforces the argument but also ties it nicely to the second key element of the conclusion: a brief (two or three words is enough) review of the three main points from the body of the paper.

Having done all of that, the final element – and final sentence in your essay – should be a "global statement" or "call to action" that gives the reader signals that the discussion has come to an end.

TYPES OF ESSAYS

There are four main types of essays: **Narrative**, **Descriptive**, **Expository** and **Argumentative**. Each has a unique purpose. Some tell a story, some are descriptive, and others attempt to alter opinions. We shall deal with three types in this text.

1. Narrative Essay

A story is told, often about a personal experience. But, the purpose is not only to tell an entertaining tale, but also to expound on the importance of the experience.

In the narrative essay examples below, see if you can pull out the moral or theme. When it's your time to draft a similar type of essay, hopefully, you can stir the heart of the reader.

Example: **In this example, we explore a lesson on dying.**

He Left So I Could Learn

It was my second day on the job. I was sitting in my seemingly gilded cubicle, overlooking Manhattan, and pinching my right arm to make sure it was real. I landed an internship at Condé Nast Traveler. Every aspiring writer I've ever known secretly dreamt of an Anthony Bourdain lifestyle- Travel the world and write about its most colorful pockets.

When my phone rang, and it was Mom telling me Dad had a heart attack. He didn't make it. I felt as though the perfectly carpeted floors had dropped out from under me. Now that I've come out the other side, I realize Dad left me with a hefty stack of teachings. Here are three ideals I know he would've liked for me to embrace.

First, you have to stand on your own two feet. As much as our parents love and support us, they can't go to our school and confess to the principal that we stole a candy bar from Sara. We have to do that. Neither can they walk into the Condé Nast office and nail a job interview for us. At some point, we have to put on our "big girl pants" and be brave, even if we're not.

Also, there's a difference between love and co-dependence. Being grateful to have someone to turn to for love and support is not the same as needing someone to turn to for love and support. With the loss of my father, I've also lost my sounding board. All I can glean from that is it's time to look within myself and make proper assessments. If I can't make sound decisions with the tools already in my kit, then I risk falling for anything.

Finally, memories are, perhaps, the only item that cannot be taken away from us. Will I miss my father? Every single day. What can I do in those times? I can open up our suitcase of memories, pick out my favourite one, and dream about it, talk about it, or write about it. Maybe I can't pick up the phone and call him anymore, but that doesn't mean he's gone.

Next week, I'm off to Istanbul to explore their art scene. As soon as I read the email from my editor, I picked up my phone to call Dad. Then, I realized he'll never answer my calls again. I fought back the tears, got up to make a cup of peppermint tea, and added a new note to my iPhone titled, "Istanbul Packing List."

Examples of Argumentative Essays

Example 1

An argumentative essay from Bogazici University offers a bit of a dramatic flair, which is important to making a strong argument.

"Throw out the bottles and boxes of drugs in your house. A new theory suggests that medicine could be bad for your health, which should at least come as good news to people who cannot afford to buy expensive medicine. However, it is a blow to the medicine industry, and an even bigger blow to our confidence in the progress of science. This new theory argues that healing is at our fingertips: we can be healthy by doing Reiki on on a regular basis."

Example 2

"Online games aren't just a diversion, but a unique way to meet other people. As millions of gamers demonstrate, playing online is about friendship and cooperation, not just killing monsters. These games are a viable social network because players focus on teamwork, form groups with like-minded people and have romantic relationships with other players. Massively Multiplayer Online Games (MMOGs) feature millions of players interacting in the same environment. The games are social in nature as they allow players to band together and complete missions based on a story line, or test their skills by fighting against each other. At the start of the game, the user creates a fictional character, and customizes its physical appearance. Since many games involve combat, players also outfit their characters with armor and weapons, as well as choose their "profession." Many popular game titles like World of Warcraft and Everquest follow a fantasy theme, so most professions have magical abilities like healing other players or raising undead minions. While the process seems simple, players may spend hours agonizing over the perfect look for their character, from their armor color to the type of skills to use in battle. Once their character is created, the player is free to explore the vast, digital world and interact with other players; however they must pay on average \$15 a month for game content. MMOG users are mostly male - usually between the ages of 18-34 - although titles like World of Warcraft have a healthy population of female players as well. With millions of players, there are plenty of people to adventure with."

Exercise:

1. Write an essay on your favourite teacher and her/his contribution to your growth as a student.
2. Write an essay on the *Impact of Lockdowns*
3. Narrate your experiences of Online Class during the lockdown.

LESSON 12

CURRICULUM VITAE and COVER LETTER

Introduction

A CV (short for the Latin phrase curriculum vitae, which means “*course of life*”) is a detailed document that gives your personal details and academic background of a job applicant. CVs typically include information like work experience, achievements and awards, scholarships or grants you have earned, coursework, research projects and publications of your work. A CV aims at an impressive introduction which can help you in securing a job or help to further your career prospects.

A CV is a document that summarizes your professional history, education, skills and achievements. It provides necessary information to the employer. For most job seekers, creating a CV is one of the most important steps in the search process. For people in certain industries, a curriculum vitae is the essential document that opens doors not just for jobs, but for fellowships, grants and more.

Points to Remember

- Emphasizes academic accomplishments
- Used when applying for positions in academia, fellowships and grants
- Length depends upon experience and includes a complete list of publications, posters, and presentations.
- It is usually between 2 to 8 pages.
- Begins with educational details and may include name of advisor and dissertation title or summary.
- Used for matrimony and defense services

How to Write a CV

Your CV should be specific to your background and should be tailored to suit the job you are applying. Most CVs include the following information:

1. Contact Information
2. Academic History
3. Professional Experience
4. Qualifications and Skills
5. Awards and Honours
6. Publications
7. Professional Associations
8. Grants and Fellowships
9. Licenses and Certificates
10. Volunteer Work
11. Hobbies and Interests

1.Contact Information includes:

Name Address E-mail Phone number (s)

2. Academic History should be in reverse-chronological order:

This can include your post-doctoral program, post graduate program, undergraduate program and high school (or any other program).Diploma courses, online courses or certificate courses. Name of the Institution/Board/University, Year of passing, Subjects opted/ Specialization, Grades/Percentage/Percentile.

3. Professional Experience:

- List the company or organization, job title and dates employed starting with your most recent job. Briefly list your job profile, experience gained and achievements.
- Internships taken up and brief details related to it.

4.Skills: Reread the job description to highlight the most important skills employers are looking for. These can include both hard and soft skills that make you the best candidate for the job.

5.Honours and Awards:

- Outline your achievements in the field related to your application.
- Start with the award name followed by the year it was awarded, the organization that gave you the award and details about the award such as how often the award is given, how many people receive it, etc.
- Mention scholarships received

6.Publications and Presentations.

Include relevant citations of presentations, papers, studies, books or other publications important to your professional history. For publications, include author's name, published date, summary, volume, page and ISBN or ISSN number. For presentations, include the title, date and location of presentation.

7.Professional Associations and Affiliations:

- Include the name of the organization, geographic location or chapter and dates of active membership.
- List down your affiliations with non-profit groups, volunteer organisations or community groups

8.Grants and Fellowships:

- Write down if you have received any grant for minor or major research projects
- Include the details if you have been selected for any fellowship program
- Make sure you include the name of the grant and the period it was awarded for.

9.Licenses and Certifications:

- List down if you have been granted licenses by local, state or national agencies

- Include details regarding online certifications like course enrolled, duration and institutional body that has granted certification.

10. Work Experience as Volunteers

- Mention if you have held any volunteer position
- List dates if you were a part of any community outreach program and describe it.

11. Interests and Hobbies:

- Include any interests that are relevant to your professional interests.
- List down hobbies and interests that will catch the employer's attention.

You may or may not include the skills mentioned below:

Key (or Research) Skills (optional): This is another section where you can think about the ATS (Applicant Tracking Systems). If a job description is looking for a certain set of skills, and you have them, but it's not immediately clear from the rest of your CV, a skills section can help you get past the ATS and get you the next job.

Language Skills (optional): If you speak a number of languages or a language that is especially useful in your field (for example, the job of a translator) you must mention it.

References (personal choice): A Google search may leave you questioning whether or not you should include a references section on a curriculum vitae. You may include it if the organisation asks you to furnish references.

Not all of the sections listed above are mandatory, nor are all of the possible sections for a CV on the list. Some of them, like Research and Work Experience, or Honours and Grants, may work better if combined for some people. You may have to customize your CV according to the job profile.

As far as the order is concerned, you have some flexibility. Contact information should of course go at the top, but after that it is whatever has the most value. When you are a student or just out of school, your education should come first. But as your career progresses, a major award or tenure-track teaching position might move into that slot. You have to make sure the most important

information you have is on page one because you don't want anyone to lose interest in you as a candidate before they get to page two. The page one of the CV is very important. It needs to put across all that is important.

Formatting a Curriculum Vitae

When it comes to formatting your curriculum vitae, you need to be meticulous. You need to revise several times.

1. Look at where all your quotations and punctuation are and be consistent. A lot of universities will have guidelines for how you should format your CV. Follow them.
 2. This also is not the place to show off your graphic design skills. While adding visual elements can be a way to stand out (depending on your field), a curriculum vitae should have no flashy formatting. "You are not gaining points because it is visually appealing,"
 3. Bold, underlining, and caps for emphasis and ease of reading can be used. (End italics often have set use when writing out your presentations and publications.) But your curriculum vitae is not the place for humour or exciting graphic design. It is where you show off your ability to be professional, thorough and detail-oriented.
 4. Please check the spellings and the grammar.
 5. Please do not exaggerate or add any details which are untrue.
-

SAMPLE CV

Alex Carson
23 Smith Street, Ann Arbor, MI 48100
(555)-555-0123 | acarson@student.email.edu

Academic History

University of Michigan, Ann Arbor, MI

Candidate for PhD in Physical Chemistry; Expected by December 2019

University of Delaware, Newark, DE

BS in Chemistry with Honours, Minor in Mathematics May 2014

Research Experience

University of Michigan, Ann Arbor, MI

Graduate Student Researcher, College of Chemistry July 2014 - present

- Advisor: Prof. Mark Daniels
- Investigate chemical dynamics of formation of protein subunit negative ions using visible spectroscopy.

University of Delaware Newark, DE

Undergraduate Research Student, Department of Chemistry May 2012 - May 2014

- Advisor: Prof. Lisa J. Mueller
- Thesis: "Investigating UV-Visible Absorption Line Profiles in Pyridine."
- Used UV spectroscopy to examine vibrationally excited pyridine with HCl, H₂O, and CH₄.

Funds and Grants

National Chemical Science and Engineering Graduate Fellowship; 2015 - 2018

Michigan Graduate Travel Award Spring 2018

Undergraduate Summer Research, Travel, and Education Award Summer 2013

Honours and Awards

National Physical UV Spectroscopy Conference Best Poster Prize, 54th NPUS Conference 2017

University of Michigan Best Graduate Student Instructor Award 2015

National Science Foundation College Chemist Award 2014

Honours Scholarship, University of Delaware 2010-2011

Professional Activities

- Organized a 3-day, multi-session seminar associated with the accompanying Johnson Research Conference.
- Raised funding from private agencies, coordinated program and discussions, organized a diversity panel.

Teaching Experience

University of Michigan, Ann Arbor, MI

Graduate Course: Physical Chemistry and Chemical Dynamics Spring 2016

- Worked closely with the professor to develop and teach a class
- Provided substitute lectures and assisted in the development of exams, and graded student work.

University of Delaware, Dover, DE

Advanced Physiology Laboratory Fall 2013 - Spring 2014

- Guided upper-level undergraduate students in performing advanced experimental techniques and ethically analysing and reporting data.

Service and Leadership

University of Michigan Radiation Safety Committee Member May 2017 - Present

- Work with faculty across all STEM departments to review and approve use of all lasers and radiation on the University of Michigan campus.

Graduate Student Hiring Committee, University of Michigan Fall 2018

- Interviewed junior faculty candidates for their potential to contribute to research, teaching, mentoring, and diversity, equity, and inclusion at the University of Michigan.

Professional Chemistry Club, University of Delaware September 2011 - May 2014

- Served as president for an organization of 90 undergraduates: organized events, managed finances, and acted as a liaison between students and faculty.
- Coordinated outreach projects for Boy & Girls Club in Delaware and free weekly tutoring services to high school and college students in science classes and concepts.

Journal Publications

Carson, A.; McDonald, V.S.; Chang, K.G.; Daniels, M. “Protein-formation dynamics upon excitation of the extracellular environment.” *Physical Chemistry Journal* 2019, 291, 15090

Editor’s Pick: **Carson, A.**; Shih, W.; Daniels, M. “Dynamics of protein dissociation and attachment via UV visible spectroscopy.” *Physical Chemistry Journal* 2018, 78, 07608

Martinez, S. B.; Collins, A.B.; Yang, Y.; Stephens M.A.; **Carson, A.**; Tanaka, T.; Daniels, M. “Protein sub-unit formation accommodation dynamics in the DNA base guanine.” *Physical Chemistry Journal* 2015, 222, 03425

Oral Presentations

- “*Dynamics of protein dissociation and attachment via UV visible spectroscopy.*” University of Michigan Dept. of Chemistry Recruitment for Prospective Graduate Students Seminar (February 2018, Ann Arbor, MI)
- Contributed Talk: “*Protein-formation dynamics upon excitation of the extracellular environment.*” Johnson Research Conference - UV Visible Spectroscopy (January 2018, Florence, Italy)

Poster Presentations

- Best Poster Award: “Dynamics of protein dissociation and attachment via UV visible spectroscopy.” *54th National Physical UV Spectroscopy Conference* (January 2019, San Diego, CA)
- “*Protein-formation dynamics upon excitation of the extracellular environment.*” Johnson Research Conference - UV Visible Spectroscopy (January 2018, Florence, Italy)

Exercise: Fill your details in the given proforma:

CONTACT INFORMATION

Name

Address

City, State, Country

Telephone

Cell Phone

Email

PERSONAL INFORMATION

Date of Birth

Place of Birth

Citizenship

Visa Status

Gender

EMPLOYMENT HISTORY

List in reverse chronological order (most recent experiences first); include position details and dates.

Work History

Academic Positions

Fellowships

Internships

Research and Training

EDUCATION

Post-Graduation

Graduation

PUC High School

SCHOOL/COLLEGE	UNIV/BOARD	YEAR	SUBJECT/S	CLASS/PERCENTAGE

PROFESSIONAL QUALIFICATIONS

Certifications and Accreditations

Computer Skills

Language Skills

Other Skills

HONORS AND AWARDS, RESEARCH AND PUBLICATIONS,
PRESENTATIONS, BOOKS, ARTICLES,
CONFERENCES/PRESENTATIONS, RESEARCH PROJECTS
PROFESSIONAL MEMBERSHIPS AND INTERESTS

TITLE	YEAR	BODY/JOURNAL	ISBN/ISSN/ANY OTHER/PAGE NO	BRIEF DETAILS

Exercise

1. Draft a CV for a Senior Project Manager.
2. Draft a CV for a student applying for a fellowship in a reputed institution.

COVER LETTER

What is a cover letter?

A cover letter, also known as application letter, is a one-page document that introduces a job seeker's work history, professional skills, and personal interest in applying for a job.

Although it might seem old fashioned in 2021, cover letters are still necessary. The point of your cover letter is to expand upon the achievements in your resume or CV, showcase your personality, and explain why you would be the right candidate for the job. Overall, your cover letter (paired with your CV) helps managers and recruiters screen your job application.

What to include in your cover letter?

When writing your cover letter, you must use the following basic structure:

1.Introduction: Carefully written to grab the hiring manager’s attention and explain why you want the job.

2.Body: At least two paragraphs detailing your relevant education, skills, work experience, and suitability for the job.

3.Conclusion: A concise ending that reiterates your strengths, and asks the hiring manager to contact you (known as a call to action).

You can use a cover letter writing guide to draft it **step-by-step**, with examples showing exactly what to say. You may need these additional resources to assist you, depending on what stage your cover letter is in:

Haven’t started writing?-Find a free Microsoft Word cover letter template that suits your sense of style and requirements.

I’ve already started writing- Consult this library of cover letter examples by industry (for those with work experience), or entry-level cover letters (for those who are students or recent graduates).

If you have a time crunch you may consider using a cover letter builder to finish the writing process in less than 15 minutes.

Points to Remember

- When applying for a job, a cover letter should be mailed or posted with your resume or curriculum vitae.
- A cover letter is a typically one-page document that explains to the hiring manager why you are an ideal candidate for the job.
- It goes beyond your resume or your CV to explain in detail how you could add value to the company or the organisation

Tips to follow

- Make it easy to read.
- Avoid Using “To Whomsoever It May Concern”.
- Don't write “I'm writing to apply for
- Write unique cover letters for each company. Customize it every time you apply.

How to Write the Perfect Cover Letter

When it comes to writing a perfect cover letter, job seekers tend to have many questions. What should I put in my cover letter? How exactly should I say it? How much detail should I include? Let us look into it:

Step 1: Put your contact details (and the employer's) in the header

Contact Details

At the top of your cover letter, you should type:

- Your first and last name
 - Your email address
 - Your phone number
 - Your mailing address
 - Your LinkedIn profile link (Optional)
- Under your contact details, you should type:
- Today's date
 - The first and last name of the person you're writing to, or the relevant department
 - The company's address
 - The company's phone number
 - The hiring manager or company's email address

Step 2: Address the hiring manager by their name

Opening Salutation

You can make a great first impression by addressing your cover letter to a real person using their name. Robotic and impersonal greetings like "To Whomsoever It May Concern" or "Dear Sir or Madam" will come off as generic.

If you are not sure whom to address the covering letter then check the company website, search LinkedIn, or even call or email human resource personnel to ask. If you still have problems addressing your cover letter, you may follow these tips:

- **If you're not certain about the recruiter's title** (like Mr., Mrs., Ms., Dr., etc.) you can drop it from your salutation. For instance, "Dear Kiran Thapar" is acceptable.
- **If you can't figure out who the recruiter is**, you can guess. For instance, if you're applying for a marketing position, you can address the marketing director by name instead.
- **If you can't find anyone's name**, you can address it to the department. For instance, "Dear Marketing Department" is acceptable.

Good examples of opening salutations

- Dear Jane Smith
- Dear Ms. Meena
- Dear Accounting Department
- Dear [Company Name] Recruiter

Step 3: Grab the attention of the hiring manager with a strong introduction

Introductory Paragraph

Job seekers are worried about the start, but it's actually quite simple. A successful cover letter introduction must include the following:

1. **Job position:** The name of the position you're applying for
2. **Company name:** The name of the company you're applying for
3. **Intention to apply:** A valid reason to apply for that position. So long as your cover letter's opening lines have those ingredients, you'll successfully grab the hiring manager into reading more. Here is an example of an acceptable cover letter introduction:

Good opening line

I'm thrilled to be applying for the open content marketing coordinator position at J&M Consulting.

However, we suggest that you **make your introduction even more attention-grabbing** by adding some personality, passion, or an important career highlight. You shouldn't be afraid to let some of your unique personality traits shine through in your cover letter. But be sure to strike the right tone, and don't be boisterous.

Here are some examples of unique (but optional) cover letter introduction strategies you can use:

Option 1: Express your love for the company

It's been a lifelong dream of mine to become a character designer for the animation company you have applied.

Option 2: Highlight a past achievement

I'm a believer that small details make a big difference, and I made my last boss a believer too when I saved the company so much of money and time per year simply by analysing and questioning every line on a gigantic balance sheet. If Prism Accounting is seeking an accountant who won't skip over the small stuff, I believe I'm the perfect candidate for this job.

Option 3: Express passion for your work

I'm excited to apply for the social media position at Deepa Fashions. I'm what people now call an Extremely Online person, which is why I've been so successful at driving traffic and interest to my previous company's social media feeds — and I'd love to do the same for you.

Step 4: To Tell Them Why You're Eager to Join

Your future employers have certain requirements. If they're willing to hire you, it's because they think you'll match *those requirements*.

But what they also want is for you to *actually enjoy working with them*. They want your future job to feel rewarding to you—that way, they know you're more likely to stay with them for a longer period of time

- Start with a company fact - for instance, an upcoming project that the company or organisation has undertaken
- Say why you find it interesting and validate it with an apt reason

- Reiterate that your experience and knowledge will let you succeed with the project.

Step 5: Close your cover letter with a request for an interview

Closing Paragraph

When writing your cover letter closing, be polite, confident, and continue to sell yourself as a candidate. It is important to write your final paragraph as thoughtfully and strategically as the rest of your cover letter, so be sure to include the following:

- Thank the hiring manager for reviewing your CV and cover letter
- Concisely summarize why you'd be a good hire
- Reiterate your excitement about the opportunity
- Politely ask them to send you an invitation to interview

Here's a cover letter closing example:

Thank you for spending time reviewing my application. I deeply believe that my skills and qualifications make me an ideal candidate for the 9th grade science teacher position at VVS Academy. I'm extremely motivated to join your school, and look forward to discussing my candidacy in an interview.

Step 6: Sign off with a professional closing salutation

Use These Professional Cover Letter Sign Offs

- Thank you for your consideration,
- Regards,
- Sincerely yours,
- Yours truly,
- Respectfully yours.
- Thank you
- Best regards

Finally, make two spaces between the salutation, and type your full name. For some professional flair, scan your written signature into your cover letter under your typed name

.Step 7: Review your cover letter

Now, it's time to make sure what you've written follows cover letter writing best practices. Ask yourself questions:

Points to Remember

- A professional cover letter format has 200-350 words arranged in single space on a single A4 page.
- The font type should match any of these recommended fonts for your cover letter, and the font size should be no smaller than size 12.
- The cover letter's margins should be 1" – 1.5" on each side to make sure that it looks readable and professional.
- The content should be formatted as shown in the thumbnail on the left, regardless of how long your cover letter is.
- Keep it concise

Examples:

I'm thrilled to be applying for the customer service position at [Company Name]. Having been a customer service representative for over 5 years at Walmart, I'm adept at using Zendesk to manage and resolve customer inquiries and complaints.

It is with great interest that I apply for the open customer service position posted by your company on Indeed. I possess the requisite skill set to ably perform the customer service duties described in the job requirements.

Remove unprofessional and unwanted information

The following information makes your cover letter unprofessional, and may even invite discrimination from your potential employer. Delete any of the following:

- **Personal information**, such as family, religion, sex, or gender
- **Salary information**, such as former salary, or future salary expectations
- **Questions and inquiries**, such as ones about company benefits or job expectations. If you need to know, ask in an email outside of your application, or during the interview process.

Proofread the Cover Letter

You might be sick of cover letter writing after agonizing over each word and sentence, but you have to proofread it anyway. This is to fine tune the cover letter and check for errors.

Don't just run a spell check and scan the page for typographical errors as you're likely to miss mistakes due to your over-familiarity with the letter. Here are two quick tricks professional editors use to combat over-familiarity and make good edits:

- **Read it out loud:** Doing this will force you to go over every word and punctuation, and also make it obvious when you've written a complicated sentence that's hard to read.
- **Put it in a different font:** A new font forces your brain to grapple with something that looks new, and will help you notice mistakes you'd otherwise skim over and miss.

After you're done proofreading your cover letter, have someone else double-check it. They can provide essential feedback about whether your letter is clear and well-argued. They'll also notice small grammar and spelling errors you've missed.

Recap

- Say why you are contacting the reader and explain how you know about the job. Introduce yourself briefly.
- Say what you know about the company, your understanding of the job profile you are applying for and why you are the candidate they are looking for.
- Thank the reader for his/her time. Conclude by saying that you are looking forward to hearing from them.

SAMPLE COVER LETTER

Your Name

Your Address

(House number, street, area, city, pin code)

Your email ID

Your phone number

Contact's Designation

Contact's Department

Name of Company

Complete Address

Date:

Dear Sir/Madam,

I saw your advertisement for the post of-----(mention name of the post) in the----- (give the source) and I would like to apply for the position. I have a -----Bachelor's degree in Arts/Commerce/Management/Science and I am looking for a full-time position as -----in your company. I have been interested in beginning my career with----- (Name of the company or the organisation) I have keenly followed the growth of ----- (Name of the company) and admired its stability even during the unstable 1980s and its steady rise to prominence from the 1990s(any valid reason that you may mention).I would like to contribute by----- (validate with a reason).I did a summer project/internship----- (Name of the organisation /company) and received a letter of appreciation for my vision and ability to multitask. I wish to begin my career with a full-time position with----- (Name of the company/organisation) and I believe that my employment

with you would be highly beneficial to your company and also add value to my career.

I look forward to hearing from you.

Yours faithfully,

Signature

Exercises

- 1 Draft a cover letter for a sales executive in a multinational company.
2. Draft a cover letter for a research assistant in a pharmaceutical company.

LESSON 13

IDIOMS/PROVERBS/PHRASAL VERBS

IDIOMS

Idioms may be defined as expressions peculiar to a Language. They play an important role in all languages

An idiom is a phrase or a combination of words that has developed a figurative meaning through frequency of use. Idioms are a staple in many different languages, and are often shared across languages through numerous translations. They can be useful and even fun to use but are also bound to confuse any new speaker of a language who is not familiar with the phrase's cultural relevance.

List of idioms and their meanings

The following list of idioms in alphabetical order, with an explanation and contextual order, with an explanation and contextual example is provided for easier comprehension.

1. Actions speak louder than words

- Meaning : Refers to the idea that it is better to do something than just talk about it.
- Example : “He always tells his girlfriend that he loves her but he never actually does anything nice for her. Someone should teach him that **actions speak louder than words**”

2. Add fuel to the fire.

- Meaning : Something that worsens an already bad situation.
- Example : “I wanted to intervene when they were yelling at each other, but that would have just **added fuel to the fire**.

3. A bird in the hand is worth two in the bush.

- Meaning : It is better to have a secure advantage than the possibility of an unsure but bigger advantage. It is better to stick with what you have than risk it for something greater.
- Example : “Someone offered me \$100 to buy my old TV. I was hoping to sell it for \$200, but I have a feeling this is the best offer I'll get for a

while and I need that money now. **A bird in the hand is worth two in the bush, right?"**

Note:

Many verbs, when followed by various prepositions, or adverbs, acquire an idiomatic sense as.:

- He backed up (Supported) his friend's claim.
- The present disturbances will soon blow over (pass off)
- Train up (educate) a child in the way he should go; and when he is old he will not depart from it.

Students who study the following selection of English Idioms will notice that metaphor enters largely into idiomatic phrase

- He is accused of sitting on the fence (halting between two opinions, hesitating which side to join)
- I am prepared to meet you half way (come to a compromise with you)
- It is silly to meet trouble half the way (i.e, to worry about it before it comes)
- These two statements do not hang together (i. e, are not consistent with each other)

Exercises:

I. Find the meaning for the idioms given below:

Example given for your reference

1. To keep the ball rolling. (Meaning) To continue the work
2. Burn a hole in a pocket.
3. To cut one's coat according to one's cloth
.....
4. Make a mountain of a mole hill
.....
5. Once in a blue moon
6. Put the cart before the horse
7. To pay through the nose

8. Put in cold storage
9. To take the law into one's hand
10. Take the bulls by the horns
11. Burn the candles at both the ends
12. As the crow flies
13. Between the devil and the deep sea
14. To move heaven and earth
15. To take time by the forelock
16. To flog a dead horse
17. To look for a needle in a haystack
18. To cloud the issue
19. Bag and Baggage
20. To hold one's tongue
21. Come out of a band box
22. To kill two birds with one stone
23. At the eleventh hour
24. Apple of one's eye
25. Be in the driving seat

I. Complete the following sentences using the right idiom:

1. Training the student for stress management after the examination is like _____.
2. Tumkur is a few kilometers away _____.
3. She entered my house unannounced as a guest with _____.
4. The rowdies in the music hall _____ to stop the concert.
5. Trying to find that red car in Bengaluru's streets is like looking for _____.

PROVERBS

They are phrases expressing a basic truth which may be applied to common situations. It is a striking or paradoxical assertion, an obscure saying, an enigma, a parable. A familiar illustration, a subject of contemptuous reference, many worldly wise experiences are distilled into proverbs.

Some of the examples are :

- **A friend in need is a friend indeed** – If someone helps you when you have problems or you are in trouble, that friend is a true friend.
- **Beauty is in the eye of the beholder** – Everyone has their own ideas of what is beautiful.
- **Practice makes man perfect** – If you want to be perfect at something, you need to practice every day.
- **Haste makes waste** –When you try to work too quickly, you usually make mistakes.
- **Better late than never** – It is better to do something later, than not do at all.
- **Easy come , easy go** – When something, especially money, is easily got and then soon spent or lost.
- **Two wrongs don't make a right** – It is never right to wrong someone, even if they have wronged you first.

Exercises:

I. Complete the sentences with the right proverb:

1.Many people created utter confusion by giving umpteen suggestions. It was like _____ .

2. I told my son to start studying from the beginning of the semester, because it is the early _____.

II. Match the following:

1.One swallow

2.Out of sight

3. Better safe

4.Two wrongs

a. out of mind

b.doe not make a summer

c. do not make a right

d. than sorry

PHRASAL VERBS

In English grammar, a phrasal verb is a combination of two or three words from different grammatical categories – a verb and a particle, such as an adverb or a preposition – to form a single semantic unit on a lexical or syntactic level

Phrasal Verb : is a phrase (such as **take off** or **look down on**) that combines a verb with a preposition or adverb or both and that functions as a verb whose meaning is different from the combined meanings of the individual words.

- Phrasal verbs are important because they are extremely common in informal English and unless you are familiar with their meanings, understanding informal language will be difficult. In addition, learning to use phrasal verbs correctly will help you sound natural in casual conversation.
- Memorizing phrasal verbs is not possible because there are over 10,000 phrasal verbs in the English language. One has to learn by listening to the most commonly used ones.

Identification of Phrasal Verbs : Take a close look at the whole sentence construction and see if the verb and the preposition (or adverb) if they are to be understood literally- then, you have a verb and a preposition. But if they have to be taken together to add meaning to the context which is entirely different from their original functions, then it is a phrasal verb.

Example: The car has to **back up** into the garage.

Here **back up** indicates an action of reversing, so it is a verb.

Shantha **backed up** her daughter's decision to refuse the proposal.

Here it is used to indicate support and not direction. It is a phrasal verb

Usage of Phrasal Verbs : Phrasal Verbs are used just like verbs. It can be used anywhere and they make sense. Usually the verb and preposition in a phrasal verb need to be said together, like in the phrase "fall down" In some cases though you can separate the verb and the preposition by putting other words in between.

Many lists of Phrasal verbs are available in the public domain. Source them and find their meanings.

A few of them are as follows:

1. Fall into, Fall back on, Fall apart, Fall through, Fall behind

2. Go for, Go off, Go in for
 3. Get Along, Get Over, Get at
 4. Take back, Take after, Take off, Take out
 5. Put on, Put off, Put in, Put out
-

Exercises:

I. Choose the correct option

- 1) When I was tidying my book shelves, I **found** an old family photograph.
 - a) Came to
 - b) Came across
 - c) Came up
- 2) What made you decide to start your own business? How did it **happen**?
 - a) Come along
 - b) Come up
 - c) Come about
- 3) Throughout her studies, Joanna had so many challenges and setbacks. She works extremely hard and I know that she can **succeed under difficult circumstances**.
 - a) Come over
 - b) Come through
 - c) Come out
- 4) I hope that Richard will be able to **devise** a new strategy.
 - a) Come up with
 - b) Come into
 - c) Come up
- 5) Chandra needs to **reach** a decision about whether to remain in Delhi.
 - a) Come up
 - b) Come to
 - c) Come across
- 6) Helen's passion for singing **is expressed clearly** in her beautiful vocal performances.
 - a) Comes across
 - b) Comes over
 - c) Comes up
- 7) Susan wants to persuade Sarala so that he'll **gradually change his opinion** and accept her way of thinking.
 - a) Come in

- b) Come along
 - c) Come around
 - 8) Jack will **inherit** a lot of money when his grandfather dies.
 - a) come across
 - b) come into
 - c) come about
-

II. Complete these sentences using correct phrasal verbs from the box. Change the tense of the verbs if necessary.

{Take off, Take Up, Take Apart, Take After, Take On}

- 1) Who does Mohan his father or his mother?
- 2) The plane landed soon after because of a fault in the engine.
- 3) Could you repeat the phone number so that I can ?
- 4) A Chameleon can the colour of the tree or object it is sitting on.
- 5) This table a lot of space; shift it in another room.

LESSON 14

WORD BANK (Not for Testing)

Languages evolve continuously to adapt to the changing Science, Technology, Culture and Lifestyles. Words are added to the dictionary every year, reflecting the profile of the mental, emotional and physical landscapes and mindscapes. Update yourself with these new words and enrich your vocabulary.

1. **A-Game** : One's highest level of performance
2. **Ailurophile**: A Cat Lover
3. **Choler**: Anger or irritability
4. **Crowdsourcing**: The practice of obtaining inputs or enlisting services of a large number of people through the internet.
5. **Déjà vu**-A feeling that you have experienced something before, even when you know you never have been through it in reality.
6. **Dof**: stupid, uninformed, clueless
7. **Hakuna Matata**: from Swahili- no trouble, no worries, take it easy
8. **Eco-anxiety**: state of stress caused by anxiety for earth's environment
9. **Onboarding**: The action or process of integrating a new employee into an organization or team
10. **Salty**: Slang for bitter, angry, agitated

**PART III
NUMBER 15
TESTING SECTION-E
QUESTION PAPER PATTERN**

Duration: 3 Hours

Marks: 70

PART A –GRAMMAR SECTION

1. Do as directed:

- | | |
|---|--------------------|
| a. Interview (Choice of 1 out of 2 questions) | 05 Marks |
| b. Essay (Choice of 1 out of 2 types) | 10 Marks |
| c. Writing a CV and Cover Letter (Choice of 1 out of 2)
Applying as a new entrant or an experienced hand | 05+05 Marks |
| d. Idioms/Proverbs(03)
(Select from given table or fill in the blanks) | 03 Marks |
| e. Phrasal Verbs(02) | 02 Marks |

TOTAL

30 Marks

PART B-LITERARY SECTION

- | | |
|---|----------------------|
| 2. Five Factual Questions (Choice of 7) | 1x5=05 Marks |
| 3. Two Paragraph Questions(Choice of 4) | 2x5=10 Marks |
| 4. One Essay Question (Choice of 3) | 1x10=10 Marks |

TOTAL

25MARKS

PART C-NOVELLA

- | | |
|---|----------------------|
| 5. One paragraph question (Choice of 3) | 1x5=05 Marks |
| 6. One Essay Question (Choice of 3) | 1x10=10 Marks |

TOTAL

15 Marks

INTERNAL ASSESSMENT

ASSIGNMENTS	TESTS	ATTENDANCE	TOTAL
15 Marks	10 Marks	05 Marks	30 Marks

NUMBER-16

MODEL QUESTION PAPER

Duration: 3 Hours

Marks: 70

PART-A GRAMMAR SECTION

I. Do as directed:

a. (i) Structure an Interview not exceeding 5 questions (including answers) seeking information about the job applicant's job skills **1x05=05**

OR

(ii) Frame questions not exceeding 05 in number that an interviewer might ask a candidate for assessing his interest in the job.

b. Choose ONE topic and write ONE ESSAY not exceeding TWO pages :

1x10=10

(i).Write an essay describing your recent visit to a tourist spot.

OR

(ii).Write an essay on the *Impact of Lockdown in Bengaluru*.

c. Write a CV and COVER LETTER for ONE of the following jobs:**5+5=10**

(i) You have just completed your graduation and are applying for a job as a primary school teacher in Sarvodaya School in Bengaluru. The Cover Letter should be addressed to the President of the School.

OR

(ii) You have worked for 10 years in one company as a manager. You are now applying for the post of CEO in **Inversion Technologies International, Bengaluru**. The Cover Letter should be addressed to the Board of Directors.

d. Complete the following sentences using the right idioms/proverbs: **3x1=3**

(flog a dead horse, as the crow flies, haste makes waste, easy come easy go)

(i) Training the student for stress management after the examination is like _____.

(ii) Tumkur is a few kilometers away _____.

(iii) Try not to rush things through as _____.

e. Choose the correct phrasal verb and fill in the blanks with appropriate tense modifications: 02x 01=02
(come about, come across, come up with)

(i) When I was tidying my book shelves, I _____ an old family photograph.

(ii) What made you decide to start your own business? How did it _____?

PART B-LITERARY SECTION

II. Answer any FIVE of the following questions in not more than TWO sentences each: 1x5=05

1. Where did the Scorpion crawl into in *The Night of the Scorpion*?
2. What is the final image that the poem presents in *The Bells*?
3. What kind of trade relations does the queen propose in *Sultana's Dream*?
4. How did Yagdor retaliate to the old woman and why in *Origin of Earthquakes*?
5. What does the unborn child pray for in *Prayer Before Birth*?
6. Why did Billy not go to the pub in *The Landlady*?
7. What did the scorpion do when Larry opened the matchbox in *World in a Wall*?

III. Answer any TWO of the following questions in not less than ONE page: 2x5=10

1. Comment on the strategies employed to popularize the Mysore sandal soap.
2. Discuss why the poem *The Bells* moves from pleasant emotions to darker emotions.
3. Why did Roger bite Lugaretzia in *World in a Wall*?
4. What do the peasants express about sin and suffering, previous life and next life in *The Night of the Scorpion* ?

IV. Answer any ONE of the following questions in not more than THREE pages: 1x10=10

1. Summarize the incident that took place in the night, when the scorpion stung the poet's mother.
 2. Do you think Billy deserves the sympathy of the reader? Write your critical observations about Billy.
 3. Compare and contrast the attitude of the people in the house and that of the writer's to the scorpion in *World in a Wall*.
-

PART C –NOVELLA SECTION

V. Answer any ONE of the following questions in not more than a PAGE:
1x5=05

1. Who are the Eloi and Morlock? Describe them and their roles in the society that the Time-Traveller visits.
2. Comment on the traveler's interaction with the Morlocks.
3. Write a note on Weena.

VI. Answer any ONE of the following questions in not more than THREE pages:
1x10=10

1. Attempt a character sketch of the Time Traveller.
2. Analyse the themes that emerge from the Novella
3. What is the message that the *Time Machine* is trying to communicate?

PART IV-SECTION F

NUMBER 17

PRACTICE SECTION (Not for Testing)

QUESTION BOOKLET

GENERAL ENGLISH

Directions: Questions(1-10) contain sentences with a blank. Options (1), (2), (3) and (4) have words/phrases which complete these sentences. Darken the number which provides the right choice.

1. _____He would say if he learnt that his spectacles were broken, I kept silent about it. (1) Knowing what (2) Thinking what (3) Thinking that (4) Learning what

2._____ I would hand over the money to the police. (1) If I was you (2) If I am you (3) If I were you (4) If I would have been you

3. _____had he entered the hotel than it started raining hard.(1) Soon (2) Just (3) No sooner (4) When

4. Had you the faintest idea of how much you have hurt her feelings, you would (1) not have acted the way you did (2) have acted that way (3) apologise (4) care

5.He was_____ good to be a cheat. (1) so (2) no (3) all (4) too

6._____ he seen it rain so hard! (1) Not before and all (2) When (3) Never before had (4) Before and all

7._____ several early setbacks, he went to complete his education. (1) Despite of (2) Despite (3) Inspite (4) Although

8._____ I never met him in all my life. (1) Truthfully (2) Factually (3) In the fact (4) To tell you the truth

9. Lend your ears,_____ your heart. (1) not but (2) only not (3) but not (4) alone, never

10. He went to the tree several times, found anything miraculous about it. (1) however (2) never (3) and always (4) but never

D) Directions : Questions (11-20) are designed to test your ability to use the right prefix. Darken the correct option from (1), (2), (3) and (4). The meaning of the desired word is given in the bracket.

11. The judge described the story of the witness as ... (something that cannot be believed) (1) In... (2) De... (3) Sub... (4) Ultra...

12. The police tried to ... the tension by keeping a low profile. (prevent from becoming explosive) (1) Al... (2) Cycl... (3) De... (4) Un...

13. Good teachers don't just fill in facts. They ... a purpose into the lives of their students. (to fill) (1) Re... (2) In.. (3) Sub... (4) Poly...

14. Grammatically this sentence is acceptable, but some of the words you have used are ... (old fashioned) (1) Quasi... (2) Uni... (3) Arch... (4) Anti...

15. We were left with no ... but to walk in the rain. (no other option) (1) Alter... (2) Ultra... (3) Im... (4) In...

16. His grandfather left him with a amount of money. (huge) (1) Sub... (2) Sum.. (3) Im... (4) In...

17. The doctors did not find anything in his behaviour (not usual) (1) Ab... (2) In... (3) Peri... (4) Ad...

18. His gastric problems were (cannot be cured) (1) Un... (2) Im... (3) In... (4) Ad...

19. Man has always dreamt of ... the world. (to go round) (1) Un... (2) Circum... (3) En... (4) Sub...

20. The minister refused to express his opinion on the matter as it was ... (to be under the active consideration of a law court) (1) Under... (2) Be... (3) Sub... (4) Alter...

Directions : Read the following passage and darken the correct option (1), (2), (3) or (4) against questions (21 -25) :

Religion is a cultural system that creates powerful and long-lasting meaning, by establishing symbols that relate humanity to beliefs and values. Many religions have narratives, symbols, traditions and sacred histories that are intended to give meaning to life or to explain the origin of life or the universe. They tend to derive morality, ethics, religious laws or a preferred lifestyle from their ideas

about the cosmos and human nature. The word religion is sometimes used interchangeably with faith or belief system, but religion differs from private belief in that it has a public aspect. Most religions have organized behaviours, including clerical hierarchies, a definition of what constitutes adherence or membership, congregations of laity, regular meetings or services for the purposes of veneration of a deity or for prayer, holy places (either natural or architectural), and/or scriptures. The practice of a religion may also include sermons, commemoration of the activities of a God or Gods, sacrifices, festivals, feasts, trance, initiations, funerary services, matrimonial services, meditation, music, art, dance, public service, or other aspects of human culture. The development of religion has taken different forms in different cultures. Some religions place an emphasis on belief, while others emphasize practice. Some religions focus on the subjective experience of the religious individual, while others consider the activities of the religious community to be most important. Some religions claim to be universal, believing their laws and cosmology to be binding for everyone, while others are intended to be practiced only by a closely defined or localized group. In many places religion has been associated with public institutions such as education, hospitals, the family, Government and political hierarchies. Some academics studying the subject have divided religions into three broad categories: world religions, a term which refers to transcultural, international faiths; indigenous religions, which refers to smaller, culture-specific or nation-specific religious groups; and new religious movements, which refers to recently developed faiths. One modern academic theory of religion, social constructionism, says that religion is a modern concept that suggests all spiritual practice and worship follows a model similar to Christianity, and thus religion, as a concept, has been applied inappropriately to non-Western cultures.

Religion can be broadly divided into (1) Two categories: Western and Eastern (2) Three categories (3) Academic • and nonacademic (4) Modern and ancient

22. Powerful and long-lasting meaning is created by (1) Humanity (2) Symbols (3) Beliefs and values (4) Cultural system

23. The function of sacred histories is to (1) Explain creation (2) Derive morality (3) Create preferred lifestyle (4) Create ideas about human nature

24. Religions include (1) Interchangeability (2) Hospitals (3) Organized behaviour (4) Study

25. Social constructionism questions (1) Christianity (2) Religion as a modern concept (3) Universality of the concept of religion (4) Western culture

Directions: Questions from 26 through to 35 consist of pairs of words/phrases. Indicate from choices given (1), (2), (3) and (4) the pair that best expresses a similar relationship to that of the given pair. Example : EASY : DIFFICULT

(1) High : Low (2) Far : Distant (3) Money : Wealth (4) Fly : Sky The Answer is (1) : Easy : Difficult

26. Dickens : Novels (1) Newspaper : Reader (2) Shakespeare: Plays (3) Literature : Critic (4) Drama Actor

27. Court : Judge (1) Temple Priest (2) Kitchen Cleaner (3) Living Room : Children (4) Parliament :MPs

28. Camel : Desert (1) Ship Ocean (2) Tiger Forest (3) Crocodile : River (4) Snake Grass

29. Magnet : Iron (1) Rose : Thorn (2) Black : White (3) Boy : Girl (4) Night : Day

30. Computer : Electricity (1) Carriage : Horse (2) Bus : Passengers (3) Ship : Water (4) Book : Reader

31. Red : Danger (1) Green : Earth (2) Orange : Indecision (3) Blue Ocean (4) Yellow : Sickness

32. Sky : Earth (1) Fire : Water (2) Fish : Bird (3) Cloud : Dust (4) Life : Pleasure

33. Wealth : Generosity (1) Poverty : Power (2) Might : Kindness (3) Beauty : Grandeur (4) Victory : Congratulation

34. Youth : Haste (1) Middle age : Contemplation (2) Old age Patience (3) Childhood : Dream (4) Death • God

35. Gold : Iron (1) Silver : Platinum (2) Dog : Master (3) Rose • Weed (4) Aluminium : Hindalium

Directions : Each of the questions (36-40) contains a sentence with a blank which you should fill using appropriate alternatives from (1), (2), (3) or (4).

36. Did you see the news on the TV yesterday ? (1) See (2) Look at (3) Watch (4) View

37. Of her many qualities, the one that stands out most is how she was in organizing houseparties. (1) Adopt (2) Adept (3) Adapt (4) Android

38. With the money that his father gave him, he bought some (1) Earth (2) Ground (3) Field (4) Land

39. The proverb, "all that glitter is not gold" suggests that we should not be fooled by (1) Vision (2) Site (3) Sight (4) Looks

40. Many of his admirers were from respectable families. (1) Females (2) Woman (3) Women (4) Womans

Directions :Items from (41-50) contain four sets of spellings. Identify the correct spelling marking (1), (2), (3) or (4).

41.(1)Endengar(2)Endenger(3)Engender.

42 (1) Pnumonia (2) Pneumonea (3) Pneumonia(4) Pneumoinea

43. (1) Travelling (2)Traveling (3)Travailing(4) Travling

44. (1) Closetted (2)Closeted (3)Closseted(4) Clossetted

45. (1) Afiliation (2) Afilliation (3) Afiliacion (4) Affiliation

46. (1) Sanctimonious (2) Sanctimoneous (3) Sanctemonious (4) Sanctemoneous

47.(1)Honourable(2)Honorable (3)Hounorable (4) Honoureble

48.(1)Paraphernelia (2) Paraphernalia (3) Parapharnalia (4) P arapharnalea

49.(1)Cocketry(2)Cockettery (3)Coquetry(4)Cocquetr

50. (1) Debu (2) (2) Debut (3) (3) Debut (4) y (4) Dabut

D) Directions : The following ten items (51-60) test your skill in identifying synonyms (meaning nearest to the given word). Select the response (1), (2), (3) or (4) which is nearest in meaning by darkening the number related to your answer.

51. Insipid (1) Weak (2) Liquidy (3) Water (4) Groovy

52. Brandish (1) Wave (2) Show a brand (3) Belong to a band (4) Brand

53. Decrepit (1) Without a Receipt (2) Immoral (3) Weak (4) Deceive

54. Formidable (1) Causing shock (2) Causing sorrow (3) Causing loss of shape (4) Causing fear

55. Exceptional (1) Excepted (2) Outstanding (3) Left out (4) Objectionable

56. Amoral (1) Immoral (2) Moral (3) Morally indifferent (4) Morally hostile

57. Forsake (1) Forgive (2) Forget (3) Give up (4) Give in

58. Succumb (1) Succulent (2) Resist (3) Yield (4) Agree

59. Desist (1) Resist (2) Abstain (3) Retain (4) Insist

60. Cretin (1) Wrinkled (2) Gathered up (3) Stupid (4) Bland

Directions : The following ten items (61-70) test your skill in identifying antonyms (opposites). Identify the antonyms in the series (1), (2), (3) and (4) and darken the correct option.

61. Ascetic (1) Sour (2) Hedonistic (3) Sweet (4) Austere

62. Pittance (1) Large (2) Small(3) Ridiculous(4) Serious

63. Apathy (1) Pathetic (2) Sympathy (3) Cruel (4) Pathological

64.Imminent (1) Eminent (2) Belated 3) Bright(4) Dull

65. Hinder ((1) Lag (2) Let go (3) Obstruct(4) Challenge

66. Exhilarate (1) Gladden 2) Speed up (3) Sadden (4) Weaken

67. Vitiate (1) Hearten (2) Vitalize(3) Spoil(4) Energise

68. Accede (1) Agree (2) Refuse (3) Over shoot (4) Oppose

69. Salubrious . (1) Healing (2)Salary Rise (3) Touching (4) Unhealthy

70. Ascent (1) Fall (2) Rise (3) Raise (4) Pronunciation

Directions : The following five items (71-75) test your familiarity with prepositions. Darken the correct option in the series (1), (2), (3) and (4).

71. His name was not the list. (1) in (2) within (3) on (4) over

72. He followed the order a question. (1) during (2) for (3) without (4) to

73. He wept his subordinates. (1) in spite of (2) in view of (3) by virtue of (4) in front of

74. They walked the river. (1) along (2) next to (3) off (4) in the side of

75. his hard work, the marks he scored in the examination are very low. (1) Notwithstanding (2) Considering (3) With regard to (4) In regard to

Directions : The following five items (76-80) test your familiarity with the use of articles. Darken the correct option in the series (1), (2), (3) and (4).

76. I read ___ book last week which says that poverty is good! (1) One (2) A (3) The (4) No article

77. He is ___ MA in English. (1) A (2) The (3) No Article (4) An

78. Puranas are ___ ancient Sanskrit texts. (1) No Article (2) The (3) An (4) A

79. He is ___ European by origin. (1) The (2) A (3) An (4) No Article

80. I am ___ Professor Dumbledore you are looking for! (1) No article (2) The (3) A (4) An

Directions : Fill in the blanks in the following items (81-84) from the options (1), (2), (3) and (4) so as to make meaningful and grammatically correct sentences. Darken the correct option.

81. are responsible for this act. (1) You only (2) Yourself (3) You alone (4) You yourself

82. brave will stand and fight. (1) None but the (2) All but the (3) Only but the (4) Seldom do the

83. books I read in my youth, David Copperfield has ever remained green in my mind. (1) Of some (2) Of all the (3) Some (4) Of some of the

84. You break the law, and at your own risk. (1) you doing that (2) you do so (3) you would (4) you might

Direction : The sentences in questions (85-87) have parts that are grammatically incorrect. Identify the incorrect part and darken the corresponding number.

85.(1)The white horse over there (2) was the one (3) that won (4) the race yesterday.

86.(1) Gandhi was one of the (2) greatest leader (3) that the world (4) has ever seen.

87.(1) Hardly had the guests left (2) then he realized (3) that the necklace (3) was missing.

88.(1)He was looking (2)for some informations (3).in the library(4) when you arrived.

89 (1) None of the books. (2) Cautiously recommended by him (3) with were decent enough (4) for children to read

90.(1)When hearing from the headquarters (2) that some important files (3)were misplaced (4) he promptly disappeared.

Directions : Questions (91-95) (1) are designed to test your comprehension of words in sentences. Darken the (2) correct option among (1), (2), (3) and (4) that explains the meaning in the library of the underlined words.

91. Poverty had taught him that forbearance was the best teacher. (1) Deference (2) Respect (3) Kindness (4) Patience

92. He fancied himself as a public speaker but always spoke atrociously. None of the books . (1) Badly (1) (2) Cautiously (3) Cruelly (4) Violently (2)

93. I listened to him till the end, with the full awareness that the veracity of his statements had to be ascertained (1)Correctness (2) Truthfulness (4) Deceitfulness (4) Cunning

94. The MP faced the angry media and adroitly avoided all the awkward questions (1) Cunningly (2) Carefully (3) Cleverly (4) Nicely

95. He generally wore a look of boredom, but came out with were , scintillating ideas in science classes. (1) Bright (2) Careful (3) Experimental (4) Proven

Directions : Read items (96-100) and darken the correct option for each :

96. Young Man : "I have never seen a more beautiful woman than her." Older Man : "Indeed, beauty is in the eye of the beholder. But looking at the power of your glasses, I have my doubts about how that girl looks." The older man means that (1) Beauty is subjective (2) The young man might not have seen the girl properly (3) The young man wears spectacles (4) One must be careful about attractive girls

97. Friend A : "My wife is an angel." Friend B : "I am not so lucky. Mine is still alive." Friend B is : (1) Joking (2) Sad (3) Lying (4) Truthful

98. Wife : "How did your speech go yesterday ?" Husband : "Well. But the audience was thin when my turn came." (1) The audience was restless. (2) The audience was impatient. (3) The audience had lessened. (4) The audience had become lean.

99. It is said in the Bible, "It is easier for a camel to go through the eye of a needle than for a rich man to enter the kingdom of God." This means (1) Rich men cannot go to heaven. (2) Rich men can go to heaven but it is difficult. (3) Rich men need to go through the eye of the needle first before going to heaven. (4) Camels go to heaven more easily.

100. The little boy waited patiently till the end and the grandmother gave him the biggest piece of sweet saying, "All good things come to he who waits." The statement means (1) If you wait long, you will get bigger rewards (2) Grandmothers love little children (3) Grandmothers have a lot of patience with young children (4) Patience is a virtue

.....
